

Christopher Marlowe's Faustian codes in Eighteenth-century Gothic literature

by

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Abstract

This thesis explores Renaissance Faustian codes seen in the eighteenth-century Gothic novel using selected works of three writers of the Gothic Revival. I argue that by looking at William Beckford's *Vathek*, Matthew G. Lewis' *The Monk* and Charlotte Dacre's *Zofloya*, Christopher Marlowe's Faustus legend is revitalized in the most extreme stages of the Gothic. This will be done by analyzing congruencies between Faustian figures; bathetic scenes; the theme of self-damnation; as well as the Oriental backdrops of the novels and the ways in which they serve as ideal settings for the dissemination of xenophobic Renaissance ideas of racial superiority. Furthermore, this Faustian vogue in the early Gothic also set the stage for modern meditations for the Fall of Mankind that inspire subsequent adaptations of the myth both in contemporary literary and film adaptations. Ultimately, this thesis argues for a Marlovian influence that positions the Faustus figure of the Gothic as a near-demonic creature, predetermined for a Fall with no opportunity for redemption.

Resumen

Esta tesis explora la presencia de códigos literarios inspirados en la figura de Faustus en la novela Gótica del siglo XVIII, así desarrollados en el siglo XVI por el dramaturgo Renacentista Christopher Marlowe. La misma utilizará los trabajos de tres escritores de la época para conducir este análisis. En esta tesis argumento que al observar las novelas *Vathek* por William Beckford, *The Monk* por Matthew G. Lewis y *Zofloya* por Charlotte Dacre, la leyenda de Faustus, imaginada por Marlowe, es revitalizada en los extremos de la literatura Gótica. De la misma forma, al analizar las congruencias entre los personajes inspirados en Faustus, las escenas de comedia, y la temática de auto-condenación presente en las novelas, esta tesis muestra como la figura de Faustus encarna contemplaciones contemporáneas sobre la caída del Hombre a través del tiempo. Por otra parte, dado al contexto histórico y social en el cual Marlowe escribió su tragedia, esta tesis analiza las ideas de supremacía racial en el Renacimiento y cómo estas se diseminaron desde el siglo XVI hasta la novela Gótica del siglo XVIII. En última instancia, este papel argumenta por la influencia de la tradición literaria de Marlowe la cual ha posicionado a la figura de Faustus del siglo XVIII como una criatura al borde de lo inhumano, predeterminada a caer sin ninguna oportunidad de salvación.

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Purpose of Study

This research aims to add to the existing body of knowledge on the eighteenth century by providing a new outlook to the historical and literary underpinnings of the Gothic. In this thesis, Christopher Marlowe's influence in the Gothic will be examined by way of analyzing passages from three Gothic novels: William Beckford's *The Caliph Vathek*, Matthew Lewis' *The Monk* and Charlotte Dacre's *Zofloya or The Moor* and discussing their individual connections to Marlowe's text and to each other. By exploring the themes that are consistent throughout the novels, this thesis will make a case for a literary heritage that ties back to Renaissance ideals, particularly those displayed in Marlowe's play, *The Tragical History of the Life and Death of Doctor Faustus*. Through the use of textual analysis, the research is guided by a set of questions that will be addressed throughout this paper:

- *Which are the codes that we can attribute to Marlowe's Faustian tale?*
- *Which of these codes appear in the Gothic novels selected for the purposes of this thesis?*
- *By identifying these codes in the novels, what can be surmised as to the relationship between Marlowe and the Gothic?*

The questions provide a framework that will structure this thesis. The first point will be to establish which Faustian elements can be attributed exclusively to Marlowe as supposed to other contemporary playwrights such as William Shakespeare and Goethe. The second point turns to the discussion of each novel and how their narratives speak to a Marlovian tradition as a result of the codes present in their narratives. The third point will be developed in conjecture with the first two points as it argues for a

connective tissue that is throughout the novels which finds its root in the Faustian codes in Marlowe's play. Ultimately, the goal of each chapter is to make direct connections to the play and the overarching historical context of the Renaissance. Because each novel has its own geographic, social, and historical elements to consider, the chapters will contextualize the Marlovian codes present keeping taking into account the different settings of each text and how they speak to the larger argument of a Marlowe-Gothic relationship.

Overview of Novels

William Beckford's *Vathek* (1786)

The thesis will begin its Faustian-centered analysis with William Beckford's Gothic novel, *The History of the Caliph Vathek*. Beckford's novel capitalized on the allure of all things Oriental in eighteenth-century Europe by drafting a morality tale infused with both eastern mythology and Islamic culture. In his novel, the caliph Vathek embodies a Faustian figure due to his gluttonous desire for control, power, and pleasures of the flesh. Like Marlowe's Faust, he is deeply learned in the mysteries of science, astrology, and alchemy. Perhaps the most noticeable parallel between the two is that both Vathek and Faust have an insatiable thirst for knowledge, but they are also consumed by the fires of lust: Faustus for Helen of Troy, and Vathek for the innocent Nouronihar. They disregard their pursuit for knowledge in order to succumb to hedonism. Beckford's novel contains various passages that can be connected to Marlovian tradition. To select a work with such a heavy Orientalist influence is both intentional and, in my opinion, necessary to understand the trajectory of the discourse from early-modern drama through the late 18th and early 19th centuries. The presence of alchemy and the "second hand"/stereotypical perspective of the Orient are important features of the early Gothic, found in all three novels (Lewis, Beckford, Dacre).

Matthew G. Lewis' *The Monk* (1796)

Matthew Lewis' take on Marlowe's play is seen in the Faustian figure of the monk Ambrosio. An orphan, with no wealth or status of his own, he was rescued by the Church and groomed into an eloquent orator with substantial power in the still medieval Spain of the novel. After his first taste of worldly temptations, Ambrosio's arrogance and

lust send him quickly down a path of destruction from which he will not escape. At the end of the novel, he is carried off by the devil to endure an eternity of anguish in the bowels of Hell. This chapter of the thesis will survey the Lewis' adaptations of Marlowe's play, focusing not only on the evident similarities between characters, but also on the structure of the novel itself. In addition to the analysis of Ambrosio as a tragic character, this chapter will argue for the centrality of comic interludes in the novel. Lewis inherits this narrative pattern from Marlowe and Elizabethan drama more generally, in which an otherwise sinister main plot is suspended in favor of bathetic episodes uncannily parallel to the tragic action.

Charlotte Dacre's *Zofloya or The Moor* (1806)

In this chapter, there is a noteworthy shift from Gothic novels written by male writers to a work of Gothic fiction written by a woman. Previous chapters have explored a direct link between Marlowe and the Gothic, but Dacre's novel is connected to Marlowe's Faustus solely through Lewis. Traditionally, scholarship has drawn sharp distinctions between the male and female Gothic. While such perspectives are important, the gendering of genres tends to obscure connections that cross the boundaries of gender and genre. One such connection is that between the badboy of masculine horror and Charlotte Dacre's *Zofloya*. Dacre's novel, although written by a woman with obvious Gothic elements, is not necessarily a product of the "female gothic," or rather, it is not the norm within the sub-genre. The novel is essentially a morality tale that forewarns the reader about the disastrous consequences of lust through the character of Victoria. Victoria is seduced by the Moor Zofloya who is later revealed to be the Satan, sans the gender reversal, a similar outcome to the relationship between Ambrosio and Matilda.

From the beginning, the novel acknowledges a connection to Lewis' novel, *The Monk*, with Dacre's pseudonym "Rosa Matilda."

Chapter I: Marlowe and the Gothic Novel

Faustus is one of very few enduring myths born during and out of the conditions of modernity. Self-consciously secular in conception, the myth of Faustus combined megalomaniacal individualism, Renaissance humanism, and Reformation polemics in order to confront modernity with its own contradictions. The durability and adaptability of the myth from the late sixteenth century down to contemporary times suggests these contradictions may well be constitutive of the modern self which adapt this myth of human omnipotence and despair to popular tales of horror. As such, the legend of Faust has served as inspiration for many writers, filmmakers, musicians and other artists through a diversity of mediums. During the mid-sixteenth century, tales of sorcery began to coalesce with Faustian lore, and eventually were published in the compendium *Der Faustbuch* in 1568. The compilation of these writings crystallized the myth as a morality tale in German culture, paving the way for other publications when the Renaissance migrated to northern Europe and Faust was made into an emblem of Promethean thought and anticlericalism. This thesis analyses developments of the Faust myth from the Renaissance through eighteenth-century Gothic fiction and its appropriations in contemporary literature. The legend of Faust has served as inspiration for many writers, filmmakers, musicians, and other artists. During the sixteenth century, many stories of sorcery began to coalesce with Faustian lore, and eventually these stories were published as a very early German novel, *Der Faustbuch*, translated from the manuscript *Historia vnd Geschicht Doctor Johannis Faustj des Zauberers* (1568). The durability and adaptability of the myth from the late sixteenth-century down to contemporary times

suggests these contradictions may well be constitutive of the modern self which adapt this myth of human omnipotence and despair to popular tales of horror.

The early Gothic novel represents a crucial juncture in this Faustian development. Influential Gothic texts such as Matthew “Monk” Lewis’ *The Monk* (1796), Charlotte Dacre’s *Zofloya* (1806), and William Beckford’s *Vathek* (1786) re-vitalize the Faustus legend by expanding on what German philologist Friedrich Ohly referred to as the “self-damnation narrative” of literary-historical figures dating back to Judas Iscariot and other personages within the Judeo-Christian mythos. This Faustian tradition in the early Gothic also sets the stage for modern meditations on the Fall of Mankind, propelled by the inherently human pursuit of knowledge and pleasure as the ultimate revolt against social, religious and gender constraints.

These concerns are first exemplified in the first of the aforementioned Gothic novels to be surveyed throughout the entirety of this thesis, Matthew G. Lewis’ *The Monk: A Romance*, first published in 1796. Before diving into a discussion of Lewis’s novel, and other Faustian texts, it is pertinent to acknowledge the vast importance of arguably the most famous adaptation of the myth, Goethe’s *Faust* (1808) and to distance it contextually from the Gothic as chronologically it might cause confusion. Lauded as “the greatest literary treatment of [Faust’s] story” (Ohly), the legacy left by the German poet Goethe and his work is undoubtedly vast. However, with that being stated, and noting the influence it had on a great deal of Western culture, this thesis focuses on the distinctive importance which Christopher Marlowe’s tragic play had on eighteenth-century literature beginning by highlighting what is arguably one of the most

palpable differences between Goethe and Marlowe's works: the dissimilar approaches to the concept of salvation.

Damnation Narrative

The ways in which these two writers approach the concept of "salvation" and the prospect of redemption are radically distinct. Goethe's version of the Faust story details a long journey from perdition to self-reflection and, ultimately, salvation through the Judeo-Christian God's infinite grace. Faust is carried off to Heaven as a redeemed prodigal son who has returned to his father, humbled and broken by life, ready to be restored. As a testament to God's power over the devil and man's resolve in the face of certain defeat, Goethe's Faust escapes damnation and becomes the archetype of the "fallen man" renewed by grace, as well as a symbol and testament to the conviction of the human spirit. As a result, God's abounding grace and mercy become central characteristics in Goethe's Faustian take, however, not every "Everyman" tale is as optimistic about human nature, or the prospect of true redemption. As Ohly would later suggest, for a text to classify as an Everyman narrative, the individual must atone and achieve salvation.

The Everyman

The "everyman" by definition is a representation of humankind, and a human proclivity for sin, which Christian doctrine suggests is an inheritance humans enjoy as descendants of Adam and Eve, they who first fell from grace. The selected three novels are antitypes of redemption narratives; stories that trace a sinister path to damnation by each condemning the title character and eliminating the prospect of salvation. In Christopher Marlowe's *Doctor Faustus* (1592), the playwright introduces a figure that

not only couldn't be saved, but also worked actively against his own salvation. This perhaps is the result of a subconscious understanding of his own unworthiness to grasp such outcome. In his book, *The Damned and the Elect: Guilt in Western Culture*, Friedrich Ohly discusses the “self-damnation narrative” of literary-historical figures dating back to Judas Iscariot and other personages within the Judeo-Christian mythos. Ohly studies the theological polarities of damnation and the inherent despair that makes the sinner feel, not only incapable, but also unworthy of being saved (12); a realization that can be in itself considered heretical given the very nature of grace. Lily B. Campbell takes a look at the treatment of Despair in the play and concludes that Faustus's truly unforgivable sin was to not simply become estranged from God, but rather give into a despair that convinced him of his unworthiness to repent and, as a result, he chose not to (Deats 31). This sentiment is adopted by Marlowe in his play and becomes a defining characteristic of the Gothic. Novels arose with protagonists that not only reveled in seemingly demonic behavior—thus working towards ensuring their condemnation—but who were convinced that they were irredeemable in the eyes of their god and used this despair to their advantage as a way to liberate themselves from societal demands.

The Gothic novel

The early Gothic novel represents a crucial juncture in this Faustian development. In Toni Reed's *Demon-Lovers and Their Victims in British Fiction*, the gothic novel referred to as “the most popular form of fiction from 1790 to 1820 and its popularity remains strong even to this day” (Howell 1). Why is the Gothic still so prevalent, though? Gothic scholar Bayer Berenbaum argues that the Gothic in itself:

affirms the power of darkness, man's sinfulness, his perversity of spirit...the rise in the Gothic novel may be itself related to the religious depravity in that Gothic practices provide a cathartic outlet for the sense of guilt that accompanies the decline of a strong religion, the horrors in the novel serving as a release for repressed fears. (37)

The Gothic analyses the infrastructure of the human psyche and how it processes emotion and thought.

