EMILY BRONTË'S

ROMANTIC TREATMENT

OF

LOVE AND SEPARATION

EMILY BRONTË'S ROMANTIC TREATMENT OF LOVE AND SEPARATION

By

CAROL L. RAMSDEN, B.A.

A Thesis

Submitted to the School of Graduate Studies

in Partial Fulfilment of the Requirements

for the Degree

Master of Arts

McMaster University

September 1982

MASTER OF ARTS (1982)

McMASTER UNIVERSITY
Hamilton, Ontario

TITLE: Emily Brontë's Romantic Treatment of Love and Separation

AUTHOR: Carol L. Ramsden, B.A. (McMaster University)

SUPERVISOR: Professor H.J. Ferns

NUMBER OF PAGES: vii, 162

ABSTRACT

The thesis concentrates on the treatment of love and separation in Emily Brontë's poetry and novel, Wuthering Heights. The first chapter discusses Emily Brontë as a Romantic artist and attempts to deal with the critical difficulties encountered in placing her in this tradition. Her imaginative use of source material is also considered along with the influences of Scott and Byron. Comparisons with other Romantic artists confirm the sense that Emily Brontë is a Romantic writer.

The second chapter explores the development of Emily Brontë's creative imagination by comparing the treatment of love and separation in her poetry to its treatment in her prose. The themes of love and separation are handled most powerfully in Wuthering Heights.

The focus of the thesis in the third and fourth chapters shifts to love and separation in Wuthering Heights. The first part of the novel is Romantic in its emphasis on the transcendental nature of thwarted, passionate love. Heathcliff's desire for union with Catherine's spirit reveals the continuation of Romantic elements in the second part of Wuthering Heights. The novel's moral concern, the necessity of forgiveness, is viewed, however, as something

it shares with the conventions of Victorian fiction. The recurring interest and faith in the transcendental make the novel primarily a Romantic work.

ACKNOWLEDGEMENTS

I would like to thank Dr. John Ferns for agreeing to supervise this thesis. I appreciate his willingness to discuss Emily Brontë as an artist.

I would like to extend a special thanks to Dr. Joan Coldwell who is nothing less than eloquent on the subject of Romanticism. She helped to make the writing of this thesis possible.

I would also like to express my appreciation to three other people for their words of encouragement and their endurance during many lengthy discussions: my husband, my mother and Wendy.

TABLE OF CONTENTS

"Roses are planted where thorns grow
And on the barren heath
Sing the honey bees."

William Blake, The Marriage of Heaven and Hell (1790-93)

"Art is not a study of positive reality,
it is the seeking for ideal truth . . .".

George Sand, The Haunted Pool (1851)

I

EMILY BRONTË AND THE ROMANTIC TRADITION

One of William Blake's aphorisms from The Marriage of Heaven and Hell (1790-93), "Joys impregnate. Sorrows bring forth",[1] carries with it the suggestion that pain and suffering are necessarily a part of the creative process. Emily Brontë's poetry and her novel, Wuthering Heights (1847) appear to have been inspired by a need to deal with painful experiences. Death frequently separated her from those she loved. The early death of her mother in 1821, the deaths of her sisters Maria and Elizabeth at Cowan Bridge in 1825, the death of her Aunt Branwell in 1842, and finally her brother Branwell's death in 1848 must have deeply hurt her. Her poetry and short essays reveal her sensitivity and sense of loneliness.

Emily Brontë's concern with the pain of love and separation and her emphasis on passion in Wuthering Heights suggest that she is a Victorian novelist who owes much to the Romantic tradition. Painful separations in love are frequently a subject of Romantic works. Shelley's "Alastor" (1816) and Keats's "La Belle Dame Sans Merci" (1820) are examples. Byron, who was an important influence on Emily Brontë, explored the

separation of male and female lovers through death in Manfred (1817) and Don Juan (1824). Emily Brontë's concern with painful separations, however, is revealed not only in her treatment of Catherine Earnshaw and Heathcliff in Wuthering Heights but in her treatment of familial relationships as well. Both the Earnshaw and Linton families contain a share of broken relationships. Moreover, the subject of Emily Brontë's poetry often reveals a preoccupation with the theme of abandoned children. Here she is not too different from Blake who included the experiences of abandoned and exploited children in Songs of Innocence and Experience (1794). Fragmented family relationships are also explored in Wordsworth's poem "Michael" (1800) and in Byron's Cain (1821).

The Romantic treatment of love and separation in Emily Brontë's poetry and novel is the concern of this thesis. I will attempt to show that her treatment of this theme recurs in her poetry but I will also explore how it is more powerfully portrayed in Wuthering Heights. The moral concern that Emily Brontë shares with other Victorian novelists will also be taken into account. Before discussing these aspects of her work, however, it is first necessary to define Romanticism and to reveal the ways in which Emily Brontë is a Romantic artist. The Romantic richness and power of Wuthering Heights, for instance, provide a background which brings the

passion between Catherine Earnshaw and Heathcliff vividly to life. In addition, Emily Brontë's private life will receive some attention since her responses (or what we know of them) to her Haworth environment suggest that she possessed a Romantic sensitivity.

What, then, is Romanticism? The task of defining this complex tradition has been the subject of numerous critical studies. Sir Maurice Bowra admirably argues that the importance of the imagination is central to the Romantic tradition.[2] Romanticism, in fact, can be characterized by an enthusiasm for the power of the imagination. Much of what was written during this period was a direct result not only of what the Romantic writers thought they were capable of perceiving through their imaginations but of how they passionately responded to their perceptions. For the Romantics, the imagination was not simply a means of recalling the past or foreseeing the future as it was regarded by the previous century. It was a power which they believed could transcend ordinary human experience.

Imaginative energies allowed the conception of absolute beauty and provided visions of its revelation in everyday life. In many respects, Romanticism is related to Platonic philosophy because it involved the desperate struggle to apprehend experiences beyond those common to humanity. The Romantic poets strove to sustain their visions

and like Plato they felt that they could best use their energies in seeking perfection. This Romantic ambition is perhaps best described by the woman from Mantinea in Plato's Symposium, "This above all others. . . is the region where a man's life should be spent, in the contemplation of absolute beauty."[3] The close relationship of Romanticism to Platonism may explain why poets like Shelley and Keats were drawn to classical Greek culture. They perceived in Greek architecture and Grecian urns a symmetrical perfection which reflected the beauty of an ideal realm. Shelley, in particular, was an admirer of Athenian drama, not only because it was harmonious in form, but because it expressed high ideals:

> . . . the Athenians employed language, action, music, painting, the dance, and religious institutions, to produce a common effect in the representation of the highest idealisms of passion and of power; each division in the art was made perfect in its kind by artists of the most consummate skill, and was disciplined into a beautiful proportion and unity one towards the other.[4]

The Platonist and Romantic impulse have in common a thirst to experience more than the banal and the ordinary. While this impulse may have led the Romantics to focus on transcendental experience, their higher perceptions enriched the world around them.

The Romantics' perception of beauty via their imaginative faculties impelled them to search for perfection

and they found it in the harmony of nature. This harmony inspired poems like Wordsworth's "Tintern Abbey" (1798) and Keats's ode, "To Autumn" (1820). The Romantics, however, admired more than the gentle consolation afforded by nature. They were also passionately moved by the awesome forces in nature--the terrible and the sublime. Shelley wrote "Mont Blanc" (1816) in the Vale of Chamouni, inspired by the valleys of ice, the mountain's crags, and the Power brooding over the pinnacle. Although Coleridge had never seen Mont Blanc,he too recognized it as an aspect of the sublime and wrote a poem similar to Shelley's in 1802.

The Romantics also yearned to find perfection and beauty in human relationships. This explains why the idealization of woman is a prominent Romantic concern. Significantly, the Romantics not only wanted to love other human beings but to identify with them. The uniqueness of each individual was to them another reflection of beauty. Admittedly, Romantic poets tended to be sometimes self-absorbed in their own individualism but their capacity to identify with others essentially saves the Romantics from being proven to be narcissistic. Often, too, the power of Romanticism can be attributed to the rendering of intense and personal experiences.

The desire to find perfection in human relationships often led to disillusionment. Byron was one of the few

Romantic poets to satirize this disillusionment, particularly by attacking marital relationships. One thinks immediately of Don Juan's society. Betrayal and even more painfully, death, came to the Romantic poets as evidence that permanent harmony could not be sustained in human relationships. Frequently, the Romantics' perception of beauty became an escape from reality and a desperate means of "survival". Romantic poets, however, could not always invoke consoling visions and this in turn gave rise to more dejection. It has often been noted that one of the great ironies of the Romantic period is the creation of the most moving poems which express the poet's despair in his lack of inspiration.

The Romantics' perception of beauty made them aware of other imperfections in the everyday life of man. Blake and Byron became critics of society, attacking institutions like marriage and religion. Blake, in particular, reacted against the injustices done to children by society in Songs of Innocence and Experience. Childhood was generally recognized by the Romantics, especially Wordsworth, as being an important stage in human experience. The child had the ability to enjoy the vitality in nature with a spontaneous energy but this spontaneity faded upon maturation along with the child's fresh vision until the grown man could barely remember the nature of his earliest responses. Blake showed even before Wordsworth how society

and not the maturation process stifled the child's creative energy.

