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DOI: 10.58809/WLPG9688

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A STUDY OF A SELECTED GROUP
OF ENGLISH AND AMERICAN PROSE FICTION
TO DEMONSTRATE THE VARIED USE
OF THE SUPERSTITIOUS AND THE SUPERNATURAL
AS FICTIONAL TECHNIQUES

being

A Thesis Presented to the Graduate Faculty
of the Fort Hays Kansas State College
in Partial Fulfillment
of the Requirements for the Degree of Master of Science

by

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Fort Hays Kansas State College

Date May 15, 1937

Approved Myrtle E. McQuinn
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Chmn. Graduate Council

FOREWORD

It would be ungrateful not to add to this thesis my written appreciation of the fine help which has been so unstintingly given by faculty members of Fort Hays Kansas State College.

Therefore I wish to thank most gratefully Miss Drescher, Miss Williams, and Miss Barrett for their kindnesses during my hours at the library; Dr. Wiest and Dr. Reed for giving me necessary information concerning the historical and psychological aspects of supernatural fiction; Dr. Streeter for his time and assistance in finding materials and obtaining needed books; Dr. Macgregor for first awakening my interest and directing my early efforts in this most absorbing subject; and most of all Dr. Myrta McGinnis for her helpful criticisms and unselfish giving of her time in discussion of my problems. She has been truly a friend and guide in my work.

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PART ONE

The History and Development of the Supernatural as a Theme or a Setting in Prose Fiction

THE BEGINNINGS OF THE TALE OF TERROR

Broadly speaking, the history of supernaturalism in fiction is as old as the history of mankind. Myths and tales inspired by awe and fear were created very early in civilization to account for such mysteries as sunrise and sunset, day and night, wind and calm, storms with their accompanying thunder and lightening, and even the origin of the earth and of man. Plato used myths to illustrate principles of his teachings. Edith Birkhead¹ considers the story of the great flood as the first tale of terror; records indicate a version of the flood story in existence as early as 1966 B. C.

Writers of fiction have always recognized the force of supernatural terror. "Literature, always a little ahead of life, has formed our beliefs for us, made us free with spirits, and given us entrance to immortal countries," says an authority in the field of the supernatural.² She further writes, "Our imagination, colored by our reading, can

1. The Tale of Terror, 1.

2. Scarborough, The Supernatural in Modern English Fiction, 3.

reveal and transform the world we live in," even to our most commonplace, everyday environments.

Scarborough gives two reasons for man's love of the supernatural:

1. "The spirit feeds on mystery; and there is no highest mystery without the supernatural." Man's varying moods create heaven, hell, fairy lands for him; and people them with strange beings.
2. "Man loves the supernatural elements in literature because they dignify him by giving his existence a feeling of infinity otherwise denied." Man's piteously little power and his overpowering desire for it lead him to seek a larger life in dreams and in literature.

Through every century there have traveled phantoms, uneasy spirits groaning for vengeance, witches, and other forms of supernatural beings. In literature we get glimpses of folk tales and ballads which were in existence and were known among all classes of people even before written literature became a recognized art.

Medieval romances of chivalry, the written forms of stories handed down by oral tradition, are set in an atmosphere of supernatural wonder and enchantment. The King Arthur stories are examples.

As late as the eighteenth century most people were extremely credulous and superstitious, although by this time literature was beginning to grow away from the 'myth' variety of the supernatural as from something wild and barbaric.

The establishment of the novel in the middle eighteenth century, especially the Gothic romance of terror in 1764, brought back the intense interest in the supernatural, although in a different form from before--the stress being placed on the plot of manipulation rather than on that of the folk tales or myths, which were now relegated to minor parts in the plots of the novels.

THE GOTHIC NOVEL

The first English novels were of the sentimental type, Richardson's "Pamela" being an excellent example; they were highly popular in England during the middle eighteenth century.

In the later eighteenth century British writers evolved a new type of prose romance, called the Gothic novel because it was thought to revive some of the characteristics of mediæval life and architecture. This type of story was an outgrowth of the romantic interest in the past that led to translations from Norse legends, collections of old ballads, and studies of antiquities. There was nothing really new in the stories; Gothic architecture seemed highly imaginative and overwrought in comparison with the severe classic styles, and similarly Gothic fiction was noted for its lavish use of the unusual, the mysterious, and the terrible. These improbabilities, however, were welcomed by readers who were weary of commonplace sentimental works where nothing exciting ever happened; and the Gothic novel gained an immediate vogue.

The terror novel, in its lack of restraint and its sensationalism as opposed to the classical correctness of the Restoration and the early eighteenth century, was the real

forerunner of supernaturalism in modern English literature. The reaction which had set in against the extremes of classicism soon carried the novel to the other extreme of tales of the wildest horror. Imagination revolted against common sense and entirely overruled the intellect.

Sir Richard F. Burton wrote, "Fiction would show us life as it should be, wisely ordered and laid down on fixed lines. We enjoy being carried away from trivial and commonplace characters, scenes, and incidents.....Every man, at some turn or term of his life, has longed for supernatural powers....."³ This longing can certainly be met in the Gothic novel, withal in an unexpected fashion.

The Gothic novel proper is conceded to have begun with Horace Walpole's curiosity of romantic imagination, "The Castle of Otranto" (1764). Although supernatural elements had previously appeared in other types of writing--as the drama, the epic, the romance of chivalry, the ballad, folk tales, and myths--Walpole was the first to apply them to the novel.

There is something of a formula in the Gothic romance. Grant C. Knight⁴ expresses it thus:

"A delicately reared heroine of unearthly beauty is persecuted (she is often immured in a lonely tower) by the villain, a sinister gentleman who

3. Warner's Library, V, 2885-6, quoting from Burton, The Book of a Thousand Nights and a Night.

4. The Novel in English, 78-9.

wishes to marry her, sometimes for ulterior purposes; she hears the clanking of chains above or below her: at midnight hands reach out to choke her in bed: owls hoot at most inopportune times; she discovers bloodstains, sometimes bones; she is tortured by shrieking winds and maddened by objects behind curtains that move. But a pale, spiritual youth is irresistibly attracted to her neighborhood. Sometimes he sings or plays a lute outside the place of her captivity, and without being seen, wins the heart of the unfortunate girl languishing behind stone walls. Always he is handsome of figure, face, and mind; his voice is gentle, his speech is grave and chaste, his conduct noble. After many trials and horrors enough to ruin the strongest constitution, the heroine is rescued and happily wed. If the romance becomes extreme its machinery includes more terrifying cogs: corpses, blood, insane frenzies, suspended animation, gleaming daggers, ghosts, fires, midnight shrieks, the repetition of exciting steps on the stair or down the corridor, burial of the living, earthquakes, strokes of lightning, convulsions, eyes transfixed in sockets, dreadful palpitations, mesmerism, and various supernatural phenomena."

Dr. R. R. Macgregor⁵ gives the same general characteristics in a slightly different formula:

"A maiden with azure eyes, a lithe willowy form, and 'locks whose auburn radiance rivals the glint of sunlight on the mountain tops in the last glow of evening' is confined in a castle on some inaccessible rocky shore. She is sad; the shadow of a crime committed by some dead ancestor hangs over her. Mysterious visitants haunt her prison. She finds a subterranean passage to a gloomy abbey, where winding corridors lead on to chambers peopled with thick and spectral horrors. Panels slide in the casement; trap doors open in the floor. Living men step from pictures in the walls. Behind the curtain is a skeleton with a rusty dagger by its side. Blood-stained papers are found lying in a massive oaken chest, and the clammy hands of a dead man touch the maiden as, by the flickering light of a just-expiring candle, she reads the record of the long-hidden crime."

5. Lecture, English Novel 173, Fort Hays Kansas State College, Summer, 1933.

The real hero or heroine of the Gothic novel is the thost, and there is wholesale haunting. There are three clearly marked classes of ghosts in Gothicism:

1. The real ghost.
2. The imagined apparition, a figment of guilty conscience or hysterical fear.
3. The deliberate hoax specter.

There are ghosts that come only when summoned; others appear of their own free will. Some have a definite place of habitation and a name and haunt only their proper premises, while others have the wanderlust and may rove at will. There are revenge ghosts, ghosts of guilty souls, specters that yield to prayers, and strong-minded shades that resist all advances. They may appear in the plot to warn, to comfort, or command. They are not particularly individual or realistic, but they do achieve some creepy effects. In later Gothic works, spooks appear in groups and mobs, as in Beckford's "Vathek" where two thousand appear at one time.

Witches and sorcerers are often present; there are both the genuine old hag with powers from the devil, and the beautiful young maiden wrongly suspected of witchcraft.

The devil incarnate is a familiar figure, but the Deity does not appear in Gothicism. Children, animals, pictures, mirrors, diabolical chemistry, alchemy, astrology, hypnotism, ventriloquism, search for the philosopher's stone, elixir of life, infernal biology, all have their

supernatural place in the early romantic fiction. Gigantism, insanity, the use of portents, the symbols of dread and the ghostly, are distinct characteristics of the horror romance.

The werewolf and the lycanthrope appear, but the vampire is absent. The Wandering Jew element achieves importance. Mechanical and scientific supernaturalism and the uncanny power given to inanimate objects have their origin here, though much more developed in later periods. Some allegory and symbolism are present, but this aspect of supernaturalism did not reach its height until later. There is no satire in the Gothic novel, and no intentional humor.

In the terror novel the relationship between supernatural effect and Gothic architecture is so strongly stressed that in time it becomes monotonous to have conventionally similar settings throughout many stories. The scenery and the weather must always be in harmony with man's moods. Midnight is a favored time; the terrible forces of nature seem especially then to reflect dark human passions.

"The Castle of Otranto" holds much of this machinery; Spurgeon says⁶ that Walpole created three innovations which later became conventions in Gothic fiction:

1. The Gothic castle of romance, with all its accessories and medieval 'machinery'.

6 Caroline Spurgeon, preface to Stokes edition, The Castle of Otranto, xii.

2. The climatic conditions accompanying this: the moonlight, the blasts of wind, etc.
3. The Gothic hero: the dark, handsome, melancholy, passionate, mysterious hero of the Byronic poems.

"The Castle of Otranto" (1764) was first published as a translation from a Neapolitan manuscript, but Walpole acknowledged his authorship with the second edition.

Regina Maria Roche wrote a number of minor novels of the explained supernatural, built up with crumbling castles, awesome abbeys; so much importance was laid on antique setting that it might be considered the leading character! Mrs. Roche's works were never popular, probably because of her long unbalanced sentences and her rhetorical speech.

Clara Reeve's Gothic story was first issued as "The Champion of Virtue," but the title was changed later to "The Old English Baron" (1777); Mrs. Reeve herself asserted that it was the 'literary offspring' of "The Castle of Otranto," but Walpole disclaimed its paternity and described it as "totally void of imagination and interest." The criticism is rather unjust, since the story does have a mild interest; but it is obviously the unambitious work of a prim and cautious adventurer in the Gothic. More timid about introducing the supernatural, Mrs. Reeve resolved to write a terror story with no ghosts, allowing herself just one horrible unexplained groan. Like "Otranto," "The Old English Baron" purported to be a translation from an ancient manuscript.