Before moving forward, it is pertinent to acknowledge the vast importance of arguably the most famous adaptation of the myth: Goethe's *Faust* (1808) and to distance it contextually from the Gothic as chronologically it might cause confusion. Lauded as "the greatest literary treatment of [Faust's] story" (Ohly), the legacy left by the German poet Goethe and his work is undoubtedly vast. However, with that being stated, and noting the influence it had on a great deal of Western culture, this thesis only focuses on the distinctive importance which Christopher Marlowe's tragic play had on eighteenth-century literature beginning by highlighting what is arguably one of the most palpable differences between Goethe and Marlowe's works: the dissimilar approaches to the concept of salvation. The themes found in Marlowe's play (damnation, alchemy, and spiritual and psychological deterioration) are present in the three Gothic novels that this paper will be analyzing and are dissimilar from Goethe's *Faust*. Like Marlowe's play, Goethe's *Faust* deals with themes of morality, transcendence and alchemy, however, the major philosophical difference is that although they both portray the moral decay of the fallen intellectual, Goethe allows the figure of Faust to achieve redemption and salvation through God's grace, whereas

Marlowe's Faust is dragged to hell for all eternity. The notion that there is no salvation for the damned is also present in the three novels which this thesis examines.

Chapter II: The Black legend and the Faustian figure

The Renaissance, much like the Gothic, was interested in the exploitation of the Orient in its literature by way of incorporating characters predominantly from Western and Southern Asia that would serve as the antagonists to its narratives. Even in works in which they were the protagonists (Shakespeare's *Othello*, Marlowe's *The Jew of Malta*, among others), members of Semitic and Arabian groups are depicted in unflattering ways, often displaying unredeemable traits, such as: an inherently violent nature, avarice, unbridled promiscuity and pride. These qualities are not foreign to the characterization of the Faustian figure in the sixteenth and eighteenth centuries insofar that it allows for a post-colonial reading of Marlowe's Faustus and his Gothic successors. Although the Faustian legend as told by Marlowe does not completely encapsulate the pathologies of imperialism and colonialism as argued by Said's work on Orientalism, it does have instances in which it displays them vividly. Moors and people of color were utilized as a literary device by which paganism, evil and depravity could make their way into the narrative. As a result of this, a comfortable distance was afforded to the reader that allowed them to preserve their own sense superior racial identity in contrast to ethnic others. This warped racial discourse is crystalized in the European "Black Legend."

In historical and literary terms, the Black Legend's relevance in the Renaissance and the Gothic cannot be understated. With a complex historical past, the perceptions of race in the European world are not simply boiled down to a matter of physical appearance, whereby no other discourses are at play. In *Rereading the Black Legend:*

*The Discourses of Religious and Racial Difference in the Renaissance Empires*¹ (2007)

Walter Mignolo refers to the Black Legend as the “twentieth-century name for a narrative that chastises Castilians for the brutality they committed in the New World, a narrative told from the perspective of England and dating back to the reign of Elizabeth I” (312). This brutality is attributed in large part to the race-mixing of Europeans with Moors. Admittedly, this is an oversimplified description of a centuries long imperial discourse on race, however, Mignolo regards it as only “one piece of the puzzle” in the larger conversation of racism in early modernity (324). “Black Legend” is relatively a recent term for Spain’s “colonial brutality in the Americas during the sixteenth and seventeenth centuries” and its history, as detailed in *Rereading the Black Legend*, discloses the “modern western European practices of racialized discrimination developed in the late medieval and early modern periods” (1-2). The Spanish historian Julián Juderías is credited with coining the term the “Black Legend” in 1912, when he was protesting the characterization of Spain by other Europeans as a “backward country of ignorance, superstition, and religious fanaticism, that was unable to become a modern nation.” Juderías argues that the concept of “race has a much longer history in the West” (1), one that lasted centuries and has informed the racial discourses present in the Renaissance drama and the Gothic novel. Eric J. Griffin’s English *Renaissance Drama and the Specter of Spain: Ethnopoetics and Empire* (2012) adds to Juderías’ claim by discussing the portrayal of Hispanicity in early modernity. Griffin argues that “the representation of Hispanicity in English public culture, including the repetition of anti-Hispanic typologies in popular drama, played a significant role in the

¹ Editors Margaret R. Greer. Walter D. Mignolo, and Maureen Quilligan

astonishingly rapid dissemination of the anti-Spanish discourse we have come to know as the Black Legend of Spanish Cruelty.” (13) As a result of the dissemination of these racial and ethnic typologies, Jews and Spanish-Moors alike were hyper-sexualized, considered barbarous and verging on the non-human in sixteenth century literature.

The Black Legend is particularly relevant to Marlowe’s experiences as an Elizabethan playwright who also spied for her Majesty’s government against English Catholics living abroad.² Despite rumors suggesting otherwise, publicly at least Marlowe was a political protestant. Consequently, anti-Catholic and anti-Spanish sentiments have been displayed in his works as a result of that. Griffin argues for the influence of the stage as a political tool by examining the way in which it was used primarily as an “ideological platform for the Elizabethan regime, highly placed government officials recognized the theater’s potential for furthering their own aims as well as for inspiring resistance to their policies” (13). Unsurprisingly, the stage had the power to indoctrinate its intended audiences and the works of playwrights in the Elizabethan and Jacobean era were used to promote specific ideologies. Further in the text Griffin continues, this time looking at Marlowe’s work specifically:

The various rhetorics of nationhood and ethnicity in which Marlowe’s play³ partakes enable us, in turn, to audit some of the ways in which international history could be enlisted in the service of nationalist aims... Raising a Spanish specter that is at once religiopolitical, geographic, economic, and linguistic, the play’s argument expresses a worldview as supportive of the darker inclinations of

² See Riggs’ *The World of Christopher Marlowe* p. 250-273

³ The text refers to *The Jew of Malta* (c. 1589)

early modern statecraft as it was potentially devastating to those unlucky enough to find themselves on the receiving end of power. (98)

This ideological doctrine did not end in the sixteenth century—the Gothic novel adopted the xenophobic ideas of the Renaissance by following the Marlovian tradition. In “Genealogies of the Early Gothic: Forging Authenticity” (2018), Nickolas Haydock notes the enduring presence of the Black Legend as well as the spectre of the Inquisition in the Gothic. Haydock argues that:

the perdurability of the Black Legend and the Inquisition in English imaginations from the sixteenth through the eighteenth century is a remarkable example of how nations used (and still use) time as a justification for xenophobia. Early Gothic relies upon the Renaissance as the locus of an epistemological division of Europe into two opposed chronotopes: one in which the medieval is never fully transcended, and another based in an enlightened, northern Europe that identifies this time warp as a realm of menace and eroticized nostalgia. (19)

The eroticization of racialized bodies is seen in the dichotomous relationship between the presupposed danger of the Moor and the fascination with the Orient that allowed for the popularity of stories with Spaniards and Moor protagonists in the Gothic. As a result of this, both the medieval Spain in which Lewis’ eighteenth-century novel *The Monk* is set and the Oriental backdrops of William Beckford’s *Vathek* and Charlotte Dacre’s *Zofloya* serve as ideal settings for the dissemination of xenophobia.

Racial Difference

Much of my understanding of the “Black Legend” derives from *Rereading the Black Legend: The Discourses of Religious and Racial Difference in the Renaissance*

Empires (Greer, et al., 2007) and I rely heavily upon it to describe what I understand to be another unifying thread to the influence of Marlowe's *Doctor Faustus* on the three Gothic novels selected. Moving forward, it would be useful to break down additional historical context on the "Black Legend" to better frame the connections to the Faustian legend in literature that this chapter is argues. With Juderías' comments on the history of race in the West in mind, the editors and contributors of *Rereading the Black Legend* "reconceptualize" the attributed "unique" brutality of Spain in the conquest. They argue that Spain was not the only European power to extend their empire's reach to the New World, but rather the first of other European countries⁴ that were also responsible for a colonial history that informed how race and ethnicity were perceived. Moreover, they conclude that examining the origin of the legend, as well as the context behind the concept of "race" in the Middle Ages in relation to modernity, provides a "rereading of the very different racism of western European Renaissance empires." (Greer, et. al., 1)

At this moment, it would be useful to pause and note that the attention to the European Renaissance empires is evidently important in relation to Marlowe and his lineage throughout the Gothic— especially considering the nationality of Ambrosio as a Spaniard in *The Monk* and Vathek and Zofloya being Moors in their respective texts. Unlike our contemporary understanding of racism, this was an imperial structure subtended by religious differences. (Greer, et al., 1) Notably, the authors of *Rereading the Black Legend* are careful not to write off the materiality of race so much so that the embodied experience of a "raced body" as we understand it now is undermined—in its most reductive definition denoting skin color. However, they expand the discussion of

⁴ Spain, Portugal, France, Dutch and the English (*Rereading the Black Legend*, 5)

race in Europe by way of putting forth the history of it in relation to the West, one that is not just focused on racial supremacy but is also the result of religious, ethnological and national differences.

The Black Legend is attributed to three major events that happened simultaneously and are credited as its origin: (i) the expulsion of the Moors and Jews from the Iberian Peninsula; (ii) the so-called discovery of America and the domination and exploitation of Amerindians and African slaves; (iii) and the privileged position in which Christianity found itself to create a classification in which Christians were one of the groups classified and, simultaneously, possessors of the privileged discourse that created the classification. (2) Without reducing the importance of the latter two points, the first point— the expulsion of the Moors and Jewish people out of the Iberian Peninsula with the marriage of the Spanish monarchs in 1492— was particularly influential in how perceptions of “the Spanish race” were conceptualized by rival interests. After the Spanish conquest, one of the cornerstones in the promulgation of the “black legend” came from the publication of Dominican missionary Fray Bartolomé de las Casas’ *Bevissima relación de la destrucción de las Indias* (A very short account of the destruction of the Indies) on 1552 in Seville (southern Spain). Interestingly enough, this text served to spread the growth of the Spanish Black Legend. After the records detailing the brutal behavior by the Spanish in their conquest of the New World were spread, “anti-Catholic and proto-nationalist sentiments fed the growth of the Black Legend in England” and aided the Dutch and the English in “contesting Spanish imperial dominance in the Americas.” (5) Certainly, this wasn’t purely an outraged response to the suffering of the indigenous people in the Americas, but rather an opportunity seized

by other powers wishing to reduce Spain's dominion over new territories and the expansion of their empire. However, seemingly unaware of the impact his work would have, Las Casas defines four types of "barbarians" which provided the framework for the "European discourse about racial difference" and the anti-Spain sentiment that arose as a result of its publication.

The effects of Las Casas were swift and lasting. The descriptions he provided for "barbarism" equated everything that moved away from imperial Roman power, stating that those who did not possess "Latinity" (all non-Latin empires as well as the indigenous Inca and Aztec empires) "lack some key civilizing element" (7). Greer, Mignolo and Quilligan regard this as the "key point in Renaissance consolidation of European superiority by means of alphabetic writing and of Latin as the closest to God" (7). As a result of this, Las Casas excluded ancient languages such as Turkic, Arabic, Hebrew, Chinese and other "non-Christian and non-capitalist empires, as well as the Islamic and the Ottoman empires" (7). Furthermore, Las Casas went into detail as to what he considered the fourth type of barbarian— all those who did not have the "right religion (including the Moors, the Chinese and all those living in South Asia)" (7). This suggested that not only in terms of linguistic difference were these ethnic groups considered inferior but, in terms of politics and religious ideology, they were also judged savages. *Rereading the Black Legend* regards this as another substantial declaration in favor of the Renaissance's invention of colonial difference (8). Las Casas fervently believed that these groups "could not have religion because their infidel souls have been taken and dominated by the devil" (8). That phrasing is important and one that I will return to throughout this paper. The declaration that these specific ethnic groups

possess infidel souls that have been taken and dominated by the devil is worth remembering as it relates to the Black Legend's connection to the Faustian legend and, subsequently, the Gothic in ways that I will explain shortly. In addition to this, Las Casas was clear about whom he considered these barbarians to be: "all those who lack true religion and Christian faith; in other words, all infidels, however wise and prudent philosophers or politicians they may be." He declares Christianity as the one, true religion and excludes any other as invalid and possibly demonic. Las Casas also declares null and void the wisdom of philosophy of any of these non-European communities by specifying that no amount of intellect and reason can provide salvation if not through the Christian faith. Ironically, Las Casas was not part of the pre-Moorish Europe he was advocating for through Christianity. Born in the Spanish province of Seville, Las Casas was himself a Spaniard with "tainted blood." Nonetheless, the descriptions of the atrocities committed in the Conquest would be used against the Spanish under the rule of Elizabeth I and, as Juderías argues, it was certainly partially responsible for the literary history condemning Catholicism and the Spanish Moors that followed.

Maurophilia

The fascination with Moors ("maurophilia")⁵ lasted well into the eighteenth-century, as did the "Black Legend." Immanuel Kant (1724-1804) echoes the terms of sixteenth-century religious and ethnic polemics by arguing for the supremacy of the British who are in his view civilized, whereas the Spaniards were "absurd and leaning

⁵ French Historian Georges Cirot coined the term in a series of articles on the *Bulletin Hispanique* (*Rereading the Black Legend*, 90)

toward the uncivilized” (8). In Kant’s *On the Beautiful and the Sublime* and *Anthropology from a Pragmatic Point of View*, he opines that the Spaniard, “who evolved from a mixture of European blood with a mixture of Arabian (Moorish) blood,” has a “second-class European national character only slightly better than the Orientals” (8). Their blood was thought to be “tainted” as a result of years of “mixed blood origins” (8). Through his text Kant reveals the enduring negative perceptions of those of with Arabian blood. In Matthew Lewis’ *The Monk*, this “one-drop rule” applies to its protagonist Ambrosio and will be discussed further into the paper.