Just as the Romantic imagination was capable of perceiving beauty, which led to a reaction against imperfections in human relationships and society, it could also open up the more horrific side of visionary experience. Coleridge's "The Rime of the Ancient Mariner" (1798) is a compelling example of this. Fascination with the horrific side of the imaginative faculties explains the Gothic element in many Romantic works--an element which artistically reaches a climax when treated in Wuthering Heights. The sensational, the macabre and grotesque psychological ills are preoccupations of German Romanticism which have survived with a few modifications into twentieth-century popular fiction and perhaps more notably in film. Emily Brontë's use of the Gothic element, however, is balanced by the high value she places on human love and in her controlled portrayal of human passion and anguish which rarely lapses into melodrama or sensationalism.

Emily Brontë is here similar to the English Romantic poets who were against vulgar displays of emotionalism with the possible exception of Byron who appears to have admired this aspect of German drama. Wordsworth speaks forcefully against sensationalism as a literary technique in his "Preface" to the second edition of the Lyrical Ballads (1800):

> The invaluable works of our elder writers, I had almost said the works of Shakespeare and Milton, are driven into neglect by frantic novels, sickly and stupid German Tragedies, and deluges of idle and extravagant stories in verse.--When I think upon this degrading thirst after outrageous stimulation, I am almost ashamed to have spoken about the feeble effort made in these volumes to counteract it.[5]

The Romantics, however, did not minimize the importance of emotions. They reacted against the eighteenth century's emphasis on reason but toned down stagings of sentimentality found, for example, in Laurence Sterne's A Sentimental Journey (1768).

The Romantics successfully tempered objectivity with emotion in order to convey more levels of human experience. Thus, the Romantics' emphasis on the imagination as a two-fold faculty, carrying them first to emotional heights and then later shaping these experiences in a reflective or recollective process, is unique to the nineteenth century, despite what James Engell has recently argued.[6] Eighteenth-century literature cannot be characterized by an emphasis on the two-fold function of the imagination. Any suggestions in eighteenth-century Neo-classicism that the imagination is a transfiguring power can only be described as Pre-romanticism.[7]

Before exploring Emily Brontë's concern with love and separation, I would like to consider the ways in which she is a part of the tradition that I have just described.

Unfortunately, we know very little about Emily Brontë's idea of how the imagination should be used in the creative process. Wordsworth recorded his thoughts about creativity in his "Preface" to the second edition to the Lyrical Ballads, Coleridge explained his theory of the primary and secondary imagination in his Biographia Literaria (1815), Shelley revealed his views on the function of poetry in "A Defence of Poetry" (1821), and Keats discussed the idea of negative capability in his letters. Since we have no similar surviving documents of Emily Brontë's, we must consider to what extent she is a Romantic artist by studying what we know about her life and by identifying the Romantic elements in her work. These include the following concerns: dejection, childhood innocence and experience, love of nature, an interest in the supernatural and, of course, the theme of love and separation.

Viewing Emily Brontë primarily as a Romantic artist, rather than solely a Victorian one, helps in analyzing her poetry and novel. Discussions of Emily Brontë as a Victorian novelist often turn into considerations of how she must be treated as an isolate who differs from Thackeray, Dickens, George Eliot, and even Hardy in her mystical presentation of life. Lord David Cecil concludes his study of Wuthering Heights by emphasizing the peculiarity of the novel: "Against the urbanized landscape of Victorian fiction it looms up august and alien, like

the only surviving monument of a vanished race."[8] I will later attempt to show that the second part of Wuthering Heights is not as divorced from the Victorian conventions of the novel as Cecil suggests.

Emily Brontë's art is most usefully regarded as growing directly out of the Romantic tradition, not as "unassisted by any common tradition" as Cecil also suggests. The chief influences on her art were Sir Walter Scott and Byron, whose works were a part of the Haworth library. While directly influenced by these Romantic writers, she nevertheless came to create in Wuthering Heights a unique and imaginative novel which quite possibly expresses the intensity of human passion more powerfully than any other work of nineteenth-century fiction. Wuthering Heights does indeed deserve Robert Kiely's judgment that it is "the masterpiece of English Romantic fiction."[9]

Discussing Emily Brontë as a Romantic artist in terms of her personal experience is not easy and this is due to the lack of surviving documents and to the nature of her secluded life. Because of these reasons all three of the Brontë sisters have, in fact, become objects of speculation. Lucile Dooley, who has attempted a psychoanalytic study of Emily Brontë, claims that "It is probable that no English writer except Shakespeare has had so many books, essays, and articles written about them as have the Brontë sisters."[10] She proposes that this is due to their

enigmatic personalities and in truth, the Brontës' fantasy worlds of Angria and Gondal elicit a lot of fascination. Emily Brontë, however, is by far the most enigmatic of the sisters and thus the most controversial.

About her personal character little is known. For first-hand impressions of her we can only rely on Charlotte Brontë's affectionate but rarely penetrating observations about her sister's creative imagination, Ellen Nussey's appealing but rather superficial description of her character and Monsieur Héger's brief commentary on her artistic promise. Charlotte Brontë's thoughts about Emily are recorded in her "Extract From the Prefatory Note to 'Selections From Poems by Ellis Bell'"(1850). The emphasis is on the inspiration that Emily drew from the natural surroundings beyond the Haworth parsonage:

> My sister Emily loved the moors. Flowers brighter than the rose bloomed in the blackest of the heath for her; out of a sullen hollow in a livid hill-side her mind could make an Eden. She found in the bleak solitude many and dear delights; and not the least and the best loved was--liberty.[11]

From Charlotte Brontë's account we can ascertain that Emily's sensitive response to nature was not too unlike Wordsworth's. However, in the "Editor's Preface to the New Edition of Wuthering Heights" (1850), Charlotte makes unperceptive, almost patronizing comments about her sister's relationship to her art:

> Her imagination, which was a spirit more sombre than sunny, more powerful than sportive, found in such traits material whence it wrought creations like Heathcliff, like Earnshaw, like Catherine. Having formed these beings, she did not know what she had done.[12]

Charlotte Brontë's assessment of Emily's genius is frequently clouded by sentimentality, especially since her sister had died just two years before this commentary was written. Her affection for her sister is evident when she wrote on November 23, 1848 during Emily's illness, "I think Emily seems the nearest thing to my heart in this world."[13] Undoubtedly, Charlotte did feel a bond with Emily and most of her remarks appear to be well meaning but her limited judgments of her sister's creative genius and the fact that she took it upon herself to "improve" Wuthering Heights indicate that we can not entirely trust Charlotte's assessments.

Ellen Nussey, a close friend of Charlotte Brontë's, visited Haworth and became slightly acquainted with the other two sisters. She offers some insight into Emily Brontë's enigmatic character and depicts an engaging but somewhat superficial picture, emphasizing her reserve and recognizing an inner warmth and sensitivity:

> Her extreme reserve seemed impenetrable, yet she was intensely lovable; she invited confidence in her moral power. Few people have the gift of looking and smiling as she could look and smile. One of her rare expressive looks was something

> to remember through life, there was such a depth of soul and feeling, and yet a shyness of revealing herself--a strength of self-containment seen in no other.[14]

Emily Brontë's "depth of soul" is certainly evident in her poetry which is often wild and melancholy and also in the intensely powerful novel, Wuthering Heights. Her works are a reflection of her innermost character and without the reserve that Ellen Nussey describes. Ellen Nussey, however, has little to say about the influences on Emily Brontë beyond revealing again her love of the moors. Significantly, Ellen Nussey does emphasize Emily Brontë's capacity to feel deeply--a trait that she shares with the Romantic poets along with her capacity to identify with the sufferings of others revealed especially in her sympathy for animals. Her pet hawk, Hero, her ferocious looking dog, Keeper, and her three doves, Rainbow, Diamond and Snowflake suggest a duality in her nature consisting of an admiration for the primitive and free, and a sensitivity to delicate beauty. Emily Brontë is not so different from Byron's Cain who shows an intolerance for the sufferings of animals but her French essay entitled "The Cat" reveals that she was not effusively sentimental.

In one respect, perhaps, Emily Brontë's reserve does surface in her novel, but in a positive sense. Like Keats she is frequently absent from her art, avoiding

Wordsworth's "egotistical sublime" and the self-consciousness that Shelley sometimes reveals. Robert Kiely comments that "Emily Brontë does not go out of her way to call attention to the fact that what she is presenting has been written down and must necessarily be comparable to other things which have been written down."[15] This adds to the originality of her art.

At the school in Brussels which Charlotte and Emily Brontë attended in 1842 to improve their French, their professor, Monsieur Héger, recognized Emily's creative power. His brief reflections on his student are illuminating and recorded in Elizabeth Gaskell's The Life of Charlotte Brontë (1857):

> She should have been a man--a great navigator. . .Her powerful reason would have deduced new spheres of discovery from the knowledge of the old; and her strong, imperious will would never have been daunted by opposition or difficulty; never have given way but with life.[16]

Monsieur Héger's comments, although initially grating in their male chauvinism, provide us with valuable insight into Emily Brontë's inquiring but disciplined mind. She appears to be a person unafraid to pursue her own vision of life, inwardly secure, outwardly a bit rebellious, willing to make use of tradition but build originally on innovation. Above all, Héger's comments reveal Emily Brontë's courage to stand alone. Indeed

as the Romantic artist (that she primarily is), writing in the Victorian period, she is alone and somewhat misplaced in time. Perhaps she was only in the company of one other contemporary Romantic--her older sister. Jane Eyre, published in the same year as Wuthering Heights, contains bursts of passionate energy like the latter's. Most of the Romantic poets were dead by 1835 with the exception of Wordsworth who died in 1850.

