

## South Atlantic Modern Language Association

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Author(s): Elizabeth P. Broadwell

Source: *South Atlantic Bulletin*, Vol. 40, No. 4 (Nov., 1975), pp. 76-87

Published by: [South Atlantic Modern Language Association](#)

Stable URL: <http://www.jstor.org/stable/3199122>

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## THE VEIL IMAGE IN ANN RADCLIFFE'S "THE ITALIAN"

ELIZABETH P. BROADWELL  
*University of North Carolina*

In all her novels Ann Radcliffe capitalizes on the typically Gothic theme of concealment and revelation. Placed in a "physical setting which corresponds to an aroused emotional state,"<sup>1</sup> Mrs. Radcliffe's heroines wind their way through the secret passageways and labyrinths of Gothic castles laden with mysterious persons, and they eventually gain their freedom only after all the mysteries and hidden identities have been resolved. To carry this theme of concealment and revelation, Mrs. Radcliffe often makes use of the veil image. With each successive novel, her employment of this image becomes more diverse and complex—until the motif reaches considerable sophistication in the novel of 1797, *The Italian*.<sup>2</sup>

In Mrs. Radcliffe's first novel, *The Castles of Athlin and Dunbayne* (1789), however, the veil image is used only casually; and the various individual veils that appear do not have one cohesive meaning. When the image does show up, it occurs in its most elementary form; that is to say, from time to time Mrs. Radcliffe simply mentions a material veil which covers the face or hides some part of the body as, for instance, the black veil which shades the forehead of the widow (p. 79).<sup>3</sup> Veils are more significant in *The Sicilian Romance* (1790) and *The Romance of the Forest* (1792). Here, Mrs. Radcliffe's "veils" begin to become part of the overall meaning. A literal veil or curtain is present as a tapestry which conceals doors and walls; but for the first time the veil image also appears in a religious context: to "take the veil" is, of course, to become a member of a religious order. Indeed, nature is sometimes seen as a veil (e.g., the darkness of night prevents sight and the passage of time assuages grievances). In both novels, as well as in the succeeding ones, the heroines are offered marriage at a premature point—before all the mysteries are solved; and it is only after all the "veils" are torn away that they can marry.

But it is not until Mrs. Radcliffe's fourth and most popular novel, *The Mysteries of Udolpho* (1794), that the veil image is consciously developed and given sustained meaning. Here we find three literal (large-scale) veils: (1) the black veil which covers the worm-eaten corpse; (2) the black pall which covers the Marchioness's deathbed; and (3) the veil or curtain over the alcove in the tower in which Emily's aunt is hidden. Each one of these literal veils discloses a figure which Emily mistakes for something it is not. Symbolically, then, the veil here obscures the reality or the real object much as Emily's fear had caused her to mistake it; in fact,

Emily's sensibility or subjectivity turns out to be a type of veil. Thus, in her fourth novel, Mrs. Radcliffe has become more concerned with the mind; and the suspense she creates is eventually psychological. Even religious orders take on a fresh aspect: they are often seen as veils from nature or reality.

In *The Italian* (1797), Mrs. Radcliffe's fifth novel, finally, some of the most pervasive imagery is concerned with veils. Indeed, the veil image assumes a variety of forms: it appears frequently as a literal cloth or garment—a cloak, a cowl, or a veil. Then again, it appears in the form of words such as “reveal,” “obscure,” “shroud,” and “conceal.” One form of the veil image is that of a “social veil”—that is, the adoption of manners or of a “social self.” Also, the image appears in a religious context: to “take the veil” is to become a nun; or, simply, “the veil” is the life of a nun. Most significant of all, as one of the major themes developed in the novel, the “veil” appears as the “sublime veil” and is interfused with the notion of “sensibility.” Throughout the novel—for all the different forms of the image—the “veil” acquires both literal and psychological importance.