Ethnically speaking, Christopher Marlowe’s Faustus is positioned outside of the scope of these Western discourses regarding race, as he is neither a Moor, nor a Spaniard. However, Faustus is a man of knowledge and science, meaning that his secular philosophy by itself would fall into what Las Casas considered a sign of a barbaric nature. Similarly, important to note, it is only after Faustus meets Mephistopheles that the scholar moves completely away from more accepted forms of scholarly inquiry to employ the use of necromancy and alchemy. By making use of these Eastern forbidden knowledges, Faustus continues his trajectory to damnation in ways that will be explained shortly. With this in mind in the following passages I will be looking at such examples in which the depictions of the Orient align with the ideology of the Black Legend and why it in turn, through Marlowe’s Faustus, makes its way to the Gothic novel.

Marlowe’s Doctor Faustus and the Black Legend

Beginning with Marlowe’s own Faustian iteration, the passage below is from the B-Text version of the play in which Faustus has come to understand the benefits of

Mephistopheles' servitude. After a brief acquaintanceship, the scholar makes a demand from his servant that involves the use of a forbidden practice. The exchange between the two required of Mephistopheles to conjure a book of incantations to raise the dead:

Faustus. Thanks, Mephistophilis: yet fain would I have a book
wherein I might behold all spells and incantations,
that I might raise up spirits when I please.

Mephist. Here they are in this book. (B-Text, 162-165)

A display of alchemy such as this was generally associated with the East and plays into the West's perceptions of the Orient. The Orient was seen as an exotic region with hidden mysteries and these stereotypes were continuously exploited in literature. The historical context behind alchemy suggests that these practices are made to be symbolic of a knowledge that exists outside Christianity and is therefore infernal. Astrology in itself is a discipline that has in part been credited for the developments of the Islamic Golden Age in the 9th-13th centuries. In addition to this— and curiously enough—the founder of Islam, Muhammad (c.570-632), was himself considered to be a “learned magician and astronomer who accomplished his evil ends by his skill in forbidden lore”⁶ by those who disapproved of his power of eloquence and sought to undermine Islam. This is particularly interesting because Faustus' fascination with astronomy and astrology is directly associated with the demonic entity of Mephistopheles who transmits this “forbidden lore” to him. Following the premise of the “Black Legend” and the history of Islam in European literature, Doctor Faustus is being made to emulate the barbarism of a Spaniard and is seen, by Las Casas' description,

⁶ Byron Porter Smith's *Islam in Literature* (1977), p.5

behaving no better than a Moor by making use of these exotic powers. The longer he is in contact with them, the more his perversion increases. This is shown in the text when Faustus asks Mephistopheles, more than once, about the planets and celestial bodies, to which an amenable Mephistopheles indulges him with answers. In addition to a book on necromancy, his next request for a book comes from the treasure house of Islamic libraries (astronomy):

Faustus. Now would I have a book
where I might see all characters
and planets of the heavens,
that I might know their motions and dispositions.

Mephist. Here they are too. (B-Text, 166-170)

Even though *Doctor Faustus* is in its most elementary interpretation a cautionary tale of the excessive pursuit of worldly knowledge, it can be surmised by his life as a scholar (before conjuring Mephistopheles) that it does not hold true to all knowledge acquisition, only magic. His academic pursuits were secular in nature; however, they posed no danger to him until he became curious about the black arts. The Gothic follows this mold by ascribing intellectual curiosity and avarice as fundamental flaws in Faustian figures.

It appears that knowledge becomes dangerous and forbidden because its oriental sources threaten to corrupt the West— Islam threatens to corrupt Christianity. These points of thematic continuity are not only found in the more obvious passages of

Doctor Faustus, (e.g., the scene with the Prince of the East)⁷ but throughout the play. Even Mephistopheles himself, an invention of western Christianity, is an Orientalist stereotype. He appears to Faustus by incantation, resembling the apparition of the genie from Arabian folklore— newly released from his bottle, ready to grant wishes for his master.⁸ Although, there are things Faustus is not allowed to ask of his genie, the allure of the East does not wane and this is exemplified in his interactions with the Good Angel and the Evil Angel that come to counsel him. After a back-and-forth with the angels, Faustus resolves that he will not repent and immediately calls upon Mephistopheles to “argue divine astrology” with him as the following passage from *Doctor Faustus* demonstrates:

I am resolv'd; Faustus shall ne'er repent. —
Come, Mephistophilis, let us dispute again,
And argue of divine astrology.
Tell me, are there many heavens above the moon
Are all celestial bodies but one globe,
As is the substance of this centric earth? (B-Text, 98-103)

Once again, the correlation between Islamic forbidden practices and the fall of Faustus grows more apparent. Faustus is not so much bothered by the prospect of damnation at this moment as he is overwhelmed by scientific curiosity and the promise of these new

⁷ Faustus is in the process of surrendering his soul to Lucifer (by way of his contact Mephistopheles) and in that declaration he refers to him as “Prince of the East.” (B-Text, 102-110)

⁸ Mephistopheles appears in his natural form and Faustus later advises him to change into something more pleasing to the eye. He later appears as a Franciscan friar. (B-Text, 1-25)

knowledges. Although biblical passages within the book of Genesis do ring familiar as arguably Faustus is being persuaded by the snake to bite the proverbial forbidden fruit, the acquisition of knowledge in Marlowe's play has been demonized by way of including oriental signifiers. Consequently, in this context, the Islamic-based study of alchemy and astrology are responsible for seducing the Faustian figure into surrendering his soul. Still, even with the mortal sin of bargaining with the devil, Marlowe's Faustus is not altogether villainized in the play. He is shown to feel remorse; particularly once he has been made aware of his imminent damnation. Although Faustus' end is horrific, Marlowe's version of the Faustian figure is allowed throughout the text the opportunity to appear human, perhaps because Faust falls prey to a spiritual seduction seen by Western audiences as both powerful and enticing. However, in contrast to Marlowe's Faustus (who is German, following the German tradition of the myth), Moors or Jews, and as later will be explained Spaniards, are often depicted as irredeemably evil. Beckford's take on the Faustus story, *Vathek*, is an eighteenth-century example of this.

Vathek and the Black Legend

Vathek's connection to *Doctor Faustus* is not immediately apparent because on the surface the protagonists are very differently situated. Vathek rules an Islamic Caliphate, seen by his subjects as a figure of unimpeachable political and religious authority. However, much like Faustus, Vathek is interested in the pursuit of alchemy and astrology. The two points just mentioned are the key threads between texts as the pursuit of forbidden knowledges has again been demonized, this time with the significant difference that Vathek, by virtue of being a Moor, was already corrupt and evil. Like Faust, Vathek has an insatiable curiosity and a fondness for astrology. He has

built a large tower to study the stars and the movement of the planets— with the added benefit, of separating himself from the vulgar throng, his social and intellectual inferiors. Throughout the novel there are several passages that demonstrate the Caliphs intrinsically cruel nature towards his subjects making him unpalatable to the reader, a stark difference to that of Marlowe's Faustus who at times can prove a sympathetic character. However, despite the differences, there are passages in which the Marlovian codes are present and the Caliphs similarities to Doctor Faustus are more apparent. In the following passage Beckford's Faustian figure has a moment of solemnity atop the summit, and like Marlowe's Faustus, expresses appreciation for the "mysteries of astrology":

With this view the inquisitive prince passed most of his nights on the summit of his tower, till he became an adept in the mysteries of astrology, and imagined that the planets had disclosed to him the most marvelous adventures (12)

To a contemporary audience—and perhaps an eighteenth-century one as well—Vathek's curiosity at first appears laudable as he wants to understand the way of the universe around him. In this passage the "mysteries of astrology" are mentioned at the beginning of the novel, similar to Marlowe's play. In addition to the shared intellectual pursuits of Faustus and Vathek, the novel adopts other Faustian codes. Both in the play and the novel the Faustian figure accepts the services of a demonic entity. In *Doctor Faustus* Mephistopheles appears to Faustus after he is conjured and immediately leads the scholar toward the path to damnation. A fallen angel himself, deprived from the pleasures of Heaven, he refuses to speak of the mysteries of the cosmos with Faustus when the scholar asks about the origin of the universe and its creator. Mephistopheles

declares himself Faustus' slave and his liaison to Hell, making certain Faustus is far from salvation and closer to despair. Their interaction is essential for the development of the narrative in Marlowe and other adaptations.

The Faustian figures in the three Gothic novels have a dual nature that ties back to the dual nature of Faustus in Marlowe's play. The Faustian figure and the demonic envoy being two sides of humanity are one such dualism. Faustus is an allegorical representation of the Fall of mankind while Mephistopheles is a fallen angel that has already experienced the horror of damnation. The story of Faustus is already written through the story of Mephistopheles and in both *The Monk* and *Vathek* the Mephistopheles figure is in notable ways a perversion of the Faustian figure. To contextualize this further, *The Monk* provides a clear example of this by way of juxtaposing Ambrosio's initial chastity with Matilda's sexual deviance. Matilda's interaction with Faustus emboldened the monk in his pursuit of Antonia which ultimately led him to make use of dark magic as well as commit rape and matricide, among other crimes. In this matter Matilda—Ambrosio's demonic envoy—not only provides the catalyst to Ambrosio's Fall but reveals the transformation that Ambrosio will undergo as a subject of Hell. Although not the only juxtaposition of this nature present in the play or the novels, it is the most relevant to the Faustian tradition of both Marlowe and Goethe. Accordingly, in Beckford's novel the role of Mephistopheles is of a dual nature in of itself.

There are arguably two Mephistopheles figures in *Vathek*. The more apparent incarnation is embodied by The Giaour, however, another exploration of this is reflected in Vathek's relationship with his mother, Carathis. Starting with the more apparent

reiteration of the demonic envoy—the first exchange between Vathek and Giaour parallels Faustus first meeting with Mephistopheles. As Vathek was contemplating the vastness of the cosmos his attention is grabbed by “an extraordinary personage, from a country altogether unknown” (12). The figure introduced is The Giaour. As a brief intermission, it is worth noting that at one point the word “giaour” was a derogatory term by the Turks towards Orthodox Christians which translated to “non-muslim” or “infidel.”⁹ Given the anti-Catholic sentiment that was pervasive throughout England, it is not apparently clear to what extent this choice in naming was indicative to mean either “non-muslim” (meaning Catholic) or “infidel,” or perhaps both. At the time of writing his novel, Beckford was capitalizing on the fascination with Moors, but this is not necessarily reflective of the writer having any depth of knowledge on the subject and perhaps the term is predominantly vacuous in meaning. That said what is apparent is that The Giaour was meant to be a racist caricature of a dark-skinned man which connects him to the oriental discourses that framed Marlowe’s Mephistopheles as an Oriental demonic figure.

Giaour, who initially appears in the guise of a merchant, presents the prince with precious rarities to provoke the Caliph’s intrigue. In the text Giaour is said to be from “a wholly unknown region from India” (24). His appearance is described as “abominably hideous,” his face and body “blacker than ebony” with “huge eyes, which glowed like firebrands” that did not fail in intimidating the Caliph and all those who laid eyes on him (13). The emphasis on the Giaour’s race is important as it pertains to the discussion of the Black Legend in the Gothic. Although both Vathek and the Giaour are said to be

⁹ Encyclopædia Britannica Eleventh Edition (1910–11)

from Eastern Asia, Giaour's features are exaggerated and distorted in order to present them as demonic. To an eighteenth-century readership, subscribing to the overarching discourse of the Black Legend in Europe, this racist-caricature of an Eastern Asian man reinforces that these features are to be associated with malice. Later in the novel Vathek meets with Giaour again and the bargain between them is struck with minimal persuasion (24). Like Mephistopheles, Giaour is forthcoming about his intentions, perhaps even more so than his literary predecessor. One significant difference between the Vathek's bargain with Giaour, as supposed to Faustus contract with Mephistopheles, is that Giaour proposes that the Caliph become a servant of Jahannam (Islamic concept of Hell) as supposed to Giaour serving him.

Giaour. "Abjure then Mahomet," replied the Indian, "and promise me full proofs of thy sincerity; otherwise thou shalt never behold me again." The unhappy Caliph, instigated by insatiable curiosity, lavished his promises in the utmost profusion. The sky immediately brightened; and by the light of the planets, which seemed almost to blaze, Vathek beheld the earth open, and at the extremity of a vast black chasm a portal of ebony, before which stood the Indian, still blacker, holding in his hand a golden key, that caused the lock to resound. (33-34)

Vathek, although displaying a brief hesitation, agreed to become Giaour's servant even after seeing what Giaour was capable of. In this regard Vathek shows a larger susceptibility to evil than Faustus, who agrees to the deal but through an initial position of power.¹⁰ Faustus received servitude from Mephistopheles, whereas Vathek agrees to

¹⁰In Marlowe's *Doctor Faustus*, the philosopher is granted twenty-four years of service from Mephistopheles.

the bargain placing himself in the position of subordinate. Because of his race, Vathek has been made inherently weaker than Faustus in his dynamic with the Giaour.

