ELEMENTS OF THE GOTHIC
IN MELVILLE AND CONRAD

by

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ABSTRACT

This thesis has two purposes. The first is to trace the gradual transformation of certain Gothic traits, primarily those of the veil and the Doppelganger, from their original form in the historical Gothic to the manner of their use by Joseph Conrad. The second is to interpret Moby-Dick, Lord Jim, The Secret Sharer, and Benito Cereno in terms of Gothicism, and by this interpretation both to strengthen some common interpretations and to indicate how certain others have resulted from the authors' careful and successful attempts to hide from their critics the moral beliefs and dilemmas in their works.

When Coleridge wrote the Rime, he was introducing a new and very important setting into Gothic literature: the sea. Because of the formlessness of the sea, because of the suddenness of its change in appearance from serenity to malicious killer, and because its glassy surface hides unimaginable unknowns, it is obviously well-suited to Melville's purposes in Moby-Dick. He makes use of his readers' acquaintance with Gothic tales in portraying Ahab and Ishmael, who struggle for self-knowledge by facing the sea and its terrors.

In Lord Jim, Conrad uses the same initial situation: the unseen agent of destruction which takes all security from Jim's life, and prompts in him a quest like that of the
Ancient Mariner or the Wandering Jew. He exists behind a veil which represents, as it does in *Moby-Dick*, *Benito Cereno*, and most Gothic novels, the inability to clarify moral issues and act according to personal moral beliefs.

This moral ambiguity is often phrased in other terms, namely the duality of being, the "good"-"bad" dichotomy, where two aspects of the same person are often separated by a veil of some sort; this can be seen in such stories as Stevenson's *Dr. Jekyll and Mr. Hyde*, Wilde's *Dorian Gray*, and Poe's *William Wilson*. It is also the case with *The Secret Sharer*. In this story, Conrad makes a point of showing how the moral dilemma which Leggatt's presence evokes is dealt with by the captain—but not, I feel, to the captain's credit.

The veil and the double motifs in these stories reveal an interesting transformation; though in early Gothic they are little more than plot devices, they become in Conrad central concerns, through which the interpretations of his stories may be effected. Thus, as I have tried to show, Gothicism, far from being a minor and short-lived type of fiction which died out in the early part of the last century, exerts a potent and central influence in such literature as Melville's and Conrad's.
"As far back as 1927," says D. P. Varma in his book *The Gothic Flame,*

Michael Sadleir raised a pertinent question: 'It remains to inquire where, when its great days were over, the Gothic romance took refuge.' This question still remains unanswered.¹

Thus raised again, the problem of what happened to Gothic literature can now be seen as more important than ever, for modern critics have awakened to the fact that the Gothic tradition was not born of the whim of Horace Walpole, nor did it exist merely to gratify the transitory pleasure of the unlettered public. Writers of Gothic literature followed a trend, certainly; but it was not the trend of popular taste; rather it was the next step in the evolution of literature—a revolt from what had gone before, an exploration of emotion and the senses in a new way, and the expression of art in a comparatively new, different, and therefore more effective medium—the novel.

The central attribute of the Gothic is contrast—an obvious statement, but one implying tremendous potential. The reasons for this dichotomy are fairly straightforward. First of all, the Gothic is a rejection of the neoclassic tradition, with its belief in the perfectibility of man, the ultimate truth of reason, the existence of a reasoning God, the hierarchical structure of the universe, and so forth. In the works of the "graveyard school" of poets, all these
assumptions begin to be undermined: most important, death acquires a power—implicit in its "unknown" quality—which is stronger than faith or reason. And as soon as these two abstracts are questioned, the magnitude of man in relation to the universe is reversed. This appears to be both a pleasing and a frightening thing, since it not only frees man of all social responsibility, but also reduces his capacity to control his own fate. The first Gothic writers, still of course living in a neoclassic age, imagined situations in which, although chaos had apparently replaced order, their characters nevertheless were able to overcome the unknown in the name of goodness, truth, etc. The very unknown itself, in fact, was made to be an agent of right reason. Moral purpose is always of great importance in the Gothic, but nowhere so much as in the early part of the tradition, where no action or occurrence—down to the very ghost—does not operate for moral purposes.

Thus the dichotomy was at first very much a superficial thing. The presence of a villain presupposed that of a hero, the first embodying all vice and the other all virtue; in the same way, the haunted castle and the idyllic landscape existed together, as did the natural and the supernatural, the veil and the reality behind it. As the genre developed, however, it became more diffuse and more subtle. Main themes, like the trunks of trees in a forest, grew branches of which the twigs intertwined inseparably. To take a simple example,
the hero-villain dichotomy became confused, blending into
the unsympathetic but righteous man, the pathetic evil-doer,
or the man of mystery whose crimes bring himself to ruin and
his victims to their rightful place in society. And,

Although the Byronic Hero bears a strong physical
resemblance to Mrs. Radcliffe's Gothic Villains,
he has been ensouled and humanized, and this is
a crucial difference.²

These indefinable shadings are also psychological, for the
figures who emerged were such as the Byronic hero and the
Jekyll-Hyde doubles who have abounded in literature ever
since.

In a sense, the Gothic can be said to have been con-
ssciously developed as a form, because the various themes and
characteristics which we think of as Gothic were added, a
few at a time, to produce certain specific effects. The
main ingredients--theme, setting, characters, and mood--were
established by the first major writers, Walpole and Ann Rad-
cliffe. Later, refinements were added to sharpen emotional
response. The labyrinth image, for example, suggested at
first the motifs of escape, imprisonment, and fear of the
unknown; later were added the details of stinking corpse and
oozing walls to further induce horror in the reader and to
imply torture, after which the motif took on psychological
implications (as in Poe's The Pit and the Pendulum, where
he stresses explicitly the concept of mental torture) and
added to its canon images of the labyrinth of the mind or soul. This is not to say that a later concept is not embodied in an earlier work; it is simply that when Walpole uses the labyrinth image, he probably does not mean as much as Poe does in employing the same device; Poe has his own imagination as well as the earlier works to draw upon.

All this accounts for the structural cleft in the Gothic genre from one perspective; there is, however, another cause, probably more central than the literary revolution which induced the formation of the Gothic. This is the simple fact that it is the combination of two entirely different cultural influences, one literary and the other not necessarily so. The first is the existing literary tradition of England, which during the last half of the Eighteenth Century was predominantly the literature of sensibility. Sensibility implies delicacy of emotion as a supreme virtue; characters embodying this refinement were the heroes—and heroines—of this literature. Set against a background of decorum, their reactions were centered in the beauty of nature in its gentler moods and in the minutiae of human existence, that is, the universal particularized and made pertinent to the common man rather than the classical hero. This background provided ample material for Radcliffe's delicacy of treatment; her fine addition and handling of suspense combined with her understanding of the methods of Richardson and his school made the Gothic in her hands a powerful form.
The other cultural influence came from what Eino Railo calls the German Gothic, as opposed to the English Gothic. A highly developed folk-lore, full of mystery and the supernatural, existed on the Continent and especially in Germany in the Eighteenth Century; it was gradually revealed to English culture during this time, as people began both to travel extensively in Europe and to interest themselves in its literature and traditions. Matthew Gregory Lewis, another of the great Gothic writers, translated and transposed many German stories into English, both using them in his own works and writing in their style. He developed horror-romanticism, the graphic details of the macabre, in opposition to terror-romanticism, which employs the power of suggestion rather than description to create its effects. Lewis introduced something more important than the German style which, used poorly, soon degenerated; the themes and elements embodied in his works, many of them new to the English, transformed Eighteenth-century literature into true Gothic. Such motifs as the Wandering Jew and the Faust-legend, to name the most obvious, became dominant traits in the new genre.

English and German Gothic blended easily simply because they were opposites; one heightened the effect of the other, and the goal was, after all, total empathy and full sensuous experience. And the transition from melancholy recollections induced by strolling through a midnight graveyard to the imagined experience of being locked living into
a coffin was not a hard one to make.

The Gothic mode was utilized by the Romantics of the next generation, and proved an excellent one with which to re-evaluate the existence and purpose of man, a study prompted by extreme disillusionment on the part of thinkers who felt the impulse to search in two directions for happiness: either "back to nature" or forward through scientific experimentation to an ideal of social existence. Both these impulses are mirrored in the Gothic, especially in later Gothic; the earlier writers, including Lewis and Maturin, however, were more inclined to subordinate them to their main design, which seems to have been to portray the isolation of man from his fellows, followed by the thwarting of his designs and the frustration of his future happiness. Though this frustration was morally justified, it often carried overtones of poetic injustice; the reader is given to feel that a great man, be he good or bad, should be admired for his greatness and mourned at his downfall. This is the feeling which I believe gave rise to the so-called Byronic heroes, and ultimately to the modern heroes, those of Conrad, Osborne, and Camus.

It has commonly been assumed that the Gothic genre, which does not seem to be blessed by any deathless author, is an inferior though popular and interesting type, which quickly lost all pretensions to greatness and faded out of sight as a genre. Such a belief is based on misapprehension
of the meaning of Gothic. In *The Stones of Venice*, Ruskin discusses this problem: the Gothic

character itself is made up of many mingled ideas, and can constitute only in their union. That is to say, pointed arches do not constitute Gothic, nor vaulted roofs, nor flying buttresses, nor grotesque sculptures; but all or some of these things, and many other things with them, when they come together so as to have life.  

Thus, to get back to Sadleir's and Varma's statement, we should not be asking where the Gothic romance has gone, but what has become of the Gothic elements which were so carefully designed to produce controlled emotional effects in the reader.  

In truth, it is easy enough to find such motifs as the Wandering Jew and the shadow or dual personality in most modern and nineteenth-century fiction. But they are seldom made use of in a manner which fully exploits the Gothic tradition and yet is subtle enough to justify their study from that point of view. Herman Melville, for one, used the genre to achieve what could be called the masterpiece of Gothic literature, *Moby-Dick*. This book is a unique combination of semi-transformed motifs, still visibly Gothic, but at times transcending any literary label. He wrote the work in 1850-51, after having obtained, in 1849, *Vathek*, *The Castle of Otranto*, and *Frankenstein*. The fact that he obtained these three Gothic works the year before he began *Moby-Dick* may possibly have some significance, especially coupled with the
common knowledge of the effect on Melville of Hawthorne's writing, since Hawthorne is in many ways as "Gothic" a writer as Radcliffe is.

I wish then to consider Melville as a Gothic writer, especially in connection with Moby-Dick. Such a study will not, however, fully satisfy the question of the development of the Gothic; Melville did not, I feel, metamorphose the form in all its aspects—rather he showed how it could be done. I believe that the ultimate limit of the Gothic is myth, that its characteristics seem to be aspects of myth, and that Joseph Conrad is one writer who carries the Gothic to this limit. The distance between early Gothic writers and Conrad is, however, very great, and cannot be covered without some investigation of the intermediate steps by which Gothicism developed.

At first, around the turn of the nineteenth century, the elements of the Gothic were adopted wholesale by the Romantic poets, although they used them for various new reasons. Rather than catalogue these elements as they appeared in the age immediately succeeding the Gothic, I think it would be more valuable to discuss them as they were modulated by their most important Romantic advocate, Coleridge. By virtue of both The Rime of the Ancient Mariner and "Kubla Khan," but especially the Rime, Coleridge deserves the distinction of having most tellingly influenced the direction which the Gothic would take. The Rime has exercised immense
influence over all the literature which followed it. It also has the virtue, not only of embodying almost every Gothic element, but also of having bound a new one inseparably to the genre; this is the sea element, which begins in English literature with Robinson Crusoe, a work akin to the Gothic in its concern with isolated man and moral values. "Trust a boat on the high seas to bring out the Irrational that lurks at the bottom of every thought, sentiment, sensation, emotion," says Conrad, stating succinctly the artistic foundation Coleridge discerned for making his tale a sea-voyage.

Setting is probably the most important of all Gothic characteristics; it defines the atmosphere, predestines the actions of the characters and even the characters themselves, and forces issues of a cosmic nature by embodying unknown forces. It represents the reality to be understood and is itself the obstacle to be overcome before that understanding can be reached; it is an enigma suggestive of the existence and absence of God. The sea is obviously more viable for these purposes than the land. It is the inversion of stability, representative of the immediate possibility of death from unsuspected or unknown sources.

There is, one knows not what sweet mystery about this sea, whose gently awful stirrings seem to speak of some hidden soul beneath . . . . And meet it is, that over these sea-pastures, wide-rolling watery prairies and Potters' Fields of all four continents, the waves should rise and fall, and ebb and flow unceasingly; for here, millions of mixed shades and shadows, drowned dreams, somnambulisms, reveries;
all that we call lives and souls, lie dreaming, dreaming, still . . . . The same waves wash the moles of the new-built Californian towns . . . and lave the faded but still gorgeous skirts of Asiatic lands, older than Abraham; while all between float milky-ways of coral isles, and low-lying, endless, unknown Archipelagoes, and impenetrable Japans. Thus this mysterious, divine Pacific zones the world's whole bulk about; makes all coasts one bay to it; seems the tide-beating heart of earth.13

Further, the sea can embody both death and the overcoming of death—the escape into a new life and the chance to expiate old crimes. Almost all Gothic heroes are wanderers, deprived of their potential for happiness and social acceptance, if not altogether, then at least until they perform a redemptive act of some description. The Ancient Mariner is the prototype of this man, forced to bear at first a tangible burden, until he learns the secret of his ritual expiation and completes the first act of self-salvation, and thereafter the bearer of an intangible burden, the psychological representation of his original sin, which obliges him to periodically re-create his crime and his penance into infinity. The Mariner is lucky, however (if it can be called luck), to have escaped the lure of the sea, to be possessed once again of a life-wish and to be able to experience some joy in his existence. Melville says in Moby-Dick that

... Death is only a launching into the region of the strange Untried; it is but the first salutation to the possibilities of the immense Remote, the Wild, the Watery, the Unshored; therefore, to the death-longing eyes of such men, who still have
left in them some interior compunctions against suicide, does the all-contributed and all-receptive ocean alluringly spread forth his whole plain of unimaginable, taking terrors, and wonderful, new-life adventures; and from the hearts of infinite Pacifics, the thousand mermaids sing to them—

'Come hither, broken-hearted; here is another life without the guilt of intermediate death; here are wonders supernatural, without dying for them. Come hither! bury thyself in a life which, to your now equally abhorred and abhorring, landed world, is more oblivious than death.' (MD402)

The Mariner is able to escape this seduction, but only at great cost to himself. He almost loses his soul as do Faust and Melmoth, but not quite; it is only "at an uncertain hour," every once in a while, that he is possessed by the need of ritual expiation. His crime has not been a positive one—an insatiable desire for wealth or power—but a negative one—a momentary, unconscious act, unpremeditated and instantly regretted. It is a crime against life, but not a direct attack on God; therefore it is not his soul he forfeits, but his right to innocent oblivion. The shooting of the albatross is identical in fact with Lord Jim's leaping from the Patna, and both the Mariner and Jim pay for their sins in strikingly similar ways. In both cases, the reason for the act is unknown, consciously at least, and no explanation is forthcoming. The bald fact is enough.

By introducing the sea element, Coleridge made more subtle the dichotomies already present in the Gothic. The formlessness of water was more satisfying to him than the shadow of dungeons; his aim, the portrayal of the intangible,
was greatly aided by even the opportunity to use sea imagery.
It must be noted, however, that his aim was still very close
to that which Walpole stated in his second preface to The
Castle of Otranto, where he said "that his object in this
tale was to make the supernatural appear natural, by the
portrayal of characters placed in unusual circumstances."\(^{14}\)
Coleridge takes this one step further in deciding with
Wordsworth that his

... endeavours should be directed to persons and
characters supernatural, or at least romantic; yet
so as to transfer from our inward nature a human
interest and a semblance of truth sufficient to
procure for these shadows of imagination that
willing suspension of disbelief for the moment,
which constitutes poetic faith.\(^{15}\)

He has begun that process discussed in the Preface to Lyrical
Ballads which accounts for the added impact of a work through
the establishment of an entire setting by the use of just a
few words:

It is supposed, that by the act of writing
[in a particular way] ... an author makes a
formal engagement that he will gratify certain
known habits of association; that he not only
thus apprises the Reader that certain classes
of ideas and expressions will be found in his
book, but that others will be carefully excluded.\(^{16}\)

Therefore, Coleridge makes use of Gothic motifs for a further
purpose than the simple arousal of deep emotion which is in
itself also essential to his aim.
He wishes, first of all, to give his tale an aura of universality and validity. This is quickly accomplished by suggesting the extreme age of the Mariner, which coupled with the power of his gaze and the information derived from the Argument that he has travelled the length and breadth of the earth, indicates to the reader that the Mariner is probably like Melmoth or Faust. His supernatural attributes ("He holds him with his glittering eye" combined with his "strange power of speech") are also stated immediately. The tale develops in a conventionally Gothic manner; it is set in the far south and juxtaposed to the wedding-party setting which augments the Mariner's isolation and the medieval tone of the narrative. There are indications of a descent into the underworld ("Merrily did we drop / Below the kirk . . .") which parallel the descent into the grave, dungeon, or catacomb and the life-journey of the accursed wanderer. This descent is common in both classical and Gothic tales. Radcliffean imagery of strange landscapes, frightful sounds, the appearance of the albatross out of mist and fog, and strongly-marked religious and moral overtones show Coleridge's affiliation with English Gothic; his description of lurid colours, the graphically represented "slimy things [that] crawl with legs / Upon the slimy sea," the realism of "I bit my arm, I sucked the blood," the agony of death in "Each turned his face with ghastly pang, / And cursed me with his eye" and "With heavy thump, a lifeless lump, / They
dropped down one by one"—all these reveal the influence of Lewis's German Gothicism.

But it is what Coleridge makes of all these motifs, including the sun peering "as if through a dungeon-grate," the allegorical Life-in-Death, the awful storms, the dream-visions—especially in Part VII—that is the most important. Part VII is, in many ways, the calm of awareness after the storm. Within it, the reflective part of the poem, the Mariner communicates his understanding of what has happened to him; he evaluates his experience, but essentially from the Hermit's point of view. As soon as he sees the Hermit, another isolated being who is yet in communion with both man and God, he feels that the Hermit alone has the power to understand him; later he realizes that the Hermit is one of a class of people with whom he can and must establish this rapport; another is the Wedding-Guest. The problem is that understanding is not enough: the Mariner needs to be shriven. The phrasing of the Hermit's question, "What manner of man art thou?" leaves no doubt that he has not this extra ability; his own experience is not as deep as the Mariner's and he can only learn from him, not teach or cure. (Note the Mariner's words, "To him my tale I teach.")

The problem of his being eternally unshriven arises partly as a result of the Gothic dichotomy of the poem: the Mariner has been put in a position where he should have seen "God's foot upon the treadle of the loom," understood to the
fullest extent the workings of the universe and of God in it, become aware, not only of the littleness of man, but also of man's recreative powers to build and ultimately to control the world through knowledge of all its parts. But unlike Pip's in *Moby-Dick*, the Mariner's soul does not descend into the depths to see its mysteries, either of leviathan or the coral insect; he remains on the surface. His experience is such that he is enabled to take the first step—the loving of God's creatures at their worst—but he cannot relate the horror of his encounter with truth to the fact that people who have not been submitted to his experience can still exist happily in the world by worshipping an essentially dead God. Therefore he is an outcast, able in rare moments to achieve union with certain individuals, but more eager in reality to forget the deeper knowledge which has isolated him forever, to attempt to walk "with a goodly company" and "all together pray." He has been afraid that God does not exist, has learned out of his despair the need to love, and has made the unfounded assumption that love is the key to God. The irony is, first that he learns by loving abhorred creatures, and second that he himself can never be loved, being a source of terror, forced to wander eternally, and only rarely able to find someone who understands him. He states that "the dear God who loveth us, / He made and loveth all," but his own existence denies that belief; he is unforgiven by man, and condemned by God to wretched and lonely immortality.
The case of Pip is different. He is said to have gone mad after the revelation of wisdom to him, but "man's insanity is heaven's sense," and what Pip comes to is "that celestial thought, which, to reason, is absurd and frantic." By this "celestial thought" he is exempted from the Mariner's burden, and "feels then uncompromised, indifferent as his God" (MD347). Pip can be indifferent while the Mariner cannot because Pip has seen that the world will work in a reasonable cause-and-effect way, and has learned as well to love even the most feared of men, Ahab. The Mariner has no such substance for his beliefs.

It is noteworthy, also, that Pip, who was "carried down alive to wondrous depths, where strange shapes of the unwarped primal world glided to and fro before his passive eyes" (MD347) is reborn in a state of pre-Fall innocence which is also wisdom, and his communication, from then on, is a kind of formulaic or ritual speech which the still-corrupt crew cannot comprehend, but which some of them feel nevertheless has sense and import. His only deviation from this is when he condemns his former self, who drowned, as if he (the former) were an entirely separate, evil person now in torment, while his present self is in a state of grace. Ahab is aware of this, as is Starbuck, who says that "Pip, in this strange sweetness of his lunacy, brings heavenly vouchers of all our heavenly homes." Pip becomes a personification of soul after his experience. The Mariner, who
does have "strange power of speech," is yet not in this state; though the same effect is achieved because he can be understood by a particular person of any language. He has certainly become a different person than before, but since he must forever undergo the agony of transformation, he is forever bound to the knowledge of what he was before and still lives in part that former life.