Ann Letitia Aikin Barbauld attempted to combine the marvelous with scenes of mere natural horror. Her best-known work, "Sir Bertrand" (1773), is at best a hesitant, uncertain effort.

Dr. Nathan Drake wrote Gothic stories to confirm and illustrate his philosophic theories; he tried to alarm his readers by using the explained supernatural.

By the end of the century, the seed of Gothic story had taken firm root, and readers were seriously following the adventures of their favorite heroes and heroines through the most amazing and terrible scenes.

THE NOVEL OF SUSPENSE

Sir Walter Scott wrote, "Romantic narrative is of two kinds,--that which, being in itself possible, may be matter of belief at any period; and that which, though held impossible by more enlightened ages, was yet consonant with the faith of earlier times."⁷

The novel of suspense, a direct outgrowth and perhaps a mere continuation of the early Gothic romance, somewhat combines both classifications made by Scott. The chief figure at this period ~~is~~ Mrs. Ann Ward Radcliffe, whose best-known novels deal largely with the "explained supernatural," that is, supernatural appearances based on factual experiences. The novel of suspense depends for its effect on the human instinct of curiosity, which frequently is the only reason for the development of the plot to a further degree. Moreover, the reasonable methods in accounting for what is only apparently supernatural cause the story to go along at a rather leisurely pace, which becomes boring to the state of unendurance. The average reader prefers the original Gothic type, regardless of its slavish adherence to pattern.

7 Introduction, Stokes edition of The Castle of Otranto, xxxvii.

In 1785 Sophia Lee's "The Recess" was published. It was a historical novel, but it mentioned an abbey "of Gothic elegance and magnificence," a swooning heroine who played the lute, thunderstorms, bandits, and even an escape in a coffin. This book probably attracted the notice of Mrs. Radcliffe, whose first novel, "The Castles of Athline and Dunbayne," appeared in 1789. Her outstanding suspense novel was "The Mysteries of Udolpho" (1794), but the most skillfully constructed was "The Italian" (1797), which depends for its effect on natural terror rather than on supernatural suggestions. The villains of Lewis and Maturin may be traced back to such characters as Radcliffe's Schedoni in the last-named novel.

The suspense novel differed from the Gothic only in that the apparently mysterious elements were explained as the plot was unfolded. The elements of mystification in this type of writing were shown in such ways as the wearing of a black veil, mysterious manuscripts, reference to dread secrets, inexplicable music, groans and wails of unexplained origin, mysterious disappearances, lights vanishing and appearing without reason, doors opening and closing with no visible human assistance. Scarborough remarked aptly that "the Gothic pages groan as they are turned."

Mrs. Radcliffe's stories were popular even to the time of Thackeray; her success probably saved the Gothic tale from

an early death.

The greatest criticism against the novel of suspense, aside from its stilted and unnatural dialog (a criticism of most early novels), is that the explanations fall so far short of the readers' expectations that one's enjoyment of reading is baffled and thwarted by unexpectedly futile outcomes. But these romances, melodramatic and pseudo-historical as they were, definitely pointed the way toward the great medieval historical romances of Sir Walter Scott.

THE NOVEL OF TERROR

"Those who will and dare sup full with horrors"⁸ will find ample adventurous incidents in the pages of M. G. ("Monk") Lewis and the Reverend Charles Robert Maturin.

Lewis recklessly threw aside all the moral and artistic restraint of his predecessors and wrote of delirious, unbelievable horrors--best described as "nightmarish." And, although we are aware that his stories are unreal and even ludicrous, we seem compelled to read on regardless of our own will. His purposes and his achievements are entirely different from those of Mrs Radcliffe; the only connection is that Lewis himself asserted that he was encouraged to go on with his romance, "The Monk," by reading "The Mysteries of Udolpho." He endeavored to keep his entire novel going at the pace of Mrs. Radcliffe's few startling moments; he wanted his readers constantly to undergo violent emotions, great mental excitement--to be shocked and startled from beginning to end of the plot. "The Monk," composed in ten weeks in 1794, is his best-known, most notorious romance. In 1799 he published a collection of "Tales of Terror;" in 1801, "The Tales of Wonder." His works were not original,

8 Birkhead, op. cit., 63.

and indeed some of the direct appropriations from earlier German works amount to plagiarism.

Tales of terror were now being sold by the thousands; they were frequently issued in the form of sixpenny chap-books with gaudy, illustrative woodcuts, and were called "sixpenny shockers."

The notoriety of Lewis's monk led to a number of similar titles concerning both monks and nuns. Novelists appreciated the charm of the word "mystery" on any title-page, as in Charlotte Smith's "Old Manor House" (1793). One enthusiastic writer even adopted the pseudonym of Felix Phantom and wrote two volumes entitled "Ghosts" and "More Ghosts." It is significant that Miss Sarah Wilkinson, who wrote terror tales for twenty years, finally disavowed her belief in ghosts and satirized them keenly.

Sir Walter Scott's preference among the writers of the period fell upon the Reverend Charles Robert Maturin, who wrote under the pen name of Jasper Denis Murphy. He was an eccentric Irish minister who wrote romances and tragedies as diversions from the straight and narrow life which he lived. His masterpiece was "Melmoth the Wanderer," written in 1820, a story based on the tale of the Wandering Jew. Like Radcliffe, Maturin was even more stinting in his use of the deferred explanation; but he was eloquent and sincere. He was the last of the true "Goths," and Scott at least would place him as one of the greatest.

THE ORIENTAL TALE OF TERROR

William Beckford's story, "The History of the Caliph Vathek," started the vogue for the Oriental tale of terror. Beckford published it in Paris in 1787; however in 1786, a year before the original appeared, the Reverend Samuel Henley had published its English translation!

Interest in Oriental literature had been revived early in the eighteenth century, during the reign of Queen Anne, with Galland's translated versions of Arabian nights and other stories of the East. The Oriental form became so fashionable that didactic writers soon saw in it a chance for disguising in story much moral or philosophical reflection; as a direct consequence, the Eastern influence lost its splendor and color and became just a background upon which were placed Oriental figures with outlandish names but with English manners and morals. Addison's "Vision of Mirza" and Johnson's "Rasselas" are good examples of Anglo-Oriental story intended to inculcate moral truth or to raise moral questions.

Beckford's interest in the Oriental took an entirely new point of view, since it was embodied in a wild, un-English, literary fantasy. It is said that he wrote "Vathek" at one sitting, without removing his clothes dur-

ing the time. His idea probably came originally from the witty Oriental tales of Voltaire and others, and "Vathek" is a medley of Oriental magic and western comedy. The sultan, a despot of portentous attributes, desires to know everything, even the sciences which do not exist. Needless crimes, a visit to hell, alchemy, and sorcery all have their parts in the straightforward story, which has great variety of mood. Doubtless the fascination of such ideas for Beckford was much the same as for Walpole.

In addition to his most popular story, Beckford wrote two mock novels, "Azemia" and "The Elegant Enthusiast," both only slightly supernatural, and meant to ridicule and burlesque the sentimental novels of the day. However, even his own sister, a writer of such works, read his novels in all seriousness.

Beckford's Oriental masterpiece did not set a fashion; occasionally the Orient formed the setting of a nineteenth century novel, but not until Meredith's "Shaving of Shagpat" (1856) do we find again such definite Eastern influence. Today the Oriental story enjoys much popularity through such works as those of Sax Rohmer.

THE ROSICRUCIAN NOVEL

The Rosicrucian novels are so called because their plots center around Rosicrucian beliefs in the power of age-old secrets of science to aid in the enjoyment of life in a contemporary civilization.⁹ The best-known writers of this school were William Godwin and his son-in-law, Percy Bysshe Shelley.

Godwin, devoid of any sense of humor, considered himself a reformer through the agency of fiction. Reared in an atmosphere of revolt, the son of a dissenting minister, he adhered to Rousseau's principle that for man to do right was to act contrary to what was accepted as right. He used Gothic literary fashions simply because of their widespread popularity and financial success; therefore in seeking a subject which promised swift, adequate financial return, he published "The Adventures of Caleb Williams" in 1794 and "St. Leon" in 1799. The first was a mystery tale (the first detective story in English fiction) and the second a supernatural, historical romance embodying Rosicrucian beliefs concerning search for the philosopher's stone. In both he included his own philosophic theories.

⁹ For discussion, see Encyclopedia Britannica.

Shelley also smuggled a little contraband theory into his novels, but his chief interest lay in the details of the terrormongers as a way of escape from harsh realities and dull routine of everyday existence. Influenced by Monk Lewis, he had been interested in mystery stories from his childhood. Two books, "Zastrozzi" (1810) and "St. Irvyne" (1811) were published; both were inferior to his verse.

SATIRES ON THE NOVEL OF TERROR

Perhaps the most valuable contribution of the Gothic school to English literature was Jane Austen's inimitable satire, "Northanger Abbey." This, her first novel, was sold in 1797 for ten pounds (whereas Mrs. Radcliffe had, three years before, received five hundred pounds for "The Mysteries of Udolpho," and in 1797 eight hundred pounds for "The Italian!"), but was not published until 1818, the year after her death. Probably the publisher feared that if the mock romance were successful, it would tend to endanger the popularity of the prevailing mode of terror fiction. Miss Austen was merely ahead of her time.

The title--"Northanger Abbey"--is itself imitative. All the Gothic materials are present, but are employed so differently that it is a true ridicule of the "horrid" school of fiction. The setting is a Gothic abbey equipped for modern comfort; the interfering father is ill-natured but not vicious; the pursuing lover is merely a silly bore. The heroine is one of seven children; she does her best to find Gothic adventure but is ever unsuccessful.

Despite the fears of her publisher, Jane Austen's delicate satire doubtless would have been too quiet to have caused much disturbance in the popularity of the terror novel

even if it had been published when written; however, its subtle humor places it today above the majority of its contemporary titles.

Other authors who satirized the sentimental and terroristic tendencies of the early novels were Maria Edgeworth in "Angeline" (1801); Sarah Green in "Romance Readers and Romance Writers" (1810); Eaton Stannard Barrett in "The Heroine" (1813); Thomas Love Peacock in "Nightmare Abbey" (1818); and T. B. Johnson in "The Mystery of the Abbey" (1819).

NINETEENTH CENTURY DEVELOPMENTS OF THE TALE OF TERROR

The prevailing nineteenth century fiction was realistic but with a large admixture of the supernormal. Even Scott, at the turn of the century, planned a tale of chivalry in the style of "The Castle of Otranto," based on an ancient legend concerning the horn and sword of Thomas of Hercildoune; but he came to regard the legend as an unsuitable foundation for a prose story, and so he did not complete it. He was, however, fascinated by German ballads of the supernatural. He wrote the prologue to "The Lord of Ennerdale," another mystery tale in which the family of Ratcliffe settle down before the fire to listen to a story "savouring not a little of the marvellous;" but this also remained unfinished. Scott especially admired Mrs. Radcliffe's novels and those of Lewis and Maturin. He was familiar with charms and spells, ghostly rank and order, proper costumes for wizards, and the like, all of which lore assisted greatly his compilation of "Letters on Demonology and Witchcraft" in 1830. There was nothing fearful in his attitude toward specters; the story is told of him that once in an inn he slept soundly in one bed of a double room while a dead man occupied the other.