Aside from the parallels seen between characters, Beckford's novel shares more substantial connections with Marlowe's play. As mentioned in the introduction to this thesis, one of the Marlovian codes seen throughout the three Gothic novels— and perhaps the most notable indicator of a Marlowe-Gothic connection—is the damnation narrative. Faustus, Vathek, Ambrosio and Zofloya are by their very constitution considered to be irredeemable.¹¹ The Faustian figure neither atones or is rescued by grace but rather condemned for his sins. His sins are so vile that it is impossible to atone for them. The Black Legend works its way into the Gothic through these racial discourses and reveals the pattern of predisposing racial Others to corrupt, beast-like behavior. In Beckford's novel, Vathek has been referred to as “damned beyond all redemption!” (104) after he sacrifices fifty children to the Giaour. This is a horrific act that contributes to the swift damnation that occurs during the denouement of the novel. The following passage echoes the horror of the final scene of Marlowe's Faustus, as the Caliph and his accomplices are condemned to an eternity of hellfire much like Marlowe's Faustian figure: “Their hearts immediately took fire, and they at once lost the most precious of the gifts of heaven—HOPE. These unhappy beings recoiled, with looks of the most furious distraction. Vathek beheld in the eyes of Nouronihar nothing but rage and vengeance; nor could she discern ought in his but aversion and despair” (150). This is the first moment in the novel in which Vathek feels despair and is shown to feel remorse out of a sense of self-preservation. The damnation narrative is

¹¹ A stark difference from Goethe's *Faust*

experienced in similar ways throughout each of the novels'¹² discussed in this thesis. Similarly, the tropes of the Black legend are found in *The Monk* and *Zofloya* as well.

The Black Legend and The Monk

Lewis' novel also finds its historical underpinnings in modernity. Going back to Las Casas' assertion that Spaniards and other ethnic groups "possess infidel souls that have been taken and dominated by the devil" is necessary to transition into *The Monk*. Ambrosio is thrice damned by being a Spaniard, a Catholic, and a bastard.¹³ Although, all three of them could exist independently of each other, the novel solidifies the case for Ambrosio's fall by way of exploiting racial and social stereotypes that were predominant in the Elizabethan era and are similar to those found in *Vathek*—while also expanding on others that extend the net of the damnation narrative found in Marlowe. Following the tradition of the Black legend, his Spanish blood makes him violent, promiscuous and erratic. This is seen in his treatment of multiple characters in the novel, among them: Agnes, Antonia, and Elvira. During her time at the convent, Agnes had fallen in love with Don Raymond and her pregnancy briefly remained a secret. Ambrosio reveals this to Mother St. Agatha (The Prioress) who in turns tortures Agnes in the dungeons of the monastery, feeding her only enough to survive. As a result of this, Agnes loses her child and momentarily goes mad, cradling her dead baby in her arms at the time of being rescued. Although the Prioress is the executioner of this sentence, Ambrosio is the one who passes it. The monk's severe abuse of the power he

¹² The three Gothic novels discussed in this thesis

¹³ Although Ambrosio's parents were married, he was metaphorically a bastard because he was abandoned at birth and his social status was not known to those who took them in.

wielded contributed, or was directly responsible, for the torture and deaths of these female characters. The cruelty displayed to the women in this novel is indiscriminate, as even Matilda/Rosario becomes recipient of mistreatment at the hands of Ambrosio before reclaiming her power and being revealed as an emissary of Satan. Matilda's foil, Antonia, arguably received the sum of his cruelty. Although Elvira dies as a result of trying to save her daughter Antonia from her rapist, the horrors Antonia endures continue throughout the latter half of the novel as a result of being repeatedly sexually assaulted by Ambrosio. Moreover, drawing more from conditions and literary traditions in the Elizabethan era, it can be argued that the monk's religious affiliation served as another corrupting agent because of the illegality of Catholicism in the Elizabethan period. After England's separation from the Church, the portrayal of Catholics and Catholicism in literature— especially literature produced in Elizabethan period—was more critical. Catholics were considered heretics, and this would have contributed to a negative view of a member of the clergy. Lastly, his status as a bastard, left at the monastery steps, also contributes to his comeuppance. Although not addressed in the novel, Lewis' take on the Faustian legend deals with social class in a way that the other two Gothic novels in this paper do not. For Ambrosio, gaining power was a remarkable accomplishment because of the conditions of his birth. Historically, it was not uncommon for monasteries and nunneries to be inhabited by members of nobility and the higher class, particularly if they were the second-born or women. To have a member of the family as part of the clergy could have proven advantageous as orators, such as Ambrosio, could wield enormous social and political influence.

A literary example that can speak to this is seen in John Webster's Jacobean tragedy *The Duchess of Malfi* (c.1612-13) in which the second-born son was a Cardinal of the Catholic Church and this position was arranged in order to gain political influence. In Webster's revenge play, The Cardinal was of noble birth in contrast to Ambrosio whose position in the church was an oddity and his damnation came as a way to stabilize the social order that he altered by rising above his station. Ambrosio's damnation was inevitable because of these preexisting categories that predated his encounter with Matilda. The following pages go further into the Marlovian-Lewis connection that expanded on the Faustian tradition in the Gothic.

Chapter III: Doctor Faustus and Ambrosio

Gothic criticism has consistently acknowledged a Renaissance influence in the eighteenth century for its use of the supernatural and the prevalence of revenge narratives similar to those present in many of Shakespeare's plays, most notably (and most referred to) his tragedy *Macbeth* (1606). As a result of this, recent scholarship argues the importance of the Bard's influence in the Gothic canon. With publications by lecturers on the Gothic such as Dale Townshend and John Drakakis' *Gothic Shakespeares: Accents on Shakespeare* (2008), a meditation on how the Gothic mode in fiction continuously uses Shakespeare as a point of reference in its dialogue, as well as Christy Desmet and Annie Williams' *Shakespearean Gothic* (2009), a collection of essays that regard Shakespeare's plays as the root of the Gothic through the reformulation of the playwright's style, the influence of Shakespeare on the eighteenth century continues to be an unsurprising academic endeavor for Gothic scholars. Be that as it may, even with the considerable impact of his works, Marlowe's influence on the Gothic, specifically on Lewis' *The Monk*, has often been neglected and overlooked. Perhaps the fame behind, possibly, the most famous version of the myth, Goethe's *Faust* (1808), and the overall widely acknowledged German influence of the Faustian tale, are responsible for obscuring Marlowe's role in shaping Lewis' style and that of other Gothic writers. However, despite this, upon perusal of the biographical details concerning both writers, it is interesting to find similarities in their education and political ideologies, as well as their narratives. Lewis biographer D.L. MacDonald recounts in his exhaustive research into the life of Monk Lewis, that much like Marlowe who was believed by his peers and Renaissance scholars to be an atheist— given the, at times,

brutal condemnation of religious dogma over humanistic pursuits— Lewis, too, was suspected of blasphemy and even managed to *barely* escape being prosecuted as a heretic. The similarities continue as historical accounts and documents suggest that Marlowe was in fact arrested for this offense less than two weeks before his death. Certainly, these comparisons appear superficial in nature and little to do with writing style, but Lewis biographers and scholars agree that Lewis was in fact a reader of Marlowe and perhaps by inspired his writing—.

Making the neglect of Marlovian comparisons more difficult to comprehend, Marlowe's influence on Lewis is not only exclusive to *The Monk*, but palpable throughout the latter's oeuvre in works such as: *The Castle Spectre* (1797) and *Timour the Tartar* (1830), which is loosely modeled after Marlowe's own *Tamburlaine* (1587-8). Marlowe's formula for his tragic protagonists is that of unrepentant sinners with a pathological, self-destructive tendency that ultimately results in their "fall." Osmond, Timour and Ambrosio are all ultimately unrepentant, their characterization purposefully constructed in the damnation narrative of Marlowe's *Doctor Faustus* and *Tamburlaine*. Furthermore, the similarities of Lewis' texts and those of Marlowe's plays go beyond the intricacies of their character development but extend to a more complex rumination on: reception theory, gender, sexuality, and Friedrich Ohly's the "psychology of self-damnation."

It is expected that comparisons between Shakespeare's works and Lewis' novel would encapsulate much of the research into the influence of English drama in the Gothic. To reiterate an earlier assessment apropos the predominance of Shakespeare-Gothic scholarship in contrast to Marlowe-Gothic scholarship, as both Marlowe and

Shakespeare share a historical setting and a medieval-classical ancestry, the following assessment will be made with the use of predominant Shakespeare-Gothic research. Regrettably, much of it does not recognize the extent of Marlowe's influence in the eighteenth-century and, when present, treats it as an afterthought. This perhaps a result of the Gothic often suffering from being regarded by some scholars as a lesser literary genre and in order to provide some legitimacy to its works a connection to Shakespeare is the more persuading alternative. Christopher Maclachlan argues in his *Introduction to Matthew Lewis' The Monk: A Romance* that Shakespeare's drama was a crucial formative influence on Lewis considering that "structure of the novel, with two plots which reflect each other and converge in a final climax, mimics Shakespearean tragedies" (xii). He goes on to say that "both plots of the novel rely upon the motif of unmasking and the use of confined settings" however this appears superficial as much of Elizabethan and Jacobean theater adopted the gruesome revenge narratives of the Senecan tragedies and the same point of reference can be attributed for some of Marlowe's tragedies. To a greater degree the structure and context of Marlowe's play displays a synergy with *The Monk* and other of Lewis' works. Lewis, although known primarily for his controversial novel, also wrote plays. Much of his work is inspired in theatrical modes as his novel is broken into volumes that emulate the structure of a Renaissance tragedy; a text divided into acts with comedic interludes right before the climax to mitigate the feeling of terror that the beginning of the novel discharges, and to catch the reader off guard for the explicit horror of Antonia's rape and Agnes' imprisonment as well as the death of her child. Consequently, this theatrical structure is

what allows the Faustian myth to be continuously re-appropriated in literature and why Lewis' novel in particular has numerous cinematic adaptations.

Ambrosio and Faustus

In constructing the argument that Christopher Marlowe's allegorical play *Doctor Faustus* served as the literary ancestor to the eighteenth-century Gothic it is pertinent to observe Gothic texts that hold at their core this re-appropriation of the anti-Everyman narrative popularized by Marlowe. Matthew Lewis' novel *The Monk* (1796) is one such text that resembles Marlowe's literary style as well as the Faustian tradition promulgated by the Renaissance playwright. In Lewis' novel, the title character, Ambrosio, is initially a pious, learned monk, whose influence on the Medieval setting of his Spanish society far overreaches his beginnings as an orphan left at the steps of the monastery in which he was later raised. Initially, the reader is presented with the epitome of Catholic piety, a man's whose sanctimonious religiosity only increased with each turning of the page. Aristocrats and plebeians alike, from all regions of Spain, attended the monastery in which he resided in the hopes of revitalizing their souls with what was perceived by the monastery-goers as a true emissary of Christ. Through this proclamation of adoration and awe the reader is first introduced to the Faustian figure of Ambrosio, a man whose fall becomes a perversion of Christ's holy ascension when he agreed to auction his soul in order avoid the severe wrath of the Spanish Inquisition.

Religious context

The Enlightenment period, much like the Protestant reformation in its day, advocated freedom from idolatry, fallacies and corruption. However, the Enlightenment was a time in which the abhorrence of religious dogma and its influence over the

common people as well as matters of the State was noticeably vehement. There was more emphasis placed on free-thinking and at the center of this was the defense of rationalism and humanism. However, Lewis' *The Monk*, which became a staple of the Gothic, contextually does not resonate with the sociopolitical ideology of the time as it paradoxically condemns freedom from the enslaving, repressive idolatry of Catholicism by correlating it with the capital sin of Pride. James Reynolds argues, that the source of this is located:

within [the tension] of Protestant thought, noting that from around 1550 the morality plays began to emphasize divine retribution for sin while Catechism, the Prayerbook, the Articles, and the sermons, continued to possibility of salvation. He interprets *Doctor Faustus* as paralleling this later kind of morality and presenting the damnation of a sinner who does not repent (Deats 27).

As a result, *Doctor Faustus* serves as the literary father to subsequent Gothic appropriations that followed, particularly found in the Faustian-double of Ambrosio.

Matthew Lewis' *The Monk: A Romance* is set in Medieval Spain, a period and location that was filled with the Catholic superstition and idolatry the Protestant reformation of Marlowe's day sought to eradicate. The medieval Catholic scenery adds to the severity of the time as most contemporary readers of the novel would assert the Catholic ideology, particularly those in power who represent it, are depicted in an unsettling manner. Analyzing the separated elements of the novel, the most obvious indication of this anti-Catholic sentiment in the text is undoubtedly encapsulated in the protagonist, Ambrosio, who is a representation of the Catholic doctrine and its clergy in the Elizabethan Age. Unyielding and severe, Ambrosio, as well as other characters in

the novel such as the Prioress (who had sadistic inclinations that rivaled that of the Monk)¹⁴ reflected the anti-Enlightenment sentiment of corrupt individuals dominated by superstition, both of which operate the lure of a theocratic expression of power. Each character, male and female representations of Catholic austerity alike, indeed were portrayed gruesomely and completely in contrast to that of the humanism that reflected the eighteenth-century. In producing such an anti-Catholic narrative, while engaging in other Marlovian codes, Lewis' narrative pays homage to the playwright's tragedy.