Thus the Mariner is to a great extent a truly Gothic creation. He is possessed of the burning heart and power of gaze of Schedoni, the urgent necessity and shadow of criminality of Manfred; the tone of the first part of the poem suggests his former character and is a contrast to his appearance to the Wedding-Guest. Parallel to this appearance are the contrasts of mist and clear vision, storm and calm, the ship and the Hermit's dwelling-place (which might be interpreted to suggest the decay of the Church:

He kneels at morn, and noon, and eve--
He hath a cushion plump:
It is the moss that wholly hides
The rotted old oak-stump).

With this broad basis from which to work, we can now turn to a close analysis of Moby-Dick. I will deal first with setting, because it is the determiner, in Gothicism, of both mood and character, and from these three all Gothic traits evolve.

The artistic medium best suited to the portrayal of terror-romanticism is probably the theatre; in which the
most delicate emotions can be brought into play through sensitive use of such effects as lighting and sound. One is given the distinct impression that Melville was aware of this fact, and made Moby-Dick as theatrical as he could within the novel form while still retaining enough structure to sustain philosophical and psychological exposition. The dramatic potential in Moby-Dick heightens the aura of Gothicism in setting and character. The first appearance of Moby Dick (which may be, symbolically speaking, in the chapter "The Spirit-Spout"); the sudden materialization of Fedallah; the interspersing of "The Town-Ho's Story," "The Blacksmith," and the several gams; the storms of "The First Lowering" and "The Candles"; and of course the "dialogue" chapters ("Dusk" and "Midnight--The Forecastle Bulwarks," for example) are obviously dramatic, but they are peculiarly Gothic as well. Melmoth the Wanderer and The Monk are not just stories; they are conglomerates of stories bound by a loose framework. Similarly the sudden switch of mood and setting from the Pequod to the Golden Inn is artistically valid and not incongruous; nor is the providing of Perth's background a distraction, for it gives, as do the glimpses we have of Starbuck's and Ahab's home life, a depth to the individual which makes his fate more poignant. This depth in turn gives greater range to theme. In Moby-Dick, character background, for example, often seems to reveal a guilt motif. Such "scene-shifts" also operate on a purely
"interest" level. Chapter 122, which can be quoted in its entirety in a few lines and summed up completely in "We don't want thunder; we want rum" (MD420) comes at the point where suspense begins to build quickly for the final catastrophe, just after the powerful effect of Ahab's great soliloquy in "The Candles."

This broad discussion may help to show, then, that Melville employs the general aspects of setting very carefully, using at first a long, slow build-up to his dramatic moments (twenty-seven chapters precede the appearance of Ahab; thirty-five the nailing of the doubloon to the mast; and fifty the sighting of the phantom Moby Dick), and finally developing the action so quickly that an epilogue is necessary to provide the needed mechanics of plot. How then does he interweave Gothic elements of setting to heighten the foreboding atmosphere which pervades the novel?

Moby-Dick opens with a monologue about settings, romantic landscapes,²³ green fields set in a picture-frame, dreamy, entrancing, but to Ishmael, "nothing particular to interest me," inducing only "a damp, drizzly November in my soul." The Radcliffean landscape of beauty produces a death-wish in Ishmael, and he goes to sea as the fulfilment of this death-wish by another means,²⁴ his "substitute for pistol and ball. With a philosophical flourish Cato throws himself upon his sword; I quietly take to the ship" (MD12). If the act of going to sea is a surrogate suicide, then the setting of
Moby-Dick, it may be presumed, is a parallel one to the world of the dead in that it lies beyond his ordinary life, and is a new type of existence. Thus is one of the dominant Gothic motifs—the concern with death as a sensuous experience to be undertaken out of boredom and curiosity—established at once. This curiosity is the motivation behind many Gothic figures' actions—the narrator of Poe's "The Man of the Crowd," for example, Stevenson's Dr. Jekyll or, preeminently, Goethe's Faust. And insofar as the journey of Ishmael is a journey through a kind of Hades or Purgatory, then the sea as setting in Moby-Dick represents Purgatory. But Melville's sea is a special one, with far more aspects than the surface Coleridge reveals in the Rime. It contains both the "unearthly, formless, chancelike apparition" of the giant squid (MD237), and "submarine bridal chambers and nurseries" (MD327) and "loveliness unfathomable" (MD406); the delights of a solitary, wandering existence and the horror of Pip's extreme loneliness. It is also personified by Melville as a power which "for ever and for ever" will "insult and murder" man, and which "is also a fiend to its own offspring ... sparing not the creatures which itself hath spawned;" it is subtle, and "its most dreaded creatures" are described in terms of "devilish brilliance and beauty," "dainty" and "remorseless," "carrying on eternal war since the world began" (MD235-236). The sea is thus parallel to the image of the haunted castle and its surroundings, about which hangs,
according to Poe, "an atmosphere peculiar to themselves and their immediate vicinity—an atmosphere which [has] no affinity with the air of heaven, . . . a pestilent and mystic vapour." It contains, as does the haunted castle, all the indefinable instruments of fear, including penetrating darkness, and supernatural beings—for example, the squid is called a "strange spectre" and a "white ghost" in Chapter 59; Moby Dick is a "grand hooded phantom," a "plumed and glittering god," "the gliding great demon of the seas of life" (MD162); and the creatures of the deep are "strange shapes of the unwarped primal world" (MD347) and "guilty beings transformed into . . . these fish . . . condemned to swim everlastingly without any haven in store" (MD201). Also it suffers from guilt: "unrestingly heaved the black sea, as if its vast tides were a conscience; and the great mundane soul were in anguish and remorse for the long sin and suffering it had bred" (MD201).

If the sea is a Gothic persona in Moby-Dick, then the Pequod is even more truly so. First, the ship can more easily be personified, because, like Conrad's Narcissus, it must withstand "the abysses of sea and sky" and "the invisible violence of the winds," and be forever alert to repeated attack made with no warning: "A big, foaming sea came out of the mist; it made for the ship, roaring wildly. . . . The ship rose to it as though she had soared on wings." There is not, however, the full measure of pity and love
given the *Pequod* by Melville as Conrad implies for his ships. The *Pequod* is called "she," but rather for convention's sake than in terms of endearment; she is the victim of malign intent from several quarters, but hardly gains in stature by that. Even the choice by Ishmael, or rather Yojo, of the *Pequod* is a matter of chance and is entirely impersonal. She is not appealing because she is trim, pretty, or even sturdy; rather she is a ship of death. She is ancient and grotesque, with a "claw-footed look about her:"

worn and wrinkled . . . apparelled like any barbaric Ethiopian emperor . . . a thing of trophies. A cannibal of a craft, tricking herself forth in the chased bones of her enemies. . . . her unpanelled, open bulwarks were garnished like one continuous jaw, with the long sharp teeth of the sperm whale . . . her hereditary foe. . . . A noble craft, but somehow a most melancholy! All noble things are touched with that. (MD67-68)

The grotesqueness and nobility are projections onto the ship of Ahab's character. He has armed his inward self and his ship for the contest he plans, warping the ship's natural grace, though not diminishing it. The *Pequod*'s nobility is emphasized, however, only in her connection with Ahab, because insofar as he must be a worthy adversary for Moby Dick, his being is magnified to encompass the whole ship; the *Pequod* is Ahab's body and he is her soul. As the agent of destruction, then, and the tool of Ahab, the *Pequod* is accursed and not to be admired or praised. Even Ahab says that to go to his "grave-dug berth," to his cabin, that is,
is "like going down into one's tomb" (MD112). The bowels of the ship represent the Gothic dungeon, catacombs (MD395), or tomb, a place of close, confined spaces, uncertain lights— "The cabin lamp . . . was burning fitfully, and casting fitful shadows upon the old man's bolted door . . . The isolated subterraneaness of the cabin made a certain humming silence to reign there . . ." (MD421). Below decks is also the place for mental inquietude; standing before Ahab's door, "Starbuck seemed wrestling with an angel;" even he who represents the power of conventional goodness on the ship falls victim involuntarily to evil thoughts which he hardly recognizes as such. And within the cabin, Ahab's words "came hurtling from out the old man's tormented sleep" (MD423); he seems possessed by demons. The interior of the ship is like the bowels of hell, and from it seem to come Fedallah and his crew—"Didn't I hear 'em in the hold?" (MD188) says Stubb—and the "fierce flames" (MD353) of the try-works, which transform the Pequod into a truly Gothic ship in the style of the Flying Dutchman: "The burning ship drove on, as if remorselessly commissioned to some vengeful deed" (MD353). When the try-works are in operation, the ship is a funeral pyre "burning a corpse," an embodiment of hell; the scene of suggested torture—"the boiling oil . . . seemed all eagerness to leap into their faces;" the agent of the crew's reduction to savagery; and "the material counterpart of her monomaniac commander's soul" (MD354).
From this evidence it seems that the Pequod is a vehicle carrying the unsuspecting Ishmael from his "insular Tahiti, full of peace and joy" to the "appalling ocean" from which arise "all the horrors of the half-known life" (MD236). It is a familiar trick of Gothicism that the agent of destruction comes in the disguise of a savior. The Monk provides many good examples: Matilda is a demon in disguise; the devil, offering to take Ambrosio beyond the clutches of the Inquisition, kills him. The coach in which Raymond flees with the bleeding nun is a closer parallel to the Pequod. They are both supernatural agents; the coach-horses "rush on with astonishing swiftness . . . dashed down the most dangerous precipices, and seemed to view in swiftness with the rapidity of the winds." In like manner, the savior of Ishmael's sanity (or so he says): "the silent ship, as if manned by painted sailors in wax, day after day tore on through all the swift madness and gladness of the demoniac waves" (MD202). Several other passages suggest the connection of the Pequod and some occult element. For example, "the preternaturalness, as it seemed, which in many things invested the Pequod" (MD200) leads the mariners to believe that the spirit-spout is always cast by Moby Dick, who is luring them on to destruction in "savage seas." Also, "strange forms in the water" and "inscrutable sea-ravens" follow close to the Pequod, "as though they deemed our ship some drifting, uninhabited craft; a thing appointed to
desolation . . ." (MD201). There are also many omens of disaster. The small fish which follow the Pequod leave her "with shuddering fins" when she crosses the wake of the homeward bound Goney. And the Pequod receives a "ghostly baptism" of death when she fails to escape the sound of the corpse dropping from the Delight into the sea, the flying bubbles from which "might have sprinkled her hull" (MD442), so close is she to it.

It might be expected that the Pequod would gain sympathy during the times of storm, but Melville never actually depicts the ship at such times; the focus is always on man against the elements. The first storm, indeed, the one with which the book virtually opens, is over before the Pequod is even seen.

Storm is, of course, a major Gothic milieu; and it is entirely fitting that Ishmael should first come to New Bedford on "a very dark and dismal night, bitingly cold and cheerless" (MD17). The wind, the frost, the "blocks of blackness" Ishmael encounters serve two purposes: the establishment of a bleak atmosphere of desolation and the foreshadowing of the dismal end of the novel. Several Gothic motifs are effectively brought into play as Ishmael, turned from first one door, then another, goes "by instinct" towards the water past many evil omens, and finally escapes the gale by entering Peter Coffin's Spouter-Inn; "Rather ominous in
that particular connection, thought I. But it is a common name in Nantucket" (MD18).

Ishmael's entry into the inn is symbolic of more than simply the fulfilment of his death-wish; it helps explain his choice of the Pequod, since they are similarly whale-like in appearance; it also suggests his entry into the whale, thus clothing him in the aura of the Biblical Jonah; it carries the subconscious implication of acceptance of and submission to the unknown ("in the destructive element immerse"). All these are ideas contained in Gothicism; and Melville embodies them all in the "indefinite, half-attained, unimaginable sublimity" (MD20) of a truly Gothic symbol—the oil-painting of "shades and shadows" that hangs in the entry to the inn. This strange picture reveals the Pequod's fate, if it can only be properly read. Ishmael, with a vague concept of its meaning, fails to interpret it correctly; instead he passes it by and becomes naively concerned with describing the horrible trophies on the wall and the poison sold from between the jaws of death. Altogether, the Spouter-Inn is a typically outfitted outlaws' habitation of the kind found in Schiller's The Robbers. It has the dismal aspect of a cave, to the viewing of which the howling of the wind outside is a fitting accompaniment.

This overture to the two great storms of the novel hardly does more than set the mood and foreshadow further trials. The next storm, a sudden squall, appears with all
the unexpectedness of the two phenomena which accompany it—the first sperm whale to be sighted, and Fedallah and his crew of "dusky phantoms" (MD187). This squall has a peculiarly Gothic property; it manifests itself as a veil, through which Ishmael in Starbuck's boat passes, and having passed, is resurrected:

I survived myself; my death and burial were locked up in my chest. I looked around tranquilly and contentedly, like a quiet ghost with a clean conscience sitting inside the bars of a snug family vault.

Now then, thought I, . . . here goes for a cool, collected dive at death and destruction, and the devil fetch the hindmost. (MD197)

The appearance of the water when whales surface to spout, as Melville describes it (MD192-193), is similar enough to the effect of the squall for the description of the one to merge imperceptibly into the other; suddenly Ishmael is no longer in "the charmed, churned circle of the hunted sperm whale," but "running through a suffusing wide veil of mist; neither ship nor boat to be seen" (MD193). While in this state of blindness, Ishmael feels the "squall, whale, and harpoon . . . all blended together," the first two being evidence of the power of natural forces and the latter evidence of the impotence of man, for the whale escapes, and the crew are thrown into "the waves curling and hissing around us like the erected crests of enraged serpents" (MD194).36 Waiting in despair for the dawn, still enveloped in mist, and of course unaided by the "imbecile
candle," the crew are suddenly aware of "a faint creaking. . . . The sound came nearer and nearer; the thick mists were dimly parted by a huge, vague form" (MD195).37 This unknown immensity is the Pequod, which is searching not in hopes of rescue, but for some token of the boat's destruction.

This experience appears to be a preparation for Ishmael's central moment of awareness, the reversal of "The Try-Works." Up until Chapters 48 and 49, Ishmael is the detached observer. There are only two chapters in which he could not possibly participate, both of which he could easily be supposed to invent just from the rumor which would arise on board. After he has passed through the veil, however, he becomes totally assimilated into the crew and into the consciousness of all the characters.38 It is as if he does indeed become a ghost, able to understand by placing himself in the minds of the protagonists. What he loses in detachment would thus be compensated for by the heightened awareness, which allows for greater emotional involvement and a nearer approach to the indefinable which Ishmael—and Melville—struggle to communicate throughout the whole of the book. Having submitted himself, however, Ishmael becomes the prisoner of those in whom he exists. His realization of this comes in "The Try-Works," when he views in horror the savagery of his shipmates, "the redness, the madness, the ghastliness . . . of the fiend shapes before me, capering
half in smoke and half in fire," and the terrible purpose of
their voyaging. Instantly he recoils: "A stark, bewildered
feeling, as of death, came over me. Convulsively my hands
graped the tiller, but with the crazy conceit that the til­
ero was, somehow, in some enchanted way, inverted." His
knowledge triggers rejection and immediate relief: "How
glad and how grateful the relief from this unnatural hal­
lucination of the night, and the fatal contingency of being
brought by the lee!" (MD354) Ishmael's moral nature now re­
asserts itself; he repeats "unchristian Solomon's wisdom":
"the man that wandereth out of the way of understanding
shall remain" (i.e. even while living) 'in the congregation
of the dead.'" He does not, however, reject the value of the
incomprehensible when intuitively grasped; he does not curse
his naive self as Pip curses his cowardly self. Ishmael can
be said to have profited consciously, while Pip's profit is
unconscious, in that he does not recognize in his new self
the salvation of his soul. Ishmael has learned that

he who dodges hospitals and jails, and walks fast
crossing graveyards, . . . calls Cowper, Young,
Pascal, Rousseau, poor devils all of sick men
. . . not that man is fitted to sit down on tomb­
stones, and break the green damp mould with
unfathomably wondrous Solomon. (MD355)

The squall of "The First Lowering" leads Ishmael to
a state of total empathy; the inversion of "The Try-Works"
awakens him to the dangers of his enchantment. But by now
he is entrapped, forced by his former submission to undergo
all the events leading to the final battle with Moby Dick. His eyes opened to the true nature of his journey, he attempts to disassociate himself from the Pequod and its inhabitants, finally succeeding only at the eleventh hour.

The squall in the middle of the book, then, has the dual effect of clouding Ishmael's reason while allowing him access to philosophical and psychological unknowns, at a time when the elements of mystery and suspense begin to take visible shape. It has even more of foreshadowing than was contained in the first storm; now there are the added implications that demons from the nether world guide Ahab in his purpose, that the Pequod is a destroyer to those she should protect (note the ambiguity in "the ivory Pequod bearing down upon her boats with outstretched sails, like a wild hen after her screaming brood"—MD193), and that the whaling voyage might be unsuccessful. The imagery suggests eternal darkness, damnation, horror in the white water, unnatural occurrences and presences. Starbuck's perversion of mind, so that he madly pursues the whale when the other boats have returned to the ship, is more ominous than the inability of the crew to make any motion to preserve their boat, or their incapacity to see. The absolute dominance of the sea over the human powers of goodness and wisdom (embodied in Starbuck) is clearly manifested here.

Thus the squall is proof of the feeling, adequately developed but never insisted upon, that even without the
demon-powers invested in the white whale, even without the guidance of the satanic Fedallah, still Ahab should not pretend to challenge the forces of nature. As Ishmael points out, it is by a low trick only that man is even enabled to see the whale; if it was not obliged to expose itself to breathe, it would never be caught by such a petty being. There are Faustian overtones in this recurrent theme. In his tremendous egoism, Ahab dares attack the gods, allowing Fedallah, his Mephistopheles, to govern him in spite of bad omens, in spite of Starbuck, in spite of his natural emotions of tenderness. He assumes that he has been tested and prepared for the act of killing Moby Dick, that he is a chosen one, a Prometheus, born of "clear fire" to worship in defiance, not fear.

All this becomes clear at the time of "the direst of all storms, the Typhoon," during which Ahab gains in epic stature before his crew who are tempted at last to raise "a half mutinous cry" (MD418). Henceforth he rules by terror, not by love; his greater experience enables him to conquer his superstitious seamen by using natural occurrences to his own ends. The epic simile which closes Chapter 119, "The Candles," is an image both of Ahab and of the Gothic protagonist:

As in the hurricane that sweeps the plain, men fly the neighborhood of some lone, gigantic elm, whose very height and strength but render it the more unsafe, because so much more a mark for
thunderbolts; so at those last words of Ahab's many of the mariners did run from him in a terror of dismay. (MD418)

Ahab's weakness does indeed lie in his greatest strength, and is the very thing to be feared; he has set himself apart and taller than all other men (note his analysis of his position in "The Doubloon"), thus marking himself out for the vengeance of God. The thunderbolt is the very weapon he intimates has caused the jagged scar on his body, and this opinion is shared by the crew, who think it is the sign of combat with the gods:

Threading its way out from among his grey hairs, and continuing right down one side of his tawny scorched face and neck, till it disappeared in his clothing, you saw a slender rod-like mark, lividly whitish. It resembled that perpendicular seam sometimes made in the straight, lofty trunk of a great tree, when the upper lightning tearingly darts down it, . . . leaving the tree still greenly alive, but branded. Whether that mark was born with him, or whether it was the scar left by some desperate wound, no one could certainly say. . . . an old Gay-Head Indian among the crew, superstitiously asserted that not till he was fully forty years old did Ahab become that way branded, and then it came upon him, not in the fury of any mortal fray, but in an elemental strife at sea.39 (MD110)

This scar would seem to be a version of the Brand of Cain, a common attribute among Gothic heroes.

I have discussed the storms and the hell-settings (as in "The Try-Works") as being the most obviously Gothic of the scenes in Moby-Dick. The pastoral, or at least peaceful, land- or sea-scapes have as much of the Gothic in
them. To a much greater extent than the storms, however, they serve purposes far beyond those established in the works of Radcliffe and the English school. Generally these purposes involve philosophical explication. Two of these settings are of interest here.

The first concerns the question of the writing of the novel. Most of it is implied; very few glimpses are given. Just as the words "blazing eyes" will conjure up the tortured physiognomy of a Gothic or Byronic hero, so the style of Melville's writing and his thematic structure place the whole book into a framework, the frame being the image of the conscious artist struggling to communicate his experience through his writing. This is a common Gothic device, having its roots in the epistolary literature of sensibility and existing in the Gothic with the variations of confessional, old manuscript, diary, etc. Frankenstein follows in this tradition, as do Poe's Ms Found in a Bottle and some of the works of Rider Haggard. The sight of Melville-Ishmael sitting and dreaming at his desk is continually juxtaposed with the sight of the voyage and the stormy events of it. And he continually makes us aware of his problems as artist: "I almost despair of putting it [this vagueness] into comprehensible form . . . yet . . . explain myself I must" (MD163); this is always Melville's concern.40

The second pastoral setting of interest pertains to the Coleridgean passages of Moby-Dick. These passages occur
at three times: when Melville is discussing the past lives of the mariners—the blacksmith's (MD400-402), for example, or Starbuck's and Ahab's (Chapter 132); when he is speaking philosophically (Chapters 47 and 114); and finally when the mariners are under some supernatural influence. Of the last, "The Spirit-Spout" offers the best example:

Days, weeks passed, and under easy sail, the ivory Pequod had slowly swept across four several cruising-grounds . . .