Héger's remarks then, are perceptive. It is not long, however, before we realize that his judgments are also limited. He describes Emily disparagingly in comparing her to Charlotte. The former he found to be egotistical and demanding while he found the latter unselfish. A certain prejudice may have been operating here for Charlotte Brontë was in love with Héger, so in love, in fact, that he was the inspiration behind two of her novels. We can thus understand her submissive devotion. Emily, who was free of this emotional entanglement, frequently challenged Héger in the exercises that he assigned. Her claim was that in attempting to imitate the style of other writers her own original creative impulses might be adversely affected, even lost. We can now understand her defensiveness. Who would want to feel that they were risking the creative genius that she possessed?

The first-hand impressions of Charlotte Brontë,

Ellen Nussey and Monsieur Héger do not provide adequate accounts of Emily Brontë as a Romantic artist or sufficient information about the factors which shaped her art. Ironically, the most detailed and flattering portrait of a Brontë sister painted by their brother is thought to be of Emily but if the portrait metaphorically could represent what we know about her life and her personal tastes and feelings, the canvas would contain many sketchy and poorly connected strokes. What Ellen Nussey said about her over a century ago is still true today: "So very little is known of Emily Brontë that every little detail awakens an interest."[17] Disagreement among critics regarding the personal and literary influences on Emily Brontë are thus not uncommon. Although the majority of critics recognize Emily Brontë's superb talent, they often disagree about the influence of her family upon it. Some critics, for instance, discount the influence of the Reverend Patrick Brontë's Celtic tales while others claim they are reworked in Wuthering Heights.

An even larger controversy surrounds the question of Branwell Brontë's influence on Emily. In Fannie Ratchford's study, The Brontës' Web Of Childhood, Branwell's relationship to Emily is not viewed as affecting her art. Instead, Fannie Ratchford stresses the relationship between Charlotte and Branwell who as children created the fantasy world of Angria, and the

relationship between Emily and Anne who created Gondal. She also discusses Branwell's desire to foist his obsession with war and destruction on Emily and Anne in their fantasy games during Charlotte's absence. Emily and Anne refused to agree with Branwell's ideas and contentedly developed their own Gondal fantasies. Fannie Ratchford makes this final judgment:

> With even a partial reconstruction of Gondal, such as can be made from Emily's poems, disappears the last vestige of probability attached to the theory that Wuthering Heights was written or inspired by Branwell Brontë, for what is there in the novel beyond the imaginative experiences of a woman who for half her life had ruled kingdoms, languished in prisons, led armies, wandered with outlaws, murdered ruthlessly, and ministered tenderly? Branwell had no part in Gondal; why should his hand be needed to explain Wuthering Heights?[18]

In Fannie Ratchford's study her impatience is revealed when she briefly discusses a few critics' poorly supported conjectures that Emily was involved in an incestuous relationship with Branwell or that she was secretly in love with her sister, Anne, when she comments, "Indeed Emily's poems afford ample evidence--judiciously selected--to support any theory."[19] She neatly sums up the problems involved in discussing the influence of family on Emily Brontë but she dismisses Branwell's influence with too much finality.

Emily Brontë's recent biographer Winifred Gérin

disagrees with Fannie Ratchford's dismissal of Branwell's influence. She convincingly argues that Branwell was important as one of the few masculine minds that Emily Brontë was exposed to and this must have been a factor in her writing of Wuthering Heights. Ms. Gérin comments:

> Above all, [Emily] lived in contact with a masculine mind, listened to how a man talked, studied his tastes and motives, the unworthy as well as the good; watched his passions and his responses to pleasure, noted how different they were to her own or her sisters', and recognized how seldom he acted from disinterested motives or from simple kindness, and even less from motives of duty.[20]

Importantly, Ms. Gérin argues that Emily Brontë perceived Branwell as a Byronic hero because of his sense of guilt and belief in his own damnation. She notes how Branwell acted like an outcast after his dismissal from the Robinson home in 1845 where he had been having an affair with Mrs. Robinson. He sunk rapidly in his addiction to opium and alcohol. It seems undeniable that Emily was significantly inspired by Branwell, especially when one considers the violent and morose portraits of Hindley Earnshaw and Heathcliff.

Winifred Gérin, who has also written Branwell Brontë's biography, picks relevant facts about his life which appear in Wuthering Heights. She describes Branwell's yearning to be with his dead sister Maria, and

his habitual claim that he heard her crying outside the parsonage windows at night. The connection between Branwell's imaginings about his sister and the supernatural world is obviously reworked in Wuthering Heights. Catherine Earnshaw and Heathcliff grow up as brother and sister, Heathcliff yearns for her after she dies, and Mr. Lockwood's second dream at the Heights about the spirit of a young girl appearing outside his bedroom window are elements which point directly to Branwell's influence. Like Catherine and Heathcliff, Emily and Branwell appear to be in some ways Romantic affinities. They both longed for death and thought about it often. By strange coincidence, the title of Branwell's uncompleted novel, And the Weary Are at Rest (1845), is similar to the closing idea in Wuthering Heights. Mr. Lockwood contemplates the graves of Edgar Linton, Catherine Earnshaw Linton, and Heathcliff:

> I lingered round them, under that benign sky; watched the moths fluttering among the heath, and hare-bells; listened to the soft wind breathing through the grass; and wondered how any one could ever imagine unquiet slumbers for the sleepers in that quiet earth.[21]

It has often been noted how soon Emily (who had a history of good health), fell ill of tuberculosis and died just three months after her brother's funeral. This further adds to the mystique surrounding their relationship.

In arguing that Branwell was not involved in the creation of the Gondal fantasy, and that he is not needed to explain the inspiration behind Wuthering Heights, Fannie Ratchford appears to overlook an important point. The creation of Gondal involved Emily's separation from her brother in her imaginative fantasy world as Ms. Ratchford acknowledges, but love and separation are important concerns in Emily Brontë's novel. Catherine Earnshaw and Heathcliff are not technically brother and sister but they share a spiritual affinity. An integral part of Wuthering Heights is about the rupturing of this affinity. The tension in the novel is created and sustained by their failure to achieve a union in the physical world. This tension begins when Hindley separates Cathy and Heathcliff as children, builds when Cathy marries Edgar Linton, and reaches a climax in Cathy's death. The remainder of the novel is deliberately linked to loss of love and involves Heathcliff's bitterness in being separated from his soul mate. In essence, Wuthering Heights concentrates on fragmented humanity and this concentration is augmented by the numerous deaths in the novel. Among the major and minor characters there are at least eleven deaths. The two worlds of Wuthering Heights and Thrushcross Grange also fortify the impression that the novel is about separation for primitive, rural life is not depicted as homogeneous with

plush society.

It makes an interesting hypothesis to discuss Emily Brontë's relationship to her "Byronic" brother as inspiring Wuthering Heights. If we attempt to look for Emily Brontë's feelings about Branwell, however, it is difficult to find anything conclusive among her private writings. Even after Branwell was dismissed in disgrace from the Robinson's home, she writes nothing about the family crisis but appears to be absorbed in her Gondal fantasy. The following extract is from a diary paper written on October 14, 1845:

> I am at present writing a book on the First Wars. Anne has been writing some articles on this, and a book by Henry Sophona. We intend sticking firm by the rascals as long as they delight us, which I am glad to say they do at present.[22]

Emily Brontë appears to be unaffected by the scandal. We may conjecture that she was not disturbed by Branwell's disgrace and that few of her thoughts were actually devoted to him. This seems unlikely, however, in such a close-knit family. At a young age she recognized that Branwell needed discipline which he was not receiving as Mr. Brontë's only son. Possibly she had learned to accept and not judge his failures harshly. Her diary paper shows, too, that her creative imagination was pleasantly stimulated by "rascals". Significantly, it

is not a sunny fantasy world that Emily finds as a retreat but rather one full of conflict.

Critical disagreement is abundant not only in regard to familial influence but also in regard to the relationship between Emily Brontë's poetry and novel. About the Gondal poetry, Winifred Gérin perceives the following problems:

> It is not possible always to accept the Gondal interpretation for everything written under a Gondal title, nor to decide how much of any poem was genuine Gondal plot, and how much Gondal façade put up to disguise the true subjects of Emily's thoughts at the time.[23]

There are other problems as well. The poems when arranged in chronological order do not follow a linear development. Characters whose deaths are described in earlier segments sometimes reappear in later ones. This would seem to suggest that Emily Brontë was not concerned with shaping the poems into a unified plot. Fannie Ratchford's effort in constructing an epic in verse entitled Gondal's Queen, although admirable, is not necessarily Emily Brontë's aim. Couldn't the author of Wuthering Heights have composed this epic herself if she had chosen to do so?