As James Watt argued, Matthew G. Lewis at the beginning of his career sought to create his own recognizable style, or rather "distinguish his own position within the field of literary production" (Watt). Surely to write without informing your rhetoric in the vast literary history responsible for Western meditations on salvation and redemption, would be a substantial undertaking. However, it appears as though that Lewis although Lewis adopted from Marlowe, he succeeded in the synthesis of the medieval discourse of the early modern and that of classicism of the Age of Enlightenment. This amalgam of the medieval and the modern is responsible for much of the appeal of the Gothic novel to readers at the time of its publication, two-hundred years later, and almost an additional two hundred years after that, as seen reflected in contemporary literature and cinema with Charles Maturin's *Melmoth the Wanderer* (1820), Thomas Mann's *Doctor Faustus* (1947), David Mamet's *Faustus* (2004), to name a few contemporary literary adaptations that expand on this Faustian literary tradition. The allure of the Gothic, and the cause for its regurgitation in contemporary literature and popular culture, was

¹⁴ Ambrosio's sadism was in display when he took Antonia to the crypts below the monastery because he received gratification at the thought of raping her at this location, among the dead.

perhaps best expressed by Lewis himself when he regarded it as having the ability to “wake imagination’s darkest powers.” This reverberates with the Marlovian Faustus tale in which the most horrifying terror can be experienced by the nightmare of damnation.

The Faustian Double

Vehemently hubristic in nature, Faustus and Ambrosio are disruptions to the Everyman morality play by following in the Elizabethan (Marlovian) tradition of the damnation narrative. The friar evokes little empathy in the reader when his moment of reckoning arrives as a result of the inhuman callousness shown during his sybaritic awakening. This transformation into an unscrupulous creature, half-demon, half-man, capable of heinous crimes (matricide and rape) rivals that of Shakespeare’s most deranged literary confections. As Kramnick examines in *Bolingroke and his Circle*, often those who undergo a therianthropic metamorphosis or, perhaps more accurately illustrated, a process of de-humanization, have somehow “destroy(ed)– the balance and order inherent in nature” (216). He continues by arguing that the cause of this “imbalance” is a violation in the natural order, that as a result turns the individual into a “half-divine and half-bestial” (217) creature with a feral dichotomy within. This duality is not only a staple of the Gothic persona (“Gothic double”), but one significantly engraved into the Marlovian-Faustian narrative and its adaptations. Lastly, he concludes by underlining the severity of breaking with the “traditional” which could corrupt the “overreacher”—he took the example of Macbeth—either “physically or mentally” into appearing “more monster than man”:

Should the basic structure of nature be violated, the traditional relationship between man and beast was likewise threatened, and man appeared more

monster than man. Grotesqueness and monstrosity were used as devices for characterization throughout Elizabethan and Jacobean drama. The *overreacher* destroys the balance and order inherent in nature and will be affected either physically, or mentally. And so, the Renaissance Marlowe dooms his Faustus. (216-17)

By emulating Marlowe's play not only did Lewis ensure a timeless "legitimacy" to his work, but, as Kramnick noted in the following passage, this was at the cost of deliberately "dooming" his Ambrosio to a long-standing tradition of "feudal hierarchy" and an unceasingly ambiguous political ideology, to add on top of the damnation of his Faust:

The influence of Renaissance villains in Lewis' works, however, suggests more than this claim to legitimacy. The Elizabethan period is a strong one for Lewis to invoke. Not only is it considered a golden age for drama, it was also marked by a crisis with Europe – notably Spain, in the form of the Armada, and threats to Elizabeth I's reign from those who considered other candidates more legitimate. The popular drama of the period reflects such tensions in plots which shore up the feudal hierarchy. (249)

It is necessary to briefly include the Elizabethan socio-political context in this study as it leads to a broader discussion on how the Faustian figure is historically perceived as an "overreacher", an outsider at the margin of society like most supernatural entities seen in the Gothic. Following the Elizabethan tradition, Lewis made of Ambrosio a paradox, not only psychologically but in status-. These conflicting ideologies regarding power that would, as Karmnick strongly emphasized in the previous paragraphs, create an

imbalance both mentally and physically in the individual if there were a discrepancy in the “natural order.” For the same reason, the tumultuous socio-political state of the sixteenth century encourages deeper analysis into other occurrences of disturbance within the “natural order” found in *Doctor Faustus* and *The Monk*; the former being directly conditioned by Renaissance, the latter being solely inspired by it. Beginning with the novel, the first pages of Lewis’ text introduces the reader to the Capuchin monk as a masterful orator with hundreds of devoted followers belonging to the Spanish aristocracy. It is immediately apparent that Ambrosio has achieved a rank of respect within the theocratic political atmosphere that characterized medieval Spain in the time of the Inquisition. Unlike that of his fellow clergymen, Ambrosio’s intelligent and penetrating discourse not only garnered him the reverence of the faithful, but a powerful influence over his congregation. Simultaneously, at odds with his position was the trauma of being an abandoned orphan¹⁵ in the most draconian institution possible, the Catholic church. In addition to this, Ambrosio is also “otherized” by the narrative as an individual not of the lower class but rather someone who doesn’t belong anywhere as his origin is unknown for most of the novel. The duality in which he both belongs and doesn’t, pushes the monk to reconcile this dichotomy by embracing his uninhibited, beastly counterpart capable of rape and murder.

Ambrosio is seemingly at constant awareness of his place in society and the fragility of it. At the moment he contemplates raping Antonia, he initially believed that his

¹⁵ Ambrosio was not technically an orphan because his parents were married, and his mother was still alive, but this knowledge was not known to him or the people who raised him in the monastery. As a result, for all intents and purposes he was without family.

fame was too firmly established to be shaken by the unsupported accusations of two unknown women (Antonia and her mother, Elvira), however, as the narrator proceeds to clarify, “this latter argument was perfectly false: He knew not how uncertain is the air of popular applause, and that a moment suffices to make him today the detestation of the world, who yesterday was its Idol” (182). Ambrosio’s very existence in the novel’s social hierarchical context is an imbalance and leads to a man-to-beast metamorphosis at this precise moment in the novel—much like Faustus at the end of the play will become a soulless creature when the devil comes for his soul. Literary depictions of the act of rape dating back to Ovid’s *Metamorphosis* portrayed male sexuality as both “bestial and incendiary.” In “Patterns of Rape in Ovid’s *Metamorphosis*” Bloch argues that the perpetrators in these myths “turn both literally and figuratively into beasts, a transformation that does not glorify but rather debases them.” Ambrosio houses an unstable dual identity and this instability in the monk supports Kramnick’s “overreacher” argument when the reader puts Shakespeare aside and analyzes a passage concerning animal transfiguration in Act V, Scene II of Marlowe’s *Doctor Faustus*. During the denouement of the play, in his final hour, the scholar addresses his laments to Mephistopheles while making an allusion to Pythagoras’ theory of metempsychosis (172) in which he declares that if such a thing were possible, when crossing the man-beast threshold, all but the Faustian figure would enjoy the bliss of becoming one with nature, with the elements, as he has committed a crime from which there is no salvation. As the following passage suggests, a transformation of the sort would only serve as a means to dehumanize and not to elevate:

Let Faustus live in hell a thousand years,

A hundred thousand, and at last be sav'd!
O, no end is limited to damned souls!
Why wert thou not a creature wanting soul?
Or why is this immortal that thou hast?
Ah, Pythagoras' metempsychosis, were that true,
This soul should fly from me, and I be chang'd
Unto some brutish beast! all beasts are happy,
For, when they die, Their souls are soon dissolv'd in elements;
But mine must live still to be plagu'd in hell. (167-177)

Marginalized at birth by being at the lowest social denomination, all the while lacking an understanding of his identity in relation to himself, not just in relation to the persona he created for others, Ambrosio homes within himself the duality present in the dynamic between Marlowe's Faustus and Mephistopheles; two sides of humanity, the divine and the demonic.

Bathetic interludes

Beyond the aforementioned inter-textual lines of comparison between characters, Marlowe's dramatic structure is employed in Lewis' novel. In *Doctor Faustus* there are anticlimactic interludes in which the main narrative takes a pause from Faustus' storyline and abruptly cuts into a separate narrative. Marlowe's comedic interludes employ the use of fools to inject the play with much needed levity. As was the case with other Renaissance playwrights, fools were often used to provide an exhaust point to the tension engulfing the narrative as well as reveal important information about the dynamic between primary characters. The fools in Marlowe's play are caricatures of the

lower class, clumsy simpletons prone to absurd conduct that contrasts heavily with Faustus' intellectual grandeur. Throughout the play Faustus' behavior begins to resemble that of the fools Wagner, the Clown, Robin and Rafe (Dick in A-text edition) bringing the reader to an unfortunate conclusion that in the midst of all these comedic frame narratives the playwright made Faustus' road to damnation the grotesque punchline. Further to this point, in the play alchemy is wielded by both Faustus and the fools Robin and Rafe subtly suggesting that the black arts are accessible to scholars and dullards alike as the Black arts served as an equalizer to make fools of all. Arguably the most notable example of this bathetic scene is when the Faustian narrative is paused to catch the reader up to the mischievousness Robin and Rafe are causing while Faustus is off with Mephistophilis (Mephistopheles in B-text) disturbing the Pope (another mockery of Catholicism). In the passage to follow Robin and Rafe as utilizing Faustus' books to conjure maiden sprites:

ROBIN. O, this is admirable! here I ha' stolen one of Doctor
Faustus' conjuring-books, and, i'faith, I mean to search some
circles for my own use. Now will I make all the maidens in our
parish dance at my pleasure, stark naked, before me; and so
by that means I shall see more than e'er I felt or saw yet. (Scene VIII)

Before this passage, Faustus' humorous encounter with the Pope was unraveling. The comedic interlude is separated onto a scene apart (Scene VIII) creating a purposeful detachment to the rest of the narrative. This narrative device, in which the reader experiences an abrupt halt to the Faustian narrative, is seen in Lewis' text as well in Don Raymond's storyline. Don Raymond is Agnes' admirer and the reader gets a

glimpse into how they met and came to feel for each other in Chapter three. This chapter exists isolated and is written almost outside of the main narrative to give way to other supernatural elements—a ghost story within ghost story. The reason for this is due to how the previous chapter ends. The last words in chapter two detail the encounter between Ambrosio and Matilda/Rosario as they are consummating their relationship. The chapter concludes with: “Ambrosio! Oh! my Ambrosio!” sighed Matilda. ‘Thine, ever thine!’ murmured the Friar, and sank upon her bosom” (55) and immediately cuts to a different plotline on the next page. Because of the shift in narrative, the interlude reads similar to a televised sitcom script, as the reader is pulled out of the narrative in order to enter a new one with ease. The beginning of chapter three is a drastic change in tone and introduces the reader to new characters that are at the moment marginally connected to the main narrative. The use of these simultaneous narratives that come together later in the text is a masterful way of diluting the tension of the main storyline in both Marlowe and Lewis.

Anti-Catholic narratives

The Anti-Catholic sentiments made by Lewis’ novel echo the Protestant condemning of idolatry and superstition. As a result of this, the third act of the novel pulls from historical accounts of religious persecution of Protestants by Catholics and inverts it to a violent witch hunt of corrupt Catholic officials in which a Catholic nun is persecuted by a mob, moments before a Catholic clergyman is apprehended by the Inquisition. Ward discusses the Gothic’s use of these religious leitmotifs:

Walpole’s *Castle of Otranto* is set in thirteenth-century Italy, Ann Radcliffe’s *Mysteries of Udolpho* (1794) in sixteenth-century France and Italy during the

wars of religion and Matthew Lewis' *The Monk* (1796) in Madrid during the Inquisition – English Gothic novelists regularly expatiated on the vice and superstition to be found in Catholic countries and on the natural predisposition of certain non-Anglo-Saxon (usually Mediterranean) racial types towards credulity, hypocrisy, physical cruelty and sexual depravity (*The Cambridge History of English Literature, 1660-1780*, 685).

Lewis gives the reader a view of the violent Protestant persecution of Catholicism when the impassioned upheaval against the faith is demonstrated at the St. Clare abbey when the Prioress is ripped apart by an infuriated congregation recently disillusioned with the disturbing reality of what had happened in the closed off dungeons of the Church. The passage of the riot reads like a Hitchcockian, vertigo-inducing horror thriller that mirrors centuries of religious persecution, however, in this particular context, the revolt of the Protestant Reformation is being explicitly directed towards a woman who was the antithesis of Protestant humanistic values.

The Prioress was not the only woman to be characterized as a Fallen (wo)man¹⁶ as other portions of the narrative include several instances in which Lewis makes an aberration out of the image of the Madonna when explicitly renouncing the Roman Catholic belief of Marian devotion by condemning the practice of Mariolatry through Matilda. Ambrosio's downfall begins when, like Faustus, meets the embodiment of perfection, Matilda/Rosario. Matilda had initially revealed herself to the abbot in the

¹⁶ The Prioress behaved in a way that was not in accordance with the Church's expectations of women, especially a wife of Christ. She enjoyed the power her position gave her to exert her cruelty and it could be argued that she also gained sexual pleasure from torturing Agnes.

sacrilegious portrayal of the image of the Virgin Mary. In her attempt to—through the deception of her likeness in the painting—seduced her way into the Monk’s newly awoken voyeuristic gaze. Matilda has committed a heresy and it is through her that Lewis conducts a vicious iconoclasm and provides one of the most virulent attacks on Catholic doctrine found in the text. The Virgin Mary, revered as the pinnacle seemingly pious nature of the Church, undergoes a grotesque transformation from the saint-like depiction of virtue to a demonic ruse in the final chapter of the novel. During this time, Matilda and Helen produce a second literary double which will be discussed further on.