It was while gliding through these latter waters that one serene and moonlight night, when all the waves rolled by like scrolls of silver; and by their soft, suffusing seethings, made what seemed a silvery silence, not a solitude: on such a silent night a silvery jet was seen far in advance of the white bubbles at the bow. Lit up by the moon, it looked celestial; seemed some plumed and glittering god uprising from the sea. . . . there reigned, too, a sense of peculiar dread at this flitting apparition, as if it were treacherously beckoning us on and on, in order that the monster might turn round upon us, and rend us at last in the remotest and most savage seas.

These temporary apprehensions, so vague but so awful, derived a wondrous potency from the contrasting serenity of the weather, in which, beneath all its blue blandness, some thought there lurked a devilish charm, as for days and days we voyaged along, through seas so wearily, lonesomely mild, that all space, in repugnance to our vengeful errand, seemed vacating itself of life before our urn-like prow. (MD199-201)

In this last paragraph, Melville has explicated the Gothic-ism in his method, for it is in great part by such contrasts as these that Moby-Dick grows. Aware that over-excitement dulls the senses, as Coleridge knew, Melville set the most terrible actions in calms; Moby Dick arises, like the spirit-spout and the seamen's apprehensions, in the midst of calm,
and changes the serene atmosphere into one of waiting and
dread, just as the submerged object which strikes the Patna
reverses the mood of the setting there. Swift action is
preceded and followed by languid descriptions and quiet
meditation, which do more to rouse suspense than the main-
taining of horrific description could ever do. The contrast
refines the emotion, as in this passage the mild weather
tempers the mariners' fears to a foreboding which, in its
uncertainty and seeming lack of justification, the better
prepares them and the reader for the strangeness of what
happens.

I have suggested that setting determines mood and
character in the Gothic, and that from these three Gothicism
develops. I have attempted to deal with setting from this
point of view. The establishment of mood is next in import-
ance, especially since it contains the other two in itself.
Nothing, as J. M. S. Tompkins says, was so important to
Gothic writers as atmosphere:

. . . the centre of interest is impersonal; it is
the . . . landscape, . . . for complete expression
of which we require both the victim and the tyrant.
The raison d'être of her [Radcliffe's] books is
not a story, nor a character, nor a moral truth,
but a mood, the mood of a sensitive dreamer before
Gothic buildings and picturesque scenery. Story
and characters are . . . as it were, organs
through which these grim places speak, placed
there to receive and transmit the faint rumours
that cling about them . . . .41
Setting developed, then, as an aid to the establishment of mood. We have seen how effectively Melville's settings evoked the Gothic atmosphere—even though his primary aim lay in another direction.

The next step, for Walpole and Radcliffe, at least, was to discover "what sort of incidents suited such imposing scenes," and what kinds of characters would have personalities in accord with the landscapes from which they emerged. The mysterious shadow-types of the unconscious were evolved and blended with the prototypes: Manfred of Otranto, "whose passions wanted little fuel to throw them into a blaze," Ambrosio, "The Man of Holiness," with "a certain severity in his look and manner that inspired universal awe;" nor could many "sustain the glance of his eye, at once fiery and penetrating;" Schedoni, whose figure was striking, but not so from grace; . . . as he stalked along, wrapt in the black garments of his order, there was something terrible in its air; something almost superhuman . . . his physiognomy . . . bore the traces of many passions. . . .

This triumvirate combines all the major traits of the hero-villain, who is, as Axton says in his introduction to Melmoth the Wanderer, "a two-sided personage, a figure of great power, latent virtue, and personal magnetism tragically stained by criminality." The other characters, generated at the same time in a sensitive counterpointing of major and secondary themes, grew always from the principle of opposites:
Theodore and Manfred, Matilda and Antonia, Agnes and the bleeding nun; such pairings and contrastings, endlessly repeated, exploit the involvement of the imagination and the emotions to the fullest. Variation in character and depth of psychological understanding increased as time progressed; Axton's analysis implies clearly the coming of the Byronic hero; and the impulses to wander, to search, etc., common to the Gothic hero, are understandably the result of the hero's restlessness as Axton describes it. The writers of the Nineteenth Century had more than just increased knowledge of and interest in the psychological manifestations in their Gothic characters; they had an added realization of philosophical ramifications; and an increased mastery over their art which allowed for more intensive, conscious manipulation of symbol and image patterns. Also, they seem to have felt unencumbered by the moral (and religious) restraint of their times because, beyond the mere surface of their work, they were aware that their ideas were not generally understood by the reading public. As long as they provided the conventional plot, therefore, they could work out symbolic and philosophic meaning with comparative freedom.47

Character creation in Moby-Dick appears to have been accomplished in some such convoluted fashion. The book Melville started by writing, part of which appears to be preserved in the first twenty or so chapters, would presumably have been a conventional romance, and Ishmael the "youthful
hero" of the Theodore and Pierre type—a moral agent and the recorder of the events of the story. Hawthorne's symbolism proved the needed catalyst; the complexity of each character in the final Moby-Dick displays a high degree of imaginative development of Gothic character traits.

Because Ahab is so obviously a Gothic personage, it may be best to discuss the transmutation of Gothicism in him first. His relationship to the setting, especially to the Pequod, has already been mentioned, as have other clues to his nature—his scar, for example, his egoism, and his supermortal combat with the gods. He is a royal person; "... Ahab of old, thou knowest, was a crowned king!" (77). There are other important traits, however: his initial invisibility and sudden unexpected transition from presence to living being; his isolation; the unusual signs of emaciation, as if he has been in fire and yet not burned; his invincible appearance—"shaped in an unalterable mould" (MD110), the "infinity of firmest fortitude, . . . unsurrenderable wilfulness, in the fixed and fearless . . . glance" of his "troubled master-eye," the "crucifixion in his face; in all the nameless regal overbearing dignity of some mighty woe"—all this is to be expected, being conventionally Gothic.

German taste, as represented by the work that found its way into England, came to connote wild extravagance of sentiments and incident, passion wound up to the highest pitch, horror, grotesqueness, and the expression of all these in inflated language.
Melville's treatment of Ahab is consistent with his handling of the "action" chapters, and both show particular evidence of the type of Gothicism Tompkins defines here (p. 289). A trace of subtlety appears in Ahab's body partaking of the body of the whale, and vice versa. Ahab stands "on life and death" (MD200); if the whale-bone stands for death, then Ahab's fate, to be bound to death in the form of the whale, is made clear from the beginning. This union of man and whale is also interestingly prefigured in Melville's chapter "Of the Monstrous Pictures of Whales." Here he speaks of the incarnation of Vishnu, the Preserver, in his Matse Avatar --"half man and half whale, so as only to give the tail of the latter" (MD225). Now Melville has made a curious seeming error in saying that the portrait of this Matse Avatar is found in the Elephanta temple, because this temple is actually dedicated to Siva, god of destruction and reproduction. He appears to have wished to transpose to the whale all the authority--mythic and otherwise--he could, to uphold his conception of leviathan as potentially evil.

Insofar as Ahab (more, in a sense, than Moby Dick) resembles the Matse Avatar, he acquires this authority as well, and gains in stature over the Gothic hero-villain. Reasonably considered, however, this union is secondary to another in which he is a partner. This is his relationship to Fedallah, which is of major importance as regards his character and the motivation (continuing, not initial) behind his actions.
The Parsee is a devil-figure, probably more purely Gothic than any other in the book. His character, appearance, actions—all are described in terms of hell, evil, death; but there is also some complexity in his purpose. According to Stubb, the Parsee has power over Moby Dick: "'the devil there is trying to come round him [Ahab] ... and then he'll surrender Moby Dick'" (MD275). Yet in his capacity as prophet, Fedallah has a bond with the whale, who is also described as having a "predestinating head" (MD468). To the degree that either has a purpose, it is to claim Ahab for hell; black and white, they command a spectrum of evil; from loathly writhing hatred to the spotless flame of pure terror, they evoke all the sufferings of damnation. The appearance of the spirit-spout—symbolically the first sighting of Moby Dick—comes shortly after Fedallah himself is introduced, and they disappear together at the end. The interim is overshadowed by their joint preternatural influence over Ahab and all the ship.

The first indication of the Parsee's existence is Ishmael's glimpse of his shadowy body as he goes aboard; his effect here is to impart an atmosphere of uneasiness, to invest the ship with powerful invisible presences. As Ahab's headsman, his purpose is to guide him to the fulfilment of his desire, but at the same time to act as middleman in the working-out of his own prophecy of Ahab's death. (It is significant that Ahab is aware that "he was now both chasing
and being chased to his deadly end" by "inhuman atheistical devils [who] were infernally cheering him on with their curses" (MD321).) As far as Ishmael is concerned, the Parsee "remained a muffled mystery to the last" (MD199); nevertheless there are clues to his raison d'être. Starbuck calls him Ahab's "evil shadow" (MD459), and such he is—the physical manifestation of Ahab's unholy purpose, the embodiment of the madness which overpowers the rest of Ahab's being. As the climax of the book nears, Fedallah becomes less shadowy and, like Ahab, ever-present. "Though such a potent spell seemed secretly to join the twain; openly, and to the awe-struck crew, they seem pole-like asunder!" (MD437). This is because Fedallah is drawing into himself the inhumanity of Ahab, making him a true opposite to Fedallah, in the same way that Hyde, as he becomes stronger in evil, leaves Jekyll more purely good, more pitiable, in his weakness. This point is made over and over near the end.

. . . even as Ahab's eyes so awed the crew's, the inscrutable Parsee's glance awed his. . . . Such an added, gliding strangeness began to invest the thin Fedallah now; such ceaseless shudderings shook him; that the men looked dubious at him; half uncertain . . . whether indeed he were a mortal substance, or else a tremulous shadow cast upon the deck by some unseen being's body. And that shadow was always hovering there. (MD438)

Again, Ahab and Fedallah stand always

fixedly gazing upon each other; as if in the Parsee Ahab saw his forethrown shadow, in Ahab the Parsee his abandoned substance.
And yet, somehow . . . Ahab seemed an independent lord; the Parsee but his slave. Still again both seemed yoked together, and an unseen tyrant driving them; the lean shade siding the solid rib. (MD439)

The "unseen tyrant" appears to refer to Fate, of the power of whose existence Ahab is too well aware. The seeming lord-slave relationship Melville found interesting enough to develop a few years after in *Benito Cereno*; with that tale before us, we can intuit his reason for sketching the relationship here, and ascribe some of the horror of the Babo-Cereno alliance to Ahab and Fedallah. Note that Ahab gives signs of fearing Fedallah. When he decides to ascend the mast to look for Moby Dick, he eyes his crew for a trustworthy sailor, "but shunning Fedallah" (MD439), chooses Starbuck in whose hands to place his life.

The strain of the voyage ennobles Ahab, who sees himself inhumanly pursued "to his deadly end." This is revealed in a deeply sympathetic and Coleridgean simile:

... Ahab's brow was left gaunt and ribbed, like the black sand beach after some stormy tide has been gnawing it, without being able to drag the firm thing from its place.51

Thus the Parsee represents the shadow-side, in Jungian terms, of Ahab's nature, this development being a progression from the "two-sided personage" of early Gothic, and a step beyond the "double" motif of "William Wilson" or *The Picture of Dorian Gray*.52 Nevertheless it still betrays
the more primitive mode of handling of the earlier writers, especially in such chapters as "The Needle," which for all its suspensefulness, has for anyone not among the Pequod's crew the value of a cheap trick; or "The Chart," where the depiction of Ahab as Gothic hero, for all its interest, is conventional:

Often, when forced from his hammock by exhausting and intolerably vivid dreams of the night, . . . the very throbbing of his life-spot became insufferable anguish; and when, as was sometimes the case, these spiritual throes in him heaved his being up from its base, and a chasm seemed opening in him, from which forked flames and lightnings shot up, and accursed fiends beckoned him to leap down among them; when this hell in himself yawned beneath him, a wild cry would be heard through the ship; and with glaring eyes Ahab would burst from his state room, as though escaping from a bed that was on fire. . . . crazy Ahab, the scheming, unappeasedly steadfast hunter of the white whale; this Ahab that had gone to his hammock, was not the agent that so caused him to burst from it in horror again. The latter was the eternal, living principle or soul in him; and in sleep, being for the time dissociated from the characterizing mind, which at other times employed it for its outer vehicle or agent, it spontaneously sought escape from the scorching contiguity of the frantic thing. . . . that purpose, by its own sheer inveteracy of will, forced itself against gods and devils into a kind of self-assumed, independent being of its own. Nay, could grimly live and burn, while the common vitality to which it was conjoined, fled horror-stricken from the unbidden and unfathered birth. Therefore, the tormented spirit that glared out of bodily eyes, when what seemed Ahab rushed from his room, was for the time but a vacated thing, a formless somnambulistic being, a ray of living light, to be sure, but without an object to color, and therefore a blankness in itself. God help thee, old man, thy thoughts have created a creature in thee; and he whose intense thinking thus makes him a Prometheus; a vulture feeds upon that heart forever; that vulture the very creature he creates.

(MD174-175)
I have quoted at length from this paragraph because of the significance of the Gothic detail in it. First of all, the dream-world is as powerful an influence in Gothic literature as it is in Ahab's life; also this particular dream is reminiscent of Ishmael's (MD33), both indicating submission to nameless, dreadful phantoms. The vividness suggests Poe's heightening of the sensory perception which characterizes Roderick Usher, the narrator of "The Tell-Tale Heart," and Dorian Gray. A leap into the pit of hell marks the untimely end of many a hero-villain; here it is appropriate in that Ahab, born of fire and bearing its mark, feels that he will ultimately be claimed by it—the fire is his father (unusual or unknown paternity is another motif signifying the Gothic villain; the hero's birth is generally unknown at first and the means of his victory at last. Note that Ishmael is self-styled an "orphan" and mentions a fairy-tale-like stepmother in connection with his dream;) and its opposite, darkness, the pit, is "the unrecognized mother-symbol," the Jungian negative anima, which however much he thinks to flee it, overcomes Ahab at last. The schizophrenic quality of the captain's mind is the next detail of interest; it indicates that Melville is consciously manipulating the aspects of Ahab's mind from total unity to total disunity. Here, he is in a middle state in which, while awake, he can control the dark forces; but when he sleeps, they run rampant and drive out the stab-
ilizing soul, leaving him possessed by his Purpose, without the "living principle" and therefore "a vacated thing," an animated corpse, a disembodied agent.\textsuperscript{55} That which possesses him must also be in some measure "a deep sense of guilt," which P. L. Thorslev says is "like the brand of Cain,"\textsuperscript{56} Such a being is Dorian Gray, haunted by his conscience, the picture. It (the picture) is in reality the good or pure which has been almost entirely separated from himself, and which mirrors his evil nature, as long as he will let it, as a corrective to him.\textsuperscript{57} Lord Harry occupies roughly the same position in relation to Dorian as Fedallah does to Ahab, the picture being paralleled by Starbuck.

The scene as a whole is also quite Hawthornesque; note especially "Egotism, or the Bosom Serpent." When the snake "gnaws" Roderick Elliston, he hisses his words, "testifying his agony by intricate writhings;" the snake is here "a dark fantasy, and what it typifies was as shadowy as itself."\textsuperscript{58} Several of Elliston's characteristics are reminiscent of Ahab's. They both create the creatures which gnaw them. Nor is the allegory in this instance any more marked in Hawthorne than in Melville.

One short quotation will complete the study here of Ahab as Gothic hero-villain. This concerns his use of the crew to further his own ends, so that they are willing to obey him:
. . . Captain Ahab was by no means unobservant of the paramount forms and usages of the sea. . . . behind those forms and usages, as it were, he sometimes masked himself; incidentally making use of them for other and more private ends than they were legitimately intended to subserve. . . . For be a man's intellectual superiority what it will, it can never assume the practical, available supremacy over other men, without the aid of some sort of external arts and entrenchments, always, in themselves, more or less paltry or base. (MD129)

This is another side of the veil motif already mentioned in connection with the squall, equally Gothic in effect, as will be revealed by The Minister's Black Veil, The Picture of Dorian Gray, The Monk, The Masque of the Red Death, and many other stories. Of those named here, the first and last have the closest affinity with Ahab's psychological veil because the masks in them are deliberately assumed for a purpose not immediately known. Like Manfred, Ahab is not so concerned—especially once he gets to sea—over what the crew thinks of him that he feels the need to provide excuses; like Ambrosio, however, he does not wish to excite comment, and is ever willing that a wrong reason for his behavior be inferred, rather than a correct one given. He gives no reason for personally preparing a spare whale-boat for the hunt, for example, and the crew assumes the Pequod's owners were simply not informed of his lust for personal whaling. They never dream he has shipped his own oarsmen, or that his sole interest in the voyage is Moby Dick and not profit. Masked intentions thus serve
to isolate Ahab completely from the rest of mankind and place him among the world of fiends and phantoms, whose ways and reasons are equally mysterious.

We can turn now to Ishmael, who is in many ways even more mysterious than his captain. He is of course a counterpart to the wandering Jew, and roams, as the Mariner teaches, when he is compelled to do so. In all circumstances, he is a dreamer, moralizer, and philosopher. It is because he, of all the characters in the novel, is the narrator that we have the cetological chapters, the discussions of whiteness, the symbolic interpretation of mat-making, and the focus on Ahab as the agent of realizing (i.e. acting out) Ishmael's wishes. In fact Ishmael cloaks the events and the people in the particular atmosphere of the Gothic romance. The opening scene of the novel, a version of the brook-idyll setting which Varma describes as stale without the contrast of terror-romanticism,\(^59\) is quickly thrust aside by Ishmael, who though "not ignoring what is good" is "quick to perceive a horror, and could still be social with it--would they let me" (MD16); "they" appears to refer to the rest of society, from whose protective taboos Ishmael longs to be free.

As hero, Ishmael describes himself more in terms of psychological than physical appearance. He juxtaposes himself and the conditions of his life with several types of people--Cato, landsmen, a metaphysical professor, an artist, Narcissus, a Commodore or Cook, a ship's passenger, a con-
testant for the Presidency—and allows his own character to emerge through the contrasts. He appears to have an affinity with the professor, the artist, and Narcissus which is expanded during the ensuing chapters to form an interesting variation of the "young hero" figure of Gothic romance—the Theodore or Raymond, the young Don Juan--of the novel. There lingers about Ishmael an uneasy sense (for the reader) of his being continually followed by the spectre who sat at his bedside when he was a child. It was invoked then by his having cut "some caper or other," probably symbolic of original sin; in his case, the antipathy for his step-mother who punishes him, as he considers, inordinately for a slight misdemeanour. He remembers that she "somehow or other was all the time whipping me, or sending me to bed supperless" (MD32); in this case, he "felt dreadfully . . . a great deal worse than I have ever done since" (MD33) but repentance is replaced by a "bitter sigh." This is Ishmael's initiation into "the step-mother world, so long cruel--forbidding--" (MD443), which he spends the rest of his life rejecting and from which he tries to escape. But the guilt incurred is his constant companion.

J. M. S. Tompkins deals with the rising importance of guilt as Gothicism comes into its own:

The attitude of the romantic mind towards guilt was undergoing an important change of fashion during the last ten years of the eighteenth century. Whereas the favorite subject of contemplation had been repentance and expiation, the
interest now shifts to the passionate excesses that precede them, and presently repentance ceases to be the most popular sequel to crime, and yields to a picturesque defiance.°0

"Picturesque defiance" seems too gentle a phrase to apply to Ahab's raving, yet it implies an active movement which is too strong for Ishmael's passivity. Guilt in Melville has, it seems, come another step along the road to modernity and become, in Ishmael's case at least, a Bartleby-like avoidance which is mute, not assertive negativism.

A seeming digression may illuminate this point. The interpretation of Ishmael's "disappearance" in the middle of Moby-Dick which I suggested above can be further expanded; that is, Ishmael may be, in one sense, all the other major characters, who can be said to represent aspects of his personality—Ahab being the "dark side" of his nature, Queequeg the primitive, Stubb the irresponsible, and so forth. If this were the case, then as the "voyage" progresses, becoming more dangerous and the conflicts more apparent and desperate, Ishmael's personality would "split," much as it divided under the influence of his fear and guilt concerning his step-mother, until each of these voices was embodied in a separate person. Whether or not this is strictly true, it does seem to further support the idea of a projection onto Ahab of Ishmael's wishes.

These two characters are the opposite sides of the same doubloon—the aged, weather-beaten captain, narrow of
purpose and clinging iron-like to his identity, and the "romantic, melancholy, and absent-minded young" Ishmael, "disgusted with the carking cares of earth, and seeking sentiment in tar and blubber" (MD139), who

by the blending cadence of waves with thoughts, . . . loses his identity; takes the mystic ocean at his feet for the visible image of that deep, blue, bottomless soul, pervading mankind and nature; and every strange, half-seen, gliding, beautiful thing that eludes him . . . seems to him the embodiment of those elusive thoughts that only people the soul by continually flitting through it. In this enchanted mood, thy spirit ebbs away to whence it came; becomes diffuse through time and space . . . (MD149)

Ishmael is, in fact, desirous of losing his identity; it is the purpose of his voyage. And he succeeds in forgoing his individuality in order to live vicariously in the lives of the rest of the crew. In this division of self, however, he is made uneasy: first by Pip's misfortune, immediately after which he extols the benefits of social integration: "let us squeeze hands all round; nay, let us all squeeze ourselves into each other" (MD349); and second by the murderous disunity of Ahab's being, the "nervous step" (MD141) of the man goaded by the demon which leaves "still stranger footprints—the footprints of his one unsleeping, ever-pacing thought" (MD140). Truly during the course of the novel, Ishmael learns how foolish he was to attempt to shuck off the bonds of society; some restraint and some unity is necessary; the unleashing of emotions, as Ambrosio, Hyde, and
Dorian Gray discover, leads only to annihilation. What Ishmael appears to desire is union with nature, with himself being just a small part of that whole, but he is too inexperienced to realize the treachery of natural forces which will lure him on just to kill him. The water will not buoy him up, but swallow him, if he chances to slip into it, and the "half-seen, gliding, beautiful thing" he glimpses in the sea below may be the shark or squid.