Literally, a “veil” is worn in order to cover some part of the body—usually, the face. As something which conceals or hides, the veil is often used for disguise. Frequently a character disguises himself with his garment (in hiding his true identity): Ellena, for instance, disguises herself in a nun's habit in order to escape from the convent (p. 129); Vivaldi disguises himself as a pilgrim in order to gain admittance to the convent (p. 130); and Schedoni adopts the habit of a monk in order to conceal his former crimes and identity (p. 49). Quite often, too, characters use garments to disguise objects which they carry: Ellena conceals the note from Vivaldi in her robe (p. 132); Vivaldi and Bonarmo conceal musical instruments in their cloaks (p. 15); Schedoni conceals a dagger in his cloak (p. 234) and, later, poison in his vest (p. 403). (Obviously, the contrast in these various concealed objects serves to point up the contrast in the characters: Vivaldi carries an instrument which makes music; Schedoni carries one which kills.) Of Schedoni, the narrator says, “He had a dagger concealed beneath his Monk's habit; as he had also an assassin's heart shrouded by his garments” (p. 224).

Significantly, the verb “to reveal” (“re-veil”) has a double meaning:<sup>4</sup> (1) it may mean to cover again with a veil in the sense of, once again, drawing the veil over yourself, or (2) it may mean to pull back the veil in the sense of unveiling your features or of revealing yourself. (In a psychological rather than literal sense, a person may “reveal” or unveil himself by revealing his circumstances, motives, or true identity.) The plot of the entire novel

depends on this double meaning of "reveal": the structure of the novel depends on the characters' revealing themselves—in the sense of masking or veiling themselves again and again—until, towards the end of the book, they reveal themselves—in the sense that they are unveiled and their mysteries are disclosed. The first kind of "revealing" can be seen in the following instances: Vivaldi walks with "his hat drawn over his face to shade his sorrow from observation" (p. 106); Schedoni disguises his motives from the Marchesa (p. 170); Ellena draws her veil over her face to hide her tears from Vivaldi (p. 182); of Olivia and Schedoni, the narrator says that "her veil, and the monk's cowl, might easily have concealed them from each other if they had met" (p. 383). The second meaning of "reveal" occurs when Vivaldi discloses the charges that "the stranger" gave him in the cell (p. 330); when Vivaldi requests that an officer of the Inquisition "unveil" his countenance (p. 331); when Olivia withdraws her veil to reveal her identity to the Abbess (p. 133); and later, when Olivia reveals who she is by disclosing her relationship to Ellena (p. 378).

The image of the veil appears frequently in a religious context. Not only can nuns' habits and monks' cowls be seen as literal cloaks or veils, but also the church or convent itself can be regarded as a kind of veil. The church offers sanctuary (or a veil from the rest of the world) to assassins (p. 2). It keeps its confessionals dimly lit (or veiled) so the Confessor and the sinner remain anonymous to each other (p. 80). The convent cuts itself off from the world by choosing physical isolation: thus, in *Udolpho*, Blanche had seen that the cloister or convent had hidden the view of "beautiful appearances" of nature (II, 143) from her. Convents are said to be "shrouded from the world" and are often characterized by a "gloomy malignity." Indeed, in *The Italian*, the narrator often speaks about the nuns' or monks' habits as being representative of artifice: he speaks of the "artful folds that concealed" the novices' faces from observation (p. 118), and of the "art" that is employed to win a recluse (p. 303). The "veil" is seen as something which is adopted by "design": the "veil" (as the life of a nun or monk) is accepted as the last recourse by both Schedoni and Olivia, who want disguises; it offers the best opportunity to Nicola; and, for Ansaldo, as for Angelo in *The Sicilian Romance*, perhaps it is simply the most desirable of the available or remaining choices. On the other hand, the religious "veil" is sometimes seen as evidence of the truth of God and/or religion: Ellena sees the convent as her "final refuge" if she voluntarily chooses to "take the veil" (p. 303); Vivaldi waits for the "unfolding of the truth" in waiting for the novice's veil to be withdrawn.

In all this the "veil" is often seen as a kind of "social veil." The narrator describes Ellena's desire for this veil of manners:

She was not less surprised than embarrassed to observe, in the manners of young people residing in a convent, an absence of that decorum, which includes beneath its modest shade every grace that ought to adorn the female character, like the veil which gives dignity to their air and softness to their features. . . .