In many of Scott's stories and verses there is abundant reference to the supernatural, even when the plot itself deals with earthly happenings. Birkhead aptly writes, "The terrors of the invisible world only fill the stray corners of his huge scene. He creates romance out of the stuff of real life."¹⁰

Beginning with "The Castle of Otranto," the novel of terror rapidly had developed until it reached, with Lewis and Maturin, the climax--the limit of human endurance. Then naturally followed the satires of Austen and Barrett; for with all restraint abandoned, emphasis and exaggeration could no longer appall, and the tide had to turn.

So in 1816, when Byron, the Shelleys, and Dr. Polidori had their famous ghost session at Coligny and each agreed to write a ghostly story, it was wise that they decided to dispense with the old regime that had been so grievously overworked in earlier performances. Byron's vampire-gentleman and Mrs. Shelley's man-created monster had at least the worth and the attraction of being different. "Frankenstein," completed in 1817, was Mrs. Shelley's plea for human sympathy. The monster has the perception and desire of goodness, but by the circumstances of his abnormal existence, is delivered over to evil. It is an engrossing

¹⁰ Birkhead, op. cit., 156.

story even though it falls short of its original aim.

Mrs. Shelley's second novel, "Valpergo, or the Life and Adventures of Castruccio, Prince of Lucca" (1823), showed more care and labor than her first effort, but it seems artificial because of the overabundance of her knowledge and research into medieval Italian conditions. It is a narrative of the gradual deterioration of Castruccio's character from an openhearted youth to a crafty tyrant who, toward the end of the story, seems to resemble a descendant of Satan.

The scene of "The Last Man" (1825) was set in twenty-first century England and was an attempt to portray a picture of the devastation of the human race by plague and pestilence. It is said to have a personal note arising from Mrs. Shelley's grieving for her husband, whose untimely death had occurred in 1822. In it she gives reasonable solution of apparently supernatural specters, as in the instance where a plague-stricken noble is mistaken for Death Incarnate.

Her last three works are not terror novels in any sense of the word, but she wrote a good many short tales for periodicals. These, as a rule, reveal a better sense of proportion than her novels.

Dr. John William Polidori was the second member of the group at the Shelley home; his "Ernestus Bechtold" was the

result of his efforts, and the author frankly confessed that the supernatural agency was dragged in only because it was one of the conditions of the competition. Later he completed Byron's unfinished ghost story, which was based on an old legend. This story, "The Vampyre," is told quietly, the author depending for his effect on the terror of bare facts. The story set a fashion in vampires, who appeared as fictive characters all during the nineteenth century, the outstanding example being Count Dracula, the fiendish vampire in Bram Stoker's novel (1897).

Shelley's story, based on his own experiences of early youth, was never completed.

DeQuincey might have taken from the terror novel many excellent and admirable illustrations for his essay on "Murder, Considered as One of the Fine Arts." Attracted by the German horror stories, he wrote one novel, "Klosterheim" (1832), as a result of this interest. It is unimportant except to show the widespread and long-enduring vogue of this species of writing; many writers whose main talent lay elsewhere managed to eke out time to make erratic excursions into the realms of the supernatural.

Harrison Ainsworth wrote supernatural short stories and novels. His first novel, "Rookwood" (1834), was inspired by a visit to Cuckfield Place, an old manor house in which he placed specters of Gothic characteristics.

Captain Fred Marryat told the story of the Flying Dutchman in "The Phantom Ship" (1839).

George Edward Bulwer, Lord Lytton, took upon himself the task of rationalizing and elevating the novel of terror. His love of the supernatural may possibly be attributed to his learned but eccentric ancestor, Dr. Bulwer, who studied the Black Arts and dabbled in astrology and palmistry, being a member of the society of Rosicrucians. Three of Bulwer-Lytton's novels embody Rosicrucian tenets: "Zicci" (1838), "Zanoni" (1842), and "A Strange Story" (1862). The last-named story is enthralling and, once begun, cannot be left unfinished. In Lytton's hand the barbarity of the novel of terror was smoothed away; but in the refining process, Gothicism lost some of its original vigor.

AMERICAN TALES OF TERROR

In America as well as in England the haunted houses and horrible adventures of the terror school became increasingly popular. Charles Brockden Brown and Nathaniel Hawthorne were the best-known proponents of the Gothic novel in America.

Brown, familiar as the first American novelist who gave his entire time to writing as a profession, showed an interest in the supernatural. His weird, sensational stories were based on those of Godwin. In the preface to "Edgar Huntly," Brown prides himself on "calling forth the passions and engaging the sympathy of the reader by means not hitherto employed by preceding authors," and he speaks slightly of "puerile superstitions and exploded manners, Gothic castles and chimeras." Like Godwin he sought to express philosophical theories in his romances, but an American setting and historically accurate description of early life in the new United States made his contribution to fiction an important one.

Despite his theories and prejudices, Brown condescended to use the Radcliffian method of introducing apparently supernatural occurrences which were ultimately traced to purely natural causes. "Wieland" (1798) made use of

ventriloquism and religious fanaticism as the supernatural agencies; "Ormond" (1799) and "Arthur Mervyn" (1799-1800) portray some of the revolutionary ardor of Godwin and his contemporaries in the descriptions of the ravages of the yellow fever in New York and Philadelphia. The hero of "Ormond" is a member of a supernatural society.

Perhaps the most memorable of Brown's novels is "Edgar Huntly" (1799), which is in many ways much like Godwin's "Caleb Williams." The book shows its author's deep interest in morbid psychology and is really quite readable, although the conclusion does not fit in with the suspense of the first part of the plot. Brown is obviously more interested in conveying states of mind than in accurately portraying character.

Nathaniel Hawthorne wrote four novels which contain elements of supernaturalism: "The Scarlet Letter" (1850), "The House of the Seven Gables" (1851), "The Blithedale Romance" (1852), and "The Marble Faun" (1860). His stories are melancholy, and deal with the "virtuous mind" of Puritan New England and the belief that frequently men will innocently enough be led astray among terrors of the invisible world. All of his works show something of this influence; his tales of terror are delicate, and supernatural forces are mentioned more or less reluctantly, in contrast with earlier Gothic stories. Hawthorne is reti-

cent, shy, aloof, detached from the life of action; he dwells in the minds of his characters rather than in their adventures. Concerning the collection, "Twice Told Tales," he made the statement: "The book, if you would see anything in it, requires to be read in the clear, brown twilight atmosphere in which it was written; if opened in the sunshine, it is apt to look exceedingly like a volume of blank pages." Although he could not be called morose or gloomy, he consistently stressed the somber and the eerie in his themes.

"The Scarlet Letter" deals with the consequences of sin; the treatment of the witches and the portrayal of Pearl as the tangible evidence of sin are Hawthorne's supernatural contributions here. "The Blithedale Romance," telling of the author's year and a half at Brook Farm, introduces the idea of mesmerism. "The House of the Seven Gables" deals with the ancestral curse; and "The Marble Faun" attempts to ask and answer the question: "Why is sin?" The strange resemblance between Donatello and the Marble Faun of Praxiteles, if not supernatural, is certainly just within the edge of Nature.

Hawthorne pronounces no judgment; he just presents his story. He handles magic and the supernatural in a half-credulous, half-sportive spirit, neither affirming nor denying his belief.

SHORT TALES OF TERROR

The original Gothic romances of Walpole, Reeve, and Radcliffe possessed the charm of novelty, but before the end of the eighteenth century there were symptoms of a longing for more excitement, and the Gothic romance fell into disrepute in the hands of those who looked upon fiction only as a lucrative trade, not as an art. But in the meantime a new and easy popular device had been discovered; ingenious authors realized it was possible to compress the terror novel into a short story of a few pages and yet to retain all the sensation requisite for a true Gothic romance of standard length. These brief tales were printed with "doublebarreled titles" in chapbooks with gaudy covers, and were sold for "a penny plain and tuppence colored." Collections of this kind dating back to 1806 are kept in the British museum. In such brief, blood-curdling romances we find the origin of the short tale of terror, which has become increasingly in demand during the last hundred years.

Doubtless the success of the chapbook encouraged the editors of the early nineteenth century periodicals to enliven their pages with sensational fiction, some of which became wild and desperate. The gay is mixed with the horrible in magazines of the time, but specters and villains

are common throughout the century. Many of the tales in collections, such as "The Storyteller" (1833) or "The Romancist and Novelist's Library" (1839-1842), show the persistence of Gothic story. A large number of them are Gothic novels, merely reduced in size, but with all the old machinery. "The Romancist's and Novelist's Library" includes as authors Walpole, Reeve, Radcliffe, Lewis, Maturin, Shelley, and Brown, in addition to translations from French and German. Such collections of terror tales, however, seem to lose some of their power when read one after another: they are more effective when read singly in periodicals.

THE STORY-TELLER, BLACKWOOD'S MAGAZINE, THE DUBLIN UNIVERSITY MAGAZINE, THE LONDON MAGAZINE, ALL THE YEAR ROUND, HOUSEHOLD WORDS, and other periodicals were widely read. Stories in the magazines were of various types. The old-fashioned spook gradually became more mentally subjective than strictly objective; the "explained supernatural" was skilfully improved and developed. The short story in which the author deliberately shakes our nerves and then explains away our fears by natural causes gradually became the most popular kind of terror story. We are no longer told every detail, as Monk Lewis would have done, but are encouraged to fill in the picture with our own imaginations. Supernatural horror gave way to natural

horror in many cases, as in Poe's "Pit and the Pendulum."

Edgar Allan Poe, a "born Goth" and master of terror and mystery, deserves special mention. He penetrated into trackless regions of horror where others would have shrunk back with disgust. He sought constantly for unusual situations, gloomy or terrible, and made them the starting point for excursions into abnormal psychology. He is theatrical in his effects, sometimes tragic, sometimes merely melodramatic, but never pathetic. Like Hawthorne he was fascinated by death, but always death accompanied by its direct physical and mental agonies. He did not look beyond death into a future world. His research in crime psychology was passionless and inhuman. The three Dupin stories developed to a further degree the technique of Godwin's "Caleb Williams," and pointed the way toward the stories of Sherlock Holmes and the modern detective stories and novels such as those of Mary Roberts Pinehart. His horror stories are above all others in their power to convey the single impression which each narrative contains. Poe never loses sight of his ideal.

It would be impossible to name all or even most of the well-known writers of such short fiction in the nineteenth and twentieth centuries. Le Fanu, Wilkie Collins, Dickens, W. W. Jacobs, Barry Pain, Washington Irving, Hawthorne, Stevenson, Kipling, O. Henry, F. Marion Craw-

ford, Ambrose Bierce, and many others made important contributions. Gruesome, humorous, and mournful tales were written.

Within recent years the vistas of the supernatural story have been still further enlarged; scientific discoveries and mechanical improvements have played their parts. But who can say that all these modern innovations are not a more or less direct outgrowth of the offerings of Walpole and all his consequent literary descendants?