In terms of the youthful, initiate-hero, Ishmael's experience served to awaken his capacity for self-knowledge as well as to unfold the mysterious night-world before him. My belief is that, wishing to make his conception of this world as clear as possible under the mask of a conventional sea-voyage such as Typee or Omoo, Melville appropriated the Gothic hero convention as the best through which both to veil and reveal his intentions. Ishmael is the one who has to learn what lies beyond "the floodgates of the wonder world," as he calls it—the character of the world under the surface. He is too willing to be trusting. Ahab, his opposite, knows the "inscrutable malice" (MD144) that is there, and sees it as embodied in the white whale which maimed him for no reason. He is consciously aware of what Ishmael intuits, that man is in the grip of nature, to be struck down at will by "some unknown but still reasoning thing [that] puts forth the mouldings of its features from behind the unreasoning mask." As far as Ahab is concerned, this mask is
Moby Dick's faceless front, and the reasoner behind it, "be the white whale agent, or be the white whale principal," is what he aims to strike.

If man will strike, strike through the mask! How can the prisoner reach outside except by thrusting through the wall? To me, the white whale is that wall, shoved near to me. (MD144)

Ahab feels himself goaded by the reasoner, which has pushed the shape of Moby Dick close to induce him to attempt to subdue it. If man is ever to rule, he must meet nature on its own terms and overcome it.

It is not Ahab's desire to do this which renders him insane; it is his conviction that he will succeed. Starbuck himself feels the desire to triumph over nature, as is indicated by his continuing to chase the whale in the squall, but he knows that everything conspires against the likelihood of killing Moby Dick. The very strength of the beast, aside from any supernatural portents, would tell him that. However, brave as he might be, it was that sort of bravery, chiefly visible in some intrepid men, which, while generally abiding firm in the conflict with seas, or wind, or whales, or any ... ordinary irrational horrors of the world, yet cannot withstand those more terrific, because more spiritual terrors. . . (MD104)

In other words, he has learned the lessons Ahab has not learned; he has passed the kind of test that this voyage is to Ishmael. But there is too much of Ahab in Ishmael for
him ever to become like Starbuck; he has not his "deep natural reverence" (MD103) but rather Ahab's irreverence ("I'd strike the sun if it insulted me" [MD144]). For just as Ahab's mania for vengeance is based on the initial loss of his leg, so Starbuck's strong faith forms the basis for his belief, in spite of all, in the power of God. "Starbuck is Stubb reversed," says Ahab, "and Stubb is Starbuck" (MD452); the two represent the poles of too much faith and caring, and too little.

In a real sense, then, Starbuck is the representative of conventional society in the novel. Gothicism deals in part with the need to escape from binding social systems, and insofar as Starbuck extols the virtues of these systems, he is the representative in this novel of what is being rejected. His is an outdated, useless doctrine of avoidance rather than active rejection or resistance. He is as much an adversary of Ahab's as the whale is, but in his goodness lies his weakness; Ahab is able to overcome Starbuck when the mate confronts him, and is spared at Starbuck's hands because he cannot condone murder, even for the sake of righteousness. This extremism destroys him as surely as Ahab's does.

Gothic writers were for the most part aware of the grasp in which the religious doctrines of different faiths held their society, and were eager to reduce the submission of society to religion. While the Spanish Inquisition and
various cruel "secret societies" lent themselves to adaptation—and adoption—by the writers of the Gothic, because of the subject matter they afforded, it would be foolish to suppose, that in trying to avoid and protest the bonds of society, they did not see to what extent the power of the Church opposed them. Although condemnation of religious beliefs and practices gradually became more popular and more widespread, the early Gothic writers, such as Walpole and Lewis, tried to show by contrast and example which Christian doctrines were or were not being followed. They did not advocate the total rejection of faith, but their rationalization for accepting it changed. Their own strongly-rooted beliefs, coming in opposition to their desire to oppose hypocrisy and falsehood, resulted in another of the thematic schisms basic to Gothicism and reflected in every aspect of the form. Gothic contrast and Gothic moral indetermination are the roots for the continuing central importance of theological concerns in Gothic literature.

As we have seen, Starbuck's social restrictiveness is religious in nature: because of this, and because the religious in Gothicism is pervasive, it may be well to mention, before leaving this topic, the character of Father Mapple. The monk or holy man in the Gothic is, as might be expected, one of two types; he is either the living proof of God's solicitude for man as in Jerome in The Castle of Otranto, or the hypocritical sinner who "protests too much"
by cloaking himself in the vestments of the priest. Both
Ambrosio and Schedoni are the latter type. Which of these
two Father Mapple represents is difficult to say. Melville
describes him as physically isolated and spiritually with­
drawn from his congregation, and there is a touch of the
ludicrous in his "truly sailor-like but still reverential
dexterity" (MD42) and his "'Starboard gangway, there! . . .
larboard gangway to starboard! Midships! Midships!'" (MD44).
Nevertheless there is a sense of loneliness and desolation
in this isolato which suggests that like Ahab, he has dis­
covered that his God is uncaring, even malicious. Out of
the pity of his heart, he has dedicated his life to concealing
this truth from his fellows so that when they feel the
unmerciful grip of the storm, they will yet have hope. He
claims to be preaching "the Truth to the face of Falsehood."
But is he? The answer indicated here is no, for Father Map­
ple is left covering "his face with his hands . . . alone
in the place," the very picture of the doom he has just
voiced: "Yea, woe to him who, as the great Pilot Paul has
it, while preaching to others is himself a castaway!" (MD50).
Perhaps he is speaking of a truth and a falsehood which are
not of the conventional church.

Certainly Melville seems to have wished Father Map­
ple's sermon to be taken seriously, in part at least. It
contains as much foreshadowing as other serious incidents
do—the picture on the Spouter-Inn's wall, for example. It
is dramatically realized as a Gothic tale in itself, including the poetic interlude common in Gothic stories, descriptions of Jonah in terms of his guilt, his "evil eye" (MD46), and his taking refuge in a "contracted hole, sunk, too, beneath the ship's water-line," feeling the burden of "ponderous misery [which] drags him drowning down to sleep." The storm is an agent of retribution and the sign of his guilt.

It may be noted further that Melville offers two definite parodies of religion, in old Fleece's sermon and in Queequeg's worship of Yojo, and one indication of the failure of religion in Starbuck; and it would seem logical to assume that he would also portray the agony which the loss of belief can produce. Father Mapple may be parallel to the Hermit in the Rime, except that he is fully aware of how rotten is the oak stump on which he kneels.

What is Gothic about the characters I have discussed here—Ahab, Fedallah, Ishmael, Starbuck, and Father Mapple—is, broadly speaking, their relationship with the supernatural, certain aspects of their personalities (evil eye, wandering nature, etc.), their identification with their settings, and their isolation from mankind; what is more than Gothic lies in "the way in which their fanaticisms are analyzed, in the detailed attention given to their hidden impulses." Melville is the analyst par excellence; witness, for example, in what revelatory light the doubloon throws the people who approach it. "Untouchable and immacu-
late," it is at least a tripartite symbol, being "the white whale's talisman," "the image of the rounder globe, which, like a magician's glass, to each and every man in turn but mirrors back his own mysterious self" (MD359), and third, "a sign that things grow desperate" (MD363). Further, it is a symbol of both the sun (Fedallah, the Zoroastrian, bows before it) and the moon, for its light is all reflected, not inwardly generated. It mirrors sea and land, and though "through the livelong nights shrouded with thick darkness" (MD359), is mystically preserved in its place. These are but a few of its "meanings," yet they reveal that as talisman, the doubloon serves the same purposes as its counterparts in other Gothic novels. The portrait of the Virgin in *The Monk* is a good example. It achieves a purpose opposite to the one for which it seems to exist; this falsity parallels the fact about the doubloon, that whatever is seen in it is inverted by its mirror-like property of reflection. As the portrait expresses Ambrosio's true nature, so the doubloon reflects the inner mental substance of those who read it; and as the portrait is an image of the falsity of religion in *The Monk* (and almost all the religious figures here are false), so the doubloon shows the falsity of material values and the difficulty of attaining to spiritual ones.

Another good example is Hawthorne's story, "The Great Carbuncle," in which several people, notably an old man named the Seeker, "condemned to wander among the
mountains until the end of time," search for a jewel which is often, like the doubloon, "shrouded with thick darkness," and which changes its character—and its accessibility—depending on the attitude of the searcher. Thus the success of the Seeker's endeavour is shown by his death; the Cynic is blinded by the stone "for the wilful blindness of his former life;" the lovers alone gain the wisdom to reject it, and are content merely to perpetuate its legend.

Interested as Melville is in symbolic representations to reveal truth, he seems to have been aware that the less specific he was, the closer he would enable his readers to come to his actual meaning. Thus the many examples of the compounded good and evil in whiteness. Thus also his use of contrast rather than explication; and thus his artistic use of the veil motif which he may have taken directly from his Gothic sources.

I have several times referred to the veil image as Gothic, and of its use as such in Moby-Dick. It may be well to expand the point somewhat, since the image is a fairly complex one, and since Conrad also makes particular use of it. It includes, to begin with, several obviously related images: first, darkness; the mist of fog, and the cloak or mask, all providing direct concealment. They are protective devices. In Dorian Gray, Dorian no sooner discovers a change in his portrait's features than he draws a curtain before it. His action is psychologically repressive. It is protective
for the moment, but not ultimately, because if he had not shielded himself from the fact of his changing nature, he would possibly not have destroyed himself. Often in Gothicism the mask or veil represents society's instinct to hide its own ugliness; this is what Dorian's curtain symbolizes. The ugliness increases underneath, but society is protected from it; nevertheless this self-imposed blindness forebodes the inescapable, certain annihilation of society.

Here we can see the structural necessity of the veil motif in Gothicism. Most Gothic writers shape their stories around one central idea: that the unknown must be faced and conquered before the individual (who is often an aristocrat by nature and who represents mankind in general) can use his free will to mature and progress in, with, or for the sake of, the social framework. The manner in which the unknown or the veil is pierced, however, is crucial. Ishmael pierces the mask of the unknown and emerges intact, but "a sadder and a wiser man;" Oedipus penetrates the same veil and is destroyed. In the former case, the society is not materially benefited; in the latter, it is saved if not redeemed. Early Gothic writers, tending towards the latter situation, give way to more pessimistic authors, such as I believe Coleridge and Melville are, who seem to feel that few people are capable of being saved; to them the rest of society is knowingly, or at least uncaringly blind, and therefore doomed.
Thus is the veil, which is sometimes depicted as darkness, a fog, or a mask, a peculiarly Gothic device. Many variations on this theme grow around the central concept. There are, for example, things which seem to be what they are not: images in mirror or water, for example, or "living" portraits. The portrait image is often given special depth. Who is to say, for example, which (up until the moment of his death) is the real Dorian—the person or the picture? More of the true Dorian hangs behind the curtain; the person is a sham, a mask, not the reality, but the idealization (in appearance) of a potential which is operative extremely rarely. Different types of "double" imagery also provide concealment. One object often represents different things to different people: the ghost and the living being may be substitutes for each other, as may two identical people, such as Poe depicts in William Wilson. Finally, the images of the dream-world and the unconscious are sometimes depicted as "doubles" of one kind or another.

Used as a Gothic motif, the veil has as its primary purpose the heightening of the atmosphere and the emotions, generally by means of suspense. Its effectiveness in doing this is fairly obvious and fairly primitive. Later, an auxiliary purpose emerges, which is to define reality and/or truth. This definition is most successful when stated symbolically so that various interpretations may be inferred; when, in other words, it shades black and white into gray, breaking
down all certainty and establishing new criteria of false and true. The veil is the palpable representative of the gray—the enigma. Thus it contains both good and bad. If it could be pierced, one or the other would emerge, but in fact the attempt to pierce it leads to spiritual annihilation. The awareness of its existence and the acceptance of it are the safest goals.

It is not as if we do not know what lies beyond this intangible barrier. Behind Radcliffe's veil is death. Later writers put there not death, but the world of the dead. The supernatural lies beyond the mist into which Pym drifts. The Minister's black veil, it may be assumed, hides intangible yet almost palpable sin; and sin as crime is one manifestation of Jekyll's other, dark self, hidden (Hyde?) in him as sin is hidden behind the kindest face. Under Agnes' veil (for the bleeding nun is impersonating Agnes) there is a soul in anguish, animated by guilt.

There are, then, some who go beyond the veil and survive in one form or another. The Ancient Mariner is, again, the prototype. Just as important are those characters who live the experience vicariously and gain insight without annihilation. The Wedding-Guest, Ishmael, and Marlow are three. What is true of the major protagonists is also true of them to a degree. With the Mariner, there are several layers to the veil. The initial one is the "mist and snow" through which he enters a surrealistic world of strange
dream-noises and green ice-floes (surely they contain the essential, unseen threat that the sea contains). While he is in this world, "did cross an Albatross, / Thorough the fog it came." The Mariner kills it, but aside from the momentary, natural disapproval of his fellows, there is no immediate change. They mistake the sun and breeze for good signs, but these manifestations, like the storm which springs up when Jonah is at sea, symbolize his guilt and are made concrete in the albatross when it is hung around his neck.

So far, then, the penetration of the veil reveals conventional Gothic themes—death, crime, guilt and its physical manifestation, and spiritual stagnation. Definite identification of the points at which the Mariner passes through subsequent layers of the veil would simply invite disagreement; however, one would seem to be "When that strange ship drove suddenly / Betwixt us and the Sun" (ll. 174-175), and another where the Mariner feels he has died and become a ghost (ll.304-307). The important thing about his further penetration into the unknown is that he becomes less and less able to again be absolutely human. Each step is like a moment of awareness, and between the moments are dream-sequences which reveal his increasing subconscious alienation. The ultimate veil through which the Mariner must repeatedly go, is the one which separates his searching and his trance states. And this is probably the most meaningful one, because it has something of the character of a
web as well as a fog—engulfing and imprisoning those before whom it spreads. It blinds the victim Wedding-Guest to his own world while it imparts inner vision, but when his eyes open again, he is as old as Rip Van Winkle or Ishmael, as alienated as Bartleby, and more likely than not, mad.

Now, Coleridge's avowed purpose was to "transfer from our inward nature a human interest and a semblance of truth," to find the truth in fiction and reality in the unconscious, to find meaning in the supposedly false or dream world. And while Coleridge moved from the supernatural to the natural, "Mr. Wordsworth . . . was to propose to himself as his object, to give the charm of novelty to things of every day, and to excite a feeling analogous to the supernatural;" in other words, he was working from the other side of the veil, natural to supernatural, to achieve the same union Coleridge worked towards, and the same one (in spite of Coleridge's opinion of Gothic literature) Walpole intended: "the marriage of the supernatural with the natural."

With *Moby-Dick*, I have attempted to show how this union is more completely achieved with the tools of Gothicism, so that a work delving further into the labyrinth of the human mind and its conception of the reasons for human existence was created. The underlying themes of the Gothic novel, which Coleridge began to explore and which Melville extended, are again broadened and deepened in the works of
Joseph Conrad. Now I have already said that I believe that the Gothic, when taken to the extreme, becomes myth. This tendency hardly exists at all in *The Castle of Otranto*, but it can be discovered in *Melmoth the Wanderer*. *Moby-Dick* is a leviathan-myth, but has many other concerns as well. *Lord Jim*, on the other hand, can be largely interpreted as the myth of the young initiate-hero. Yet it can also be said to have been handled as a Gothic tale of the English style, suggestive, rather than descriptive, of beauty and horror alike.

Conrad's aims do indeed appear to have been very close to those of Walpole and Coleridge quoted above. "I . . . have never sought in the written word anything else but a form of the Beautiful" could as well have been Radcliffe's as Conrad's statement. And in the "Author's Note" to *Within the Tides*, he writes further:

> . . . the mere fact of dealing with matters outside the general run of everyday experiences laid me under the obligation of a more scrupulous fidelity to the truth of my own sensations. The problem was to make unfamiliar things credible. To do that I had to create for them, to reproduce for them, to envelop them in their proper atmosphere of actuality. (Italics mine.)

Again it is the atmosphere as setting which is the first consideration. Next come the characters, not characters for their own sake, but now for the sake of their passions, for the sake of the human truth they reveal. Conrad described
himself as a "translator of passions into speech," confessing at the same time to what Lewis found too true, that "to render a crucial point of feelings in terms of human speech is really an impossible task. Written words can only form a sort of translation." Again we are reminded of Ishmael's words, "explain myself I must, else all these chapters might be naught" (MD163). Yet there is a way for Conrad to imbue his "translation" with the emotional intensity necessary for understanding of the truth of any situation; it is Lewis's way: "only a meticulous precision of statement would bring out the true horror behind the appalling face of things" (LJ24). The difference between Lewis and Conrad here is that Lewis's statements are in themselves horrible, whereas any one of Conrad's statements of fact, taken by itself, is not horrible. They seem natural and explicable, but in reality cannot be considered apart from such other "facts" as setting and character. "The suspense of external circumstance is de-emphasized in favor of increasing psychological concern with moral ambiguity." Conrad's instinct is for Gothic terror, not Gothic horror, because he knows that "reality could not be half as bad, not half as anguishing, appalling, and vengeful as the created terror of . . . imagination" (LJ83). So he turns external circumstance into psychological circumstance. What the unknown consists of, as The Mysteries of Udolpho shows, is not as bad as what one thinks it does. If this were not so, no critic would have
taken Radcliffe to task for her naturalistic explanations.

The accomplishment of Conrad's design, like Melville's, paralleled to some extent that of the Gothic novelists, and his use of Gothic motifs furthered their design to that extent. In literature as much as in architecture, the quality of Gothicism cannot be rendered into essence, but into constituents. (Yet it is greater than the sum of its motifs—greater because of mood, which is evoked by the motifs but which is different from them because it cannot exist apart from them, while they can each exist alone.) Insofar as a Gothic motif is present in a work of art, that work is Gothic; the more such elements that are present, the more Gothic is the work.

We should not think, because the evolution of horror- and terror-romanticism has disguised the early Gothic characteristics in literature, that Gothicism no longer excites the same emotions. Sublimity of feeling, in which the mind and the senses are united, naturally leaves an indelible impression on the reader, and is therefore to be attempted by the artist. Since the mind can justify the actions and emotions of the body without being able to verbalize an understanding of them, there exists a union of mind and body which cannot be explicated for the reader without the arousal in him of like emotions. Conrad was interested in achieving this extra-linguistic sublimity in *Lord Jim*. *Lord Jim* is not, as *Moby-Dick* is, a Gothic novel. But elements of
Gothicism are strong in it. And through examination of these elements we can discern their gradual metamorphosis into myth.

To justify my feeling that Conrad used the Gothic in his fiction, I wish to consider for a moment his short story "The Inn of the Two Witches." Its central plot is Gothic, and was used as such by Wilkie Collins in "A Terribly Strange Bed." The difference between the two stories themselves gives an insight into the way the Gothic has been developed. In contrast with Collins, Conrad concentrates on the psychological aspects of the story. The same build-up of foreshadowing marks each tale, but Conrad strengthens that mystery and fear by presenting Tom Corbin's body, so that mere Death itself is not to be feared as it is in Collins' tale. Fear controls Byrne; Roderick Usher's conviction, "I must abandon life and reason together, in some struggle with the grim phantasm, FEAR," expresses what Byrne feels, that "complete terror had possession of him" and that "he would have to die before the morning." Conrad stresses on the one hand the absolute truth to the facts of the story, while on the other hand conceding that imagination is potently at work. Thus he effects the union of the real and the supernatural which is so important to Gothicism. (One is reminded of The Shadow-Line, where Conrad uses the same technique.) The beginning of the story establishes an air of authority and archaism—though Conrad immediately denies the latter effect,
thus making the story more contemporary, closer to the reader. The "lost manuscript" device is common in Gothic tales. For the rest, Conrad establishes a conventional framework, emphasizing the romanticism and "wild gloomy" atmosphere of the setting and the story itself, the invincibility and goodness of Tom, and notably, the naiveté of Edgar Byrne. Byrne is young, ready to accept at face value whatever he is told (which characteristic induces him to believe the Spanish dwarf's two contradictory addresses to him, both times without question and both times to Tom's detriment), and easily led to see things as others wish him to. The only depth of human understanding he displays results in his inferring petty covetousness in the Spanish dwarf. There are continual allusions to the presence of the devil and his relationship with the one-eyed wine-seller and his witches of aunts which foreshadow the events in the forest, yet which seem at the same time calculated to reveal the inexperience of Byrne, who is induced to think imaginatively rather than rationally, because he half believes in the supernatural powers of those around him.