She had at first felt forlorn and embarrassed by the impertinent manners of her companions. (p. 94)

This veil may be seen, in Jungian terms, as the "persona"<sup>5</sup> (after the mask worn in Greek drama) or the personality which expresses the ego in relating to the world. In other words, the persona is the "veiled" ego. It is, in one sense, the mask that one puts on when facing the world, the roles one plays in adapting to the environment. Schedoni strikingly represents a person whose sense of the social mask is great:

Schedoni, ever ambitious of distinction, adapted his manners to the views and prejudices of the society with whom he resided, and became one of the most exact observers of their outward forms, and almost a prodigy for self-denial and severe discipline. He was pointed out by the fathers of the convent to the juniors as a great example, who was, however, rather to be looked up to with reverential admiration, than with an hope of emulating his sublime virtues. (p. 227)

Thus he can be seen as a character who has an "over-developed" persona. His over-developed sense of "manners" is best understood when we contrast it with his "sublime virtues." Because Schedoni does not have any "sublime virtues," the ironic statement serves to stretch the meaning from a godly ascetic to a cunning hypocrite.

In a psychological sense, then, the veil may be thought of as the line between the conscious and unconscious minds. Like the Jungian Shadow,<sup>6</sup> it is the distance between the actual and the potential, between the ego as actualized self and what the person wants to achieve. We are told that Ellena did not know Schedoni for her persecutor "since she had never consciously seen him" (p. 221). Although we later realize the literal meaning of the passage to be that Ellena must have seen Schedoni when she was a baby, we may also understand this passage in psychological terms. In other words, Ellena's Shadow prevents a deep understanding of evil. When evil appears garbed in a monk's habit, she does not recognize it; rather, she acts on those ordinary conceptions that we

have of members of a religious society. Ellena's inability to understand the complexities of evil points to her own simplistic goodness. That she had never "consciously" seen Schedoni or his kind of evil indicates that her Shadow had served as a veil and had prevented her from understanding that which is beyond it.<sup>7</sup>

Similarly, in *The Mysteries of Udolpho*, Emily's psychological veil or her subjectivity causes her to change the content of reality. When Emily draws back the veil and sees the waxen figure, she assumes the image to be real. These assumptions derive not only from the present situation but also from her recent past. She brings her fears with her and projects them into this new situation. Later, Emily again "changes" reality. When, in the tower, she draws back the curtain that hides her aunt, Emily assumes her aunt to be dead. Her fears and the nearby bloodstains on the floor contribute to produce this delusion. In both instances, the literal curtain or veil discloses a figure that Emily misunderstands or misperceives. Retrospectively, after most of the mysteries have been resolved, Emily realizes that "when the mind has once begun to yield to the weakness of superstition, trifles impress with the force of conviction" (p. 510).

But to return to *The Italian*. The image of the veil occurs in relationship to words such as "eye," "observe," and "appear." Literally, of course, a veil over the eyes impairs vision. Figuratively, as we saw, it represents a subjective approach to reality. One's veil is one's own unique way of viewing reality. The Marchese tells Vivaldi:

"You are deceived, and your vanity will continue the delusion, unless I condescend to exert my authority, and tear the veil from your eyes. . . ." (p. 29)

In a sense, the Marchese is right. He is not right about his ability to change Vivaldi's point of view, but he is right about the veil itself. The veil represents Vivaldi's own ego or subjectivism. In other words, Vivaldi never sees objective reality or the thing as it really is (nor does anyone else). In this sense, what Vivaldi does see is a delusion. To the extent that he believes his own projection of reality to be reality itself, he is deceived (as are we all). To "tear the veil" from Vivaldi's eyes would be to deprive him of his ego. It would be literally a "tearing out" of his eyes as, here, the "eye" can be seen as the veil itself. The eye (or, perhaps, punning—the "I") represents one's own subjective point of view as we apprehend reality through it.