PART TWO

Power, A Critical Discussion and Analysis
of a Group of Long Fiction
of the Supernatural Type

THE CASTLE OF OTRANTO

The publication of "The Castle of Otranto" on Christmas Eve, 1764, marked the introduction of the Gothic romance to fiction. The crude story, written as a half-joke by the clever, dilettante Horace Walpole (1717-1797), eighteenth century man of fashion, set a style in reading which was to last for many years.

Lack of confidence as to the success of so wild a story in a sentimental age led Walpole to offer his story first as "The Castle of Otranto, a Gothic Story: translated by William Marshall, Gent., from the original Italian of Ornuphrio Muralto, Canon of the Church of St. Nicholas at Otranto." The manuscript was said by the 'translator' to have been originally written in 1589, in Naples, and the story was supposed to have happened sometime during the Crusades, between 1095 and 1243. Perhaps the publication was not so wild an adventure as Walpole feared, since the time was ripe for the reception of the marvellous, and the new book met with instant approval. After it had been so enthusiastically received, Walpole confessed his authorship in the second printing of the book.

Horace Walpole himself was the embodiment of the true antiquarian, and he manifested intense interest in collect-

ing, as well as in architectural and literary studies of medieval times. His early life at court and his travels developed his taste for the fine arts, and his home at Strawberry Hill was developed into his ideal of a medieval feudal castle (with all the eighteenth century conveniences!).

It was Walpole's purpose to draw a picture of feudal domestic life and manners such as might actually have existed, thus exhibiting human character and contrasting feelings and passions, just as the true modern novel required. But at the same time, he purposed to unite with the natural a variety of marvellous incidents in order to give the tone of the chivalry and superstition of a bygone era.

In a letter written to a friend on March 9, 1768, Walpole gives his version of the origin of the plot: "I waked one morning in the beginning of last June from a dream, of which all I could recover was, that I had thought myself in an ancient castle (a very natural dream for a head filled, like mine, with Gothic story), and that, on the uppermost banister of a great staircase I saw a gigantic hand in armour. In the evening I sat down and began to write without knowing in the least what I intended to say."¹¹ The narrative was written in three months.

Walpole started on his enterprise in a mood of irresponsible, light-hearted gaiety, so he said; but the result

¹¹ Caroline Spurgeon, Preface to Castle of Otranto, xvii.

shows lack of freedom and spontaneity, with its lifeless characters and supernatural machinery. His attempts at terror are not alarming to the reader, and at times they approach the ridiculous; but to the readers of Walpole's day the story was entrancing and satisfied a craving for the marvellous which was to be satiated within very few years.

In a letter to Walpole, Gray wrote: "It engages our attention here (i.e., at Cambridge), makes some of us cry a little, and all in general afraid to go to bed o' nights." Definitely a new fashion in fiction then, today it is only a literary curiosity significant because of its effect on the destiny of the novel, which with this beginning was to go down many and strange paths.

The plot of "Otranto" deals with the efforts of the tyrant Manfred to withstand the ancient prophecy that "the Castle and Lordship of Otranto should pass from the present family whenever the real owner should be grown too large to inhabit it." Although the story is rather an absurd concoction of mystery and horror, it has quite a complicated plot which is a tale of love and intrigue as well as one of supernaturalism. The author shows crude inventiveness but little imagination; there is none of that eerie, indefinitely mysterious atmosphere which is so potently effective in such a story as Bulwer-Lytton's "The Hounsters and the Haunted."

Many supernatural and Gothic elements are used: the ancient prophecy and its fulfillment, the gigantic human parts and the pieces of rattling armor, the animated picture, the strange closing of the door in Manfred's path, the black-towered castle itself, the endless and underground passages throughout the castle and its grounds, the trapdoor with the hidden spring lock, the fear of darkness with sudden gusts of wind extinguishing Isabella's lamp, strange groans, the servants' superstition and fear, the talkative servant Bianca and her extreme fear of unexplained noises, Theodore's escape from the helmet, Matilda's falling in love with the unseen prisoner confined in the room just beneath her own, the idea that the protection of the church would save Isabella from harm, Theodore's strange resemblance to the statue of Alfonso in the gallery, agitation of the plumes on the enchanted helmet, the hundred gentlemen fainting under the weight of the enormous sword, blood dropping from the statue, and numberless other significant details.

Walpole attained in his composition that which he must have felt was lacking in his powers as a Gothic architect, for his descriptions of feudal surroundings prepare us for acceptance of the prodigious happenings which, though they could not really have happened at any time, were consistent with the beliefs of medieval man. His story is remarkably

compact; in about one hundred fifty small pages is unfolded an intricate plot in which everything of necessity tends directly to the catastrophe. His last descriptions are almost comparable with those of Mrs. Radcliffe.

Characters are generic rather than individual: the tyrannic Manfred, pious Friar Jerome, patient Hippolita, and the first true Gothic hero, Theodore--"a lovely young prince with large black eyes, a smooth white forehead, and manly curling locks like jet."

Critics have disagreed as to the merit of the story, but "The Castle of Otranto" is worthy of its title as the first Gothic novel.

The Gothic era as a setting is established in the first sentence: "On the pleasant banks of the Tiber, in the province of Gacony, stood, in the year 1100, the chateau of Monsieur St. Aubert." The main action of the story centers around the life of orphaned Emily St. Aubert.

THE MYSTERIES OF UDOLPHO

Mrs. Ann Ward Radcliffe, like Clara Reeve before her, resolved to write a tale of terror without ghosts. Her peculiar expedient was the postponed explanation, with which "The Mysteries of Udolpho" certainly abounds.

Although her stories are nearly unreadable today, one must admit her great influence on literature. She became head of the new school of fiction, and among her admirers and followers were some of the most eminent writers. A Londoner of distinguished ancestry, Ann Ward was born the same year that the first Gothic novel was published--1764. Her education was practical, but she was of a highly romantic temperament with an intense love of nature and of the weird and mysterious. In 1787 she married an editor, William Radcliffe; and she began writing to fill her spare time while her husband was at work. "The Mysteries of Udolpho," the fourth of her five novels, was published in 1794.

The Gothic era as a setting is established in the first sentence: "On the pleasant banks of the Garonne, in the province of Gascony, stood, in the year 1534, the chateau of Monsieur St. Aubert." The main action of the story centers around the life of orphaned Emily St. Aubert,

a dreamy, simple girl of refinement and culture, who experiences many harrowing adventures in Venice, in the castle of Udolpho in Italy, and in Languedoc, France. Emily's aunt marries the scoundrel, Montoni, who takes the party to his medieval castle in the Apennines, where all sorts of dark dealings seem to be going on. Emily's imagination and distinct sense of curiosity carry the story onward. She imagines she finds her aunt's corpse; she finds secret passages and rooms with locks only on the outside. Hints of hideous crimes appear in the story. Endless intrigues are carried out.

Emily and her loquacious servant, Annette, seem never to be able to look upon any scene or object without the deathly fear of some supernatural manifestation. Mrs. Radcliffe discovered the value of atmosphere, but she overdid it by bringing in unnecessary descriptive passages and by deferring explanations to such an extreme that she could not even write a sentence without attempting to leave the solution until the last word of it. One soon grows tired of such artificiality.

The ruinous castle, with its secret passages, its rotting tapestry, its dust-covered furniture, and its gloomy vaults is seen most vividly in the castle of Udolpho, which must have been on the verge of actual collapse. Mysterious sights and sounds suggesting horror are so common that they cease to

be effective. Hundreds of examples like the following could be given: "Emily heard a slow knocking against the wall. It came repeatedly. Annette then screamed loudly, and the chamber slowly opened.--It was Catherine, come to tell Annette that her lady wanted her."

Annette is comparable to Bianca in "Otranto," both being most excitable individuals. Annette fears all noises, sees the occult in everything; she even imagines her lamp burns blue while she is telling some particularly fantastic story.

A modern bit of knowledge is introduced when fire on the ends of the sentinels' lances is electrically explained by the author, who even appends a footnote for reference.

Everything is explained, but Mrs. Radcliffe is always careful that the solution shall not be the one which is anticipated by the reader, whom experience teaches to distrust the author's secrets and to remember constantly that things are never what they seem. Perhaps her conscience would not allow her imagination to go too far. The extreme limit of explanation in the sojourn at Udolpho is in the case of the veiled portrait. Emily dared to lift the veil and be frightened almost to swooning; in the last pages of the book we learn that for punishment of an early member of the Udolpho household, a monk had placed there a wax figure of a partly decayed and worm-eaten body for the sinner's con-

THE MONK

"The Monk" by Matthew Gregory Lewis (1775-1813) aims to work almost entirely on the strong and primitive instinct of fear; mere curiosity is no longer a vital factor. This story differs from the Radcliffian type of story also by being unsentimental and by not attempting to explain away the supernatural horrors contained therein. The plot is that of a coarse melodrama and even worse; it is a riotous and shameless narrative of imaginary monastic horrors in Madrid at the time of the Inquisition. "The Monk" is the most notorious example of the Gothic school of romance.

Born rich, Lewis never had to undergo adversity of any kind; all his writing was done for pleasure, not necessity. "The Monk" (1795) was written in ten weeks just before its author's twentieth birthday. The book had a successful sale and made a great sensation; to the refined Mrs. Radcliffe it must have been a distinct shock, especially since Lewis admitted that he was impelled to write it after reading the romances of Walpole, Radcliffe, and the German Schiller. He defended the indecency of the plot by asserting that he had taken the plot from a story in THE GUARDIAN, #143, "The History of Santon Barsis," intimating that plagiarized immorality is not so bad as the original sort! At any rate

the book had such an effect on the reading public that its author was ever after known as "Monk" Lewis.

In his narrative, Lewis outdid Mrs. Radcliffe and every other writer from whom he borrowed, by giving up all reticence and all compliance to any literary canons of decency. In this defiance, however, he shows a certain cleverness and originality. There is no "explained" supernaturalism about "Monk" Lewis's story; his ghosts are the most bloodcurdling creations that his crude fancy could picture. He had no sense of the unnerving power of unseen terror; his forte was plain statements, not vague hints. Atmosphere was a thing too involved for his blunt imagination. He seemed to delight in acting contrary to the accepted style. Such crude romanticism of raw sensation in literature is worthless; but as a distinct influence in literary history it should be known. It certainly helped to bring upon the Gothic novel much deserved satire.

Lewis evidently was not displeased with either the praise or the denunciation which greeted the publication of "The Monk," even though his own father reproached him for its writing. As a narrative the book has a great deal of interest, and like many another terror story it keeps one reading constantly until he has finished the book. There are two distinct plot-threads: the story of Raymond and Agnes and

that of Ambrosio, Matilda, and Antonia; Ambrosio's condemnation of Agnes for a sin of the same sort which he is about to commit is the link which connects the two plots.

"The Monk" is one of the dime novels of English literature. Providentially, it enjoyed a comparatively short popularity in literary history, although it likely seemed to contemporary readers one of the great books of the day. Scott, fond of all terror stories, termed it "no ordinary exertion of genius." Every degree of horror is used. There has been no such wild terror story told, by a recognized author, before or since.