Thus it is that, metaphorically speaking, Byrne walks into the darkness, "the night which fell like a bandage over his eyes." He allows his emotions to govern him—"he felt rather than saw"—because his mind has become blinded to actuality. His subconscious takes him over and presents each sequence of events imaginatively; thus the forest
inn "rise[s] from the ground" and comes "gliding to meet him, dumb and pallid, from some dark recess of the night." His entry into it and into the forest signifies the assertion of the subconscious mind, into which he must penetrate as a test to prove his loyalty and his manliness. Tom's relationship to him is described in precisely the terms that a friendly watchdog's to a child would be. Only in this story, the only dog which presents itself is an "unclean incarnation of the Evil One . . . an unlucky presage."

Thus there are several aspects to Byrne's need to secure Tom's safety. First, he must assert his leadership over Tom. Second, he must purge himself of fear of the unknown. Third, he must explore his own dark nature to gain knowledge of himself. All these are accomplished by his entry into the house and his search for the coxswain; the trial he undergoes is a kind of initiation into manhood.

While Byrne is in the house, the action continues to follow the conventional Gothic pattern. The flickering candle, by the light of which Byrne is led to his room, the presence of inexplicable death, "the haunting sound of Tom's voice," the anxiety which "had never taken a definite shape" —all these devices are more obviously Gothic in this story than in any of Conrad's other works. It is as if he were here using them to disguise some other aspect of the story. It could be that, although these various devices form an ostensible test for Byrne which he ostensibly passes, he does
not actually achieve the maturity the reader is led to believe he should. He awakens as if from a dream to ask Gonzales why the gypsy wished him dead, though he has had proof of the avarice which prompted Tom's murder. He accepts with his usual unthinkingness the assurance "that everything fitting has been done" even though the murder of Bernardino --and probably of his two aunts also--contributes to this "everything fitting," and his conscience is quelled by the simplistic moral reflection which closes the affair: "the passion for gold is pitiless in the very old . . ."

If, however, Conrad did use the conventions of Gothicism to mask a current of irony in his story, he more often seems to invert this procedure so that it is the Gothicism which is hidden and transformed, and the doubtful morality which appears on the surface. This is perhaps the case with Lord Jim, written fifteen years before "The Inn of the Two Witches," and a good example of his more customary method of presenting the terror of the unknown. The two stories contain many of the same elements in varying combinations, and reveal a remarkable contrast in effect.

It is more important with Lord Jim than with Moby-Dick to discuss first the well-springs of Gothicism--setting, mood, and character--and setting is again the primary consideration. As much as in any of the early Gothic novels, it influences the main characters and their reactions; it is also a useful vehicle for revealing the characters to the
reader. To a great extent, it is psychological landscape, and, as with *Moby-Dick*, much of the most important imagery is again connected with the sea.

In Coleridge's *Rime*, the Mariner says

> We were the first that ever burst
> Into that silent sea.

These two lines follow a mad whirl of action, noise, storm, swift movement, and the prime initiator of action, the shooting of the albatross. Coming at this point, they have the same effect as the loud bang which awakens a sleeper from a tumultuous nightmare to the profound and absolute silence of a darkened house. In the *Rime*, they precede the most vivid scene in the whole poem, the still sea and ship, lifeless under the bloody sun.

Conrad opens *Lord Jim* with this same device, and it has the same vivid effect. After a sudden rush of activity, in which Jim's person and history are described, some of his experiences and failures, the devastating result of the sea's anger, his accident and recovery, his opinion of himself and others, the description of the *Patna* and her occupants; after all this is depicted in a few pages, suddenly Conrad presents the silent ship "cleaving continuously the great calm of the waters under the inaccessible serenity of the sky" (LJ16), leaving "a white ribbon of foam that vanished at once, like the phantom of a track drawn upon a lifeless sea by the
phantom of a steamer" (LJ14). The regularity of the sun, which "glided past . . . and sank mysteriously into the sea" day after day, enforces the universal, monotonous quiet of the world, "with the black speck of the moving hull remaining everlastingly in its centre" (LJ15).75

This utter stillness, in which Jim is "penetrated by the great certitude of unbounded safety and peace" (LJ15), has for him the attribute of allowing him to enter his idyllic dream-world; it is the image of his confidence in himself and in his environment to provide, ultimately, the "coming event" which will increase his stature to the heroic, and for which "his eyes . . . seemed to gaze hungrily" (LJ16). But this certitude which possesses him is "read on the silent aspect of nature." Like the pilgrims' mistaken trust in "the iron shell of their fire-ship," Jim's trust in nature is naive. He has yet to learn, as Ishmael does, that the sea has a careless and destructive power which is "not so often made apparent," and that

there are many shades in the danger of adventures and gales, and it is only now and then that there appears . . . a sinister violence of intention--that indefinable something which forces it upon the mind that . . . these elemental furies are coming at him with a purpose of malice, with a strength beyond control, with an unbridled cruelty . . .

(LJ10)

The sea as landscape in Lord Jim, then, has the force of Ishmael's sea. The unexpected appearance of a destructive element in it, be it submerged deadwood, storm ("the ship
quivered . . . as if the thunder had growled deep down in
the water!! [LJ22]), or whale,\textsuperscript{76} shifts Jim's world from the
romantic to the terror landscape: "suddenly the calm sea,
the sky without a cloud, appeared formidably insecure in
their immobility, as it poised on the brow of yawning de-
straction" (LJ21). These very aspects in which he found
hope are the ones he comes to fear. Again, as in the Gothic
novel, the agent of destruction comes in the disguise of a
help-mate. Jim goes to sea to find adventure, and his wish
is ironically fulfilled.

As John Oliver Perry points out,

\ldots one of the undeniable triumphs of Conrad's
work is the achievement of a profound sense of
mystery and oppressive dimness and gloom, whether
it be in a torrential downpour at sea, an im-
penetrable jungle, or a man's soul.\textsuperscript{77}

Jim's jump is from the idyllic world of his romantic imagina-
tion "into an everlasting deep hole" (LJ82), the "abyss of
unrest"(LJ11) which parallels the Gothic prison, labyrinth,
or tomb: "We were like men walled up quick in a roomy grave"
(LJ88). And as in "The First Lowering," the squall hits
suddenly, and "they were blinded and half drowned with rain"
(LJ82). In this sequence, the flimsy veil which has always
sheltered Jim from reality assumes the property of a blinding
mask behind which he lives and through which few can pene-
trate, and then only rarely. Marlow calls these moments
"those bizarre and exciting glimpses through the fog" (LJ83).
Jim lives now in another world. As Zabel says, "The unknown has claimed him. Dream or appearance has become a reality to which his existence is now condemned."  

"The Patna case," as it comes to be called, is followed by the frustrating trial and several years of inconclusive wandering, parallel in a sense to the Mariner's journeying. It culminates in the cool dark atmosphere of Stein's house. To this house Marlow comes for what Zabel calls the "higher counsel" with which to guide Jim and himself when his own resources run dry and he needs Stein's "philosophic vision."

In *Lord Jim*, Stein is a kind of focal point in his ability to distill into pure and simple meaning the confusions of Jim's existence. His rôle is similar to that of the Hermit in the *Rime*, and his surroundings are the secluded, quiet ones of a priest-like man, withdrawn from the world but able to pass judgement on it. Each room seems "imposing but empty," and "very dimly-lit." "Only one corner" of his dining-room, for example, is visible; "the rest of the spacious apartment melted into shapeless gloom like a cavern" (LJ146). The reception-rooms are uninhabited and uninhabitable, clean, full of solitude and of shining things that look as if never beheld by the eye of man [. . .] They are cool on the hottest days, and you enter them as you would a scrubbed cave underground. . . . The waxed floor reflected . . . as though it had been a sheet of frozen water. (LJ249-250)
This dwelling-place is like the Gothic hermit's forest cave, a retreat from life, a symbolic tomb. In "a sombre belt" around the walls are "catacombs of beetles" (LJ146), each with its inscriptions to the dead. Glass fairy-tale cases entomb lovely butterflies, each insect seemingly about to quiver into exquisite life. These "specimens" appear to represent human life, the beautiful and the ugly, which Stein, with the sensitivity of a connoisseur, has attempted to separate in order to render them more essentially simple and "true" to study. Because they can be so divided, they hold more of perfection than man can hold. Having mastered the art of distillation to essential truth, Stein is able to define Jim's problem. But unlike Stein's other specimens, Jim is alive; hence Stein is unable to express the ultimate answer, though he seems to feel it.

Stein is something of a spirit-shape, a "shadow." Like Father Mapple, he is isolated, and even more withdrawn, though he has the same deep interest in mankind. "Sometimes his head would disappear completely in a great eruption of smoke and a sympathetic growl would come out from the cloud" (LJ152). Marlow, in coming to Stein, has come to the source, the indiscernible centre which is pure knowledge. Stein is a source of light in a dark world, a world symbolized by his house:

He lit a two-branched candlestick and led the way. We passed through empty dark rooms, escorted by
gleams from the lights Stein carried. They glided along the waxed floors, sweeping here and there over the polished surface of the table, leaped upon a fragmentary curve of a piece of furniture, or flashed perpendicularly in and out of distant mirrors, while the forms of two men and the flicker of two flames could be seen for a moment stealing silently across the depths of a crystal-line void. . . . Jim's . . . imperishable reality came to me . . . I saw it vividly, as though in our progress through the lofty silent rooms amongst fleeting gleams of light and the sudden revelations of human figures stealing with flickering flames within unfathomable and pellucid depths, we had approached nearer to absolute Truth, which, like Beauty itself, floats elusive, obscure, half submerged, in the silent still waters of mystery. (LJ155)

This description transcends many similar ones in which the Gothic narrator or protagonist is led by lamplight through mysterious vaults; for example, in *The Castle of Otranto*, Isabella

felt for the door; and . . . entered trembling into the vault . . . It gave her a kind of momentary joy to perceive an imperfect ray of clouded moonshine gleam from the roof of the vault . . . She advanced eagerly towards this chasm . . .

But by Conrad's time, light has more symbolic meanings than knowledge and safety; he knows that full "light . . . destroyed the assurance which had inspired . . . in the distant shadows" (LJ154). The Gothic flame has gained an opposite property—destruction, as in Egyptian mythology the sun brings both life and death.

As Eino Railo points out,
an essential feature of the landscape surrounding the haunted castle is an idyllic scene, intended to form a contrast to the austere and sublime, to act as a soothing element between the storms of passion. Without it the picture would lack the balance upon which the romanticist sets special value. 81

The gardens around Stein's house are more noticeably idyllic than is the house itself (which is, to some extent, a haunted castle), and have, further, an air of artificiality which recalls their Eastern setting:

I wandered out . . . into the gardens, those famous gardens of Stein, in which you can find every plant and tree of tropical lowlands. I followed the course of the canalised stream, and sat for a long time on a shaded bench near the ornamental pond, where some waterfowl with clipped wings were diving and splashing noisily. The branches of casuarine-trees behind me swayed lightly, incessantly . . . [a] mournful and restless sound . . . . I was fascinated by the exquisite grace and beauty of that fluted grove, crowned with pointed leaves and feathery heads, the lightness, the vigour, the charm as distinct as a voice of that unperplexed luxuriating life. (LJ251-252)

This scene conveys the same sense of remoteness and delicate beauty that the Italian settings of Gothicism do. As Varma explains,

This longing for the South, for an alien and distant setting, is typical of the romantic attitude, and reflects the effort of the Gothic mind to break away from the fetters of homely experience. The southern setting made possible truly romantic effects; it was associated with monasteries and mysterious monastic life. . . . 82
Stein's garden also exhibits great detail in its arrangement, and this profusion of little things, each complete and attractive in itself, is mirrored in the Gothic penchant for richness of detail. "Stein" means stone or gem, and Stein is the kind of gem one would expect to find in the middle of his peaceful, thought- and memory-provoking world. He forms the philosophic centre of the book, capturing the essence of Jim's existence and explaining its meaning.

He and his house are also the gateway to Patusan, where setting again expands to encompass another complete world—for each of the landscapes in Lord Jim is a different and entire world.

Of all the places described in Lord Jim, Patusan is perhaps the closest to early Gothic. It is a kingdom set apart from the world where conditions of life are "entirely new, entirely remarkable" (LJ157) for an outsider, but in itself, it is very old; the rest of the world passes it by, "leaving its plains and valleys, its old trees and its old mankind, neglected and isolated. . ." (LJ162). It is "one of the lost, forgotten, unknown places of the earth; . . . obscure . . ." (LJ232); once a land of glory, led by "splendid rulers," it is now in an extreme state of decay; "the glory has departed, the Sultan is an imbecile youth with two thumbs on his left hand and . . . a miserable population" (LJ163). "Utter insecurity" is the norm, and the country seems literally rotting away. It is like a prison, and Jim
is, in Patusan, equally captive and king. Only the moon ever seems able to leave: "gliding upwards . . . it floated away . . . as if escaping from a yawning grave in gentle triumph" (LJ159). When it appears for a moment to have fallen into the chasm between the hills, its rays shine "as if from a cavern" and make all the objects around Marlow death-like, "as if the earth had been one grave." (LJ231).

This shadowy, decomposing land exerts in true Gothic style a "subtle influence" (LJ191) over Jim, who contains in himself the only light in the setting. "A brooding gloom lay over this vast and monotonous landscape; the light fell on it as if into an abyss. The land devoured the sunshine . . ." (LJ190). The only light which does make an impression is the moonlight, and it is not, as Ishmael says, "the only true lamp" (MD354), but one of the "liars," giving reality only to shadows and robbing all else, except Jim, of life.

As in Moby-Dick, the most important actions of the book often happen in darkness under the moon's influence. As the moon, like the luminous mist, obscures some shapes and alters others till they are "foreign to one's memory and colours [are] indefinable to the eye" (LJ231), the moon functions in Lord Jim as a veil and as a psychological mirror. When Jewel, for example, confronts Marlow by the river and he begins his "exorcism" of the "spectre" which haunts himself and Jim, they are "in the dark." Jim goes by "without seeing" and calls out "What? No lights!" (LJ230). The moon
rises directly after, with the appearance of having fallen; there is "a black crack right across its face" and it gives off a "mournful eclipse-like light" (LJ231). Here it symbolizes total lack of communication—a psychological state. The unreality described here is important because it reveals the truth about the place itself: it is a dream-world, created by Jim's great need and communicated to others by illusion. Marlow says he "felt that when tomorrow I had left it for ever, it would slip out of existence," and he tries to continue its existence by speaking and thus handing on "its very existence, its reality—the truth disclosed in a moment of illusion" (LJ232).

The Gothicism in the Patusan passage has undergone a transference from a physical to a mental state. Marlow states this within the story by saying "the whole real thing has left behind the detailed and amazing impression of a dream" (LJ228). Jim's endeavour to make his dream reality has had just the reverse effect. He has begun in reality, but the last episode of his life is reminiscent of Poe, in that it is a dream passing for reality—a sham, yet one from which, unlike the narrator of "The Premature Burial," he never awakes.

Patusan as Gothic setting lacks only one thing—and a haunted castle is hardly a necessary addition to what is already essentially a ghost story (the ghost being of the living, not the dead self). But the lack of it, when the
novel is viewed in this light, is meaningful in a way. Jim has not the same kind of power as a Gothic hero-villain, not the kind which can be related to such a physical, man-made edifice. His dilemma is too universal, and Jim is governed more instinctively by the forces of nature. Also, he has no home; he cannot go back to England, and he is as alien to Patusan and its people as if "he had descended upon them from the clouds" (LJ164 and 175).

The final scene I wish to consider in Lord Jim is the framing device which makes it "a tale within a tale" in the same way that many Gothic stories are, although not to such a great extent as, say, Melmoth, or even Moby-Dick. Like Heart of Darkness, the first part of the story (after the four introductory chapters) is related by Marlow to a select group of men after dinner, for a purpose which we may assume to be moral revelation. The darkness, the proximity of the sea, the situation of the listeners outside in the night, all induce the state where the border-line between dream and reality fades. This setting is neutral, allowing for the quick, unconscious absorption of the listeners into the "story" which parallels the Wedding-Guest's immediate involvement. But with Lord Jim, this initial framework seems so sketchy that it is hardly more than a convention.

Melville found the "convention" of the writer of a story a useful parallel to depict the artist struggling to communicate by writing out his experience. Within this
framework, there is one story inset, narrated by him to "a lounging circle of my Spanish friends" (MD208), which, besides the more casual tone and the interjected comments of the friends, allows Melville-Ishmael an added advantage. It is not about the Pequod, but it is about Moby Dick. The difference in perspective allows for many actions which are logical in connection with the white whale—the mutiny, the planned murder, the heightened supernaturalism explicitly stated, etc.—yet which could not happen on board the Pequod simply because Ahab is captain. Exciting as a narrative of mutiny is, mutiny against Ahab would destroy the whole structure of the book. Through use of his conventional framework, however, Melville could include this and any other action he wished.

Yet Conrad, who employs from the start of the novel the looser, more malleable narrative framework, inserts the restrictive letter device, and by the deliberateness of this step, proves that both devices, like all the other aspects of the book, signify more than the mere convention. In Heart of Darkness, Marlow is telling his own story; he has personally undergone the total experience. In Lord Jim, he gives his experience by relating someone else's—Jim's. Conrad has structured the book so that at the beginning the reader is at his closest to Jim; gradually he is removed from close sight by several means: by the addition of the second narrator, Marlow; by the parallel description of Brierly; by
the characters who tell Marlow about Jim, and so forth. Ultimately there is a "privileged man," the reader, who doubles for Conrad's reader. Both are removed in time ("two years") and space ("the highest flat of a lofty building . . . he drew the heavy curtains" [LJ242]) from Jim, but emotionally, the effect is inverse. As Jim recedes from sight, understanding of him grows, and with it, empathy; ultimately he is constantly emerging and merging; he is one with us. Suppose that there is for every man a visible and an invisible self; that generally these two exist in union, but sometimes a man feels that more of his self exists in one of these states and alienates him from the other--this occasional state is not a permanent, but a fluid one. Marlow, and the reader, feel this way about Jim. When "the reality of his existence comes to me with an immense . . . force," Marlow feels himself "like an evoked ghost." Yet Jim is also at times "a disembodied spirit" leaving behind the reality of Marlow's life to wander "amongst the passions of this earth" (LJ300). In terms of Gothicism, they double for the contrasting aspects of each other.

In the end, then, the reader is united with bodiless, pure emotion. This is the final consequence of the book's structure, as governed by the framework. The arousal of feeling, explicable or not (but preferably not) is in a sense Conrad's aim as much as it is the aim of Gothic writers. Neither wants definition; written words are a poor "transla-
tion." There must be rather a transference of unchanged emotion, a transference with which words do not interfere, from the character to the reader. This is one of Conrad's accomplishments in Lord Jim; he makes the emotions of character and reader interfuse. Thus we not only understand Jim, but also Marlow's wish and need not to make a final statement, and Jewel's inability to understand her husband's fate because she needs words. If the reader continues the attempt to define what he knows about Jim, he ends up in Jewel's predicament. 89

Thus finally it can be suggested that setting in Lord Jim is not so much a matter of place as of state. Stein's world mirrors his way of life and his attitude; Jim's mirrors the painful incertitudes of his wandering existence. Both settings are Marlow's in that they exist only when he speaks them, and then they are the image of what Ishmael calls "the ungraspable phantom of life . . . the key to it all" (MD14).

Certainly the "phantom of life" is a key to Jim's character. I have just called him a wanderer, but no outcast was ever so unwilling to roam. He is acutely conscious of the advantages he leaves behind him. Unlike Heyst, he has no belief that uninvolvement is the best code to live by. His constant desire is to gain by giving of himself, but when he starts out, this desire is not disinterested; the gain is the important thing. Because he has not the self-
lessness he needs, he loses the thing he values most—his good reputation. Ultimately he appears to reach Marlow's understanding, that from the name to the thing is but a step. He makes a conscious move to gain back self-esteem by fulfilling his trust, regardless of the opinion of others. He atones for the deaths of Dain Waris and the pilgrims by the sacrifice of that part of himself which has betrayed him.  

In terms of early Gothicism, the many aspects of Jim that appear to give him a multiple personality would represent the various sides of his nature—his heroism, his desire for death, for opportunity, for fame, and so forth. But here this is not the case. The veils, shadowy figures, lingering forms—these represent Jim as he appears to Marlow. And, to Marlow,

the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze, in the likeness of one of these misty halos that sometimes are made visible by the spectral illumination of moonshine.  

The framework around the story narrows for Marlow twice and becomes a picture-frame. Both times Jim is the central figure. The first time, "the mist of his feelings" shifts and Jim "appear[s] to my staring eyes distinct of form and pregnant with vague appeal like a symbolic figure in a picture" (LJ96). Like the picture of the whale in the Spouter-Inn, and like the symbolic form of Queequeg, the material of meaning, but not the clue to discovering it, is
apprehensible in Jim. He is not totally visible; "the mist of his feelings" is not static and soon closes again before him.

As Marlow leaves Patusan for the last time, he again lets the setting become suspended, "with its life arrested," (LJ237) so that he can always recapture the people in it as they were to him. But Jim comes part way along the river with him—steps out of the picture in which he belongs (this foreshadows his final act of leaving his people and shows his yearning to go back to "the world he had renounced"). He is out of focus; Marlow can never be "certain of him."