The Fallen Women

The most direct connections to Marlowe are not found in parallels between Faustus and Ambrosio, but also in Helen and Matilda. In the following passage taken from Marlowe’s play, Faustus has abandoned any hope for salvation and reveals that his truest desire is not to acquire knowledge, but rather to completely surrender to hedonism. Hell, in this instance, has taken the shape of Helen of Troy and she is presented as the gatekeeper to Hell silently echoing Dante’s “*asciate ogne speranza, voi ch’intrate*” from the moment Mephistopheles conjures her. As the following passage taken from *Doctor Faustus* demonstrates:

FAUSTUS

Was this the face that launched a thousand ships/ And burnt the
topless towers of Ilium?

Sweet Helen, make me immortal with a kiss/ Her lips suck forth my
soul; see where it flies!

Come, Helen, come, give me my soul again. Here will I dwell, for
Heaven is in these lips..." (Marlowe 5. 3.108, emphasis mine)

Faustus, by his own accord, is rendered powerless in this exchange in which by the intimate and sexual act of the kiss, Helen has "suck[ed] forth [his] soul" and refuses to give it back. The plea he recites is feeble. Faustus is seen as an old man desperately trying to reconcile the world of illusion he had created for himself with the increasingly real consequences they imply outside of it. This episode is echoed in Lewis' narrative.

Throughout the narrative, as Ambrosio is being subtly seduced by the siren-like creature Matilda, he falls terribly ill, and Matilda proceeds to *suck* the centipede venom out of his feverish body. The following passage contains bolded sections in order to highlight the more apparent threads of congruence between both interpretations of the myth:

The Physician gave you over, declaring himself ignorant how to extract the venom: I knew but of one means, and hesitated not a moment to employ it. I was left alone with you: You slept; I loosened the bandage from your hand; I *kissed* the wound and drew out the poison with my lips. The effect has been more sudden than I expected. (53, italics mine)

On this separate occasion the exchange between a Faustian figure and a demonic seductress provokes a state of delirium in the monk. Matilda, like Helen of Troy, kissed Ambrosio's physical wound to ease his pain—much like Helen kissed his psychological one to ease his torment—and proceeded to "[draw] out the poison with [her] lips". In that moment of intimacy, Matilda and Ambrosio (Faustus) entered an unspoken pact that will later in the novel prove to be the clergyman's undoing. However, although his Fall has

not yet materialized, this is the inception of his demise and the point in which all is set into motion. Ambrosio from this moment was enslaved to Matilda, and even before he spoke the blood-stained words in Lucifer's presence, he gave his oath to her:

Remember that you have given me your solemn oath never to enquire into this night's adventures. I insist upon your keeping this oath: For though' She added smiling, while She sealed his lips with a wanton kiss; 'Though I forgive your breaking your vows to heaven, I expect you to keep your vows to me. The Friar returned the embrace which had set his blood on fire. (Lewis 152)

In the previous passage, Matilda reminds the Monk of the oath he has made to her and seals their agreement with a kiss. Although this in itself is an exciting parallel, there is a greater one to discuss as she mentions the Monk's vows to Heaven and to her. The juxtaposition between these two provides the interpretation that Matilda, like Helen of Troy, is the antithesis of Heaven, and therefore Hell herself. Lewis has explicitly feminized Hell, whereas Marlowe's Faust declared Helen's lips to be Heaven themselves consequently corrupting the idea of Heaven. The duality that characterizes the female characters in *Vathek*, *The Monk* and the play is also present in the Gothic final novel discussed in this paper.

Lewis' novel is the best known of the three Gothic in this study because of the uproar that it caused in the eighteenth century. Originally banned and only read with discretion, Lewis' novel became a sensation with readers. Although the novel was a success at the time, not all were amused by the novel's crude narrative and shocking scenes. The most notable response to Lewis novel was that of Gothic writer Ann Radcliffe. A year later after *The Monk* was published Ann Radcliffe, famous for her

novel *The Mysteries of Udolpho* (1794), wrote a response to Lewis in *The Italian* (1797). Lewis and Radcliffe both were Gothic writers but went about their use of horror and terror in their novels in different ways Radcliffe choosing to ground her narratives in tension and anticipation (terror) while Lewis made use of gruesome scenes (shock and horror). However, despite this famous literary response, its influence was most notably seen in Charlotte Dacre's *Zofloya*.

Chapter IV: The Monk and Zofloya

As reflected in the two previously discussed novels, Gothic literature explores the transgressions and unease over social and cultural concerns in the eighteenth century. These concerns are often reflected in nuanced meditations on race, gender, and sexual autonomy. Authors such as Ann Radcliffe and Matthew Lewis explore these anxieties in their respective works with notable differences in their approaches to the gothic — hitherto referred to as Radcliffe's *female gothic* and Lewis' *male gothic*. Bearing in mind that Dacre's novel was written by a woman the discussion of this text will first need to provide context on what was the female gothic and whether *Zofloya, or the Moor* fits in the larger discourse of this Gothic mode.

The term 'female gothic' was coined by Ellen Moers in 1974 when referring to "a sub-genre that emerged in the eighteenth-century and tapped into women's fears about sexuality and childbirth." Correspondingly, Moers' assertion leaves out any additional concern beyond sexuality and motherhood in these narratives which, as it stands, narrows the scope of what writers such as Radcliffe and Dacre were accomplishing with their writing. More to this point, Smith and Wallace's "Female Gothic: Then and Now" note that Moers actually first used the term 'Female Gothic' in *Literary Women* (1976)¹⁷ adding that she initially described it in more general terms as "the work women writers have done in the literary mode that, since the eighteenth century, we have called the Gothic;" later carefully noting that defining 'the Gothic' itself was not "as easily stated." (1) By claiming that the female Gothic is both a concentrated effort to express women's

¹⁷ There is a discrepancy in the dates and sources have both supported 1974 as well as 1976 as the date of coinage.

anxieties about motherhood as well as being the work done by women in the Gothic mode, Moers does not settle on a precise description and leaves it open to a broad interpretation. Likewise, recent scholarship on the Gothic has yet to reach a consensus on how to define the female gothic either. Smith and Wallace recapitulate the efforts of Gothic and feminist scholarship made in this regard by noting that in the past 25 years¹⁸ other terms such as 'Women's Gothic,' 'feminine Gothic,' 'lesbian Gothic,' and 'Gothic feminism' have tried to define the female gothic as a separate literary genre with a specific thematic focus, not reaching a definite agreement as to whether or not the term should be overarching or restrictive in context. Thus, whether Dacre belongs to one or all of these sub-genres, is perhaps left to scholarly subjectivity. That said, it is important to keep this conflict in mind because it contextualizes the grey area in which Charlotte Dacre finds herself in the landscape of the Gothic and why her work is of relevance to the Faustian tradition. Furthermore, because Lewis' influence on Dacre is heavily supported by scholarship, it is worth exploring further in the context of the Marlovian Faustian tradition because of the by proxy influence Marlowe had — through Lewis — on Dacre's Faustian figure Victoria. A Lewis-Marlovian influence argues that gothic-heroine Victoria is both an echo of Ambrosio and Matilda, while Zofloya follows the Faustian tradition of the demon-lover seen throughout Gothic literature, going back to Marlowe's succubus Helen of Troy.

Charlotte Dacre's novel was an atypical contribution to the female gothic. The challenge to categorize Charlotte Dacre's novel as part of the female gothic mode begins with reconciling contradictions that arise as a result of her main influence being a

¹⁸ Their article was published in 2004.

man. Consequently, the initial question becomes whether *Zofloya* can exist beyond the binaries of a Lewis male-gothic and a Radcliffean female-gothic. Exploring the notion of a female gothic in *Zofloya*,¹⁹ Davison discusses the nature of the female gothic by correlating it to scholarship on the female *bildungsroman*. This scholarship focused on demonstrating how gender was a vital component in that sub-genre which, naturally, made these narratives “gender-contingent” as men and women were evaluated in radically different ways by their societies. Davison rightfully notes that the Gothic is no different. Because of this context, Dacre’s gothic-horror take on Lewis makes it an all the more impressive achievement, perhaps existing in a category all to its own— a Faustian female gothic. By Charlotte Dacre’s modeling of her gothic novel in the style of *The Monk*, *Zofloya* can also serve as an “exemplary focal point of contemporary Female Gothic theory” because of the controversial nature by which it went against what was expected of a female writer at the time (Davison 34). Although not as provocative as Dacre’s work, Radcliffe’s contributions to the Gothic — also informed by the same eighteenth-century discourses on propriety and restrictions on gender — continue to be at the forefront of the discussion on the female gothic, often considered as the antithesis of Lewis’ male gothic-horror which Dacre draws from.

Because narratives including and centering on women have been historically tethered, as well as restricted, to the prevalent social conventions in the period of production, some works of the female gothic are also, among many things, a response to the simultaneous weaponization and demonization of female sexuality and

¹⁹ See *Getting Their Knickers in a Twist: Contesting the ‘Female Gothic’ in Charlotte Dacre’s Zofloya* p.32

reproductivity in the male gothic. However, Radcliffe's female gothic is predominantly characterized by two factors: (i) a psychological underlining or explanation to supernatural elements as well as (ii) her use of terror and suspense instead of the shock-value horror commonly attributed to Lewis' male gothic.²⁰ The novels *The Mysteries of Udolpho* (1794) and *A Sicilian Romance* (1790) are two of her works that reflect this, although the same cannot be said of all of Radcliffe's oeuvre. Radcliffe's reading of Lewis' debauched novel prompted her to respond with her own take on the male gothic style with *The Italian* (1797). The novel was a parodic response to the excessive reliance on the grotesque found in the male gothic while still being unmistakably Radcliffean in its style.²¹ Naturally, as Radcliffe's romances are among the most notable works of the Gothic genre they merit mention in order to contextualize Charlotte Dacre's novel *Zofloya, or the Moor* (1806) as perhaps either a contribution to the female gothic; a possible example of a woman writing in the style of the male gothic; or potentially a reinvention of the female gothic as not only a male voyeuristic mode but a titillating experience for women as well. Interestingly enough, the issue is problematized further when considering that by Radcliffe attempting to imitate Lewis, her novel perhaps inadvertently paved the way for *Zofloya* and others like it. Because of Radcliffe's own influence on the literary landscape of the eighteenth century, *The Italian*

²⁰ Anne Williams' *Art of Darkness: A Poetics of Gothic* (1995)

²¹ Studies exploring a distinction between 'Female Gothic' and "Male Gothic' had seen this plot as typical of female writers, while male writers tended towards a plot of masculine transgression and social taboos, exemplified by Matthew Lewis' *The Monk*. Any simple correlation of plot with the author's gender, however, had already been broken down by Alison Milbank's *Daughters of the House: Modes of the Gothic in Victorian Fiction* (1992) which analyzed male writers' appropriation of Female Gothic. (Smith and Wallace, *Female Gothic: Then and Now*, p.2)

could have emboldened Charlotte Dacre to write her tribute to Lewis. On this matter, Davison argues:

while Matthew Lewis's porno-Gothic novel *The Monk* (1796) prompted Ann Radcliffe to reconceptualise her male hero-villain in *The Italian* (1797), to begin with, it also engendered an outrageous new vein in the Female Gothic that became most visible in Dacre's *Zofloya*, which reconfigured the monomaniacal, impassioned Gothic hero-villain as female. (35)

This assertion argues for the attribution of some of the responsibility for *Zofloya* to *The Italian* as well as *The Monk*. However, although this is certainly possible, it falls under the premise that every iteration of the female Gothic is inherently attributed to Radcliffe's influence, as supposed to acknowledging the possibility that other types of work by women writers during this period can be also considered part of the 'female gothic' simply because they were gothic works written by women, as Moers initially stated. Regardless, a work inspired by Radcliffe's *The Italian* is a work inspired by Lewis' *The Monk*; the connection unavoidable. This distinction is worth noting because of the debate as to what in fact comprises the 'female gothic' and whether that has any bearing on the undeniable influence Lewis had on Dacre's work — an influence best exemplified in her use of the pseudonym 'Rosa Matilda.'²²

²² The name was inspired by the Rosario/Matilda character in Lewis' novel. Rosario/Matilda is initially disguised as a young man but later reveals herself to be a beautiful young woman that seduces the Monk. Matilda is to Ambrosio what Mephistopheles is to Faustus.