The Bleeding Nun superstition appears here; Agnes plans to escape as the Nun, but when she is prevented in this, the actual Bleeding Nun elopes with Raymond and gives him many torturous moments during his subsequent brain fever. She is exorcised by the Wandering Jew! The Nun turns out to be a spectral relative of Raymond's who is asking decent burial for her rotting bones. A sleeping potion is given to Agnes later in the convent; and she is taken to a damp, pestilential dungeon with her stillborn, illegitimate child. However, she is saved and recovers sufficiently to marry Raymond and live happily!

The Abbot Ambrosio, "the man of holiness," is thought to be the perfect person; but he becomes involved with Matilda, a lascivious woman disguised as a novice in the mon-

astery. After Matilda has saved him from death by sucking poison from a centipede wound, she becomes gravely ill; Ambrosio goes with her to the sepulchre of St. Clare (Agnes' prison), where she carries on strange demoniac rites in order to regain her life. Ambrosio begins to desire other sweethearts; so Matilda aids him to gain access to Antonia with a supernatural myrtle branch which will cause every door to fly open to him. His lust is inflamed by gazing into a magic mirror which shows Antonia at all times. When the abbot has to choke Antonia's mother in order to save his own reputation, he becomes hopelessly sinful, and supernatural happenings begin to run riot.

Stormy weather, rattling doors, tapers burning blue help along the plot: Ambrosio decided to give Antonia a magic sleeping potion and bury her in the St. Clare sepulchre, where he can keep her imprisoned for his licentious enjoyment. Ambrosio and Matilda are both captured after the abbot has stabbed Antonia during a storming of the convent.

In the Inquisition prison Matilda sells her soul to the devil in order to save herself from being burned at the stake. Ambrosio finally does the same just as the guards enter to bring him a pardon. The monk is taken to a lonely mountain top and is told that Antonia was his own sister. The devil sinks his talons into the monk's shaven crown and springs to a great height, dropping Ambrosio on the sharp

precipices below. A storm arises, rain falls, and he is washed away. The story ends with the moral: "Lady, to look with mercy on the conduct of others is a virtue no less than to look with severity on your own."

Dream supernaturalism enters in several instances: prophetic and curse elements are found, together with the fears of highly superstitious persons. Were all the supernatural phases mentioned, the review would be a book in itself.

Everything is so exaggerated that the story oversteps nature's modesty and passes the limits of human endurance. Before the story is ended, the plot almost fails longer to curdle the blood of the reader. Lewis's book has more interest than Mrs. Radcliffe's but far less artistry. But such were the raw materials for later works of real literary value.

WIELAND

In our search for forerunners of modern psychic fiction we go back to Charles Brocden Brown's "Wieland" as one of the first. Peacock in "Gryll Grange" praises "Wieland" as "one of the few tales in which the final explanation of the apparently supernatural does not destroy or diminish the original effect."

"Wieland" (1798) is a story of religious mania produced by diabolic ventriloquism, and the author gains a profound supernatural effect through his terrible use of insanity. The effect of mystery and dread on the human mind awes us much more than did the awkward Gothic machinery of the castles of Udolpho and Otranto.

A strange explosion, which causes the death of Clara Wieland's father, begins the supernatural trend of the novel. Theodore Wieland, Clara's brother, later marries; and the plot hurriedly passes over several years. Then supernatural voices are heard until finally Theodore is led through religious frenzy augmented by his interpretations of the queer vocal commands, to murder his family. He later becomes insane and commits suicide. We finally learn that Carwin, a ventriloquist, is the cause of all the difficulty.

The last paragraph of the novel is devoted to the moral of the story: ".....That virtue should become the victim of treachery is, no doubt, a mournful consideration; but it will not escape your notice, that the evils of which Carwin and Maxwell were the authors owed their existence to the errors of the sufferers.....If Wieland had framed juster notions of moral duty and of the divine attributes, or if I (Clara) had been gifted with ordinary equanimity or foresight, the double-tongued deceiver would have been baffled and repelled."

Like Radcliffe, Brown aimed at the effects of the supernatural without the reality; but instead of using her method of explanation by ordinary events, he based his whole structure on the foundation of strange but not impossible circumstances, and even these he kept in the background so that they did not offend too flagrantly the readers' sense of probability. His strangest supernaturalisms are always rested on acts of nature which science can explain. Carl Van Doren says that the story is based on a real incident which was reported in an early periodical.¹²

Carwin seems to sin because of the driving spirit of evil, but the frenzied Wieland is led to crime by a fanaticism

12 See Bibliography, under Van Doren.

already latent in his being; the mysterious voice just leads him on more rapidly to do what crimes he might anyway have eventually committed. Inheritable tendencies to insanity are shown.

"Wieland" is far superior to the original Gothic attempts at supernaturalism. The morbid passages of the mind have much greater fascination than any manipulated machinery which can be offered to readers. This tragedy of unbalanced mind seems real, human, and awful.

Although the narrative is awkward, many probabilities strained, and solutions premature, there is a feverish excitement about the book which tells us that the author was absorbed in his subject although he did not quite know what to do with it. Brown is modern in his desire to portray states of mind rather than character. His air of being in dead earnest makes us accept as facts the happenings and beliefs of his story as though we personally were acquainted with the strange events that took place.

FRANKENSTEIN

"Frankenstein" is one of the most thrilling and is considered one of the most important of the novels of the Gothic school: it has made such an impression on the imaginations of its readers that it has added a new word to the English language: whenever any unfortunate individual has created or assumed a monster responsibility that pursues him and drives him to distraction and makes his life a burden, that person is called a Frankenstein.

The startling story was written in 1818, surprisingly, by a nineteen-year-old girl, the second wife of Percy Bysshe Shelley, as a result of an agreement among the group at her Swiss summer home that each should write a ghost story. Mrs. Shelley was long mortified at her inability to think of a story, but after listening to conversation between Byron and Shelley concerning Darwin's experiment in which vermicelli in a glass cage began to move with a voluntary motion, she had a dream. The dream can best be described in her own words:

"I saw--with shut eyes, but acute mental vision--
I saw the pale student of unhallowed arts kneeling
beside the thing he had put together. I saw
the hideous phantasm of a man stretched out, and
then, on the working of some powerful engine, show
signs of life, and stir with an uneasy, half-vital

motion. Frightful must it be; for supremely frightful would be the effect of any human endeavor to mock the stupendous mechanism of the Creator of the world. His success would terrify the artist; he would rush away from his odious handiwork, horror-stricken. He would hope that, left to itself, the slight spark of life which he had communicated would fade; that this thing which had received such imperfect animation would subside into dead matter; and he might sleep in the belief that the silence of the grave would quench forever the transient existence of the hideous corpse which he had looked upon as the cradle of life. He sleeps; but he is awakened; he opens his eyes; behold the horrid thing stands at his bedside, opening his curtains, and looking on him with yellow, watery, but speculative eyes."

Awaking, Mrs. Shelley wished that she could frighten her readers as she herself had been frightened; and suddenly she thought of describing her dream. She intended to write just a short story, but her husband (unfortunately) persuaded her to develop the idea to greater length.

Dream supernaturalism and hallucinations appear. The monster at first feels a kindly love toward all human beings, but this love is turned to hate because of man's fear and loathing at sight of him. He kills those dearest to Frankenstein and finally kills his master also, then he goes away to the North Pole "to build his own funeral pyre." (One wonders where he will find his wood)

The fascinating story ran through many editions in Europe and America. Despite its strangeness and its incongruity, we are far from being bored with the story of the

creature. His unusual education helps to make him more eloquent in his knowledge of Satan's passionate self-pity and defiance. It is fitting that his last victim should be his creator. The monster is indeed the most real figure in the book: most of the others are only passive characters. The placing of the story in definite localities and on a pseudo-scientific basis are obviously Mrs. Shelley's attempts to set her supernatural elements in natural surroundings for the purpose of seemingly greater reality.

The superstitions of people living in those regions, John Milton Butler, an English solicitor, makes a trip to Castle Cragula and encounters many supernatural beliefs and happenings, since he arrives on St. George's Eve. Frankenstein could not list all supernatural elements in this story.

Count Dracula first appears as an old man, but later in London he seems just to be the ruler of life. His pointed ears and protruding teeth are characteristic of vampires. He is in the center of the palms of his square-fingered hands, and his nails are long and sharp-pointed. His blood is red, and when he smiles, his lips turn black over his gums. Dracula, a vampire, he lives on blood, he must sleep in a coffin, his image is not visible in a mirror, and he can pass the form of mist or of wolf or bat in his nocturnal walks. He wishes to move to London in order to widen the scope of vampirism.

DRACULA

"Dracula," the best-known book of that Irish writer of fascinating stories, Bram Stoker, appeared in 1897. It is the old vampire legend brought up to date, being a tale of the efforts of enemies of Count Dracula to rid the world of his diabolic presence.

Set in southern Europe, the plot fits in admirably with the superstitions of people living in those sections. Jonathan Harker, an English solicitor, makes a trip to Castle Dracula and encounters many supernatural beliefs and happenings, since he arrives on St. George's Eve. Twenty pages could not list all supernormal elements in this story!

Count Dracula first appears as an old man, but later in London he seems just in the prime of life. His pointed ears and protruding teeth are characteristic; there are hairs in the center of the palms of his squat-fingered hands, and his nails are long and sharp-pointed. His breath is rank, and when he smiles, his lips run back over his gums. Being a vampire, he lives on blood, he must sleep on sacred ground, his image is not visible in a mirror, and he can take the form of mist or of wolf or bat in his nocturnal wanderings. He wishes to move to London in order to widen the scope of vampirism.

In London Dracula lives in an old deserted mansion near an insane asylum. A zoophagus maniac there comes under his influence, and finally is his victim. He vampirizes a young girl also; and when she dies, a famous Dutch doctor superintends rites to insure her permanent death. These include driving a hawthorne stake through her heart as the rest of the party present protect themselves by holy symbols and saying of prayers.

Harker's wife is threatened with the danger of becoming a vampire but is saved after the party has followed Dracula back to his home in Transylvania and killed him by the same means used to insure Lucy's permanent death.

This story of incorruptible corpses and loathsome spirits that haunt living beings is unbelievable and sometimes nauseating, but it has interest of the most intense kind. Its author was evidently a born story-teller, who could attract the reader's interest at the very beginning and hold it until the end. His power of mystifying readers and keeping them in suspense, his thrilling material which causes the very flesh to creep, make this the most outstanding of the seven novels here reviewed. "Dracula" is not a pleasant book, but it is a frightfully gripping one. No one who has read the story will ever forget the picture of Dracula descending the wall of his castle, the

hideousness of Renfield's eating his live birds, or the scene in the tomb when the stake is driven through Lucy's body. The horror of the Un-dead is endurable only in the love and hope and faith of the chief living characters, particularly Van Helsing and Mina.

The illusions seem real because of the matter-of-fact style, the narrative being composed entirely of letters, diaries, and journals. Such familiar places as Whitby, London, Galatz, are mentioned. Scientific knowledge enters the story: there are blood transfusion and defibrination of blood as well as traditional treatments for safety from the dread vampire. There is some sense of transfer of personality in Arthur's feeling "very, very close" to Lucy the night after the first transfusion, and in Mina's ability to tell the Count's sensations while she is partly under his power. The whole story might be counted a dream motif--indeed a most lurid nightmare! No detail of horror is omitted, but it is presented in a much more subtle and acceptable way than was Lewis's "Monk." Critics seem hypercritical when they judge the last part highly inferior to the first pages: naturally one becomes somewhat inured to horror, but the constricted feeling of one's throat and his intense interest never leave until the final--the four hundredth--page. It is not advised as enjoyable reading for anyone alone at night!