A Gothic portrait of a person is a surrogate for him, existing when he does not, enabling him to "know" what is happening when he is absent, and allowing him to influence people and events. The portrait is the "soul"—generally the soul as moral agent—and its appearance can be interpreted in different ways, as is the picture of Pierre's father (in Pierre). The fact that Marlow cannot see Jim clearly is an image for the inner ambiguity that Jim feels, and also reflects Marlow's own emotions, for in accepting him as "one of us" he acknowledges the presence of Jim's heroism and escapism in himself. "Us" differentiates the living, whose lives include dilemmas like Jim's, from the inanimate, those who do not have and cannot comprehend a complex personality. Their portraits capture them completely. "They exist as if under an enchanter's wand;" Marlow says of the girl that her
reflection on the floor is "frozen" (LJ250); she is "inert" (LJ300) by the end, existing but not alive.

Jim, however, is different. At first Marlow gets glimpses of him; at last he can't see him at all. Jim does actually seem to evaporate; he seems to become "the mist in which he moved and had his being" (LJ93). He is never able to bind his visible to his invisible self. Like the native policeman, he acts "as though his migrating spirit were suffering exceedingly from that unforeseen . . . avatar--incarnation" (LJ113). It is as if his body is the albatross to which his spirit is chained, and it continually drags at him, forcing him to actions he would not otherwise perform. When he forgets it and enters his dream-world, it acts instinctively; when he controls it, he forces it to stand on trial for its instinctive actions--before Brierly and Doramin, perhaps before Marlow and Jim-himself--and pay the price of annihilation for its crimes.

In a second sense, Jim's veil divides the people of the physical world from those of his imaginative life, those whom Marlow calls "the extravagant ghosts and austere shades that were the disastrous familiars of his youth" (LJ113). These friends encourage him to stand trial; Marlow and his world invite him to hide and evade, and are surprised when he insists on "eating dirt," as Brierly puts it. Marlow watches Jim gaze "as though he had been haunted." His face reflects emotions "as a magic mirror would reflect the glid-
ing passage of unearthly shapes. He lived surrounded by deceitful ghosts . . . ." His movements "imply disdain" of his physical acquaintances. Why? Jim's face is a window. The "shades" and the "real" people can see each other, and distrust each other, through him. Significantly, the veil is on Marlow's side of Jim. It is from the physical world that he needs protection, because he is unable to cope with it; he is not a full member of it, he is still trailing the clouds of glory which make him a child to it.

Unlike the Mariner, Jim is driven by natural, rather than supernatural agents. He is driven by those people who spread the Patna case (in whatever uncanny way) until Marlow and Stein effect the removal from the world that they feel Jim desires. In doing so, they ironically unite him with the people of his imagination, including both the inhabitants of Patusan and such figures as his attendant Opportunity.

"Was it still veiled?" (LJ241) Marlow's listeners ask. Certainly for Marlow, but surely not for Jim, who in Patusan, the land of his dreams, sees and accepts his opportunity, thereby becoming the hero he always is in his dreams. He is also under the influence of the shadowy figures and his own invisible self when he goes to stand before Doramin. At this time if at no other, Jim is in control of his total self. And accepted Opportunity, alone, like Good Deeds, accompanies him to "his own world of shades" (LJ300) which claims him.
It is interesting to observe several reversals from the Patna to the Patusan episodes. Nature, as already noted, is mechanical at first, and almost malevolent, in Patusan. Also, vague figures assume reality in Patusan, and physical ones become formless. There is a "vague white form erect in the shadow" (LJ85) of the porch on which Jim and Marlow talk, which foreshadows "the girl, in a trailing white gown, her black hair falling as low as her waist . . . . Erect and swaying, she seemed to glide without touching the earth . . . ." (LJ217). She is "an unearthly being, all in white" (LJ212), the fit companion for Jim who is always in white; they are "two white forms very close . . . their soft murmurs" being "like a self-communion of one being carried on in two tones" (LJ204). She is one of the shades which is a part of him and a reality in his dream-world. Brown, on the other hand, is from the physical world and thus appears in Patusan to be a shadow. He and his men, "invisible in the mist," float down the river "fading spectrally without the slightest sound." (LJ287) They "retired as they had come—unseen," but their experience changes them, as penetration of the veil changes Ishmael. They return to civilization "parched, yellow, glassy-eyed, whispering skeletons" (LJ291).

The foregoing discussion of Jim includes the aspect which superficially is Gothic—the matter of his double.92 "I am willing to believe each of us has a guardian angel," Marlow offers, "if you . . . will concede to me that each of
us has a familiar devil as well" (LJ27). Which is it that he sees past Jim's shoulder? It is a presence that Jim himself is subconsciously always aware of; it is this uncomfortable sense of the difference between his outward and inward appearance that he thinks others can sense (LJ34). 93

But what he thinks is practically visible is his own Doppelgänger, as Marlow has the insight to realize:

He was not speaking to me, he was only speaking before me, in a dispute with an invisible personality, an antagonistic and inseparable partner of his existence—another possessor of his soul . . . it was a subtle and momentous quarrel as to the true essence of life . . . (LJ68)

Jim is here trying to defend himself to his invisible shade, to justify the weakness of his body in some way. 94 "You think me a cur?" he argues with it, "but what would you have done?" Forced to live with himself, he must do the best he can. As he paces back and forth, he raises his arm "for a gesture that seemed to put out of his way an invisible intruder" (LJ92). It can be said in his favor that Jim does try continually to reject the shadow-world and come to terms with the "real" one until, once in Patusan, he can act out his wishes in a more congenial setting.

Jim has many of the characteristics of the conventional Gothic hero. The injury to his leg, which lames him slightly (LJ11), only manifests itself once after the beginning, and that is when he is about to enter Patusan and Marlow notices "an invisible halt in his gait" (LJ169), the
echo of the "subtle unsoundness of the man" (LJ66). He looks physically like Walpole's Theodore, and has the same shy politeness of manner. For talisman he has Stein's ring, the symbol of his greatness, and the supernatural gifts he is credited with are acquired while he has the ring.

Among the legends which accompany Jim's rise to heroic stature, one of the most Gothic concerns Jewel. She and Jim "came together under the shadow of a life's disaster, like knight and maiden meeting to exchange vows amongst haunted ruins" (LJ224). In Jewel, Jim finds a necessary part of himself, what Dr. Gose calls "the warm fire of humanity" which helps him perform one of the redemptive acts by which he gains his stature as mythic hero. With both ring and jewel, he can assume his rightful position. There is, however, a myth which surrounds the jewel itself: it is supposed to be a priceless emerald; it is "best concealed about the person of a woman" (LJ201) who has the attributes of a priestess; it has a long and unfortunate history, being possibly the stone "which in the old times had brought wars and untold calamities" to the country in which it was. In Victory, it was Heyst's involvement with humanity, notably in the person of Lena, which brought death to him; Jim's ties with Patusan are likewise particularized in Jewel. Neither man, when others are involved in his living up to his trust, shirks the responsibility, and both pay the full price of involvement. In Jim's case, his connection with
Jewel is one of the specific things which adds a mythic quality to his heroism.

Even before he reaches Patusan, various clues to his role as Gothic hero emerge. While he is still a water-clerk, his boat "comes flying out of the mist" with the speed of the Pequod or Raymond's coach in The Monk, and the same manifestation accompanies his arrival in Patusan: the headman's sons "did not notice the speed of the canoe until he pointed out to them the amazing phenomenon" (LJ174). When he escapes the palisade, he remarks himself that "the earth seemed fairly to fly backwards under his feet" (LJ182). "He was a flying terror" (LJ183) to the villagers, who when he first comes, shriek with grief and curse him (LJ175); in true Gothic manner, he is a "blessing . . . heralded by terrors" (LJ174), the agents of good and bad being in Gothicism generally the opposite to what they seem at first sight. Even Marlow notices that with Jim in it, "the boat fairly flew" (LJ238). He has power above that of ordinary men, "the reputation of invincible, supernatural power . . . a tower of strength in himself . . . invulnerable" (LJ260), "an invincible host in himself" (LJ244). He has "a stare that . . . seemed to probe the heart of some awful vision" (LJ74).

There is also in Jim much of the pathos of the Byronic hero. He is a nameless and lonely person, terribly unimportant to the world. "Everyman" is one meaning of James; no one cares what his last name is. Marlow reports it as "James
So-and-so" (LJ115). With Engstrom & Blake, he is called either "Mr. James" or "Mister What's-your-name?" and thus his incognito, and his universality, are preserved. The moments of Jim's deepest loneliness are probably when, after the trial is over, he accompanies Marlow back to his rooms:

He was rooted to the spot, but convulsive shudders ran down his back . . . The massive shadows, cast all one was from the straight flame of the candle, seemed possessed of gloomy consciousness . . . I heard . . . sounds wrung from a racked body, from a weary soul . . . he stood on the brink of a vast obscurity, like a lonely figure by the shore of a sombre and hopeless ocean . . . he stood straight as an arrow, faintly visible and still; and the meaning of this stillness sank to the bottom of my soul . . . Even the law had done with him.

(LJ124-125)

Jim's stance here foreshadows the last glimpse Marlow ever has of him, when again he is absolutely isolated from humanity, "only a speck, a tiny white speck" (LJ242), watching Marlow sail out to sea.

A sense of utter helplessness is the most "un-Gothic" quality about Jim. The futility of struggling against Fate is a Gothic motif, but Jim's attempts are more than futile. Unlike Ahab, he does not declare open war and destroy himself; unlike Ishmael, who at the time merely submits himself to events, he never ceases trying to understand himself and his position in the world. Only after he has subdued his enemies in Patusan does he feel somewhat secure, but even then Marlow's visit reminds him that he only exists in that
tiny, obscure country; he is non-existent for the rest of humanity. His death is hardly even a tragedy, for who knows the cause for which he died? His death does not seem to make way for the re-establishment of order, moral or otherwise. It seems totally nihilistic. Through him, the rightful leader has been murdered, and when Jim dies, youth, hope, security all die with him. Patusan as a country ceases to exist. The authority of the white, civilized world is no longer there to hold it together, for either development or exploitation, and Doramin is too old to reassume control.

This apparently useless annihilation has, however, its meaning in Marlow. He only, like Ishmael and the Mariner, escapes to tell "this amazing Jim-myth" (LJ201). Why? For Jim's sake—"for the laying of what is the most obstinate ghost of man's creation, of the uneasy doubt uprising like a mist, secret and gnawing like a worm, and more chilling than the certitude of death" (LJ39)—this is only part of the answer. The fact of Jim's existence puts Marlow's knowledge of man to the test: "He had no business to look so sound. I thought to myself—well, if this sort can go wrong like that . . ." (LJ31). To re-establish his faith in himself, Marlow must know of Jim's life, "its secret truth, its hidden reality" (LJ17). Further, he feels "curiosity . . . the most obvious of sentiments . . . it held me there to see the effect of a full information upon that young fellow" (LJ33).
This is exactly the motivation behind the actions of the narrator of Poe's "The Man of the Crowd": "'How wild a history, I said to myself, 'is written within that bosom!' Then came a craving desire to keep the man in view—to know more of him." What more the narrator wishes to know is also more about himself, because there is a subtle bond joining them. They are the same lonely man, needing always to be among people. The narrator is searching to know what his own motivations are, and his interpretation implies a criminal taint in his nature. This is hardly surprising, since it is the element of sin which man keeps hidden from himself most often. What Marlow is faced with in Jim may be just some such element, some undetected flaw in himself which has, in Jim, come to the surface. He does repeatedly call Jim "one of us," and he carefully singles him out to follow, for a reason he himself doesn't know: "why? Can't tell . . . " (LJ27).

This same sort of relationship comes out in Conrad's foremost Doppelgänger tale, The Secret Sharer. Both Conrad and Melville explore in their shorter stories the landscape of the mind, and both employ, as does Poe, central Gothic motifs with which to do so. The Secret Sharer and Benito Cereno are prominent examples: in the former, the dual personality is as fully displayed as it is in Dostoyevsky's The Double; in the latter, the immense destructive power of social biases and the near impossibility of approaching
truth from within a social framework is a central concern. Both tales are enclosed in many more of the trappings of Gothicism than just these two main themes, but because of the perception with which these two are handled—a perception far beyond that found in merely conventional Gothic tales—they provide excellent material for particular analysis.

Conrad makes such a point in The Secret Sharer of Leggatt and the captain's being doubles that it is hard to see that they are not doubles to the same extent that, say, Jekyll and Hyde are doubles, because they are neither identical nor opposite. The captain is an individualist. He is used to the bonds of society, but wishes to maintain some freedom from their restrictiveness now and then. (This same wish is one of the primary motivations in Gothicism.) He seems content enough in the ordered surroundings he describes, but wishes, on the other hand, to be alone with his ship ("with all that multitude of celestial bodies staring down at one, the comfort of quiet communion with her was gone for good. And there were also disturbing sounds by this time . . . .")\(^7\) and to be absolutely free of the land: "I rejoiced in the great security of the sea as compared with the unrest of the land . . . ."\(^8\) He was probably the same sort of man as his second mate appears to be—perfectly efficient at a job, but not under any special obligation, free to follow his own whims in any circumstance ("The mate observed
regretfully that he "could not account for that young fellow's whims!" (SS22). He says that "all the alternatives which were likely to face me on the high seas" were familiar "except the novel responsibility of command" (SS23). Now, when he wishes to do something unusual, such as keep the watch himself, he is made to feel the eccentricity of what is a straight-forward enough thing to do—except for a captain. Suddenly he is again under the restrictions of society, exercising its power now as a group for which and to which he is responsible, and for whom an example must be set. It is no wonder that he responds positively to the situation on discovering Leggatt, even though it is aberrant from the norm; this is possibly just what he has been seeking. There is no question but that Leggatt is a criminal of some sort, for he is at first hesitant and suspicious (besides being naked in the middle of the sea), yet his presence is never inquired about. Instead, the captain identifies with him before he is even out of the water ("A mysterious communication was established already between us two" [SS26]), and rushes to clothe the swimmer as he himself is clothed, "in a sleeping suit of the ... gray-stripe pattern" (SS26) which is the emblem of the criminal. Subconsciously, he feels he can rebel by harbouring Leggatt, and derives vicarious pleasure from the knowledge that Leggatt is untouched, through him, by the landsmen's law (the captain will not accept the authority of this law when it is the land he
wishes to be done with). He may also be glad of the opportunity to sublimate his worries over handling the ship to his concern over Leggatt. He is glad for the chance to dupe his crew and the Sephora's captain:

I had been too frightened not to feel vengeful; I felt I had him on the run, and I meant to keep him on the run. My polite insistence must have had something menacing in it . . . (SS43)

The criminal element in his nature (my use of the word "criminal" will signify here only the captain's desire to deviate from the social norm) is manifested when Leggatt comes aboard as the particular symbol of his rejection of society. Leggatt's presence brings it out in him, just as the second mate's youth induces him to identify with it in sneering at the whiskers—an action he manages to suppress. Leggatt, being an unknown just as the captain is, evokes an overt identification because they two are the only "strangers" on board, whereas the captain and the second mate are alien to each other, and therefore identification between them is never fully realized.

Once he has made the identification of himself as master with Leggatt as operative, successful flouter of the law, the captain is in a delicate position. He cannot betray Leggatt without himself becoming an instrument of the society against which he is rebelling. Nor can he think to keep Leggatt indefinitely; he wishes to stay within the social order to some extent, as his early comments show, and
keeping Leggatt would therefore be a betrayal of self, both since he would be ostracized and since Leggatt would henceforth be the dominant aspect of his personality, in that he would have to consider him first. Further, disposing of Leggatt would mean that the captain was suppressing in himself all the impulses towards individuality. Leggatt must be preserved, therefore, both as separate entity and as aspect of the captain's nature.

Gliding inconceivably close to Koh-ring is the answer. It means disregarding for the moment his relationship with the society (this contrast and union of opposite impulses in one nature being an extension of the same contrast in the Gothic hero-villain), and thus fully establishing his independence. At the same time, it signifies saving of the other, the (in this case) criminal self intact; that is, retaining his personality as a whole. The criminal self needs to be saved because the captain, about to succumb to social responsibility, must feel that he can rebel if he wants to; that he will never be another Captain Archbold. On top of all this, he has successfully purged himself of the dark side of his nature, so that henceforth he has every right to "the perfect communion of a seaman with his first command" (SS61), now that Leggatt is separated from himself.

Here we see, then, an interesting variation on the usual Gothic handling of the theme. Neither acceptance nor rejection is what the captain wants, but the power to accept
or reject. He wants to be captain of himself, but he is unsure of both himself and his new role; he has to learn to fit himself into a different slot in the social scale from the one to which he is used. As long as he continues to issue orders which do not stem from acceptance of the correct responsibility, he will be discontented. And since his orders come from his mistaken sense of himself, he must learn more of himself before he can be re-accepted by society as captain. Leggatt would seem to represent the part of himself which is out of joint with his being accepted in his new role.

I have said that Leggatt and the captain are not doubles of the Jekyll-Hyde type; rather, Leggatt is an image of part of the captain's nature. Whichever emotion plays most strongly within a person at a given moment is the one most likely to be reflected in a mirror; the captain, "as though I had been faced by my own reflection in the depths of a sombre and immense mirror" (SS27), sees the "Leggatt" part of himself. The water in which the swimmer is first visible is another such mirror. Looking into "the darkling glassy shimmer" (SS24), he sees his feelings of rejection gradually, little by little, take the form of a man, finally complete "to the face upturned exactly under mine!" (SS25). Leggatt is invisible to everyone but the captain (as is the double in Dostoyevsky's story), and never speaks above a whisper (in which tone of voice William Wilson's double also
always speaks), nor does he appear, except at the moments of acceptance and separation, above deck; thus his subordinate relation to the captain is maintained. Total identity is rejected by Leggatt when he gives up the hat, or conversely, when it fails to fit his head:

Had the cap fit, had it not fallen off Leggatt's head, had the captain and Leggatt indeed been doubles, the ship would have torn her bottom out on the rocks of Koh-Ring [sic].

But this rejection is a positive thing, considered from Leggatt's point of view. It is, as Porter Williams suggests, one step towards his redemption. It is, like the albatross which falls from the mariner's neck when he blesses the water-snakes, a dual symbol—his identifying mark while he wears it, and the sign of self-sacrifice or partial redemption when he leaves it behind to help the captain. Leggatt is unlike the Wandering Jew and like the Mariner in that he is able to shuck the symbol of his guilt (the Wandering Jew can only hide it), but all three, and Ishmael also, become themselves the symbol of their crimes. Leggatt swims towards Koh-ring, "like the very gateway of Erebus," "like the gate of the everlasting night," "to take his punishment," as the last line says, for he has been won, in effect, by a sort of Life-in-Death; he is alive in himself but dead to the world (a suicide): "... 'The man hath penance done, / And penance more will do.'"
In connection with the hat, the captain is really the person to discuss. He, like Jim, has rejected it (Jim loses his and then rejects the canvas covering for his head), and they presumably thus defy the power of the sun. Without the covering for their heads (symbolic of humility before God), they run the risk of madness: "'I suppose you think I was going mad . . . And well you may, if you remember I had lost my cap!'" at the same time the unconcern for this possibility—"'I didn't bother myself at all about the sun over my head!'" (LJ92)—smacks of egoism:

'And you shall go?' she said, slowly. He bent his head. 'Ah!' she exclaimed, . . . 'you are mad or false' . . . . He was fully dressed as for every day, but without a hat. . . . 'For the last time,' she cried, menacingly, 'will you defend youself?' 'Nothing can touch me,' he said in a last flicker of superb egoism. (LJ297)

Of course one cannot out of hand apply all this to the captain, but there does seem to be some similarity between the way he and Jim regard their environment at the beginning of their respective tales, and there is something egotistical about the way the captain evaluates his giving the hat to Leggatt—"the expression of my sudden pity for his mere flesh. It had been meant to save his homeless head . . . ." (SS60). Coming from the Captain, who is as weak and uncertain and as homeless as Leggatt, the person he is helping, this might seem a condescension; on the other hand, he might naturally rejoice that his act of kindness for another had
unexpectedly benefitted himself. The hat may represent, then, a moral ambiguity in keeping with its original owner's. It stands for both a brand (while he has it) and a blessing (when he loses it) to Leggatt; likewise it represents for the captain either kindness or a certain hypocrisy. This ambiguity gains its importance from the fact that the act which produces it not only saves the captain and his present ship, but indicates what type of man he will be in the future --for his reflections upon sighting it are the first he makes after his fears, and his close relationship with Leggatt, have ended. And somehow these reflections are equivocal. There is never a sense of his gratefulness to Leggatt; indeed, "I hardly thought of my other self;" the captain never so much as wonders if Leggatt left the hat on purpose, but simply assumes "he didn't bother" to retrieve it. Considering the bad position the captain knows Leggatt is in—"hidden forever from all friendly faces, to be a fugitive and a vagabond on the earth, with no brand of the curse to stay a slaying hand"—and that Leggatt feels a need for friendship and protection, as he says at the beginning, this assumption is as odd as the captain's last thought of Leggatt's being "a free man, a proud swimmer," going to meet the "new destiny" which is "his punishment." The moment when the captain tries to thrust the hat on Leggatt's head is also ambiguous to some extent. His gesture is obviously a protective one, but in view of his preceding thought, may it not also be
that he is trying to "brand" Leggatt? ("I wonder what he thought had come to me . . . .") If so, the action would include the urge to remove the brand of separation from himself, so that he could be accepted as one with the crew and the ship.