Often the narrator refers to the "eye" as having a film over it: "a sudden film came over his sight, and his senses forsook him, while yet the name of Ellena faltered on his lips" (p. 191). Here

the film is a literal one, perhaps, of shock, and a psychological one which causes him to reject external reality in its more displeasing forms. Vivaldi, in seeing Ellena leave, sees just "her veil floating away" (p. 191). Her veil represents the Shadow or distance between his present external reality and the situation that he desires. Later, a film over her eyes causes Ellena temporarily to lose her sight:

At that moment, Ellena, on looking towards the avenue, perceived a figure covered with blood, pass into the court. A film, which drew over her eyes, prevented her noticing farther. She tottered a few paces back, and caught at the fragment of a pillar, by which she supported herself. The weakness was transient; immediate assistance appeared necessary to the wounded person, and pity soon predominating over horror, she recalled her spirits, and hastened to the court. (p. 265)

Here, the "film over the eyes" is a momentary escape from reality. It is the horror that Ellena experiences when faced with a terrible object. The "film over the eyes" momentarily impairs Ellena's sensibility or empathetic regard for the wounded person. Soon, though, pity predominates over horror; and her sensibility is restored.

The image of the "eye" is joined with intense emotions in the character Schedoni. The true villain of the novel, Schedoni is normally guided by excessive rationality. He experiences the first pangs of emotion when he supposes his daughter to be revealed to him:

This, however, was a period of his life too big with remorse, horror, and the first pangs of parental affection, to allow him to converse long; deep solitude was necessary for his soul. He wished to plunge where no eye might restrain his emotions, or observe the overflowing anguish of his heart. (p. 239)

Schedoni wants to spill his emotions where there is no "eye" to "observe" him. In other words, he wants (partially) to "tear down the veil" between his rational self (conscious) and his emotional self (unconscious). In tearing down this veil that his rational mind has created, Schedoni is "revealing" himself. Later, the narrator tells the reader that Schedoni

. . . then returned to his own [apartment], not to sleep, but to abandon himself to the agonies of remorse and horror; and he yet shuddered like a man, who has just recoiled from the brink of a precipice, but who still measures the gulf with his eye. (p. 240)

Schedoni has just looked into the abyss and "still measures the gulf with his eye." He has just been hit with the horror of what nearly happened. In experiencing this "remorse and horror," Schedoni reveals to himself emotions that had never surfaced before.

Sensibility is "the general capacity for feeling and, more commonly, the specific emotions, sympathy and compassion."<sup>8</sup> The character of sensibility, then, is guided by empathetic feelings rather than by rational powers. Empathy, a hallmark of Romanticism, entails understanding both the joys and the sorrows of one's fellow man. In *The Mysteries of Udolpho*, after the death of her mother, Emily's father counsels:

"Your sorrow is useless. Do not receive this as merely a commonplace remark, but let reason *therefore* restrain sorrow. I would not annihilate your feelings, my child, I would only teach you to command them; for whatever may be the evils resulting from a too susceptible heart, nothing can be hoped from an insensible one. . . ." (p. 20)

Mrs. Radcliffe thus emphasizes the importance of a balance between the feelings and the rational mind. Her heroines and heroes are all characters whose actions are guided by their sensibility; yet they never lose sight of the rational. But Schedoni, in *The Italian*, allows himself to give way to his emotions only once. (By design, Schedoni has had to wait until he is sure that he is not *observed* before he can give way to his emotion.) Ellena and Vivaldi, as well as Emily and Valancourt, on the other hand, live by their feelings: they are typical characters of sensibility. For Mrs. Radcliffe, "just" feelings are better guides to truth than is the "letter of the law." Throughout the novels, the "good" characters are shown to have "sympathetic emotions" and an innate sense of truth and justice; whereas the sense of justice that the other characters have is attached to the "letter of the law." For instance, Ellena's ability to empathize is shown in her attitude to Spalatro, the man she thinks has attempted to kill her. She says:

"O! if you had ever known what it was to expect instant death . . . you would pity this man now, as he, perhaps, has sometimes pitied others! I have known such suffering, my father, and can, therefore, feel even for him!" (p. 267)