Count Dracula, the infamous prince of vampires, may be traced back through centuries of legend, particularly in the central European countries. He typifies immemorial evil. The werewolf superstition is combined with that of the vampire in that Dracula can take the form of a wolf, a human being, a bat, or a mist, and can change his form at will at certain times in the day. His story is the most dreadful of all such modern tales.

Stoker's descriptions are of literary value and perhaps may be considered an outgrowth and a refinement of Mrs. Radcliffe's word pictures. His ability in character portrayal must not be overlooked; we are given such true pictures of the persons of the story that we feel personal acquaintanceship. And through all characters runs that strain of supernatural fear which with the events narrated makes the story so memorably outstanding.

In a report to his companions, Van Helsing gives pertinent facts concerning the vampire superstition:

"He is known everywhere that men have been.... The vampire lives on, and cannot die by mere passing of the time; he can flourish when he can fatten on the blood of the living.....He can grow younger..when his special pabulum is plenty.... He eat not as others....He throws no shadows.... He has the strength of many of his hand....He can come in mist which he create, but the distance is limited to his own nearness....He come on moonlight rays as elemental dust....He can, when once he find his way, come out from anything or into anything, no matter how close it be bound or even

fused up with fire--solder you call it....
He can see in the dark....But he cannot enter
at first until someone of the household
bid him to come....His power ceases at day-
break....If he be not at the place whither
he is bound, he can only change himself at
noon or at exact sunrise or sunset....He can
do as he will within his limit, when he have
his earth-home, his coffin-home, his hell-
home, the place unhallowed (Geordie's grave)
....He can only pass running water at the
slack or the flood of the tide....The branch
of wild rose on his coffin keep him that he
move not from it; a sacred bullet fired in-
to the coffin kill him true dead."

THE CIRCULAR STAIRCASE

"The Circular Staircase," the first crime novel by Mary Roberts Rinehart, was written as a burlesque on the serious self-important crime story; it was accepted seriously, with critical notices praising it for its relief of humor but never mentioning it as a burlesque!

The plot centers around the solving of murders committed at the summer home which Miss Harriet Innes has rented. Although, as in any mystery story, many inexplicable things occur, there is an explanation for each before the end of the story. However, a distinct supernatural element is found in the superstitious fears of Liddy, the maid, and of the colored butler, Thomas Jefferson. Liddy breaks a mirror and knows then that there is to be a death in the family (there is, but we doubt if the mirror caused it!). She takes a prayer-book to bed with her as well as a game knife, so that she may be prepared for supernatural as well as natural enemies.

Thomas is fearful because the clock has stopped for the first time since the death of Mr. Armstrong's first wife. Moreover, his well-filled coal-oil lamp will not stay lighted, and he is sure that means death. Coal-black Beulah, the cat, frightens him into dropping a tray of

dishes. Howling dogs add to the night's fearfulness, and poor Thomas dies from a heart-attack suffered in his fright over seeing a "ghost," who was really Paul Armstrong.

A little newsboy, seeing Miss Innes on the roof of Sunnyside just at dusk, is sure that the Gray Lady is the ghost of the mansion.

Five lives are sacrificed, but the mystery of Sunnyside is at last solved.

When Mrs. Rinehart first sent her manuscript to the Bobbs-Merrill Company, the head of the firm wrote her, "I have read 'The Circular Staircase' not only with pleasure but with thrills and shivers." Each reader doubtless feels the same way.

Humor and the idea of having the initial crime lead to others were said to be the first advances in the technique of the crime novel since the time of Poe.

As with the mysteries of the castle of Udolpho, we find everything explained, but in a much more plausible and human fashion than with Mrs. Radcliffe.

PART THREE

A Discussion and Analysis of a Group of Short Supernatural Fiction

RIP VAN WINKLE

Irving's tales of terror are usually fashioned in a jovial spirit, with only faint suggestions of awe and dread. "Rip Van Winkle," which appeared first in "The Sketch Book" (1820), was an old German superstition transplanted by the author to American soil.

In order to escape from his termagant wife, Rip and his dog Wolf go up into the Kaatskill mountains to hunt. The dog returns alone, for Rip has associated with mountain trolls, drunk their liquor, and fallen into a deep sleep of twenty years' duration. When he returns, everything is changed: his old friends have died or moved away, and the English colonies have become the United States of America. The most ancient inhabitant of the village tells him the tradition that the Kaatskills are haunted by strange beings and that every twenty years Hendrick Hudson and his crew keep vigil just where Rip encountered the trolls.

We fully enjoy the subtle suggestions of the supernatural told in such a humorous and, at the same time, charmingly refined manner. Irving attempted to give to the new United States some of the tradition which he considered essential to the culture of any country. His clever use of

old German tales has made enjoyable reading for children as well as for adults. Years have not lessened our interest in his writings; his somewhat whimsical use of supernaturalism heightens his effects.

THE MASQUE OF THE RED DEATH

Poe's constructive power fitted him admirably to write stories of the supernatural because he left no single threads loose; everything tends toward the awful climax, no gory detail being omitted.

"The Masque of the Red Death" (1842) is a startling and tragic tale of plague which takes the lives of Prince Prospero and his thousand followers, even though they have secluded themselves in a castle supposedly safe from the pestilence. During a grotesque and barbaric ball just at midnight a stranger appears in the costume of the grave and, even worse, of the Red Death.

One of the outstanding attributes is Poe's fantastic use of color in describing the seven rooms in which the ball was held. The seventh room particularly carries with it the idea of evil to come, with its black hangings, its lurid red light shining from the hall without, and its ebony clock which struck terror into the hearts of all at every hour.

Of course we can say that the story is an allegory of the death of all the castle's inhabitants through plague, but does it not seem plausible as well to be seemingly as matter-of-fact as Poe himself? He certainly personifies the Red Death, and Death's stalking of Prince Pros-

pero through the seven rooms forms a lasting picture in our frightened imaginations. Perhaps it is over-emphatic, but it is original and individual.

RAPPACCINI'S DAUGHTER

One of Nathaniel Hawthorne's best short stories is "Rappaccini's Daughter," first published in "Mosses From an Old Manse" in 1846. It purports to be a translation from the French of M. de L'Aubepine's "Beatrice; ou la Belle Empoisonneuse."

The story is of Beatrice, the poison-maiden, whose scientifically minded father has surrounded her with queer, venomous plants until their fragrance is a necessity to her well-being. Giovanni falls in love with the girl only to become tainted himself with the poison that is a part of her. When he offers her an antidote, she dies from its effects.

The story is a rehandling of an ancient legend, and it is typically and distinctively Hawthorne. Supernatural suggestions of insidious botanical poisons and their powers of making Beatrice a living menace to all around her are used in a scientific manner by making Dr. Rappaccinè, her father, a student of the Black Arts. The theme is old and conventional, but the treatment is new.

Although both are based on old legends, there is direct contrast between this story and Irving's agreeable and humorous little tale--just as there is contrast between the

melancholy nature of Hawthorne and the adventurous spirit of Irving. Moreover, it differs from Poe's short stories in that Poe always tells a supernatural tale for its own sake; but we feel that behind Hawthorne's plot is a moral to be obtained and thoughtfully pondered.

BLOW UP WITH THE BRIG!

"Blow Up With the Brig!" is an interesting example of Wilkie Collins' masterly tales. Published in 1856 with the subtitle, "A Sailor's Story," it tells of the sailor's narrow escape from death when he is tied in the hold of a vessel which has gunpowder as its cargo. It is not exclusively supernatural, but the memory of his harrowing experiences "haunts" the sailor ever afterward. His long illness after his rescue reminds one of Jonathan Harker's violent brain fever after he left Castle Dracula; and the inhuman method of revenge which the pilot planned for the poor sailor can be compared with Montresor's devilish plans for the death of Fortunato in "The Cask of Amontillado."

The story is not so finished as are Poe's, but it does carry through from beginning to end with engrossing interest and singularity of plot and purpose. It is characteristic of Wilkie Collins that he deliberately shakes our nerves only to soothe away our fears later by accounting for the rescue of his doomed characters or by giving natural explanations for his startling events. Supernatural effects are gained by the sailor's delirium of fear and apprehension when he imagines his relatives near him, and when he wonders what it is to die.

DR. JEKYLL AND MR. HYDE

Stevenson's three-fold purpose of the short story is: (1) it should entertain; (2) it should be convincing; (3) it should be of good morality. His "Dr. Jekyll and Mr. Hyde" (1886) embodies all these purposes in addition to supernatural elements. The moral of the danger of giving in to the promptings of one's evil nature is plainly suggested.

By means of a drug, Dr. Henry Jekyll is able to change his form and character to the embodiment of his evil self. At first he does it with experimental interest and as a means of escape from his necessarily upright and narrow professional life, but after a time he finds himself changing to the evil Mr. Hyde even without taking the drug. He finally commits suicide because his drug is no more to be procured, and he becomes thus the victim of his own experimental scientific curiosity.

This story is the best-known instance of the supernaturalism of dual personality. The evil in Jekyll's nature walks forth as a separate being and commits awful crimes. For the sake of reality the tale is based on the science of chemical research. Naturally in such a story there is much

THE DAMNED THING

The story of Ambrose Bierce's disappearance might form the plot for one of his own stories; nothing has ever been heard of him since he went into Mexico in 1913, and it is supposed that he was killed by revolutionists.

"The Damned Thing" (published 1919, probably written in the 1880's) is a queer and horrible story of an invisible something which haunts the habitation of the hermit, Hugh Morgan. When Morgan shoots at the agitated grasses where something seems to be moving, the Thing attacks him and kills him, mangling him terribly. Morgan's diary tells of the presence of this mystery and gives the man's theory that the Thing is invisible because it is of such a color that it is beyond our spectral range.

This portrayal of the abnormal being and its attack and mangling of its enemy is closely akin to Maupassant's "La Horla," which in turn is reminiscent of "What Was It? A Mystery" by Fitz James O'Brien, a nineteenth-century American author. However, Pierce's treatment is distinctly original.

"The Damned Thing" is a remarkable example of psychic horror which borders closely on insanity. Certainly such invisibility is a far cry from the supernatural shades and animals of Gothicism.

THE DANCING-PARTNER

Jerome K. Jerome wrote "The Dancing Partner" in 1893. Based on the Frankenstein theme, it is one of the better known of modern supernatural short stories. It is also related to Hawthorne's "Feathertop" and to Percy MacKaye's play "The Scarecrow" in that the inanimate figure is given for a time the attributes of life.

Nicholas Geibel, a maker of mechanical toys, fashions a clockwork dancing-man on the suggestions of girls who object to the lack of imagination of their usual dancing partners. The figure is such an effective and persistent dancer that he dances away the very life of Annette, his little partner at the ball, while his mechanical voice continues squeaking the stock pleasantries of the evening.