To sum up, then, the hat is the symbol of moral ambiguity, its absence suggests egoism, and its presence the outcast or alien person, or the person humbled before God. Ahab is stripped of his hat by a black eagle which drops it into the sea, foreshadowing his own end and preparing him, as it were, for the sacrifice. Ishmael calls the loss of the hat an evil omen (MD441). And if we retrace our steps back through Gothic literature to its ostensible source, The Castle of Otranto, we find the hat motif in use also as a moral agent; "the enormous helmet . . . shaded with a proportionable quantity of black feathers" takes an active part in crushing wrong and restoring goodness to the throne. The hat itself, of course, is unimportant; but what it suggests—the existence of moral wrong—needs further consideration.

I have attempted to show how the changing emphasis on a particular Gothic motif shows the development from black-white moral considerations to a deeper study of what is true, good, real, and what is not. The veil, for example, first used as a mere divider between the known and the unknown, becomes a test or unusual state through which the
protagonist must pass, and is finally in itself the main consideration, since it palpably affects what is real, or realized, or true—this is easily seen in connection with *Lord Jim*, and, as I will show, with *Benito Cereno*. The hat is a clue to another change of this kind, drawing our attention as it does to the moral ambiguity inherent in the nature of Leggatt's double, the captain.

It is natural to assume that as "good" and "bad" merge into the gray of later Gothicism, the triumph of one over the other becomes nearly impossible. By his reflections concerning the hat, the captain reveals that his concern is mainly for himself; in fact there is even a touch of smugness in his unconcerned abandonment of Leggatt once he has what he wants himself. He has done the "right" thing in making it as easy as possible for Leggatt to reach the safety of utter, lifelong loneliness. If God were personified in the *Rime*, He might feel the same way about having saved the Mariner for a roving life of good deeds. Roderick Usher may have so justified to himself his attempt at dispelling fear of the unknown by placing his sister in the torture-chamber for a grave (this statement being based on the interpretation that he buries her to learn for himself what burial is like).

This kind of moral ambiguity is given careful analysis by Melville in *Benito Cereno*, which is set in a Gothic waste—at sea near "a small, desert, uninhabited island" where the moral ambiguity of Nature is apparent:
The morning was one peculiar to that coast. Everything was mute and calm; everything gray. The sea . . . seemed fixed, and was sleeked at the surface like waved lead . . . The sky seemed a gray surtout. Flights of troubled gray fowl, kith and kin with flights of troubled gray vapors . . . skimmed low and fitfully over the waters, as swallows over meadows before storms. Shadows present, foreshadowing deeper shadows to come.105

Into this gray drifts the San Dominick, with "vapors partly mantling the hull" as she enters the harbour which is likewise "wimpled by the same low, creeping clouds." Delano --whose flaw or wound is, like Jim's, invisible: "a singularly undistrustful good nature"--is curious to penetrate the veil and find out what lies beyond on the strange ship.

What he sees is black and white no longer blended into enigma. He senses, indeed sees, in what the evil is contained: in the decay and disorder over which the sailors have no control; in the symbols of power wielded by the oakum-pickers and the six hatchet-polishers who "clashed their hatchets together, like cymbals, with a barbarous din;" and in the control over Don Benito which Babo obviously has, and which "blunt-thinking" Delano so stupidly misinterprets. But so strong is the influence of his own world over him, the world which covers up what it does not wish to see, that Delano veils the truth unwittingly in the delicacies of gentility. When he steps on board, he operates on his own preconceptions rather than on the facts: "... Captain Delano took to negroes, not philanthropically, but genially, just as other men to Newfoundland dogs." This unthinking response,
based on his belief in the stupidity and "blind attachment" of Negroes, fit as they are "for avocations about one's person. . . . natural valets," precludes his thinking of the Negroes in any other way. His opinion of the decay of the Spanish race colors his description of both the San Dominick and Don Benito: "why wonder at incompetence, in youth, sickness, and gentility united?"

His first impression of the ship, "like a whitewashed monastery after a thunderstorm," governs the terms he uses thereafter; interestingly enough, he seems to have always been unconsciously aware of the potential horror inherent in religion. His sense of uneasiness is aroused by the "throng of dark cowls . . . and other dark moving figures . . . as of Black Friars pacing the cloisters." He associates the "monastery" with death: "Her keel seemed laid, her ribs put together, and she launched, from Ezekiel's Valley of Dry Bones;" "like mourning weeds, dark festoons of seagrass swept to and fro . . . with every hearse-like roll of the hull." His further association of her is with the Dark Ages: "Battered and mouldy, the castellated forecastle seemed some ancient turret, long ago taken by assault, and then left to decay." Having constructed in his mind a suitable setting for the Spanish Inquisition, he furnishes it with "grotesque engine[s] of torment" which are also compatible with the church-like interior, a wash-stand "like a font," a "claw-footed old table" under a "meagre crucifix," "two long, sharp-ribbed
settees . . . uncomfortable to look at as inquisitor's racks," a basin "scooped out, so as . . . to receive the chin." Melville juxtaposes these details, coming from the "ritual murder" scene of Benito's being shaven, with the comfort and serenity of Delano's conscious feelings. As the shaving begins, he is "more sociably inclined than at any other previous period of the day," "amused" and "playful," even though Benito's face gradually comes to assume a "terrified aspect," "like as if," Delano muses thoughtlessly, "he himself were to be done for." Such scenes become more and more obvious as the story proceeds, with Delano unconsciously aware of the truths he consciously states, but still blinded by his preconceptions. The separation of black and white is striking in Babo and Benito, who are presented in tableau fashion with the Spaniard looking down at the black, "who . . . was kneeling at his feet . . . his disengaged face . . . turned openly up into his master's downcast one." In the same manner Leggatt and the captain first looked at each other. This separation is the overt parallel to a like mental schism in Delano, where his unconscious is struggling to tear the "scales . . . from his eyes." The closest it comes to success is possibly the moment when "in the black he saw a headsman, and in the white a man at the block." He glimpses the truth but it slips away, as does the spectre from Marlow when he thinks he has "got the spectre by the throat at last" (LJ228) but shortly afterwards.
admits he felt "the demoralization of my utter defeat" (LJ233).

Nor is there any sign of Delano's ultimate overcoming of his weakness; perhaps because he never has actually to undo the knot he is handed, he does not seem to see that the extermination of evil is not a simple matter. In fact, the moral decay he imputes to Benito is in a sense more present in himself. His "flash of revelation" pertains only to this one incident; for the rest,

'the past is passed; why moralize upon it? Forget it. See, yon bright sun has forgotten it all, and the blue sea, and the blue sky; these have turned over new leaves.'

But Benito cannot so much as look at the outward sign of such intense evil ("the black—whose brain, not body, had schemed and led the revolt"): "When pressed by the judges he fainted." The inference would seem to be that the strength of such evil makes it fatal. Benito dies of it. Does Delano, to protect himself from it, reassume his mask? He seems in other matters to be an astute man, in command of himself and his ship as The Secret Sharer's captain claims at the end to be. Both men appear, in fact, to be better than the average. The young captain has felt the need to separate himself from men, possibly in order to learn more of himself (a separation the Sephora's captain never achieved), and Delano is kindly and just in spite of his air of superiority and a tendency to take needless risks upon himself. Perhaps he
has simply, like Jim, never

beaten tested by those events of the sea that show
in the light of day the inner worth of a man, the
edge of his temper, and the fibre of his stuff;
that reveal the quality of his resistance and the
secret truth of his pretenses, not only to others
but also to himself. (LJ10)

And when the test comes, perhaps he simply has not the moral
fibre of an Ishmael or a Marlow, both of whom know when,
foolish or not, they must become fully involved in the lives
of people more intensely alive than they are, must accept
the inter-identification totally, become Ahab and Kurtz and
the Ancient Mariner, before they can be said to be alive and
freed from the sepulchral city in which mankind exists. Per­
haps he is like the narrator of Bartleby, who also leaves
the reader with the impression that although he has had the
chance to recognize a deep truth about himself and mankind,
he has turned aside at the last moment, afraid he cannot
support the kind of penetration which he has seen destroy
another. This penetration or illumination is like that
supplied by the candle which Kurtz cannot see, but by which
he perceives the monstrosity of the night.

If, then, having discovered how easy it is to mistake
and befriend evil more terrible than death, he does sublimate
the knowledge intuitively in his instinct for survival, it is
hardly surprising that Delano should welcome again the meta­
phoric gray with which nature veils her raw powers. Nor,
considering his optimistic and kindly bent of mind, is it
unusual for him to attempt to coerce Benito into doing the same. But the Spaniard has looked "too long in the face of fire" (MD354) not to be injured. He has no longer the resilience of mind to rally under Delano's unconscious cue to him to blot out his new knowledge: "'you are saved: what has cast such a shadow upon you?' 'The negro.'"

"The horror, the horror," is in effect his answer. Like Kurtz and the Mariner, he is the unwilling recipient of a perception which disables him for life among men, making him an outcast, an Isolato, incapable of enduring in a social framework. Now this is just the condition the portrayal of which I have suggested earlier is the main design of such Gothic writers as Lewis and Maturin. My question now is, to what extent is the same theme still a Gothic one in Conrad? Because the theme of isolation appears to me to be most fully explicated in *Heart of Darkness*, I wish to discuss it for a moment in connection with that story.

It would appear from the foregoing study that Gothicism is embodied in certain motifs or characteristics through the use of which a given story, theme, or idea is developed. These characteristics can broadly be called the setting, since they contain as in a box the given theme or idea. But does that make the given theme Gothic? If the setting is *just* that—a setting which exerts no influence, the answer is no. But, in some cases, when the setting actually influences the theme, it does. Thus Jim, Kurtz, and Ahab are
Gothic characters both because of the characteristics inherent in themselves and because of their immersion in their environments, which govern them, to a significant extent, both mentally and physically. Marlow and Ishmael, on the other hand, are Gothic in themselves, but since their environments do not sway them until they submit themselves, they are not Gothic in that way, as Kurtz and Ahab are.

To repeat a related point, setting represents the reality to be understood in Gothicism, and is simultaneously the obstacle to that understanding. Therein lies much of the Gothicism of *Heart of Darkness*.

It is from *Heart of Darkness* that we learn that for Marlow "the meaning of an episode was not inside like a kernel but outside." Now in *Lord Jim*, we are given (obliquely, it is true) the kernel as well as the "misty halo" which comprises the rest of the story. In *Heart of Darkness* even more than in *Benito Cereno*, the setting (physical and psychological) is the veil, the misty halo, the enigma, where the meaning resides. There is no kernel given to parallel the Mariner's killing of the albatross or Jim's jump from the *Patna*. We simply presume that one exists; most likely it is the culmination of Kurtz's awareness of the potential in himself and the opportunity for its fulfilment at that time in the forest; but it might as easily be some physical act which is the trigger for and outward manifestation of this inward illumination. Its absence from the story betrays
its unimportance. The meaning is in the forest itself.

The sea as Gothic becomes here the forest as Gothic; to Conrad, sea and forest are virtually interchangeable. The Eldorado Expedition goes "into the patient wilderness, that closed upon it as the sea closed over a diver" (HD33). Marlow's entry into it, then, is like Ishmael's going to sea. Ishmael sees that nothing can change water: "that same ocean" that "whelmed a whole world" "rolls now . . . Noah's flood is not yet subsided" (MD235). When one is at sea, time becomes infinite. So it is with the forest: "Going up that river was like travelling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings" (HD34). In this timeless world, Marlow's past becomes a dream for him. Yet he knows, as Ishmael does of the sea, that the wilderness is fiendish and subtle (MD235), that "its most dreaded creatures glide under" the apparent surface:

this stillness of life did not in the least resemble a peace. It was the stillness of an implacable force brooding over an inscrutable intention. It looked at you with a vengeful aspect. (HD34)

It is no wonder then that Kurtz shares Pip's fate; "the infinite of his soul" is destroyed among the "strange shapes of the unwarped primal world" (MD347): " . . . his soul was mad. Being alone in the wilderness, it had looked within itself, and, by Heavens! I tell you, it had gone mad." (HD68).
He has come to Pip's state, "to that celestial thought, which, to reason, is absurd and frantic; and weal or woe, feels then uncompromised, indifferent as his God."

The indifference appears to be what induces Kurtz to become his own and his people's god; Marlow recognizes that there is no use in appealing to him in the name of any other. He has stepped outside of the "charmed circle" of both conventional religion and social mores.

As Gothic hero, Kurtz has some of the properties of Frankenstein's monster. Sent to the wilderness as a consequence of religious zeal for the betterment of mankind—"By the simple exercise of our will we can exert a power for good practically unbounded!" (HD51)—he becomes distorted by his impatience of "civilized" men, and uses his power for purposes questionable to those "civilized" men. He is a sort of Prometheus-Faust who is damned by his own humanity, which limits him in the very act of his rising above it. Even his exaltation is degradation; he is a "pitiful Jupiter," coming god-like to the savages "with thunder and lightning" but rising up "long, pale, indistinct, like a vapour exhaled by the earth" (HD66) before Marlow. He is "an animated image of death" (HD60), yet he has learned all the secrets of life, "all the wisdom, and all truth, and all sincerity" (HD72). Perhaps this is one of his most Gothic traits: he desires like Faust or Dorian Gray to experience all things, but his central experience is the awareness of the corruption of
society. Along with this understanding, he seems to feel that knowledge, at least, can be salvaged and reapplied, by himself, to the attainment of his place as savage god. Ultimately, however, the knowledge he must have used is the knowledge of the myth with which he invested himself.

Kurtz's other Gothic characteristics unite many of the themes I have discussed. He exists at the centre of Marlow's dream-world—his words "had behind them, to my mind, the terrific suggestiveness of words heard in dreams, of phrases spoken in a nightmare" (HD67). Besides the Gothic contrasts in his nature, he displays the duality of being, which is common to the Gothic: "the shade of Kurtz frequented the bedside of the hollow sham . . ." (HD69); he is the ultimate of what others see in themselves and project onto him (Kurtz's cousin, the organist, for example, pictures Kurtz as a great musician); in particular he is Marlow's double; he is also the heart of the forest, existing in union with "the wild and gorgeous apparition of a woman" (HD61) who is the mirror-opposite of his Intended. Marlow is so closely identified with him as to actually pick up Kurtz's existence when he dies before he is ready, and "dream the nightmare out to the end" (HD71). He is "numbered with the dead" when Kurtz lies dying, and he accepts "this unforeseen partnership" (HD69) matter-of-factly. Just as much as are Kurtz's voice and Kurtz's former self, so is Marlow "the shade of the original Kurtz" who frequents his bedside. Like the
captain of *The Secret Sharer* looking down at Leggatt in the
dark water, Marlow looks "at him as you peer down at a man
who is lying at the bottom of a precipice where the sun
never shines." (HD70); and later, when he is standing by
the Intended's door, Kurtz "seemed to stare at me out of
the glassy panel—stare with that wide and immense stare
embracing, condemning, loathing all the universe" (LJ75).
His penetrating voice is henceforth "the whispered cry, The
Horror! The Horror!" Indeed, this whisper conveys the es­
sence of what the subliminal self, in the Gothic, generally
seems to say. It is an exposure of the disgusting and hor­
rible—and the immoral.

The union of "that Shadow" representing the dark
side of human nature as moral agent, with "this wandering
and tormented thing" (HD67) representing Kurtz as seeker
and both initiate into and priest of "abominable terrors"
and "abominable satisfactions" (HD72)—this union in Kurtz
signifies the kind of awareness which Ishmael or the Mariner
come to possess, and which they pass on to their listeners.
Insofar as he is these two, he is claimed, as it were, by
Life-in-Death, hence his strong voice in a deathly body.
He seems to Marlow to exist between life and death; at the
end, he lives in Marlow, who is his surrogate and who has
come back into life; but also in his Intended, who is an
image of death, an "eloquent phantom . . . a tragic and
familiar Shade" (HD78). To the sepulchral city he is dead,
but to the wilderness also he is lost. He has come back up the river from the heart of darkness, but not, except in Marlow, as far as "the knitting old woman . . . at the other end of [the] affair" (HD66). His being lost to both worlds actually makes him more of a mythic figure. Marlow assumes he has "made a bargain for his soul with the devil;" and the devil is indeed "too much of a devil" to allow him to retain his "high seat amongst the devils of the land" (HD50). Nevertheless, though Kurtz as Kurtz dies, Kurtz as mythic hero does not, and having consciously and successfully achieved his own apotheosis, he can be said to unite mythic and Gothic traits in himself.

This is a step which Melville does not seem to allow his characters to take. Ahab is not truly mythic, though his quest is; Ishmael is mythic to a degree, but not so much as is Jim, who more consciously realizes his own heroic potential, and who, like Kurtz, seems to gain added vitality from his expanded role.

"The marriage of the natural and the supernatural" is surely what the joining of myth with the Gothic achieves. Can myth, then, be the place where, as Varma puts it, "the Gothic romance took refuge?" Not, I feel, except in a few unusual cases, but that does not mean that Gothicism does not tend toward it. Begun as a conglomerate of devices designed to produce a certain emotional effect, it has again divided into various devices, present in varying numbers
and degrees, used to evoke the original feeling they sug-
gested, as well as that pertinent to their new use. Melville
gains for Ahab a whole character which he need only mould to
his own devices to fit him into his thematic material. The
supernaturalism inherent in the Gothic hero-villain, the
impatience with death, and the tremendous egotism, add to
Ahab's character a realism and a ready acceptance of his
maniacal designs which Melville would, without the Gothic
tradition, have to work far harder to attain, even to the
point of flawing the rest of the novel. The same is true
of Kurtz; his mysterious power over both blacks and whites
need never be proven, need hardly be shown, in fact, but is
unquestioningly accepted as the basis on which Conrad builds.
Nor is it any more than natural that legends of magical
deeds grow around Jim, who seems to speak through a dream-
like haze, creating the illusion of an untouchable, god-
like man.

The "staying-power" of the Gothic also has something
to do with its form. This consists primarily in setting,
without which no story exists, and, since it comes with the
beginning of the conscious psychological inquiry which the
novel form especially encourages, Gothicism makes use of
themes which are modern in that they are enigmatical and
full of contrast. (Witness the many manifestations of the
veil.) The more the psychological inquiry increased, the
more writers were obliged to employ enigma in order to
include the full range of meaning and manifold aspects which comprise truth. Melville and Conrad both were particularly concerned to make statements about their moral universe, which they saw changing around them. Empathy, understanding transcending words and expressible only through emotional identification, vicarious but deep emotional experience—these were their goals. It is impossible to make a worthwhile definitive statement about Jim, to understand him by statement of any kind, but it is not impossible to feel as he felt. Similarly, no one can know the truth of the captain's emotions in *The Secret Sharer*; there are truths, elucidated by the understanding of him and his double which Gothicism can clarify. The truths arising from the same conventions in *Benito Cereno* say something definite about Delano, the modern man in the Gothic setting, but what it is depends, as far as I can see, on the degree to which the reader feels his setting influences him.

Perhaps what I imply here is the one trait which almost all Gothic stories have in common: the presence of both a teller and a listener, the prototypical example being, of course, the Mariner and the Wedding-Guest. There must be an initiate into the central experience, who feels the compulsion to pass his experience on to the few chosen souls capable of understanding it. The criterion for judging who these people are lies solely with the teller, who has been made intuitively aware of the criterion and of who the
listeners must be. All the stories which I have here dis-
cussed show some variation of that prerequisite. And in
unfolding their stories from this basis, Melville and Conrad
demonstrate an imaginative use and reshaping of the Gothic
which amounts to a near-transformation of the form; they
have selected from it those concepts which have meaning
for them, and which inform their stories with the heightened
pertinency and universality of master-novelists.
NOTES


3. Eino Railo, for one, discusses this at length in The Haunted Castle (London, 1927). Also see J. M. S. Tompkins' The Popular Novel in England, 1770–1880, pp. 243ff. She feels that the two stages of the development of the Gothic romance were 1) its establishment in popularity by Radcliffe, Walpole, the Lee sisters, the Elizabethan dramatists; and 2) its embellishment by the translation of German stories—Herman of Unna (1794), for example. Since it was Walpole who actually did most of the translations, however; since he never wrote a story or play which was similar in tone to those of Radcliffe and her school; and since their works, strikingly different in style, were published about the same time, I think that Tompkins' "stages of development" were not actual stages as such. Walpole and Radcliffe should not in my opinion be classed together in this way.

4. Railo uses these terms in discussing the characteristics of each type of Gothic.


6. It is important to reflect, in connection with this inquiry, that these elements were so often repeated, and so effectively used, that even now their very mention will evoke in the reader's mind the full aura of mystery and fear, with all the accessory trappings of terror-romanticism; this is a fact which the artist may consciously use to his own advantage.

7. It seems to me that the effect of Freud and Jung on Gothicism may possibly have been adverse.


9. He was also in possession of the works of Byron, Chatterton, Shelley, Southey, Poe, and Hawthorne; Burke's Essay On the Sublime, Coleridge's Biographia Literaria, De Quincey's Confessions, some Goethe, a translation of The Bravo of Venice by M. G. Lewis, Schiller's Ghost-Seer, a work called Lays and Legends of the Rhine, and some Dickens
and Scott. See M. Sealts' *Melville's Reading* (Madison, 1966). There is also a comment indicating his interest: 'as Melville observed: 'With The Castle of Otranto, Walpole struck an unexplored vein of romance.'" Varma, p. 72. (I can't find where Melville made this observation.)