Dacre's 'Rosa Matilda'

The pseudonym 'Rosa Matilda' inspires many theories as to the nature of Charlotte King's alias, 'Charlotte Dacre,' which coincidentally resonates with the inherent duality of the Gothic. The choice to conceal her identity was at some level strategic given that a novel written in the style of Lewis' gothic-horror would unsurprisingly invite scorn by incredulous audiences.²³ Wilson contextualizes the importance of pseudonymous authorship in "Female pseudonymity in the romantic age of personality: The career of Charlotte King/Rosa Matilda/Charlotte Dacre" by stating that although many contemporaries had pseudonyms, Dacre was especially successful in concealing her identity as she did not wish for any literary recognition but rather to write in the style of the writers she admired (394). Dacre's choice to adopt a female pseudonym instead of a male one, left her open to more condemnation by her contemporaries, however, it also promoted a celebrity of her own making. Wilson notes:

By choosing a pseudonym so patently fictional in its echoes of the names of Gothic heroines, Charlotte King seems to have teasingly invited critics to make just such connections between her character and her characters... By "outing" herself in 1805 as "Charlotte Dacre, better known by the name of Rosa Matilda," King deflected the possibility of further scrutiny onto the identity of the real author assumed to lie behind "Rosa Matilda." King's double pseudonym allowed her to create a nearly completely fictionalized celebrity. (395)

²³ "When Lewis wrote *The Monk* it was not welcomed but, to some extent, it was conceivable that a man could write this sort of infernal thing; however, Dacre's crime was greater because it was inconceivable that a woman could even imagine such horrors and use such voluptuous language." (Wilson, 1998, 420)

This provides a valuable insight into a clever strategy that worked around the limitations of the eighteenth century. Dacre's 'female gothic' is characterized by a resistance to the constraints enforced by propriety and her protagonist Victoria is similarly motivated. An example of this resistance is seen in Victoria's Faustian defiance to the restrictions placed on independent thought and passions, as well as displaying an intense vanity. Marlowe's Faustus, Beckford's Vathek, and Lewis' Ambrosio all displayed avarice and pride in a similar way. Victoria's pride is wielded through and predominantly derived from her sex.²⁴ To this point Dacre writes:

Victoria excited, therefore universal envy in one sex, and she likewise excited universal admiration in the other. The notice she attracted filled her vain ambitious heart with exultation, and it was with infinite regret she left the gay covered lake, to return to the Pallazzo of her lover. Flattered by the attention she had excited... (72)

This passage recounts that in her courtship of Berenza, Victoria, although not truly interested in him, is more pleased with the attention she receives from her suitor than she is with the idea of loving him. Victoria is a woman consumed with herself and sees no fault in this matter. Moreover, she is delighted at the universal envy that she receives from women for her beauty. Like the Gothic-Faustian figures before her, she is vain, and her vanity is ultimately what provokes her 'Fall.' Although she eventually marries Berenza, she is obsessed with Henriquez, his brother. While Henriquez rejects her attentions, this begins the course of events that led her to the Moor Zofloya who is Dacre's stand-in for Matilda (Lewis), and by extension, Marlowe's Mephistopheles as

²⁴ "Sex" denoting gender but also referring to her sexuality.

well as the “Prince of the East.” Lewis’ Ambrosio undergoes a similar journey. In the closing pages of *The Monk* Lucifer addresses Ambrosio and recounts his sins among which the monk’s vanity is made responsible for the events that followed in the novel:

I saw that you were virtuous from vanity, not principle, and I seized the fit moment of seduction. I observed your blind idolatry of the Madonna's picture. I bade a subordinate, but crafty spirit assumes a similar form, and you eagerly yielded to the blandishments of Matilda. Your pride was gratified by her flattery; Your lust only needed an opportunity to break forth; (Lucifer to Ambrosio, 269)

Matilda dressed as the Madonna to prey on Ambrosio’s untapped weaknesses, unseen but just beneath the surface. By sexualizing the image of the Virgin, Matilda is able to flatter Ambrosio into opening himself to hedonism. Correspondingly, these passages go back to one of the initial exchanges between Faustus and Mephistopheles, in which Marlowe continuously draws parallels between Lucifer’s Fall to the eventual fall of man/Faustus. Faustus asks Mephistopheles to explain why Lucifer was not allowed into Heaven, the demon responding that his crimes were rooted in a similar vice to that of Victoria and Ambrosio: “by aspiring pride and insolence/ For which God threw him from the face of heaven” (142). With this response Mephistopheles assures the reader that they are reading a story that will repeat itself. Dacre’s female Faustus Victoria is an example of that legacy that is directly tied to both Lewis and Marlowe.

Going off the characterization of Victoria as an act of resistance by Dacre, her use of the ‘Rosa Matilda’ pseudonym continues to add layers to the significance to her novel. This predominantly because her intentions as to what she wished her novel to accomplish are not completely apparent. Thereby, theorizing the cultural relevance of

the text can allot only so much in regard to the author's expectations of what their work could accomplish. That said, scholarship does support the view that Dacre did not want any recognition for her novel and wrote it for personal fulfillment and perhaps some financial gain. However, the latter claim does not completely make sense because of Dacre's choice to use a female pseudonym as supposed to a male one. In "Diabolical Crossings: Generic Transitions Between the Gothic and the Sensational in Dacre and Alcott," Sottillotta argues for the interconnectedness of Dacre's atypical female gothic novel to the Sensational novels that came after, a comparative example being Alcott's *A Long Fatal Love Chase*. Sottillotta discusses how both writers, Dacre and Alcott, opted for pseudonyms that would have allowed them to avoid direct attacks as a result of their works. Surmising:

It is certainly not a coincidence that both Dacre and Alcott used a pseudonym to sign their own works: Dacre resorted to 'Rosa Matilda', a sort of tribute to her literary source of inspiration, the femme fatale of Matthew Lewis's *The Monk*; Alcott submitted, but never published, her novel under the name 'A. M. Barnard', a nom de plume which she had used to sign her previous gothic thrillers. (83)

Publishing anonymously or using a pseudonym was a widely used strategy and it allowed many nineteenth-century women writers to let their imagination roam outside the boundaries established without fearing censorship or the condemnation of male critics and disapproving audiences. Interestingly, although Alcott never published her novel with her 'A.M Barnard' pseudonym, she did select a name that was gender-ambiguous. Charlotte King, who already had an alias with 'Charlotte Dacre,' seemed unwilling to part with her female identity twice over. Selecting a male pseudonym or

opting for non-gendered initials could have avoided connecting *Zofloya* to the burgeoning female gothic. Dacre's choice to use a female pen name suggests that her literary ambitions went beyond imitating the style of Lewis but that she also wanted to have her novel stand alone as a work of female gothic-horror. Consequently, it could be deduced that Dacre wanted this work to be attributed to be unmistakably female understanding the possible the implications for herself and women readers. Her audience, some of whom had perhaps read Radcliffe as well, were to be introduced to a new tradition of female gothic narratives that contextualized the approach to sexuality and womanhood in a different way to its Romantic predecessors.

Through the Miltonic aesthetic of her character Victoria, Dacre separated herself from Radcliffe's female gothic to embrace the Faustian tradition of Lewis' novel. Dacre, by drawing from Lewis' villains Matilda, Ambrosio and the Prioress, makes of Victoria an unlikely gothic-heroine. Dacre's Victoria, although capricious is both determined and self-sufficient. In chapter 17, the narrator describes her character as having "a strong tincture of the darker passions, revenge, hate, and cruelty, ... Her mind, alas, was an eternal night, which the broad beam of virtue never illumined" (133). This description highlights Victoria's inclinations to cruelty and passions which throughout the novel are considered unbridled and too intense to be respected or attractive. The object of her affections, Henriquez, is put off by her even though she is said to be very beautiful. Her assertive nature strays from the form of feminine sexuality that characterized Radcliffean heroines. In her article "The Radcliffean Gothic Model: A Form for Feminine Sexuality," Wolff explains Radcliffe's gothic as one:

to be dominated by women-written by women; read by women; and choosing as its central figure a young girl, the Gothic heroine... the achievement of Radcliffe is quite remarkable, for she invented a fictional language and a set of conventions within which "respectable" feminine sexuality might find expression. (98)

The comment on "respectable feminine sexuality" is an important marker for the Radcliffean gothic and one that is not replicated in Dacre's novel. Dacre does not aim to present sexuality in a respectable way but provides a raw look at human nature, greed, and deception that are at odds with Romantic tropes of female sexuality. Dacre's writing was a brave act of defiance to the Radcliffean standards of the female gothic. An example of this defiance is best appreciated in one of the responses by an eighteenth-century critic and what he opined of Dacre's novel:

There is a voluptuousness of language and allusion, pervading these volumes, which we should have hoped, that the delicacy of the female pen would have refused to trace; and there is an exhibition of wantonness of harlotry, which we should have hoped, that the delicacy of a female mind, would have been shocked to imagine. (Wilson 420)

The words used in this criticism are rife with meaning as well. He refers to Dacre's language as "voluptuous," noting twice that her words lack 'delicacy'. Voluptuousness is often associated with womanhood and fertility. In this manner, Dacre has written a novel that is 'too' womanly in its delivery. As a result of this, Dacre's work exists beyond Lewis' novel as an early feminist work that dared to explore taboo topics uncommonly addressed by women in the eighteenth century.

A contemporary reading of Dacre's work argues for the fluidity of the Gothic as arguably a gender-bending genre—a female Faustian figure is the first indicator of this fluidity. Dacre's novel is testament to the fluidity and duality of the genre, however, women characters throughout the novels all exert a masculine energy that solidifies their power over their bodies and the men around them. This is seen consistently even if the role of the 'submissive female' is predominantly reserved for female characters. In Marlowe's play, Helen of Troy exerts a power over Faustus beyond that of Mephistopheles. Helen is ultimately responsible for him surrendering his soul by making the use of her womanly influence. Her sexuality was demonic and dangerous because of the influence it could obtain over a man such as Faustus. Throughout the Gothic this demonization of female sexuality persists in the other novels. The demonization of sexuality by way of women wielding a dominance typically attributed to male characters. Likewise, in Beckford's *Vathek*, Carathis, his mother is one such character. She is empowered in both her wits and sexuality. Because of her association with the Orient she is made more unrepentant and viler than the other women in these novels, only comparable to Matilda. It continues with another such example seen in Lewis' novel with Matilda. Although hailed as the quintessential male Gothic text, the relationships between Ambrosio and Matilda shifted because Matilda's began to exude a masculine domination of a vulnerable, feminine Ambrosio. Ambrosio is deflowered by Matilda, making her the dominant figure for a time in which Ambrosio was subservient to her. A similar dynamic is seen with Berenza and Victoria. Victoria uses her dominance over people, particularly Berenza to solidify her position and cause envy. Even when Henriquez rejects her, her behavior is that of an unrelenting force, making her affections

dangerous to herself and others, especially after uniting with Zofloya. For these women, the power they hold in the narrative it is at their highest when they use the power they were otherwise not expected to access. Victoria's power is at its highest when she develops an intense sexual desire for the Moor.

Zofloya has different layers of interpretation that allow for a varied reading of Dacre's fascinating novel. Although contextually it serves as an empowering account of female sexual autonomy, it also serves as a morality novel about sexual deviance and vanity— similar to Marlowe's play which was considered a morality play about the danger of avarice. This moral is represented at various points throughout the novel but perhaps more poignantly in its closing remarks when Dacre addresses the audience directly: "Reader—consider not this as a romance merely. —Over their passions and their weaknesses, mortals cannot keep a curb too strong." In these lines Dacre is providing a warning to her readers about the strong passions that could lead to ruin and damnation. To a reader familiar with the novel, Victoria's damnation could have come in many forms. Victoria had a proclivity for being cruel as well as displaying a narcissistic vanity, both sins for which she could have been damned. Additionally, to this, she embraced her sexual attraction to Henriquez, lusting over him openly. These are reasons in of themselves to ensure her moving away from damnation, however, it was not until she met Zofloya that her damnation was imminent. In the novel, Victoria's damnation is directly related to her involvement with the Zofloya, the Moor. This is interesting because although up until this point all of the Faustian figures have been themselves tied racially to the black legend; Victoria is a white Italian woman. Zofloya acts as her Mephistopheles figure, seducing her in a different but effective way.

However, Victoria is not passive in this seduction. Although Victoria is initially not interested in Zofloya, in a short span of time she begins to feel an attraction to him.

Mesmerized by Zofloya's beauty, she remarks:

True it was, that great was the beauty of Zofloya, to a form the most attractive and symmetrical, though of superior height, deriving every advantage too from the graceful costume of his dress, was added a countenance, spite of its colour, endowed with the finest possible expression. His eyes, brilliant and large, sparkled with inexpressible fire; his nose and mouth were elegantly formed, and when he smiled, the assemblage of his features displayed a beauty that delighted and surprised (153)

In this paragraph, Victoria notes that Zofloya is an elegant man, noting that this is "in spite of" his being dark-skinned. Much like Shakespeare's Othello and Aaron, from *Titus Andronicus*, Zofloya is being overly-sexualized because of his "exotic features." It is clear that Victoria understands that her desire goes against social convention but is all the more invested because of it. Because of how Dacre ends her novel it is difficult to see this sexual attraction as one that exists outside of the prevalent discourse of race in this period. Victoria's attraction to Zofloya is both progressive because of her desire to explore her sexuality but regressive in the racist tropes that later are used when he is revealed to be the devil.²⁵

²⁵ On this matter, Mellor's "Interracial Sexual Desire In Charlotte Dacre's *Zofloya*" argues: "Charlotte Dacre's *Zofloya* thus constructs a unique Gothic subjectivity as it powerfully represents a hitherto culturally outlawed sexual desire, that of an empowered white woman for a black man" (173).

The Faustian tradition in the gothic is comprised of patterns that appear throughout the novels. The more obvious indications of a Marlovian Faustian influence are the damnation narrative, the Black Legend (maurophilia), demon-lovers and unrepentant Faustian figures. Admittedly, these claims are extensive. Because these are overused, albeit important markers, it is difficult to make the case that these are inherently Marlovian codes—the gothic is overwhelmingly formulaic. Shadowy castles, catacombs, moody atmosphere, among motifs, are consistent throughout the mode. This can make the argument of a Faustian narrative in *Zofloya* a more daunting task than the other two novels, because of the degrees of separation from Marlowe's play and the gender of the protagonist of her novel. It is certainly possible that Dacre could have read Marlowe directly but there is only the confirmation that she read Lewis' novel. Without theoretical backing, connections feel like a shot in the dark as supposed to substantiated content analysis. Considering this issue, Łowczanin's "Convention, Repetition and Abjection: The Way of the Gothic" provides an examination of Gothic conventions that I believe are transferrable to the Marlowe-Gothic connection. Łowczanin argues for a Deleuzian and Kristevian analysis of the repetition that occurs in the Gothic. Adding:

repetition of these conventions— which endows Gothicism with formulaic coherence and consistence might also lead to predictability and stylistic deadlock—is leavened by a novelty that Deleuze would categorize as literary "gift." This particular kind of "gift" reveals itself in the fiction of successive Gothic writers on the level of plot and is applied to the repetition of the genre's motifs and conventions. (185)

This is an interesting connection to make as I would argue that Marlowe's *Doctor Faustus* fits the Deleuzian premise of a literary "gift" with the aforementioned contextual and stylistic markers. The "gift" Marlowe gave to the gothic is the marriage of terror and horror. The slow building terror of upcoming damnation and the horror of it being carried out in a brutal way. Faustus' screams in the final scene of the play vibrate throughout the eighteenth-century Gothic. He bemoans "I'll burn my books—ah, Mephastophilis!" noting the catalyst of his damnation on their pages. Similar to the initial dialogue between Faustus and Mephistopheles about Lucifer's fall, the story repeats itself.