Emily Brontë's effort to write poetry appears divorced from scholarly or pedantic activities. She is concerned with freedom and a great portion of the poems are devoted to this theme. The uneven rhythms and awkward

construction of many stanzas reveal that Emily Brontë was more interested in ideas than poetic form. They also reveal that she was not naturally a poet, or at least that she was not at home in the conventional forms of poetry. Gondal had its importance in liberating Emily Brontë from the ordinary world, serving to exercise her imagination. Her anger was apparently heated after Charlotte Brontë accidently discovered her manuscripts and this indicates the private nature of her poetry. It is possible that when she wrote, she had no intention of publishing her "rhymes", as she called them. The emotional quality of the poems suggests that she wrote for her own enjoyment and release. The poems, written in sometimes miniscule handwriting and the odd scraps containing as yet undeciphered codes, look more like a journal than a verse epic, providing as Winifred Gérin suggests, a vehicle for expressing her private thoughts in disguise.[24]

In general, the poems are narrow and do not contain the immense scope of Wuthering Heights. From time to time critics have attacked the two settings of the novel as evidence of its limited vision but what Emily Brontë fails to depict of the social world she makes up for in emotional and spiritual depth. Unlike Charlotte Brontë, Emily made few attempts to find a place in outside society. Perhaps this was out of

fear. Almost every time she left home someone close to her died. The death of her mother after the family moved to Haworth, the deaths of her older sisters, and the death of her Aunt Branwell while Emily was attending school in Brussels must have deeply affected her. However, Emily Brontë's lack of social experience in many respects becomes an irrelevant concern. Like Jane Austen, Emily Brontë wrote about what she knew--but in a different way. Instead of finding drawing-room conversations, social etiquette, and courtship, Wuthering Heights reveals knowledge about the power and freedom in nature, the agony of death, and a passionate search for the transcendental.

There are superficial similarities between the poetry and Wuthering Heights. Like the novel, Gondal has its love triangles. Emily Brontë's treatment of nature in her poetry and novel is also similar. Robin Grove correctly comments that "There are surprisingly few poems of landscape among Hatfield's 193; just as few of those descriptions of Catherine and Heathcliff roaming the moors can actually be found in the novel."[25] Nature is economically described, yet forcefully evoked in both places. Some critics have dug deeper for a stronger relationship between the poetry and novel, Fannie Ratchford for example. John Hewish disagrees, however, with her judgment that the poems suggest the novel in the making

and claims instead that the "similarities do. . .suggest the palaeontological relationship between a crude organism and a highly developed one."[26] Mary Visick simply argues that Wuthering Heights is a reworking of the Gondal poems and draws comparisons between Augusta and Catherine Earnshaw, Lord Alfred and Edgar Linton, Heathcliff and Julius Brenzaida, and Heathcliff and Fernando de Samara.[27] However, upon reading the Gondal poetry it is very difficult to gain a succinct picture of the personalities and to thus proceed to any in-depth comparisons.

The task of learning about the growth of this novelist's mind from the novelist herself would be nothing less than delightful. Emily Brontë has left us only a few tidbits in this area. She makes no revelations in her letters or journal about the maturing of her creative imagination even though it must have been an intoxicating experience. We do not know how the author of the Gondal poems came to suddenly write a masterpiece of fiction. Like Fannie Ratchford, Winifred Gérin, Robin Grove, John Hewish and Mary Visick we can only make conjectures but it is important that these be as discriminating and imaginative as Emily Brontë's art.

Since Emily Brontë has left behind few clues to solve the question of familial influence or to deduce exactly what personal factors shaped her genius, the next

logical step is to examine literary influences. She received only a brief formal education but most of her "informal" education took place in the Haworth library where a wide range of works were available. Fannie Ratchford has discussed at length the effect that some of these books had on the Brontës. After reading The Arabian Nights, for instance, the Brontë children renamed themselves and fabricated a fantasy play--a play initially sparked by Patrick Brontë when he presented a collection of toy soldiers to Branwell on June 5, 1826. Their delight in exotic tales is evident. Charlotte named herself Chief Genius Talli, Branwell became Chief Genius Branni, Emily was called Chief Genius Emmi, and Anne took the title of Chief Genius Annii. The influence of literature enriched the Brontës' imaginations early in their lives, expanding and colouring their fantasy worlds which would later become Angria and Gondal, the latter created in 1831 when Emily was only thirteen years old.

In Emily Brontë's fantasy world of Gondal and in her novel, Wuthering Heights, the influence of Sir Walter Scott as a Romantic novelist must be considered to some extent. We know that the library contained such works as Ivanhoe (1820), Guy Mannering (1829), and The Black Dwarf (1830). Winifred Gérin notes that the Brontë sisters had access to all the Waverley Novels at the Keighley

Mechanics' Institue Library and she concludes that they read all of them.[28] While this might have been the case, we do not know which of these novels made a significant impression on Emily Brontë. This is to her credit and confirms the sense that her art is original.

It is not impossible to find a few similarities between Scott's novels and Wuthering Heights. Q.D. Leavis thinks that Emily Brontë's sympathy with the simple rustic life at Wuthering Heights as opposed to the luxurious world of Thrushcross Grange can be attributed to Scott's influence. Mrs. Leavis comments:

> [Scott's] own sympathies were with the wild rough Border-farmers, not only because they represented a romantic past of balladry. He felt that civilization introduced there entailed losses more than gains, and a novel where--before, with characteristic lack of staying power, he divagated from a serious theme into tushery--he made some effort to express this, The Black Dwarf, has long been since known as the source for surnames used in Wuthering Heights. Scott's Earnscliffe [=Eaglescliff] and Ellieslaw suggested Heathcliff and Earnshaw no doubt, but more important is their suggesting, it seems to me, that Emily Brontë found part of her theme in that novel's contrast between a weak, corrupt, refined upper-class, and the old-style Border farmers' 'natural' or socially primitive way of life in which feuds and violence were recognized as part of the code.[29]

Mrs. Leavis speaks about Scott's influence in a general way--in terms of Emily Brontë deriving names from The

Black Dwarf, and in her apparently shared belief with Scott that upper-class life and farm life were corrupt in different ways. At Thrushcross Grange, for instance, we encounter Edgar and Isabella Linton surrounded by finery, but bickering over a puppy. At Wuthering Heights there are more violent family arguments and the hanging of puppies but we also encounter there, Catherine and Heathcliff's joyful response to the moors.

Mrs. Leavis convincingly discusses Scott's influence on Emily Brontë in a general context instead of attempting to draw similarities in plot between The Black Dwarf and Wuthering Heights as F.S. Dry does. This critic argues that Emily Brontë used Scott's novel as "a base for the setting, characters and the plot of Wuthering Heights."[30] She suggests that the Black Dwarf and Heathcliff are similar characters, both being outcasts, both said to have come from the devil, and both said to return to the devil after their deaths. She also points out that both are obsessed with revenge, both return to the graves of the women they love, and both bring together young lovers. F.S. Dry, in addition, compares Nelly Dean to Jeanie Deans in The Heart of Mid-Lothian (1830), stressing their similar names and characters: "In both novels there is abundant evidence of the piety and trustworthiness of the two charcters and the confidence placed in them."[31]

Here, we especially begin to distrust F.S. Dry and wonder if she is not forcing correspondences which do not stand up to close analysis. There is a lot of room left for doubt as to the "trustworthiness" of Nelly Dean's character. At first glance she might look as wholesome as whole wheat bread but looking deeper, we find that she is frequently meddlesome, socially ambitious, and often lacks the capacity to identify sympathetically with those around her. F.S. Dry does not give Emily Brontë enough credit for making imaginative use of her sources. The differences between Scott's misshapen and disgruntled old dwarf and Emily Brontë's complex characterization of Heathcliff are more useful to discuss when it comes to the question of Scott's influence. Brian Crick correctly evaluates the extent to which Emily Brontë was influenced by Scott or any other writer when he remarks, "As for the literary and historical context from which Wuthering Heights grew, I think we are justified in claiming for Emily Brontë an instinctive genius for making wholly original use of her fictional predecessors."[32] With the judgment in mind, I would like to briefly discuss Emily Brontë's imaginative use of The Black Dwarf.

F.S. Dry, of course, is right when she suggests that Canny Elshie and Heathcliff are social outcasts and misanthropists. However, Emily Brontë's methods of depicting Heathcliff as such are powerful and dramatic where Scott

tends to be sensationalistic and melodramatic. The reasons behind Canny Elshie's retreat from the world are rather simplistic. He is a "freak of nature" whose generosity has been exploited and thus he has become vindictive. He is further embittered by young girls who point at him and laugh, and he has been jilted. Basically, the Black Dwarf is a recluse because he is physically deformed. Heathcliff's reasons for rejecting society are more complex. The root cause of Heathcliff's misanthropy is sibling rivalry, or more specifically, Hindley's jealousy which eventually manifests itself in his tyrannical domination of the household. Heathcliff's revenge is inspired by a desire to reassert himself over his familial society, especially by usurping their land. Canny Elshie's vindictiveness is not portrayed with the depth of Heathcliff's machinations. Instead of attempting to regain his control, Canny slips away to live in a sequestered hut. His revenge involves giving out ill omens, becoming annoyed if one of his goats is accidently killed, and failing to answer his door.