10 Although "of all the Romantic poets Percy Bysshe Shelley was most deeply saturated with Gothic diablerie," he does not enjoy the popularity of Coleridge, and thus has not the influence. See Varma, p. 197ff. As for Byron, "biographically, he is practically the archetype of the Gothic-romantic hero, but as a romantic poet he fits only uneasily the type delimited by Wordsworth, Keats, and Shelley." Hume, p. 289. I think Byron added a characteristic to the Gothic while Coleridge increased its scope. This is quibbling, in a sense, because of the great importance of the so-called "Byronic" hero, though Hume makes a good case for the term's being a misnomer.

11 It might also be possible to consider *Gulliver's Travels* here, since it was the inspiration for much science fiction even though it is also a satire of that genre.


14 Varma, p. 54.


17 The marriage motif is itself common in the Gothic, and is generally emblematic of sexual frustration, as in *The Castle of Otranto*, Jane Eyre, and even *Moby-Dick*, in which Ahab says of his wife that he married and widowed her in the same moment. In the *Rime* it seems to set off the Mariner's frustrated attempt at social union.

18 A perfect Gothic storm:
The upper air burst into life!
And a hundred fire-flags sheen,
To and fro they were hurried about!
And to and fro, and in and out,
The wan stars danced between.

And the coming wind did roar more loud,
And the sails did sigh like sedge;
And the rain poured down from one black cloud;
The Moon was at its edge.

The thick black cloud was cleft, and still
The Moon was at its side:
Like waters shot from some high crag,
The lightning fell with never a jag,
A river steep and wide.

The loud wind never reached the ship,
Yet now the ship moved on!
Beneath the lightning and the Moon
The dead men gave a groan.

The figure of Life-in-Death may be the one to whom Ahab speaks when he and Ishmael see into and through the Delight.

19See D. W. Harding, "The Theme of the Ancient Mariner," The Importance of Scrutiny (New York, 1948). In this article Harding deals with the Mariner’s inability to attain total acceptance into society.


21The moss would be religious doctrine, and the oak-stump the image of the Church.

22See p. 109.

23"But here is an artist. He desires to paint you the dreamiest, shadiest, quietest, most enchanting bit of romantic landscape in all the valley of the Saco. What is the chief element he employs? There stand his trees, each with a hollow trunk, as if a hermit and a crucifix were within; and here sleeps his meadow, and there sleep his cattle; and up from yonder cottage goes a sleepy smoke. Deep into distant woodlands winds a mazy way, reaching to overlapping spurs of mountains bathed in their hill-side blue. But though the picture lies thus tranced, and though this pine-tree shakes down its sighs like leaves upon this shepherd’s head, yet all were vain, unless the shepherd’s eye were fixed upon the magic stream before him." (MD13)
The contrast between land and sea is one theme of this chapter; also see the end of Chapter 58. Tompkins gives a good example of the "Radcliffean landscape of beauty" in *The Popular Novel in England* in Appendix IV on pages 379-380.

See Mircea Eliade's *Myth and Reality* (New York, 1963), p. 81. *Moby-Dick* may possibly be a myth of the re-birth of man from this viewpoint: that Ishmael reaches a chaos, an "end," enters the Spouter-Inn and the whale-like *Pequod*—that is, re-enters the womb or the stomach of the sea-monster which in mythology is associated with the womb of Mother Earth—and then undergoes a series of experiences which culminate in rebirth. When reborn, he is purified of all extremes of emotion; he has exorcised the demons both of world-weariness and of madness. His link with the coffin, both at the beginning (Peter Coffin) and the end, implies that out of life comes death and out of death comes life. Expressed thus, the book can also imply a journey through the underworld, death being the veil which Ishmael pierces twice. The underworld is parallel to the womb, and both parallel the subconscious. Such rebirths, according to Eliade, are not simple repetitions of the first, but mystical, spiritual rebirths giving "access to a new mode of existence," and repeated ritually. "In other words, we here have acts oriented toward the values of Spirit, not behavior from the realm of psycho-physiological activity!" (p. 81). His idea is like Wordsworth's, that "our birth is but a sleep and a forgetting" between times of absolute/complete knowledge.


Joseph Conrad, *Three Great Tales* (New York, 1962), *Nigger of the Narcissus*, p. 24. References will be to this edition and will be cited as *Nigger*.

*Nigger*, p. 38.

*Nigger*, p. 45.

The more common description is implied in such words as "the Pequod thrust her vindictive bows into the cold malicious waves" (MD97).

"For the third time my soul's ship starts up on this voyage, Starbuck" (MD462).

Also see the first paragraph of Ch. 97, p. 355, and pp. 174-175.
Their tawny features, now all begrimed with smoke and sweat, their matted beards, and the contrasting barbaric brilliancy of their teeth, all these were strangely revealed in the capricious emblazonings of the works. As they narrated to each other their unholy adventures, their tales of terror told in words of mirth; as their uncivilized laughter forked upwards out of them, like the flames from the furnace; as to and fro, in their front, the harpooneers wildly gesticulated with their huge pronged forks . . ." (MD353).


Note the *Rime*, lines 115-119:
Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

and lines 422-423:
"'But why drives on that ship so fast
Without or wave or wind?"

Also note that the lines of *Moby-Dick* quoted here come near the end of Chapter 51 and are immediately followed by the chapter called "The Albatross," after a ship of the same name which is described in this fashion: "As if the waves had been fullers, this craft was bleached like the skeleton of a stranded walrus. All down her sides, this spectral appearance was traced with long channels of reddened rust, while all her spars and rigging were like the thick branches of trees furred over with hoar-frost. Only her lower sails were set. A wild sight it was to see her long-bearded look-outs at those three mast-heads. They seemed clad in the skins of beasts, so torn and bepatched the raiment that had survived nearly four years of cruising. Standing in iron hoops nailed to the mast, they swayed and swung over a fathomless sea; and though, when the ship slowly glided close under our stern, we six men in the air came so nigh to each other that we might almost have leaped from the mast-heads of one ship to those of the other; yet, those forlorn-looking fishermen, mildly eyeing us as they passed, said not one word to our own look-outs, while the quarterdeck hail was heard from below . . ." (MD203).

This description is strongly reminiscent of the ship of the "Night-mare LIFE-IN-DEATH," and is also strikingly close to the episode in *The Narrative of Arthur Gordon Pym* in which the *Grampus* passes close under the bows of a Dutch brig of which all the crew are dead. One corpse seems to make grotesque encouraging gestures of patience when a seagull is gorging itself on its back. See *Poe*, pp. 318-319.
The whole passage is like Milton's description of hell. Note especially the Gothic tone of: "The wind increased to a howl; the waves dashed their bucklers together, the whole squall roared, forked, and crackled around us like white fire upon the prairie, in which, unconsumed, we were burning; immortal in these jaws of death!" (194)

This is possibly another echo of Poe, this time of the very end of *Pym*.

Ishmael's willingness to take this step is shown in his over-eagerness to participate with the crew in "Ahab's quenchless feud" (MD155), to make it his own. The "stronger I shouted, and more did I hammer" reveals that he does not want to be an Ishmael; he wants to walk "with a goodly company" and "all together pray." "The Mat-Maker" both reinforces the reader's knowledge of this desire and shows that it is not yet entirely realized.

See *Paradise Lost*, Book I, 11. 599-608:

Alice there all the Archangel: but his face
Deep scars of thunder had entrenched, and care
Sat on his faded cheek, but under brows
Of dauntless courage, and considerate pride
Waiting revenge. Cruel his eye, but cast
Signs of remorse and passion, to behold
The fellows of his crime, the followers rather
(Far other once beheld in bliss), condemned
For ever now to have their lot in pain—"

Also see Feidelson's *Symbolism and American Literature* (Chicago, 1966), pp. 28-35, in this connection.

Tompkins, p. 255.

Tompkins, p. 254.


*The Monk*, p. 45.

Ann Radcliffe, *The Italian* (Dublin, 1797), pp. 53-54. The description in this passage is complete with all the details of the Gothic villain.

Charles Robert Maturin, *Melmoth the Wanderer*, Introd. by W. F. Axton (Lincoln, Neb., 1961), pp. x-xi. Axton goes on to say:
"He is deliberately made larger than life, and his contradictory human qualities are exaggerated, perhaps as evidence of a growing romantic faith in the will and the power of the will to create environment. Ultimately, the typical Gothic hero-villain is more a psychological projection than a realistic representation, for he personifies the moral rebellion of his times against a stifling authoritarian tradition. He is man alienated from an orthodox society in which inherited institutions have been corrupted into meaningless cliches or mechanical codes of outward conformity, or appropriated by the powers-that-be as instruments to preserve a tyrannical and selfish status quo. As old as the protagonist of Jacobean revenge-tragedy, the damnable but admirable hero-villain of high Gothic fiction is a personage whose evil is the result of the clash between his passionate nature and powerful individual will and the unnatural restraints of convention, orthodoxy, or tradition. Equally a victim of despotism and an exploiter of it, he has been perverted by an authoritarian environment so that he both turns it to the gratification of his will for power and is twisted by his effort to break away from it or to undermine it. His individuality permanently threatened, he thirsts to realize himself in tyranny at the same time that he is guiltily aware of his evil. Thus, in dramatizing the conflicting elements of the hero-villain's nature, the author shapes him into an implement for attacking those ancient restraints which bind the modern individual struggling to make himself in his own pattern." Please note that Schedoni's character is more primitive than those of the other two, and shows little evidence of humanity.

47 Melville's "depiction of a universe both godless and purposeless was, and he knew it, in effect a blasphemy from the point of view of orthodoxy and transcendentalism alike. The shock upon his contemporary public (if they had widely understood) could be compared to the effect that Robinson Jeffers' theology might have had upon Queen Victoria." John Parke, "Seven Moby-Dicks," in Interpretations of American Literature, Charles Feidelson, Jr., and Paul Brodtkorb, Jr., eds. (New York, 1959), p. 93.

48 According to p. 194, where the squall "crackled around [Ishmael] like a white fire . . . in which, unconsumed, we were burning," this image may imply that Ahab is "immortal in these jaws of death." The kind of immortality meant is probably like that prophesied in Macbeth, indicating that natural forces could not kill him. In a symbolic sense Moby Dick is by no means a natural force.

If we can also accept that the Pequod is the body of which Ahab is the mind or soul, then we can strengthen this comparison of Ahab and whale in all the references which liken the Pequod to a whale and vice versa; for example, note their similarity when "seen through the darkness of the night, . . . the two--ship and whale, seemed yoked together like colossal bullocks . . ." (MD248).

Note the Rime, 11. 226-227:
"And thou art long, and lank, and brown,
As is the ribbed sea-sand."

The literature of the decadents maintains the peculiar flavour of the Gothic, as well as its general themes; this book I believe is particularly Gothic in its handling of the double motif, the boredom with any life but that of heightened senses and experience, and the underlying guilt connected with Dorian's "Faust-complex," if I may so term it.

See page 417.

Interpretations of American Literature, p. 99. This study of Ahab is altogether, I think, a very penetrating one. Parke does not push the "mother-symbol" idea, but one feels the validity of his interpretation in connection with "the feminine principle of relatedness" (see p. 90), the wholesome effect of which is denied the Pequod and her crew.

There is a more detailed analysis of this passage in Brodtkorb's Ishmael's White World (New Haven, 1965), pp. 63-65, which should be noted, because Brodtkorb is discussing here the concepts of "self" and "other" in relation to Ahab.

The Byronic Hero, p. 8.

Note especially Chapter 20 of the book: "In hypocrisy he had worn the mask of goodness" is the picture's judgement of his one "good deed." "For curiosity's sake he had tried the denial of self. He recognized that now . . . . The picture . . . had kept him awake at night. . . . It had brought melancholy across his passions. Its mere memory had marred many moments of joy. It had been like conscience to him. Yes, it had been conscience. He would destroy it." Oscar Wilde, The Picture of Dorian Gray (Harmondsworth, Middlesex, 1965), 246-247. Dorian's ultimate sin is his failure to accept responsibility for his crimes; because he rejects his own evil, any potential goodness, instead of being integrated into his own being, is in the end outside of him, in the picture on the wall.

59 Varma, pp. 157-158.

60 Tompkins, p. 285.

61 See Ishmael's White World, p. 35 and n. 5 on pp. 155-156.


63 Hawthorne, p. 151.

64 Hawthorne, p. 164.

65 Coleridge, p. 518.

66 "... the human mind is capable of being excited without the application of gross and violent stimulants ... The invaluable works of our elder writers ... are driven into neglect by frantic novels, sickly and stupid German tragedies, and deluges of idle and extravagant stories in verse— ... this degrading thirst after outrageous stimulation ..." Wordsworth, p. 735b.


72 Ibid., p. xi.

73 Ibid., p. x.
74 Hume, p. 285.

There are many phrases in Lord Jim, especially in this passage, strongly reminiscent of both Moby-Dick and the Rime. Compare, for example: "a silvery jet was seen far in advance of the white bubbles at the bow" (MD199) and "[the sun was] preserving the same distance ahead of her advancing bows" (LJ14), where tone and words are similar; "the ship . . . black and smouldering in a luminous intensity" (LJ14) and the fire-ship (LJ15) with the description of the Pequod in "The Try-Works" (MD353-354); "It seemed to him [i.e. Jim] he was whirled around" (LJ8) and "The Try-Works" (MD354); "At first It seemed a little speck" (Rime, 1. 149) and "the black speck of the moving hull" (LJ15); Marlow's "strange inability to hold my tongue" (LJ32) and the Mariner's compulsion to speak. W. U. Ober's "Heart of Darkness: The Ancient Mariner a Hundred Years Later" suggests further parallels in Marlow's and the Mariner's roles which are applicable to Lord Jim.

76 The typhoon, the whale, and the whirlpool are, mythologically speaking, one and the same.


78 Introduction to Lord Jim, p. xxx.

79 Lord Jim, p. xxi.

80 Walpole, p. 37.

81 p. 157.

82 p. 61.

83 Note that Almayer's house is "new but already decaying" (quoted by Zabel in his Introduction to Lord Jim p. x), as is Heyst's settlement, though just a few years old, a ghostly, decaying place.

84 See p. 191.

85 Also see p. 176: "we had watched the moon float away above the chasm between the hills like an ascending spirit out of a grave. . ." The moon is described as "sinister" and "gloating." Marlow guesses that "once before Patusan had been used as a grave for some sin" (LJ157).

"The moon is intended to awaken a nocturnal atmosphere fraught with mystery and tinged with fantasy, fear, and sadness. It lends an indistinct and weird shape to each feature." Varma, p. 59.

Yelton has interestingly analysed the spectral imagery in *Mimesis and Metaphor* pp. 172-174. He calls it, "together with imagery of the abyss and the related cosmic and meteorological imagery, ... [an] obsessive metaphoric" motif which helps determine the reader's response "at the subliminal and suggestive level ..." p. 174.

Conrad has much to say about the force of words in this novel. Like Melville ordering his categories of whales, he orders his characters: "There is a weird power in the spoken word. ... All at once, on the blank page, under the very point of the pen, ... Chester and his antique partner ... would dodge into view with stride and gesture ... I would watch them for awhile. No! They were too phantasmal and extravagant to enter into anyone's fate. And a word carries far—very far—deals destruction through time as the bullets go flying through space. I said nothing ..." (LJ125).

To Jewel, "each pronounced word had a visible shape" (LJ203). "Words also belong to the sheltered conception of light and order which is our refuge. I had them ready ..." (LJ225). "A sobbing catch of her breath affected him [Jim] beyond the power of words" (LJ214). Jim taught Jewel how to speak English, the language of her god, and unwittingly allowed words to shape her character by thus giving them a special significance to her. Words are never the means, but the end, to Jewel. Yet they are dangerous, and inadequate. "I, too," says Marlow, "who a moment ago had been so sure of the power of words, and now was afraid to speak ... It was the fear of losing him that kept me silent ..." (LJ129). It is the same fear which makes Jewel speak.

Note further the Preface to *The Nigger of the Narcissus* in *Three Great Tales*.

Jim knows, and tells Marlow, that the fact the pilgrims did not die does not obviate his guilt.

Joseph Conrad, *Heart of Darkness*, Norton Critical Ed. (New York, 1963), p. 5. All references are to this edition and will hereafter be cited in the text as HD.

Conrad employs the fictional strategy of the *Doppelganger*, objectifying the alter ego, the other self that the daytime confronts. But in adopting the device of the *Doppelganger* he does not, like the German romantics,
venture into the realm of the supernatural, nor like Dostoeyevsky ("The Double") into the realm of mental alienation, nor like Stevenson or Poe ("William Wilson") into some ambiguous realm combining the two. He remains, as always, faithful to his concept of the humanly possible." Yelton, pp. 272-273. I agree with all of this statement except that part concerning the "mental alienation" and the "ambiguous realm." Jim's alienation seems to me to be mental—in the basic sense that he cannot think as other men do; Marlow, in order to understand him, has to achieve that same alienation of mind in himself. And insofar as Marlow sees that Kurtz has aimed for godhead and gained it in a sense, and as he feels himself to be Kurtz's alter ego, they both surely dwell partially at least in an "ambiguous realm" of that general type.

93 At one point he is mistaken for "one of them niggers" by the Patna's chief engineer (LJ67). For his part, Jim sees the chief "moving, big, big—as you see a man in a mist, in a dream" (LJ87).

94 "Jim's shocking encounter with himself at the moment of his jump from the Patna . . . is a paradigm of the encounters of the conscious personality with the stranger within, the stranger who is the very self of the self . . . ." Dorothy Van Ghent, The English Novel: Form and Function (New York, 1961), p. 229.

95 Gose, p. 145.

96 Poe, p. 135.


98 His belief in the security of the sea, of course, is a token of his forthcoming disillusionment.

99 Incidentally, no critic seems to ask why it might be that Leggatt, while still in the water, asks to speak to the captain, the person who would be surely least likely to help him escape.


101 Boyle, p. 142. Boyle actually feels that the captain is of better stuff than Leggatt. His interpretation indicates that the captain "has been pushed as far as Leggatt was, and though his response is the same in kind, it is
notably different in degree. He is clearly a different man from Leggatt, clearly not the kind of man to lose his self possession entirely in a crisis." His conclusion is that "Conrad has brought him near to insanity, but has permitted him to recognize the paradoxical nature of evil and to pass the shadow-line which separates youth from maturity. He has permitted him to relate himself to humanity and to his craft." While I agree that Leggatt and the captain are really not the same at all, I feel that Leggatt is not the kind of man to compromise himself and risk the lives of his crew; in fact, he offers himself, certain in the knowledge that the moment has come for him to sacrifice his life for the crew, since Archbold is incapable of making the correct moral decision. Therefore, the captain's decision to sacrifice the whole crew to his own perverted desire to save himself in saving Leggatt, seems to me less creditable than Leggatt's more Christian self-sacrifice.

102 Porter Williams, Jr., "The Brand of Cain in 'The Secret Sharer'," MFS, X (Spring 1964), 28. This article is helpful in connection with my thesis, for obvious reasons. Williams stresses that "the traditional brand upon Cain's forehead was really a mark of God's compassion and not a stigma" (p. 28) and shows how Leggatt is a Cain figure. Cain, like Ishmael, is "a fugitive and a vagabond in the earth" (Genesis iv, 14). Comparison of Conrad's treatment of Leggatt with Axton's discussion of the problems of the Gothic hero-villain in relation to his society in the Introduction to Melmoth the Wanderer, pp. x-xi, shows just how far Conrad has come from the conventional handling of this theme by early Gothic writers.

103 The egoism can also be interpreted as a good thing—as, for example, the self-respect necessary to the healthy development of personality. This fact makes ironic the knowledge that egoism invites the wrath of God. Like the killing of Laius, which permitted Oedipus to rule while being the ultimate reason for his downfall, the stripping of the hats from Ahab, the captain, and even Jim, should be the sign of their maturity even while it invites disaster down upon them.

104 Walpole, p. 28.


His conscious is unconscious, and vice versa; this veil is also described as a "mask" to be "torn away."

As Fogle points out, the black-evil, white-good dichotomy is not so cut-and-dried as all that. Babo has on his side the argument that his enslavement by the whites is evil, and Benito's extreme debility does suggest a certain moral decay present before the mutiny, which in fact may have made the mutiny easier.

The explanation enclosed in Benito's declaration seems to me primitive and possibly unnecessary, somewhat like Radcliffe's attempts to explain away her supernatural effects. Its exclusion might have strengthened depiction of Delano's morality at the end.

One of the things for which the wilderness stands is Hades; the savage woman, the image of the wilderness's "tenebrous and passionate soul" (HD62) appears in Marlow's imagination as "bedecked with powerless charms, stretching her brown arms over the glitter of the infernal stream, the stream of darkness" (HD78).

The definition of myth which I am using is that of Thrall and Hibbard in A Handbook to Literature (New York, 1960), revised by C. Hugh Holman for the Odyssey Press: "Myth: Anonymous stories having their roots in the primitive folk-beliefs of races or nations and presenting supernatural episodes as a means of interpreting natural events in an effort to make concrete and particular a special perception of man or a cosmic view. Myths differ from LEGENDS in that they have less of historical background and more of the supernatural." Insofar as the Gothic moves away from the historical romance, it seems to me to move from legend towards myth.
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