Conclusion

There is a compelling argument for the literary lineage of Christopher Marlowe's *The Tragical History of the Life and Death of Doctor Faustus* in the Gothic genre. By examining the play's connection to the three gothic novels in this research, this thesis traces a pattern that can be extended to other works of the eighteenth-century Gothic, as well as to the other contemporary reiterations of the Faustian myth that came later. Marlowe's Faustian tale made its mark on the Gothic by drawing from the earliest account of the myth, *The Faustbuch*, and popularizing the damnation narrative that would become his signature. Consequently, this narrative separated him from other playwrights and writers of the age, including that of Goethe, to stand as the primary influence on Beckford, Lewis, and Dacre's respective works. The observations for this thesis began by comparing select passages in each novel to the play and analyzing the novels in relation to each other. By examining these passages, this study revealed notable congruencies between Faustian figures Vathek, Ambrosio and Victoria.

Each segment of this work argued for multiple points of convergence with Marlowe's play. In the first chapter, the thesis specifically argues for Marlovian connections to the Gothic. These connections primarily bore out of the theme of self-damnation found in both the play and the novels with the important difference that these Faustian figures were by their very nature more inclined to be damned than Marlowe's German doctor. For Marlowe's Faustus, who had bargained his soul and was guilty of the pursuit of forbidden knowledges such as alchemy and necromancy, damnation was made certain by succumbing to the inherent despair that allowed him to believe that he was beyond salvation before the time of his death. This was a heretical stance that went

against the nature of grace and facilitated Faustus' damnation. At the surface, this was the most notable connection to the other novels, however, for the other Faustian figures in this study, damnation came with a different motivation.

For the second chapter of this thesis, the damnation narrative was contextualized through the lens of the Black Legend. The chapter begins with providing historical context into the racial discourse that allowed for the dehumanization and demonization of entire groups based on the premise that some ethnic groups are more barbaric than others. The Black Legend revolved around the demonization of Moors and, by proxy, Spaniards who were considered to have "tainted blood" because of centuries of race-mixing with Moors in Spain. Marlowe's play was one work that syphoned the racist tenets of the Black legend beyond modernity. In making the connection between Marlowe and the Gothic explicit, the Black legend also influenced the racial discourse that informed Gothic literature. By way of this relation, the Gothic continued with a tradition of xenophobic Renaissance ideas regarding racial supremacy that portrayed Western and Southern Asian ethnic groups as monstrous or subhuman. Focusing primarily on Beckford's *Vathek*, this then led to an examination of the Faustian figures and other secondary characters in the play and across the novels examined for this thesis. The discussion continued by noting that the Caliph was portrayed as a source of evil and depravity, whereas Faustus still manages to inspire pity from the reader. Similarly, other characters like the Giaour, are depicted with grotesque appearances that play into racist tropes while Marlowe's Mephistopheles can adopt the innocuous appearance of a Franciscan friar. Following this, the discussion of *Vathek* then led to further comparisons to Faustus and Lewis' Ambrosio, resulting in the conclusion that

because of the Marlovian code of damnation, as analyzed in conjecture to the historical backdrop of the Black Legend, Vathek by being a Moor and Ambrosio a Spaniard, were both predisposed to be damned.

In the third chapter the study focuses on scholarship on the Gothic, most of which speaks to a Shakespearean influence as supposed to a Marlovian heritage. It is noted that there is not enough research on a Marlowe-Gothic connection because of two factors: Shakespeare being the more famous playwright and the Gothic being somewhat dismissed as a genre. The chapter goes on to draw comparisons between Lewis novel and his earlier works to Marlowe, noting that Lewis most likely drew inspiration for *The Monk* from Marlowe's play because of the structure of his novel, among other factors. This led to a discussion on the play's structure, particularly its bathetic interludes, arguing that Lewis adopted the playwright's style because of how both serve to take the reader outside of the main narrative in an abrupt manner. Following this, the inherent duality of the Gothic is examined, noting that it reflects the dichotomies found in each novel, particularly as it pertains to a man/beast dichotomy that Vathek, Ambrosio, and to an extent, Victoria represent. From this line of thought then, one of the examples provided is Ambrosio's transformation into an unscrupulous creature, almost half-demon, half-man, capable matricide and rape. The implications of this transformation that speak to the Fall of Mankind as well as the discourse on the Black Legend discussed in the previous chapter. The chapter concludes by discussing the women characters in Marlowe, Lewis and Beckford. It goes on to argue that the fallen women of these narratives also represent a dichotomy of similar to that of the Faustian figure: woman/demon. The example of Matilda and Helen of Troy is regarded

as the most obvious connection between novel and play. This, followed by a discussion on how womanhood and sexuality is demonized, segues into a discussion on Lewis and Radcliffe's respective gothic styles and the female gothic.

Subsequently, the final chapter of this thesis focuses on the subjective nature of the female gothic, particularly as it pertains to Charlotte Dacre's novel. By way of looking at both Lewis 'male gothic' and Radcliffe's 'female gothic,' the chapter argues for a female gothic that is inspired by Lewis' male gothic, thus making Dacre's novel a hybrid of both. Following this premise, because Lewis' influence on Dacre is well documented, her work is of undoubtedly of relevance to the Faustian tradition. Additionally, the chapter allowed for another iteration of the 'Faustian double' through Dacre's Faustian figure Victoria. Doing so, contextualized a Lewis-Marlovian tradition that argues that the gothic-heroine Victoria is both an echo of Ambrosio and Matilda, while Zofloya follows the Faustian tradition of the demon-lover informed by the Black legend's discourse on race. This was seen in the novel when Victoria, is both a Faustian figure but a woman whose sexuality has been demonized and blamed for her damnation, like that of Matilda and Helen of Troy. Finally, by tracing these lines of comparison across the novels, the final chapter closes by discussing the Deleuzian and Kristevian analysis of the repetition in the Gothic in which Deleuze contextualizes these echoes in literature transferrable literary "gifts."²⁶ The novels owe the structure of their narratives to Marlowe's Faustian tradition. By incorporating these codes, they are

²⁶ The repetition of the Marlovian-Faustian codes in the Gothic examined throughout this thesis argue for precisely that. Marlowe's influence in the Gothic is reflected in the "codes" or "gifts" that continue to be adopted by writers, playwrights, filmmakers, and artists to this day, some of which have been explored in the Appendix below.

repurposing the Faustian myth for a new readership. Naturally, this adaptation process repeats itself through time. As a result, additional Faustian stories inspired by Marlowe, are produced in other works which, like the Gothic novels examined in this thesis, will reflect the historical context as well as the social discourses of the time in which they are published. Through Marlowe's *Doctor Faustus* connection of the Gothic, we can examine the ways the discourses present in the novel are transmitted in future works of literature and to how this production of knowledge influences culture.

Appendix A

Pedagogical Implications

Most contributions to a field of scholarship can be contextualized for the classroom and it is the responsibility of the researcher(s) to adapt their work for these purposes if needed. As is predominantly the case for literary studies, novels are usually discussed through various theoretical lenses that allow for the in-depth analysis of these works. Through the introduction of historical context, literary theory, as well as other academic research, students are encouraged to explore various avenues of scholarship that go beyond a cursory analysis of a work of literature. An example of this can be seen in the novels used in this study which were introduced to me both in a class and through the reading list of an independent research study in which the frameworks of Orientalism, Medievalism and Classicism were discussed and applied.

In order to adapt this study to a pedagogical setting a similar approach would be necessary. The novels can and should be read by themselves, however, historical context would be useful in order for students to appreciate the events for the social and historical significance they possess. It goes without saying that the study of literature is anthropological in nature and as a result of that educators should not limit themselves to only the analysis of literary devices but expand on the systems of power that govern the human condition and the circumstances that shape specific realities.

Firstly, it would be important for students to read Christopher Marlowe's *Doctor Faustus* in full so they may appreciate it not only as an influential narrative for the Gothic but also as a stand-alone masterpiece of the Renaissance. Additionally, students would need to be educated on the different discourses of the sixteenth-century as well

as provided with background on the Protestant ideology of England during the Elizabethan age. Information on the author is not always necessary but Marlowe's, as well as Matthew Lewis', suspected political and religious affiliations can prove useful for a more comprehensive understanding of their respective works as a whole. From this, students will come to understand the overarching themes present in the play and move forward in their studies on the Gothic novel with a view towards engaging with Marlowe's Faustus as a potential precursor to a Gothic Faust or challenge this proposition altogether with their own arguments and academic essays.

Potentially, an additional required text for a course on Marlowe and the Gothic would be another famous adaptation of the German myth, Goethe's *Faust*. By reading Goethe, students would be exposed to two different endings for the Faustian figure. As I argue in my thesis the theme of "salvation" is treated differently in both interpretations of the tale— Marlowe's Faustus is damned while Goethe's Faust is saved. Marlowe's Faustus falls like the Faustian figure in the three Gothic novels explored in this paper and this can serve as another discussion point for students to question and make assumptions about which served as a literary ancestor to *Vathek*, *Ambrosio* and *Zofloya*.

Secondly, given that the play and the novels are spatially situated in different historical, socio-political and geographic settings, another aim of the lesson would be to approach each as an opportunity to see how different ideologies play a role in the Faustian narrative? How can seemingly oppositional characters (culture-wise, religious-wise, etc.) such as *Ambrosio* and *Vathek* be reconciled under the Marlovian Faustian figure? Furthermore, these books can be used to study other reiterations of the Faustian

myth in literature and film as well as the cultural impact of the “Faustian bargain.” I will expand on this in the upcoming section.

Discussing how works speak to each other and produce and reproduce discourse is an important goal of any English course. By studying Christopher Marlowe’s rendition of the Faustian tale, students will engage in a discussion about how culture is archived in the literary canon and how these works serve to cyclically disseminate ideas through other works that adapt, alter or respond to them. A lesson plan or curriculum designed with this research in mind would be useful as it would allow students to explore Gothic literature in a way that would challenge them intellectually as well as prepare them to work through, question or expand upon the ideas being presented with the required support of different frameworks and secondary sources. More specifically, this lesson²⁷ will prepare students to use the example of Faustus as a base to continue the examination of texts that have a literary ancestor and how they are reflective of the culture and anxieties of the time of production. This would be a beneficial exercise for students because it could easily segue into a discussion of popular culture and postmodernism, noting the importance of these narratives, focusing on the why and how they are made and remade through time.

²⁷ This lesson could be adapted to either an undergraduate or graduate course depending on the requirements and course objectives for the semester.

Appendix B

Suggestions for Future Research

Linda Hutcheon's adaptation theory was initially meant to guide the discussion of film adaptations of the Faustus myth in a Coda chapter for this paper. However, throughout the time it took to research this topic the work took many turns and those ideas had to be shelved for potential future papers as they did not completely fit within the scope of this work. The following are a selection of texts across mediums that can follow the work done in this thesis along with some ideas that did not make it into the final edit.

As mentioned previously, in the early stages of this work some film adaptations were going to be analyzed in conjuncture with the novels as media decedents of the Marlovian Faustian tradition. In terms of cinematic adaptations, István Szabó's film *Mephisto*, which takes place in Nazi Germany, follows theatre actor Hendrik Hoefgen's realization that rather than Mephisto, the character he was obsessed with portraying on stage, he is in fact the embodiment of Faustus. This can complement the work in this thesis given that the duality of the Faustian figure as both man and fallen angel (man and demon) is present in Marlowe's *Faustus*, Lewis' *Ambrosio* and in Beckford's *Vathek*. In addition to this, the meta-storytelling of a Faustian figure—who is a stage actor—who ultimately plays Faustus—a character in a play—while on a stage is a compelling one to explore in of itself.

In addition to film, contemporary novels and comic books were to be discussed as well in order to establish the Gothic as the predominant influence in pop culture's reimagining of the Faustian figure ("faustian bargain"), and by extension declare Marlowe a guiding force as well. At the beginning of the research process Thomas

Mann's *Doctor Faustus* (1943) as well as the play *Faustus* by David Mamet (2004) were among the literary works that were to be surveyed as contemporary examples of Marlowe's literary lineage. Their inclusion was to serve as an expansion to the dialogue in the thesis by observing which specific Marlovian Faustian codes (damned Faustian figure, bathetic interludes, etc.) survived the eighteenth-century as seen in these texts.

Lastly, comic books can also be integrated into the discussion as some arcs are continuously developing and reimagining contemporary representations of the Faustian character. Although the first comic book to adapt the Faust myth was that of Avatar Press' *Faust* (1987-2012) created by Quinn and Virgil, their comic's connection to *Doctor Faustus* can be debated as it appears to draw both from Marlowe and Goethe. However, other characters like Marvel Comic's own super-villain named Doctor Faustus (alias "Edward Marlowe") created by Stan Lee and Jack Kirby (1968), serve as the most direct example of a literary ripple in the comics medium.

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