Heathcliff's complexities are described with a controlled use of language which creates tension and fear without the reader feeling that Emily Brontë is self-consciously trying to elicit this response. Scott, however, taxes the credibility of his characters by an exaggerated use of language which is often difficult to

take seriously. Consider how Scott attempts to depict the Black Dwarf's terrifying behavior in the following passage:

> Earnscliff. . .turned and followed Hobbie, after looking back towards the supposed maniac, who, as if raised to frenzy by the interview, roamed wildly around the great stone, exhausting his voice in shrieks and imprecations that thrilled wildly along the waste heath.[33]

Compare this passage to Nelly Dean's description of Heathcliff after he has returned from abroad:

> Now fully revealed by the fire and candlelight, I was amazed, more than ever to behold the transformation of Heathcliff. He had grown a tall, athletic, well-formed man, beside whom my master seemed quite slender and youth-like. His upright carriage suggested the idea of his having been in the army. His countenance was much older in expression and decision of feature than Mr. Linton's; it looked intelligent and retained no marks of former degradation. A half-civilized ferocity lurked yet in the depressed brows, and eyes full of black fire, but it was subdued; and his manner was even dignified, quite divested of roughness though too stern for grace (p. 118).

Scott's description of Canny Elshie's irrational burst of energy contains the same artistic power as the effect of Rumpelstiltskin stamping his foot. The dwarf's curious behavior is meant to strike mystery and terror but the passage lacks strength because it is melodramatic. Although his wild leaps around the rocks of Mucklestone Moor and his frenzied screams are supposed

to shock and surprise us, his chaotic behaviour is rather predictable. That is, he acts as we would expect a dwarf to act because we have met similar characters before in fairy tales. In contrast, Nelly Dean's description of Heathcliff is more controlled, yet full of ominous connotations. Tension is successfully achieved because two extremes co-exist in one character: reserve and ferocity. These contrary traits read like a disturbing contradiction. Emily Brontë's controlled prose is more effective than Scott's use of melodrama.

Emily Brontë's techniques of characterization in Wuthering Heights are obviously superior to those that Scott employs in The Black Dwarf. The dual narration, the retrospective nature of the plot, and the thoroughly worked out dating of time also prove that Emily Brontë did not rely heavily on Scott in the construction of her novel. The influence is more general than pervasive and is accurately identified by John Hewish: "Scott bequeathed Emily Brontë a feeling of atmosphere."[34] It is true that like Scott, Emily Brontë successfully creates a tone or mood that is essentially mystical. The background of the moors in both novels suggests that a supernatural force operates behind man's reality. The heath occupies a seemingly infinite space. This expanse represents a spiritual freedom in Wuthering Heights. When Catherine and Heathcliff run wild on this

expanse, they partake of something timeless and transcendental. We do not find anything like this in The Black Dwarf, however. In Wuthering Heights, the moors represent an aspect of the sublime, for while they might satisfy Linton Heathcliff's conception of heaven with the bees humming lazily in flowers which blossom underneath a cloudless sky, in winter a man may take a few steps in the snow and disappear. The moors are not just alternately pleasant and hostile. They are powerfully remote from man. This force operating in nature was apprehended by Emily Brontë long before she wrote Wuthering Heights. In a poem dated December 13, 1836 she wrote:

> High waving heather, 'neath stormy blasts bending,
> Midnight and moonlight and bright shining stars;
> Darkness and glory rejoicingly blending,
> Earth rising to heaven and heaven descending,
> Man's spirit away from its drear dongeon sending,
> Bursting the fetters and breaking the bars.[35]

The poem reveals Emily Brontë's perception of the body as a kind of prison from which the soul must be liberated. Her response to the power in nature is one of rapture and her vision is apocalyptic. This yearning to be free of physical limitations and to experience spiritual ecstasy appears to be Emily Brontë's passion. The spiritual union of Catherine and Heathcliff in Wuthering Heights is other evidence of this. Emily Brontë attains something higher than Scott in her use of landscape. As John Hewish

comments, she wrote with a "creative freedom from slavish use of source-material."[36]

Scott's general influence is also evident, however, in other aspects related to the tone of Wuthering Heights. I have previously suggested that Canny Elshie is not unlike a fairy-tale character. In fact, fairy-tale, folklore and Gothic elements are prominent in the Waverley Novels. In The Black Dwarf, for example, the narrator recounts the legend of Mucklestone Moor. It is about a witch who turns a flock of scattering geese into stones. The legend is told like a fairy tale: "Once upon a time this old hag is said to have crossed the moor, driving before her a flock of geese" (p. 8). Scott's works are full of descriptions of old hags, ghosts, fairies, omens and haunted places. Frequently, Scott's use of the fairy-tale element in his novels is a weakness. Coleman Parsons, who has provided an extensive study of the folklore elements in Scott's novels concludes that Scott's use of folklore is often clumsy, self-conscious, superfluous and distracting.[38] He maintains that "the difficulty of combining legend, locale, and attached human or divine spirit seems to have been too great for Scott's hasty methods of composition."[39]

One of Emily Brontë's artistic strengths lies in her skillful incorporation of fairy-tale motifs, folklore, and Gothic elements in Wuthering Heights.

Both she and her sister, Charlotte, make use of these elements with an artistic flair. Charlotte Brontë eerily depicts a child's psychological response of terror when Jane Eyre is locked in the Red Room. The Gytrash legend adds tension to Jane's first meeting with Edward Rochester and the moon is used to represent Jane's spiritual apprehension of her dead mother. One critic has also noted that the Little Red Riding Hood motif surfaces in Villette (1853) when Lucy Snowe is told by Madame Beck to take a basket full of goods to Madame Walravens.[40] The fairy-tale motif in Wuthering Heights, however, has been regarded by Mrs. Leavis as a weakness:

> Another trace of the immature draft of the novel is the fairy-tale opening of the Earnshaw story, where the father, like the merchant in Beauty and the Beast, goes off to the city promising to bring his children back the presents each has commanded: but the fiddle was smashed and the whip lost so the only present he brings for them is the Beast himself, really a "prince in disguise" (as Nelly tells the boy he should consider himself rightly).[41]

I disagree with Mrs. Leavis when she says that the fairy-tale motif in Wuthering Heights suggests Emily Brontë's artistic immaturity. The fairy-tale motif that Mrs. Leavis discusses serves a symbolic significance. The arrival of Heathcliff is associated with a loss to Hindley and Catherine. They, in fact, do lose some of their father's affection to Heathcliff. The smashed fiddle

foreshadows the loss of harmony in the home. Significantly, the fiddle is Hindley's present and he becomes the one who brings disharmony into the home, especially after his father's death. The loss of the whip for Cathy represents her vulnerability to Heathcliff. Later in the novel we clearly see her capacity to dominate Nelly Dean, Edgar Linton, and his sister, Isabella, but she fails to master Heathcliff, though he cannot master her either. The appearance of the Beauty and the Beast motif is thus subtly proleptic.

Before discussing the fairy-tale motif as a Romantic element in Wuthering Heights in more detail, I would like to briefly examine the fairy-tale element in Emily Brontë's poetry where it is incorporated more superficially. Scott's influence is again in evidence for the Gondal world is not too far removed from the world of chivalric romance which Scott tries to capture in Ivanhoe.

The chivalric romance is, in many ways, related to the fairy tale. Both contain beautiful princesses or damsels in distress, handsome princes or knights who must rescue them, and both often contain love triangles, although sometimes the triangles involve a jealous witch rather than two competitive male suitors. Augusta Geraldine Almeda in the Gondal fantasy is a combination of the beautiful princess and the wicked queen figures. She is the central subject in love triangles and she has many lovers: the

Lord of Elbë, Julius Brenzaida, Fernando de Samara, and Lord Alfred. She sometimes betrays her lovers and in this sense she resembles Keats's Belle Dame. As in the chivalric romance, Gondal contains castles and dungeons which serve as a backdrop to romance. Gondal's resemblance to a fairy-tale world, however, often limits the force of Emily Brontë's poetry.

A more subtle use of the fairy-tale motif is evident in Wuthering Heights. What exactly does this motif contribute to a work of fiction if used successfully? If used too obviously, the fairy-tale motif can make a novel seem unrealistic and ridiculous. When grafted well into a novel, however, the fairy-tale motif may function as an undercurrent that creates a mystical atmosphere. It is used this way in Emily Brontë's novel. The fairy-tale motif may also function as a means to open up another reality which lies beneath the reality of rational experience. Thus, in Wuthering Heights the fairy-tale motifs open up the inner world of the sub-conscious or psychological domains. This helps us to approach characters like Catherine and Heathcliff from a psychoanalytic point of view. The Jungian critic, E.B. Gose, has undertaken this kind of study.[42]

The technique of incorporating fairy-tale motifs, folklore and Gothic elements (all three of these call attention to the irrational world of experience), results

in another effect. Marianne Thalmann in her study of the Romantic fairy tale as a genre comments that the fairy tale "may project an imaginary world as divine truth and transcend the confines of place in time."[43] In keeping with the German tradition of the Romantic fairy-tale, Wuthering Heights indeed transcends the "confines of place in time" while retaining its realism.