A supernatural foreboding is found in "The Dancing-Partner" when Geibel introduces his dancer, in that as he bows the clicking noise in his throat unpleasantly suggests a death rattle. But the story itself is not predominantly serious until the last pages.

Such narratives as this doubtless were the forerunners of the abundance of stories concerning robots and mechanical beings of all sorts who people the supernatural periodicals of today.

THE SEVENTH MAN

A. C. Quillar-Couch tells a curious story of the appearance of a dead man's ghost among the remaining six survivors of a shipwreck in the Arctic.

"The Seventh Man" (In "Old Fires and Profitable Ghosts," 1900) uses the peculiar expedient of having one man read of such an occurrence but another to see the apparition. The ghost lifts the latch of the door, and leaves bloody footprints in the snow.

Rather a "ghost story within a ghost story" is the tale which Captain Gaiffer reads about the thirteenth dancer who ruined the rhythm of the other twelve in a court ballet. The noise outside the rude cabin comes just at the psychological moment. But it is the investigator, Long Ede, who constantly sees the seventh man; and his subsequent illness gives the rest of the complaining men something to think about until the sun appears again and a vessel rescues them.

Well portrayed is the terrible mental and physical strain of enforced life in the far North, and the supernatural atmosphere seems genuine.

Truly August heat has affected someone-what of the artist, the reason, or the reader, is to be determined at first thought to tell. In my view, the story, written as

AUGUST HEAT

"August Heat" (published in "Midnight House and Other Tales," 1910) by W. F. Harvey tells of a queer but eerie series of coincidences.

James Clarence Withencroft, an artist, happens to draw a sketch of an enormously fat criminal with an expression of utter collapse after hearing a judge's sentence. Carrying the paper along, the artist sets out vaguely for a walk and arrives at the yard of a tombstone maker. When he meets the man, he receives a distinct shock, because it is the man of the picture! Moreover, the mason is preparing a headstone for an exhibit, and on it he has placed the exact name and birthdate of the artist with the epitaph, "He passed away very suddenly on August 20, 190-." The two men, even after prolonged conversation, cannot remember ever having known, seen, or heard of each other. Withencroft is invited to stay overnight with the mason for fear of possible accidents on his way home, and the story ends abruptly as Atkinson sharpens his chisel and the artist looks forward to his death within the hour.

Truly August heat has affected someone--whether the artist, the mason, or the reader, it is a bit difficult at first thought to tell. At any rate, the story, ending as

it does on the highest pitch of mental excitement, certainly deserves its place in our discussion of supernaturalism. So many coincidences would lead anyone to wonder about an unearthly control of his fate.

GABRIEL-ERNST

"Gabriel-Ernst" by "Saki" (H. H. Munro) was published in 1914 in the collection, "Beasts and Superbeasts." It is the story of a werewolf who appears by day in the form of a nude, wild, yellow-eyed youth. The boy is adopted by an upright spinster who unfortunately sends him to take a small child home from a Sunday School tea. The sun sinks; a shrill wail is heard, and nothing is ever seen of child or boy again. Only Gabriel-Ernst's discarded garments are found near the mill stream where another little boy had disappeared two months before.

The old werewolf legend is here adequately utilized. Especially effective details are the premonitions of evil suggested by the description of the werewolf-boy, and the appropriate times of the day mentioned in the story. Miss Van Cheele's innocent faith in her adopted son adds also to the dire apprehensiveness of the tone of the work. Naturally no attempt is made to explain away the supernaturalism, but rather every effort is made to produce an eerie effect through Gabriel-Ernst's animal-like movements, his strange conversation and allusions to old legends. Even the dog fears him; and when we are told the actual story of his change in form, it is hard to disbelieve that such a person existed.

THE YELLOW WALL-PAPER

A story which illustrates very well the "subjective ghost" of abnormal psychology is "The Yellow Wall-Paper" by Charlotte Perkins Stetson Gilman. Published first in 1899, it seems an accurate and scientific account of the progress of dementia praecox (schizophrenia) in a neurotic woman brought to a country home to recuperate from the birth of her child. The story is supposedly written by the woman herself.

Dislike of the repellant color and the "prawling flamboyant pattern" of the wall-paper in her bedroom leads to the woman's hallucinations of various figures in the paper--lolling broken necks, bulbous and unblinking eyes, a prison-bar design, and even a shapeless grotesque woman who creeps about behind the pattern shaking the bars and trying to climb through.

The pattern becomes the one absorbing idea to the woman in her deranged mental state. She sees the creeping person by day outside in the lanes and arbors, but by night in the eerie moonlight she finds her again behind the paper. Soon the reader senses that the tortured woman, now quite insane, has actually worn a yellow "smooch" low along the wall through her creeping along with the projection of her

hallucination behind the wall-paper "bars." She finally locks herself into the room, angrily pulls off all the paper she can reach in order to help her friend to escape, and at last identifies herself with the creature who made an escape from behind the accursed pattern. When her husband discovers her, he faints--"right across my path by the wall, so that I had to creep over him every time"--but she goes on, following the "smooch" on the wall so that she will not lose her way!

Terrible and wholly dire as the story is, its greatest claim to deserved fame is that it seems so awfully real. The woman's suspicions of others' mental normality when her own is really at fault, her abnormal reasoning processes and beliefs, and her peculiar nervous weakness are readily adjudged as natural in one suffering from such a mental malady.

Insanity is tragic in its every implication; it gains literary effectiveness when handled by a competent author who wishes to portray subjective supernaturalism. Mental ghosts and imaginings surpass the objective forms in modern readers' minds.

THE WOMAN AT SEVEN BROTHERS

Wilbur Daniel Steele's "The Woman at Seven Brothers" (first published in "Land's End and Other Stories," 1913) is a peculiar tale in that it leaves the reader to decide whether the ghost is objective or whether it is a subjective hallucination in the mind of the narrator of the rather sordid plot. In fact, one wonders if murder is not also a factor in the story along with two cases of insanity.

The assistant keeper of the Seven Brothers lighthouse fears his superior's wife, who evidently has tired of her husband's affections and is seeking new attentions which she sees possible in the younger man. The keeper takes his wife on a trip to the mainland for her first visit since their marriage four years before; and the next day his drowned body is found in the boat, a piece of his wife's jacket clutched in his hand. At the lighthouse the young man believes that she returns and through her devilish power over him lures him into forgetting to light the lamps during the stormy night. The next morning the Inspector finds the assistant obviously insane, and has him incarcerated in an asylum.

Perplexing questions remain unanswered: Was the young man insane? Was his visitor a real ghost? Were the keeper

and his wife both drowned, or did she escape? Did the keeper murder his wife? Or did the wife perhaps plan her husband's murder through ostensible drowning? Was the woman also insane? There is material for argument on any of these points. While it is not so compelling a story as the incomparable "The Yellow Wall-Paper," it is remarkable in its very lack of decisive plot. As in Frank Stockton's "The Woman or the Tiger," the reader may decide.

I. COMPARATIVE ASPECTS OF MODERN SUPERNATURAL FICTION WITH THE OLDER TYPES

It can be safely said that modern supernatural fiction has far more character than the early types of its kind.

Ghosts of modern fiction are more complex intellectually and more varied in form; usually they are more psychological than terroristic. Physical fear has given way to psychic horror, and writers naturally answer the demands of their reading public.

The modern ghost has a tendency to be individual rather than generic. While such writers as Collins, Le Fanu, Stoker, and Sax Rohmer exploit terror for its own sake, theirs is not the stilted and artificial method of early writers like Walpole and Mrs. Radcliffe. Ghosts nowadays are generally presented as they were in real life, in their natural manner of dress; even dirty ghosts are not uncommon, especially in the portrayal of children at play. True Gothic fiction allowed only an occasional blood-stain of a murdered relative or a little mold from the grave to stain the ghostly white robes of its specters.

Dual personality is stressed. Organizations for the study of folk lore, and the societies of psychical research and spiritualism have not only influenced literature, but

have obviously been influenced by literature in their records.¹³ Subliminal memories, invisibility, and the nightmare influence in dreams all furnish rich sources for writers of fiction. The inclusion of humor has, in supernatural fiction as well as in the more conventional types, been a development characteristically American.

True devils are rare in modern fiction; they generally appear as allegoric, symbolic, or satiric figures,--representing states of mind. Humor appears even here in American stories. The subjective devil is, like the ghost, replacing the objective form. Often evil is suggested subtly by phenomena which can be accounted for only by the presence of demoniac forces. The medieval sorcerer shown as an astrologer or an alchemist is today seen as a biologist or a bacteriologist. Only folk tales make use of the older forms. The witch appears more often today as a humorous or satiric character. Ghouls, vampires, werewolves, and lycanthropes are met in stories based on legend or insanity. Supernaturalism is one of the chief fields in which authors of cheap fiction revel, and inferior magazines by the dozens advertise such contents to a thrill-seeking body of shallow readers.

13 See references under Lodge and Salter in Bibliography

The large amount of fiction dealing with immortal life shows the human craving for immortal power and knowledge. Hints of the existence of a wandering Jew appear in modern literature, and attempts to find the elixir of life are still, fictively, made. Science enters in supernatural restoration of life after long years of death. Count Dracula is a creature of eternal life until he is attacked by men who know his vulnerability. The alchemist has been replaced by the scientific chemist, but the idea remains. Metempsychosis or reincarnation still makes its appearance, with psychotherapy sometimes being used to cure troublesome mental results of lack of mental equilibrium. ~~Dream~~metempsychosis looks both to the past and to the future. Life after death and the immortality of the soul provide fascinating themes for symbolic and allegoric treatment. Humor and satire enter even here. Reports of psychical research societies and stories suggested by these reports are often similar to classical ghost stories, with modern touches added. A number of recent books claim inspiration from spirits. Descriptions of heaven and hell are often artistically treated.

Modern science has been applied to supernaturalism. Indeed, many elements once considered diabolic are now, through scientific progress, only normal. Not only does

science give us plots, but through it we can believe that anything is possible; modern science seems so miraculous in itself that its use in ghostly fiction is only natural. Poe and Hawthorne gave scientific fiction an impetus which was carried forward by such eminent writers in the field as H. G. Wells and Arthur Machen, Barry Pain, and Sax Rohmer. Scientifically supernatural fiction seems outwardly plausible and natural, but it is built upon a background of mystery which is carefully worked out. Writers are not even confined to heaven, earth, or hell, but can transfer their events to planets without loss of seeming reality in this day of experiments and perhaps overcredulity. Hypnotism is connected with age-old sorcery as well as with modern science, and thus becomes a popular theme. Supernatural biology and botany, and uncanny chemistry find their way into plots; research is applied to fiction in as many diverse ways as it is actually carried on. The imaginations of our authors, good or bad, are always a step ahead of actual scientific discovery.

Supernaturalism has even found its way into the modern detective story. While this popular type of fiction is primarily a problem-solving, contrived arrangement of connected events in which there is no character development, supernatural elements often make their appearance. Most

common is the explained supernatural, where what at first seems inexplicable proves later on in the plot but the circumstantial cleverness of the author. Too, the detective hero or heroine is frequently portrayed as being so apt at reasoning that his powers seem uncanny to less observant characters in the story. This unwinding of logical but hidden clues frequently keeps us reading by the force of a somewhat occult feeling of terror as well as by curiosity.