Similarly, Emily's empathetic ability is seen in her concern and appeal for the wounded Morano after he has attempted to kidnap her:

[She] pleaded a cause of common humanity with the feelings of the warmest benevolence, when she en-

treated Montoni to allow Morano the assistance in the castle which his situation required. (II, 272)

Vivaldi's ability to empathize, finally, is shown in his refusal to implicate Schedoni without sufficient evidence:

"Neither conscience nor prudence will suffer me to assert what I cannot prove. It is true that I have reason to believe Schedoni is my bitter enemy, but I will not be unjust even to him. . . . I will not be made an instrument to summon any man before a tribunal, where innocence is no protection from ignominy, and where suspicion alone may inflict death." (p. 321)

That Ellena, Emily, and Vivaldi are able to feel pity for and to be just to those who have offended them is evidence of their sensibility. Insofar as they do not erect veils between their own interest and those of other people, they are able to perceive truth and justice.

The characters who are guided by their sensibility are often able to experience the sublime. According to Edmund Burke, the sublime is the object of emotions "capable of producing delight; not pleasure, but a sort of delightful horror, a sort of tranquillity tinged with terror."<sup>9</sup> Usually, sublimity is found resident in nature. Ellena enjoys a spiritual elevation, a feeling of awe and admiration, as she contemplates the sublime in nature; and she realizes further the weakness of man when compared to the source of those sublime, tremendous forces:

Here, gazing upon the stupendous imagery around her, looking, as it were, beyond the awful veil which obscures the features of the Deity, and conceals Him from the eyes of His creatures, dwelling as with a present God in the midst of His sublime works; with a mind thus elevated, how insignificant would appear to her the transactions and the sufferings of this world! How poor boasted power of man, when the fall of a single cliff from these mountains would with ease destroy thousands of his race assembled on the plains below! (p. 90)

Here the veil is the "awful" veil which "obscures the features of the Deity, and conceals Him from the eyes of His creatures." In this passage, Mrs. Radcliffe brings together the verbs, "obscure" and "conceal," and the "eye" and the "veil." To experience the sublime, man, she seems to be saying, must lift the *veil*, which *obscures* and *conceals*, from his *eyes*. In other words, it is man

himself who places the veil there, and it is man who must remove it. The veil is man's own projection of his fears; hence he must get past these fears by becoming more sensitive to his surroundings (both to nature and to people). Only in this way can he experience the sublime. For Mrs. Radcliffe, as for Burke, there is a distinction between "horror" and "terror." When man's fears produce horror, the sublime cannot be experienced because "mental movement," which is necessary for the enjoyment of the terrible and the sublime, cannot take place.<sup>10</sup> Often, the veil that man creates is caused by horror. When Ellena first meets Spalatro, she sees "villain" engraved in "every line of his face." Believing that she had been brought to this strange house to be assassinated, "horror chilled all her frame, and her senses forsook her" (p. 211). Here, the extreme fear for self, for life, acts as an "impenetrable veil." Similarly, when Vivaldi hears "low intermitting sounds . . . from a distance . . . his whole heart chilled, not with fear . . . but with horror" (p. 310).

Although throughout Mrs. Radcliffe's novels nature is used as a means for experiencing the sublime, it is frequently used as a veil which disguises something. Vivaldi uses the darkness of night to hide himself from the stranger (p. 18). Darkness is later seen as a veil when Ellena and Schedoni attempt to view a town in the distance and cannot make it out (p. 257). When Ellena attempts to read Vivaldi's letter and drops the lamp, the darkness serves as a kind of veil. (In an earlier novel, *The Romance of the Forest*, a similar situation occurs when it becomes too dark for Adeline to read the manuscripts.) When the Marchesa hears the requiem in the distance, we are told that "she wept without restraint, for her veil and the evening gloom concealed her" (p. 177). Also, time is seen as a veil which removes an experience further and further from us. The human memory or the imagination attempts to "counter" time by mentally restoring the experience. When Ellena remembers being on the bay with Bianchi and Vivaldi, time is referred to as "the veiling distance" (p. 369). Later, we are told that "Time had not yet drawn his shadowing veil" over Ellena's past distress (p. 372). In much the same way, Emily's grief, in *The Mysteries of Udolpho*, is somewhat assuaged by the passage of time. When she returns to La Vallée, "the tears she shed could scarcely be called those of grief" because "time had so far blunted the acuteness of her grief" (II, 263).