Characters like Nelly Dean and Mr. Lockwood help to create the more realistic elements in the novel. They are the tellers of the tale but Emily Brontë wisely avoids the "Once upon a time" formula which Scott employs in The Black Dwarf. As characters from the mundane world, Nelly and Lockwood operate outside the larger, mythic world of Heathcliff and Catherine. They both begin their narrations with banal details. Mr. Lockwood's voice opens Chapter I by giving the date and an account of a visit: "1801--I have just returned from a visit to my landlord--the solitary neighbour that I shall be troubled with" (p. 3). Mr. Lockwood also tells us the way in which Nelly Dean begins her narration. She briefly recounts how she came to be employed by the Earnshaws: "Before I came to live here. . . I was almost always at Wuthering Heights; because my mother had nursed Mr. Hindley Earnshaw" (p. 43). Nelly then continues to give an account of her chores: "I got used to playing with the children--I ran errands too,

and helped to make hay, and hung about the farm ready for anything that anybody would set me to" (p. 43).

When Nelly and Lockwood are drawn into the mythic world of Catherine and Heathcliff, or when they accidently encounter it, they do not know how to deal with their experiences. Nelly, in effect, consistently attempts to deny that the world of irrational experience exists. Jacqueline Simpson perceptively comments:

> [Nelly] is superstitious, and even has the capacity for psychic experiences which she resolutely rationalizes away, but the whole conscious effort of her mind is towards conventional morality and religion, so she is as unwilling to concede the reality of the supernatural as to condone wild emotions and irrational behavior.[44]

Nelly's attitudes are revealed when she initially refuses to hear about Catherine Earnshaw's disturbing dream, when she is unable to be sympathetic to Catherine during her mental and physical collapse, and finally in her belief that Catherine and Heathcliff are not reunited as spirits and roaming the moors after they are both dead, but at rest.

Mr. Lockwood has a rather simple-minded response to irrational experience. Nelly's tale entertains him because it appeals to his romantic sensibility. He enjoys seeing himself as akin to the hero in Nelly's tale and he initially identifies with Heathcliff at

the Heights, probably imagining that he and Heathcliff could discuss their shared feelings of misanthropy over a cup of tea. However, once Mr. Lockwood is caught up in the irrational world, he hardly acts like a "hero". After being terrorized by nightmares at the Heights, he self-consciously sees himself as the centre of action, exaggerating and sensationalizing his experience in order to draw attention to himself and his plight. He later covets the part of the prince in a fairy tale in his desire to rescue Catherine Linton from the Heights when he exclaims, "'What a realization of something more romantic than a fairy tale it would have been for Mrs. Linton Heathcliff had she and I struck up an attachment as her good nurse desired, and migrated together'"(p. 368). Lockwood pretends to belong in the mythic world but his self-conscious identification <u>with</u> it makes us realize how far away he is <u>from</u> it. We are convinced of this in the final chapter when he, like Nelly Dean, denies the existence of the spiritual world in favour of quiet slumbers.

While Nelly Dean and Mr. Lockwood "ground" the novel in actuality, Catherine and Heathcliff are characters who transcend time and place. They experience higher truths because of their contact with a force in life that Nelly and Lockwood are incapable of recognizing. Since Catherine fails to learn from her psychic experiences,

that is, she marries Edgar Linton despite her dream, a kind of eerie tension is created. Emily Brontë draws upon folklore to augment this tension. The use of folklore is especially evident in the portrayal of Catherine's illness. Emily Brontë reinforces the supernatural element in her novel, here, by playing on the superstition that a dying person cannot see himself in a mirror because the soul is becoming detached from the body. Mrs. Leavis evaluates Emily Brontë's use of folklore well when she points out that the incorporation of superstitions "implies recognition of the poetry and wisdom inherent in old beliefs."[45] The poetic quality of folklore adds a magically tinged suspension of time to Wuthering Heights.

In using folklore, Emily Brontë demonstrates her affinity not only with other Romantic writers (Coleridge, for instance, uses the legend of Sir Patrick Spence in "Dejection: An Ode"), but with the Romantic composers as well. Schubert relied on folklore in composing lieder. In Der Erlkönig (1815), a young child riding with his father at night dies after being seduced by the beckoning voice of the Elf King. In Wuthering Heights, the ballads that Nelly sings are full of folklore. One of Nelly's lullabies, identified by Katherine Ankenbrandt as the "Ghait's Warning",[46] has not only the thematic function of recalling the plight of orphaned children in the novel,[47] but of heightening the mystical atmosphere.

Ballads in Wuthering Heights, in addition, create a sense of locale by recalling the legends of the Yorkshire countryside. Emily Brontë, then, uses folklore for much the same reasons that Chopin and Liszt incorporated the folk songs of Poland and Hungary into their compositions. The presence of folklore reveals the need to search for one's roots and a desire to flavour a composition with the feeling of the primitive past.

We know by contemporary accounts that Emily Brontë, while not a concert pianist, still played the instrument with accuracy and skill. Héger felt her capable of teaching music at his school. It is difficult to know just how much Emily Brontë was influenced by the ideas and works of the Romantic composers. Probably a large amount of their music was not available to her although we do know that the sheet music at the Haworth parsonage included piano pieces by Friedrich Wilhelm Kalkbrenner (1785-1849), a man who strongly impressed Chopin. Then too, odd paths appear to cross for Chopin (who met Emerson, Dickens and Lady Byron in London), had a mistress named George Sand whose novels were held up to Charlotte Brontë by George Henry Lewes as supreme examples of realistic art. Ideas from Romantic composers travelling this route to Emily Brontë is, perhaps, extremely unlikely.

There is something, however, instinctively musical about the structure of Wuthering Heights. The mundane world,

represented by Nelly Dean and Mr. Lockwood, is played off against the mythic world, represented by Heathcliff and Catherine Earnshaw. In musical terms, the story of Catherine and Heathcliff functions like the development in sonata form with Nelly and Lockwood providing the exposition of the themes and their recapitulation. Upon closer examination, however, we see that the two worlds being constantly juxtaposed has the same effect as counterpoint. It sustains tension throughout the work.

If we are to discuss the function of Gothic elements as related to the use of folklore in Wuthering Heights, the influence of Byron on Emily Brontë cannot be overlooked. It has been verified by Winifred Gérin that the complete works of Byron were in the Haworth library along with Moore's Life of Byron (1833). It is possible that Emily Brontë named her heroine of Gondal, "Augusta", after Byron's half-sister, Augusta Leigh. Many critics have drawn similarities between Byron and Emily Brontë as personalities. Dorothy Cooper, for instance, has compared the two artists as rebels against society.[49] Marianne Evans comments that "It seems to me that proved by their work, Emily Brontë and Byron were affinities. Neither is it a case of mere likeness or derivation but one of a mysterious and timeless twin-ness."[50] Although Ms. Evans's comments often contain more than a hint of sentimentality,

she does, in her study, point out numerous similarities in the two poets' modes of expression. In addition, Byron's short lyric poems such as "When We Two Parted" (1808), "Maid of Athens, Ere We Part" (1810) and "Fare Thee Well" (1816) are concerned with love and separation like the Gondal poems.

Both Byron and Emily Brontë also make use of the incest theme. As Eric Solomen says, "There can be no doubt that Emily Brontë casts a vague incestuous aura over the entire plot of Wuthering Heights."[51] Solomen is correct to identify the incest theme as an "aura" for it can be proved to be no more than that. Heathcliff is Catherine Earnshaw's "adopted brother" who, for a time, shares her bed as a child but this is as far as Emily Brontë is willing to go. In any case, the relationship between Catherine and Heathcliff derives its strength from their spiritual affinity and this does not necessarily mean that they are sexually involved. The sexual attraction between Catherine and Heathcliff is a subordinate concern in the novel whereas the incest theme in Byron is more obvious.

The major influence of Byron on Emily Brontë is in her creation of Heathcliff who bears a superficial resemblance to the Byronic hero. Heathcliff, like Cain, Childe Harold and Don Juan, is a social outcast who is nevertheless in some ways superior to the society that

ousts him. Heathcliff is miserably abused and unjustly treated by Hindley Earnshaw. From the beginning, he is regarded as an interloper, the "cuckoo", and rejected even initially by Catherine who grins and spits. Mrs. Earnshaw shows little motherly affection to the "gipsy brat" (p. 45), and Nelly leaves the young child on the landing of the stairs, "hoping that it might be gone on the morrow" (p. 46). Heathcliff does not easily fit into the world of the Heights and he never belongs at Thrushcross Grange. His mysterious background, and later, his three years of wandering suggest that like the Byronic hero, he has no roots. Lockwood asks if he is a Lascar, a Spanish, or an American castaway but Nelly cannot provide the answer. His presence inspires hostility of the cruellest sort, from Frances Earnshaw pulling his hair on her way to the hearth, to Hindley's beatings.

Of all the Byronic heroes, Heathcliff appears to be most like Manfred, particularly in his connection to the supernatural world. In Manfred's case, the connection is more obvious because he communicates openly with spirits, although these spirits appear to function as an extension of his consciousness. Like Heathcliff, Manfred longs to be united with his female counterpart in death. Throughout the dramatic poem, he hopes that his lover will appear to him, just as Heathcliff appeals to be haunted by Catherine.