Usually today's supernatural story is shorter, with a greater variety of types and plot materials and more individualism among the characters. Naturally our modern education and sophistication demand less trite stories and greater effectiveness brought about by more suggestion rather than actual belief in the unknown forces of life. We often like our supernaturalism allied with insanity or abnormal psychological twists of the mind. There is a tendency to substitute horror or the emotional effect of abnormal psychology for real belief in supernaturalism; but the effect is generally the same. Prose is the accepted medium of supernaturalism rather than poetry; and, as a general thing, such stories are popular with men more often than women.

II. A CONJECTURE AS TO THE POSSIBLE FUTURE OF THE TERROR TALE IN ENGLISH FICTION

"The night side of the soul attracts us all."¹⁴ The sensational fiction of the superstitious and the supernatural may not be a dominant type of literature, but it will always exist and will produce its thrills by devices more varied as the field of human research and experience broadens. We cannot think outside the realm of our own experience, but imaginative authors can so arrange their materials as to make them seem novel and different--and supernatural.

It is impossible to predict the future of the tale of terror just as it is impossible to predict the ultimate future of any field based on imagination plus research and discovery. It is safe to say that the powers of ghostly fiction are not yet exhausted.

Interest has already been transferred from the objective ghost to the subjective one; further experimentation in psychology and the effects of the uncanny and inexplicable on human thought and emotion may lead us into entirely new and unexplored labyrinths of literary terror.

¹⁴ Scarborough, op. cit., 2

Plots will continue to be evolved from the findings of scientific research. Astronomic and philosophic theories will vie with medical and mechanical progress in furnishing the spark which will set off the imaginative fire of our authors now and yet to be. Mechanical supernaturalism will perhaps fall somewhat behind the psychological, or at least the effect of mechanical upon psychological supernaturalism, in popularity.

Findings of historical research will continue to furnish ideas. Prehistoric excavations and ancient civilizations will form settings for many combinations of preternatural writings: similarly, glimpses into the future will doubtless continue to be described, with greater abandon as the years go by. Neither natural nor man-developed manifestations can escape the observation of the author of the terror tale, because he is ever on the lookout for new methods of producing shivers in the spines of his thrill-seeking public.

The legitimate stage and the motion picture "talkie" are not ideal vehicles for transmitting the atmosphere of true supernaturalism. They are adequate for the detective story and even for stories of the explained supernatural, but no objectively visual picture possible to stage or movie presentation can give to an observer the idea of aw-

fulness that he can produce in his own imagination. Such estimable actors as Boris Karloff, Bela Lugosi, and the late Lon Chaney do excellently their character parts; but despite the intrinsic worth of their work, they cannot rise above being more or less disappointing to those of their audience who are really imaginative. The writer of an effective supernatural tale arranges experiences in unique ways in order to produce in the reader a figment of his own imagination heightened to the greatest degree by the author's suggestions and descriptions. The result becomes experience plus an intangible, indefinable something which is more than natural; it is supernatural.

Much cheap imitation of literary supernaturalism is portrayed through the movies, and also by means of radio. Radio is a rich and worthy field because through it we can receive the plots and the sound effects of the occult without meeting the distressing 'letdown' of a preternatural being which is portrayed as less horrible than we have pictured him. Television will not here be an advantage.

In magazines and books during the last few years it cannot be denied that there are evidences of a return to a somewhat more romantic and wholesome feeling than we have had in the ultra-sophisticated, debunking tales of the early 1930's. Into this revival of more human tales,

what is more natural than that we admit to the realm of accepted literature that which is based on science and experience but which imaginatively runs riot with the most far-fetched of conjecture? It is necessary to remember that once our civilization feared appliances and ideas which are now considered so common that they have become entirely unappreciated.

APPENDIX

A LIST OF RECOMMENDED SUPERNATURAL STORIES AND NOVELS

GOthic

Roche, Regina Maria Roche
Reeve, Mrs. Clara

Children of the Abbey
The Old English Baron (1777)

NOVEL OF SUSPENSE

Lee, Sophia
Radcliffe, Mrs. Ann Ward
Radcliffe, Mrs. Ann Ward

The Recess (1785)
The Castles of Athlin and
Dunbayne (1789)
The Italian (1797)

NOVEL OF TERROR

Smith, Charlotte
Wilkinson, Sarah
Murphy, Jasper Denis (Maturin)

The Old Manor House (1793)
The Specter of Lannerc Ab-
bey (1820)
Melmoth the Wanderer (1820)

ORIENTAL TALE OF TERROR

Beckford, William
Meredith

Vathek (1787)
The Shaving of Shagpat (1856)

ROSI CRUCIAN NOVEL

Godwin, William
Shelley, Percy Bysshe
" " "

St. Leon (1799)
Zastrozzi (1810)
St. Irvyne (1811)

SATIRES

Austen, Jane
Edgeworth, Maria
Green, Sarah
Barrett, Eaton Stannard
Peacock, Thomas Love
Johnson, T. B.

Northanger Abbey (1818-1797)
Angelina (1801)
Romance Readers and Romance
Writers (1810)
The Heroine (1813)
Nightmare Abbey (1818)
Mystery of the Abbey (1819)

NINETEENTH AND TWENTIETH CENTURY SHORT STORIES AND NOVELS

Ainsworth, Harrison	Bookwood (1834)
Bangs, John Kendrick	The Enchanted Typewriter
Bangs, John Kendrick	The Houseboat on the Styx
Barker, Granville	Souls on Fifth
Bennett, Arnold	The Ghost
Bierce, Ambrose	His Two Military Executions
Pierce, Ambrose	The Middle Toe of the Right Foot
Pierce, Ambrose	The Occurrence at Owl Creek Bridge
Blackwood, Algernon	Ancient Sorceries
Blackwood, Algernon	Old Clothes
Blackwood, Algernon	The Transfer
Blackwood, Algernon	The Terror of the Twins
Brown, Charles Brockden	Edgar Huntly (1789)
Brown, Charles Brockden	Ormond (1792)
Bulwer, George Edward, Lord Lytton	Zicci (1838)
Bulwer, George Edward, Lord Lytton	Zanoni (1842)
Bulwer, George Edward, Lord Lytton	The Hunters and the Haunted (1859)
Bulwer, George Edward, Lord Lytton	A Strange Story (1861-62)
Butler, Katherine	In No Strange Land
Catherwood, Mary Hartwell	The Windigo
Collins, Wilkie	The Dream Woman
Collins, Wilkie	The Haunted Hotel
Collins, Wilkie	The Moonstone
Collins, Wilkie	A Terribly Strange Bed
Collins, Wilkie	The Woman in White
Corelli, Marie	The Sorrows of Satan
Crawford, F. Marion	For the Blood is the Life
Crawford, F. Marion	The Screaming Skull

DeQuincey, Thomas

Doyle, Sir Arthur Conan
Doyle, Sir Arthur Conan
Doyle, Sir Arthur Conan

Dunsany, Lord
Dunsany, Lord

Ertz, Susan

Field, Eugene
Field, Eugene

Freeman, Mary Wilkins

Haggard, Rider

Fale, Lucretia P.

Harper, Olive

Hartley, Randolph

Hawkesworth, Dr. John

Hawthorne, Nathaniel
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Henry, O.

Hichens, Robert

Irving, Washington
Irving, Washington
Irving, Washington
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Irving, Washington

Jacobs, W. W.

Klosterheim (1832)

The Hound of the Baskervilles
The Los Amigos Fiasco
The Secret of Goresthorpe Grange

The Guest
A Night at an Inn

One Woman Alive (1836)

The Holy Cross
The Mother in Paradise

A Far-Away Melody

She

The Spider's Eye

The Sociable Ghost

The Black Patch

The Transmigration of a Soul

The Birthmark
The Blithedale Romance
The Dolliver Romance
Feathertop
The House of the Seven Gables
The Marble Faun
Dr. Heidegger's Experiment
The Scarlet Letter
Septimus Felton

The Furnished Room

How Love Came to Professor Guildea

The Alhambra
The Devil and Tom Walker
The Legend of Sleepy Hollow
Rip Van Winkle
The Specter Bridegroom
The Story of the German Student

The Monkey's Paw

James, Henry	The Turn of the Screw
Johnston, Mary	The Two Business Men
Kipling, Rudyard	The Brushwood Boy
Kipling, Rudyard	The Mark of the Beast
LeFanu, J. S.	Green Tea
Lloyd, N. M.	The Lost Chord in Harmony
Lodge, Sir Oliver	Raymond; or Life and Death
London, Jack	The Star Rover
Macdonald, George	The Portent
Machan, Arthur	The Great God Pan
Marryat, Captain Fred	The Phantom Ship (1839)
Matthews, Brander	Primer of Imaginary Geography
Munro, H. H. (Saki)	The Open Window
O'Brien, Fitz-James	What Was It?
Oliphant, Mrs.	The Open Door
Pain, Barry	Exchange
Pain, Barry	The Love Philter
Pain, Barry	Moon Madness
Pain, Barry	The Undying Thing
Pain, Barry	The Wrong Elixir
Poe, Edgar Allan	The Black Cat
Poe, Edgar Allan	Bon Bon
Poe, Edgar Allan	The Fall of the House of Usher
Poe, Edgar Allan	The Gold Bug
Poe, Edgar Allan	Morella
Poe, Edgar Allan	MSS. Found in a Bottle
Poe, Edgar Allan	Never Bet the Devil Your Head
Poe, Edgar Allan	The Oval Portrait
Poe, Edgar Allan	The Pit and the Pendulum
Poe, Edgar Allan	William Wilson
Polidori, Dr. John William	The Vampyre
Rohmer, Sax	The Fu Manchu stories

Scott, Sir Walter	Wandering Willie's Tale
Shaw, George Bernard	Man and Superman
Shelley, Mrs.	The Last Man
Shelley, Mrs.	Valperga
Steele, Wilbur Daniel	Blue Murder
Steele, Wilbur Daniel	The Woman at Seven Brothers
Stevenson, Robert Louis	Markheim
Stockton, Frank	The Christmas Wrack
Stockton, Frank	A Tale of Negative Gravity
Stoker, Bram	The Jewel of the Seven Stars
Stoker, Bram	The Lair of the White Worm
Thurston, E. Temple	The Passionate Crime
Twain, Mark	A Connecticut Yankee at King Arthur's Court
Wells, H. G.	The Cone
Wells, H. G.	A Dream of Armageddon
Wells, H. G.	The Flowering of the Strange Orchid
Wells, H. G.	The Invisible Man
Wells, H. G.	The Island of Dr. Moreau
Wells, H. G.	The Story of the Late Mr. Elveston
Wells, H. G.	War of the Worlds
Wells, H. G.	A Wonderful Visit
Wharton, Edith	The Duchess at Prayer
White, Edward Lucas	Lukundoo
Whitman, Stephen French	The Woman From Yonder
Wilde, Oscar	Picture of Dorian Grey
William of Palerne	William and the Werewolf (in 14th century Anglo-Saxon)

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