Throughout *The Italian* Mrs. Radcliffe "establishes a kind of organic connection between scenery and character in which the scene reflects the emotional state of the character and in which the sublime functions as a purifying and elevating force upon the emotions of the individual character."<sup>11</sup> Often a character either

is or feels separated or isolated from mankind, and the scenery that he views is held at a distance. For Vivaldi:

These were sounds which soothed yet prompted his melancholy mood; and he sometimes rested to gaze upon the scenery around him, for this too was in harmony with the temper of his mind. Disappointment had subdued the wilder energy of the passions, and produced a solemn and lofty state of feeling; he viewed with a pleasing sadness the dark rocks and precipices, the gloomy mountains and vast solitude, that spread around him. (p. 116)

For the Marchesa, "The silence and repose of the vast scene, promoted the tender melancholy that prevailed in her heart" (p. 95). Often the environment is seen as dark and gloomy, and the character is veiled or partially concealed. These obscurities tend to provoke a considerable amount of mystery:

The nun, still silent, conducted her through many solitary passages, where not even a distant foot-fall echoed, and whose walls were roughly painted with subjects indicatory of the severe superstitions of the place, tending to inspire melancholy awe. . . . As she [the nun] glided forward with soundless step, her white drapery, floating along these solemn avenues, and her hollow features touched with the mingled light and shadow which the partial rays of a taper she held occasioned, she seemed like a spectre newly risen from the grave, rather than a living being. (p. 66)

Throughout, Mrs. Radcliffe juxtaposes "shadowy countenances" (p. 320) to darkened rooms with "muffled voices" (p. 220). The "region of fearful sublimity" or the "world of terrible shadows" (p. 58) tends to veil, to obscure, just about all the people and places at one time or another.

The veil image, in short, is woven throughout *The Italian* in the various literal covers, cloaks, disguises, and veils that the characters wear and in the secrets that they keep from one another. Vivaldi says of Schedoni, "I know only what he appears to be" (p. 319). In other words, in the voice of Paulo, "a man might easily change his dress" (p. 81). Schedoni is seen "shrouded in meditation" (p. 263), and we are told that "he wished to throw an impenetrable veil over his origin" (p. 34). The torturers are entirely concealed in their cloaks, Vivaldi decides, either to keep the persons they afflict from knowing them or to terrify the accused (p. 310). The stranger tells Vivaldi that he will be in the room

but will not be visible (p. 321). Vivaldi bids the monk of Paluzzi to "unveil his countenance" (p. 331). Earlier Vivaldi says that he will "unmask" Schedoni (p. 103). The mask of the Marchesa's duplicity is referred to as a "veil" (p. 101). In a chamber that might be used for torture, Vivaldi sees a dark curtain which "veiled or shrouded" something, perhaps, a dark recess (p. 201).

Vivaldi says, "Enthusiasm is the cause of humanity" (p. 122). It is the enthusiasm of the various "good" characters in Mrs. Radcliffe's novels that gives rise to their "sensibility" and, thereby, enables them to experience "the sublime." Once all the "veils" are torn away, all that remains is the enthusiastic clamor, "'O! giorno felice!'" At the close of *The Italian*, even the veil of the bride Ellena is "partly undrawn," thus revealing her "tender complacency" (p. 411). This wedding depends on the previous rending of all "veils." Earlier, when Ellena and Vivaldi were attempting to get married in the chapel of San Sebastian, even the landscape seemed to be "portentous of future misfortune": The "mournful cypresses" seemed to be "funereal mementos," and inside the chapel "silence and a kind of gloomy sepulchral light prevailed" (p. 184). At the church of Santa Maria della Pieta, however, when the wedding finally does take place, Ellena realizes "the anguish" of earlier times and becomes "more than ever sensible of the happiness of the present" (p. 411).