Heathcliff's association with demonic energy, though, is a mysterious aspect of his character. He is called an imp, a ghoul and a fiend, but <u>is</u> he? Or do the people around him like Nelly and Hindley misunderstand his energy and see him as the manifestation of an evil force? Charlotte Brontë seems to have misinterpreted his passionate energy when she thought of him as "a man's shape animated by demon life--a Ghoul--an Afreet."[52] Heathcliff does have psychic energies, as revealed by his contact with Catherine's spirit by her grave, but he is not a conjuror or a warlock in disguise. The characters who label Heathcliff an agent of Satan reveal their own limitations in understanding passionate energy. This, in turn, emphasizes Heathcliff's isolation.

Emily Brontë's characterization of Heathcliff is evidence, however, that she creatively moved away from the prototype of the Byronic hero. Lowry Nelson comments that Heathcliff's "complexity is much greater than that of the Byronic heroes"[53] and in some respects he is right. Heathcliff's character appears to be more puzzling than the Byronic heroes. His character in the novel remains shadowy, partly because the narrators (Nelly and Lockwood), are incapable of clarifying it for us, but also because Emily Brontë chooses not to clarify it herself. She successfully creates the illusion of his apartness from humanity (hence, his mysteriousness), by keeping aspects

of his character secret.

Unlike Heathcliff, the Byronic heroes usually reveal their thoughts of alienation openly. They confess their hidden sense of guilt and their sense of haunted isolation. Childe Harold confesses in Canto III:

> In my youth's summer I did sing of one,
> The wandering outlaw of his own dark mind;
> Again I seize the theme.[54]

Manfred similarly reveals:

> From my youth upwards
> My spirit walked not with the souls of men. . .
> My joys, my griefs, my passions, and my powers,
> Made me a stranger.[55]

Heathcliff rarely (if ever), analyzes himself in such a manner. We find few speeches of his concentrating on his alienation from society beyond his threats of revenge and he never comes close to sentimentalizing his position as an outcast. Nor will he allow other characters to sentimentalize him. His resentment is evident when he speaks of Isabella Linton's conception of him as a "hero of romance" (p. 183). Quite simply, Heathcliff's mysteriousness becomes powerful.

The Gothic elements in Wuthering Heights set the novel even more strongly in the Romantic tradition. Very little of Heathcliff's character, however, is derived from the Gothic novel. He is a more successful character than the villains portrayed, for example, in Ann Radcliffe's

The Romance of the Forest (1791) or The Mysteries of Udolpho (1794), novels which Jane Austen satirized in Northanger Abbey (1818). Of course, we do not even know if Emily Brontë read Gothic thrillers. She did have access to Blackwood's Magazine which frequently carried tales of Gothic horror or reviews of such tales. The magazine, for instance, reviewed Mary Shelley's Valperga (1823) and published James Hogg's short stories.

One of Hogg's stories, The Private Memoirs and Confessions of a Justified Sinner (1824), may have influenced Emily Brontë to some extent. Hogg's story is a parody of Pilgrim's Progress and ironically presents the idea that the faithless shall live by justification. Superficially, it resembles Wuthering Heights. It explores demon possession, a body is exhumed, a character in the story is named Linton, and the servant, John Barnet is similar to Joseph. Jane Eyre, itself, more closely resembles Pilgrim's Progress than Wuthering Heights in the testing of Jane's moral fibre during her travels from Gateshead to Lowood, to Thornfield, to Marsh End, and finally to Ferndean. Emily Brontë may owe something to Hogg in narrative technique for he makes use of two narrative voices in his tale. One of Emily Brontë's greatest contributions to the English novel is her use of shifting perspectives.

Perhaps the strongest influence of the Gothic

novel on Emily Brontë as she composed Wuthering Heights lies in its suggestions of moral ambiguity. As Lowry Nelson comments, the use of Gothic elements in Romantic works often involves the appearance of good and evil in "starkly theatrical and dialectical form, attitudinizing and polemicizing, though strongly suggestive of unexpected new departures such as that 'evil' is really 'good'."[56] This effect occurs in Byron's Cain in which the hero becomes a kind of "martyr" for rebelling against the ways of an unsympathetic God. We are made to ask who is truly the evil one--God or Cain? Similarly, identifying "good" and "evil" forces in Wuthering Heights is sometimes difficult. Is Nelly Dean the moral centre of the novel or is she a villain? Is the love between Catherine and Heathcliff simply adulterous after Catherine's marriage or is there something morally "right" in their capacity to continue loving each other with such passion? The reader's sympathies are undeniably with Catherine and Heathcliff during their last embraces under Edgar Linton's roof. Is Heathcliff's revenge on those around him "justified" under the Biblical "eye for an eye" philosophy, or completely "unjustified"? One cannot either simply align Edgar and Isabella Linton with the forces of good and Catherine and Heathcliff with the forces of evil. Paradoxically, Emily Brontë's purpose in providing these moral ambiguities is highly moral. She makes the reader try to understand moral

complexities and encourages compassionate understanding. We cannot stand back and condemn like Nelly Dean and Joseph for we are too close to the agony of tragedy. Their narrow and sometimes harsh moral judgments amuse or repel us. We are made to look deeper into life--to learn that it is supremely moral not to judge. This is the Christian doctrine.

Emily Brontë does not set out to prove to her readers that life has no answers. Nor does she only attempt to mirror ambiguities . She shows us that life is complex, she reveals the tragic consequences of making mistakes, but she does give credence to the notion that love will survive. The novel closes with the marriage of Catherine Linton Heathcliff and Hareton Earnshaw while we receive hints of Cathy's reunion with Heathcliff in spirit.

The influences of Scott and Byron reveal that Emily Brontë belongs to the Romantic tradition but she also shares many similarities with other Romantic writers. Like the Romantic poets, she was initially influenced by Shakespeare (King Lear is referred to near the end of Chapter II), and by Milton. The Reverend Patrick Brontë, in fact, had Paradise Lost committed to memory and enjoyed quoting passages from it. Emily Brontë's familiarity with Paradise Lost partially explains why Heathcliff is portrayed so vividly, like Milton's Satan. Milton's influence is also felt in Emily Brontë's depiction

of human love. Adam speaks to Eve in Book IX as if she is not just his mate, but his soul mate. He expresses his willingness to stand by Eve and to even die for her:

> . . . I with thee have fixed my lot,
> Certain to undergo like doom: if death
> Consort with thee, death is to me as life,
> So forcible within my heart I feel
> The bond of Nature draw me to my own;
> My own in thee, for what thou art is mine.
> Our state cannot be severed; we are one,
> One flesh; to lose thee were to lose myself.[57]

The language of deep love is also used to define Catherine and Heathcliff's love relationship. In their speeches they reveal their awareness that they share a common identity. Catherine bursts out to Nelly, "'I am Heathcliff'" (p. 102), and Heathcliff later demands of Catherine when she is dying, "'Would you like to live with your soul in the grave?'"(p. 198). Emily Brontë depicts this kind of love more successfully than Milton who eventually reduces Adam's love for Eve into a fondness for female charm.

C.Q. Drummond remarks on Milton's somewhat flawed presentation of human love when he points out that "Adam is not merely 'fond' of Eve, even to say he is in love with her underestimates the depth of his feeling."[58] Adam's ostensible change of heart from Eve's soul mate to her "admirer" is the consequence of Milton's misogynist attitudes. In Wuthering Heights, however, there is never any doubt that the love of Catherine and Heathcliff is more

than infatuation or sexual attraction. Catherine never plays the seductress with Heathcliff, nor does Emily Brontë indicate that Catherine manipulates men by using "feminine wiles". Nelly Dean, who is generally not benevolent to Catherine, must concede to Lockwood that "she was not artful, never played the coquette" (p. 83). Catherine is too open and direct about her feelings to be considered coy or flirtatious. In this sense she is a liberated woman.

Emily Brontë was not a prolific essayist but in one of her poems, "To Imagination", we find hints of the Romantic emphasis on this faculty. Her ideas are similar to Wordsworth's and Shelley's, even though she does not write here with their eloquence. Imagination is personified as a kind spirit:

> But thou are ever there to bring
> The hovering visions back and breathe
> New glories o'er the blighted spring
> And call a lovelier life from death,
> And whisper with a voice divine
> Of real worlds as bright as thine.
>
> I trust not to thy phantom bliss,
> Yet still in evening's quiet hour
> With never failing thankfulness
> I welcome thee, benignant power,
> Sure solacer of human cares
> And brighter hope when hope despairs.
>
> (Hatfield, 174)

Imagination is evidently a faculty that Emily Brontë values highly. It is responsible for restoring her fresh

vision of the world and for allowing her to conceive of other, better realms. While she expresses the idea that she will not over indulge herself in the "phantom bliss" (this suggesting that she is not an escapist), she relies on her imagination as a healer and a bringer of hope.

These ideas are not unlike Wordsworth's in his Immortality ode. Like Wordsworth, Emily Brontë thinks there are "glories" in nature. In his "Preface" to the second edition of the Lyrical Ballads, Wordsworth speaks of poetry as being able to restore our first, fresh perceptions when it throws over our everyday surroundings, "a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect."[59] Similarly, Emily Brontë describes the imagination as supplying her with "hovering visions" which enliven her perception of "blighted spring". A related idea is expressed by Shelley when he discusses the function of poetry: "Poetry lifts the veil from the hidden beauty of the world and makes familiar objects be as if they were not familiar."[60] Poetry is a result of the imagination at work. Imagination, then, is able to restore to us the beauties of the physical universe. This is what Wordsworth, Shelley, and Emily Brontë believed.