Ellena is similar to Mrs. Radcliffe's previous heroines in being made happy only after the rending of all "veils." But the early heroines do not betray emotions as psychologically intense and diverse as do the later ones. Similarly, the early romances are not as developed and complex. Furthermore, though it appears in all of the romances, it is only in the later ones that the veil image becomes significant. Indeed, the development of the veil image may be seen as a measure of Mrs. Radcliffe's success. In her early works—the first two novels and, to a large extent, the third—Mrs. Radcliffe does not develop it. Reflecting the simplicity of the romances themselves, the various veils, in these early works, tend to be simply literal. As we have already seen, it is not until the fourth novel, *The Mysteries of Udolpho*, that Mrs. Radcliffe really develops the veil image by using it as a motif. Significantly, her fourth and fifth novels, *The Mysteries of Udolpho* and *The Italian*, in which the veil images are most complex and sophisticated, are not only widely recognized as representative Gothic romances but also as possibly the most effective romances in the entire mode.<sup>12</sup>

#### NOTES

1. Robert Kiely, *The Romantic Novel in England* (Cambridge, Mass.: Harvard University Press, 1972), p. 80.

2. After *The Italian* (1797), Mrs. Radcliffe wrote only one more novel. *Gaston de Blondville*, published posthumously in 1826, contains very few veils. Unlike her other novels, this last, much inferior to the two preceding ones, is not a Gothic romance and contains no veil image as such. There are only a few scattered masks which cover the faces of the banditti.

3. Subsequent page references will be to the following editions: *The Castles of Athlin and Dunbayne* (New York: Arno Press, 1972); *The Mysteries of Udolpho*, I and II (New York: E. P. Dutton & Co., 1931); and *The Italian* (New York: Oxford University Press, 1968).

4. J. E. Cirlot, *A Dictionary of Symbols*, trans. Jack Sage (New York: Philosophical Library, 1962), p. 340.

5. See *The Collected Works of C. J. Jung*, VII, trans. R. F. C. Hull (New York: Pantheon Books, 1953), 156-62.

6. *Ibid.*, IX, trans. R. F. C. Hull (New York: Pantheon Books, 1959), 8-10.

7. Here, the veil as Shadow resembles William Blake's Spectre. As the rationalizing force, the Spectre is present when the reasoning powers and the emotions (or the mind and the body) are separated. According to Blake, "Each Man is in his Spectre's power . . ." (*Jerusalem*). For discussion of Blake's use of the Spectre, see Samuel Foster Damon, *A Blake Dictionary* (Providence, Rhode Island: Brown University Press, 1965), pp. 380-383.

8. Walter Francis Wright, *Sensibility in English Prose Fiction* (Urbana: University of Illinois Press, 1937), p. 24.

9. Edmund Burke, *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful*, ed. J. T. Boulton (London: Routledge and Kegan Paul, 1958), p. 136.

10. Malcolm Ware, "Sublimity in the Novels of Ann Radcliffe," *Essays and Studies on English Language and Literature*, XXV (1963), 18.

11. *Ibid.*, p. 61.

12. The author wishes to express her thanks to Profesor Albrecht B. Strauss for his encouragement and constructive criticism.

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## THE CLOTHING MOTIF IN UPDIKE'S "RABBIT, RUN"

ALBERT E. WILHELM

*Tennessee Technological University*

"Clothes make the man" runs the old saw, and this adage has an ominous truth for Harry (Rabbit) Angstrom in John Updike's *Rabbit, Run*. Throughout the novel Updike uses references to clothing as a means of defining the social roles forced upon Rabbit and his reactions to them.

Rabbit first appears in a standard business suit—his uniform as peripatetic seller of MagiPeel kitchen peelers in the five-and-ten stores of Brewer, Pennsylvania. Soon, however, Rabbit throws off at least a part of this attire. In an attempt to prove that he has not lost his youthful freedom (as symbolized by his prowess in ath-