There are, however, other worlds beyond the physical universe--inner worlds that exist in the mind. Emily Brontë's

Gondal is such a place. The Romantic poets also saw themselves as participating in their own inner worlds. Keats, who valued his inner world, wrote a letter to J.H. Reynolds, dated February 19, 1818, describing his inner vision: "Now it appears to me that almost any man may like the Spider spin from his own inwards his own airy citadel."[61] Gondal is such a citadel, although it is one full of dungeons, ill-fated lovers and death. Charlotte Brontë, in fact, referred to their secret childhood fantasies as a "web".

Emily Brontë's Gondal was possibly designed as a means of coping with personal tragedies that occurred in her childhood. Lucile Dooley thinks that the Gondal poems reveal Emily Brontë's insecurity in her family, particularly in regard to her relationship to her father.[62] Painful childhood experiences including deaths of family members also affected Wordsworth and Keats. Andrew Brink hypothesizes that painful emotional experiences inspired Keats's poetry: "Flight from recurring despondent moods, seldom so expressly stated in Keats's poetry but always at the back of it, leads to attempts at affirmative art, art that necessarily makes the world appear better than it is."[63]

Whatever inspired the creation of Gondal, it appears to suggest Emily Brontë's need to deal with suffering. She writes in the second stanza of "To

Imagination", "So hopeless is the world without / The world within I doubly prize." Gondal may represent to us, as Jonathon Wordsworth comments, "Emily's self-created cage"[64] but to a reserved young woman full of emotion, Gondal was useful and necessary.

Like the Romantic poets, Emily Brontë believed that the imaginative faculty was derived from a higher source of energy. Blake had visions of a New Jerusalem, Wordsworth experienced "spots of time", Byron had mystical experiences and Shelley perceived an awesome Power behind nature. Emily Brontë thought that she received visitations from a divine spirit whom she called her Angel and her Comforter, the latter name suggesting that the spirit, to her, was connected to the Holy Spirit of the Christian trinity. She had an intimate relationship with this spirit. Her "Comforter", in some respects, seems to have filled the place of a mother or even a lover. She describes its influence in sensuous images:

> Like a soft air above a sea
> Tossed by the tempest's stir--
> A thaw wind melting quietly
> The snowdrift on some wintery lea;
> No--what sweet thing can match with thee,
> My thoughtful Comforter?
>
> (Hatfield, 168)

Emily Brontë's passionate nature appears to have found an outlet in her visionary experiences. Unlike Charlotte Brontë, whose religious bigotry is revealed in The Professor

(1857), Emily had a more open view of religion. Her somewhat unorthodox Christian beliefs are suggested by Tom Winnifrith:

> (1) Hell exists only on earth, and no souls suffer torment after death.
> (2) A soul that has suffered sufficiently on earth attains its heaven.
> (3) A soul that has not suffered is in limbo for a time, but is redeemed by others' sufferings if not by his own, after enduring the poeni damni, deprivation of the desired heaven.[65]

Winnifrith also adds that there are "traces of a rather Wagnerian doctrine of redemption, not through suffering, but through love."[66] This is another Romantic element in Emily Brontë's work.

Like Blake, Emily Brontë had an apocalyptic vision of the world. In one of her French essays dated August 11, 1842, entitled "The Butterfly", Emily describes an experience which rejuvenates her after a mood of despondency. Significantly, she describes her depression as stemming from a loss of creative energy:

> In one of those moods which sometimes lay hold on us, when the world of imagination suffers the blight of winter; when the light of life seems to go out and existence becomes a barren desert in which we wander exposed to all tempests that blow, without hope of rest or shelter--in one of these dark moods I was walking one evening on the confines of a forest.[67]

The depression that Emily Brontë describes is not unlike

the melancholy feelings that Coleridge expresses in his "Dejection: An Ode". Imaginative energy was extremely important to Romantic writers. Sir Maurice Bowra comments that the Romantics had a "special insight or perception or intuition."[68] After Emily Brontë's despondency, she experiences a special insight in which a voice tells her that the caterpillar's metamorphosis into a butterfly prophesies that a new earth and a new heaven will one day take the place of the present world. The Book of Revelation appears to have made an impact on Emily Brontë.

Emily Brontë and Blake both wrote poetry in deceptively simple styles. Many of Emily Brontë's poems resemble Blake's Songs of Innocence and Experience and both may have common sources in the ballad and eighteenth-century hymn traditions. She writes, too, of children being victims of their parents' neglect. In the following stanzas, the narrative voice asks what awakened the robin, only to come up with a dismal reply:

> What woke it then? A little child
> Strayed from its father's cottage door,
> And in the hour of moonlight wild
> Laid lonely on the desert moor.
>
> I heard it then, you heard it too,
> And seraph sweet it sang to you;
> But like the shriek of misery
> That wild, wild music wailed to me.
>
> (Hatfield, 7)

This poem has elements of innocence and experience. The

robin's song is first perceived by the listener as "wildly tender" and as "chasing angry thought away". Like the lamb in Blake's Songs of Innocence, the robin represents the pleasant and harmless facets of nature. However, a fierceness lurks on the "desert moor". There is a wildness in nature which brings no consolation. The robin's song then takes on a frightening quality. Like the tyger in Blake's Songs of Experience, it draws our attention to the terrifying forces in nature.

Catherine and Heathcliff as children in Wuthering Heights are also like the children in Blake's poems. They, like the chimney sweeper in Experience, are able to enjoy nature and have the awareness that they are abused and exploited by the adult world. The novel as a whole exemplifies one of Blake's aphorisms from The Marriage of Heaven and Hell: "He who desires but acts not, breeds pestilence".[69] Catherine Earnshaw's failure to act according to her desires results in a waste of her passionate energy and in Heathcliff's revenge.

In discussing Emily Brontë's affinity with the Romantics, her love of nature as a means of poetic inspiration becomes almost, in itself, a testimony that she is indeed a Romantic artist. As the Lake District was to Wordsworth, so the moors were to Emily Brontë. She often enjoyed the surrounding countryside in solitude or with her sister, Anne. Nature was not only a source of

inspiration but also a means of escape and consolation. This is particularly evident in the poem, "To a Wreath of Snow". The authorship of this poem is assigned to the Gondal heroine, Augusta, but surely, Emily Brontë's voice is strongly heard in it. The first four stanzas create a sense of gloom, but the following stanzas are more optimistic:

> But angel like, when I awoke,
> Thy silvery form so soft and fair,
> Shining through darkness, sweetly spoke
> Of cloudy skies and mountains bare--
>
> The dearest to a mountaineer,
> Who, all life long has loved the snow
> That crowned her native summits drear
> Better than greenest plains below.
>
> And voiceless, soulless messenger,
> Thy presence waked a thrilling tone
> That comforts me while thou art here
> And will sustain when thou art gone.
>
> (Hatfield, 39)

Although lacking Wordsworth's lyric quality the poem contains ideas which are also found in "Tintern Abbey" (1798). The snowflake represents nature's healing power. It brings relief in its delicate beauty. Moreover, the memory of this beauty will "sustain" the speaker, even after the snowflake is gone. The idea of nature remembered is a powerful concept in Wordsworth's poem:

> These beauteous forms,
> Through a long absence, have not been to me
> As is a landscape to a blind man's eye:
> But oft in lonely rooms, and 'mid the din
> Of towns and cities, I have owed to them

In hours of weariness, sensations sweet.[70]

The wreath of snow in Emily Brontë's poem is one of nature's "beauteous forms"--like Wordsworth's daffodils, for instance.

Although Emily Brontë responded to the world around her like Wordsworth, the language that she uses to speak of different levels of reality is often Shelleyan. It is difficult, however, to determine just how much of Shelley Emily Brontë read. Edward Chitham, in attempting to answer this question, arrives at the conclusion that Shelley's "presence during her adolescence and youth may have provided for so introverted and intense a girl both idealised love and artistic inspiration."[71] Chitham claims that there is a possibility that Emily Brontë came to know about Shelley by reading Byrons's Life and Works (1832), Moore's Life of Byron, or Shelley's poems in Blackwood's Magazine.[72]

The Shelleyan image that occurs in Emily Brontë's poetry is the veil. Shelley makes extensive and exquisite use of this image in his "Defence", but he also uses it in one of his sonnets, "Lift Not the Painted Veil"(1818). In this sonnet,Shelley suggests that that "lifting the veil" (which represents looking into the life of man), results in finding the twin destinies of hope and fear, and a lack of things to love. Emily Brontë's poem, "A Day Dream", contains the image of a veil and it is used in a similar way. As in Shelley's sonnet, the lifting of

the veil is the figurative way of discovering higher truths. The spirits in "A Day Dream" sing about a metaphysical realm:

> And could we lift the veil and give
> One brief glimpse to thine eye
> Thou would'st rejoice for those that live,
> Because they live to die.
>
> (Hatfield, 170)

The last line of this stanza, "Because they live to die", is an illuminating one for it suggests Emily Brontë's desire to experience more than a "world within" or a "world without", but a world beyond. A yearning for death and a need for permanence are desires which make Emily Brontë even more of a Romantic artist and one especially close to Keats. Robert Keefe says of Charlotte Brontë that "her early fiction does not run from death; it concentrates obsessively on the act of dying."[73] The same judgment can be made about Emily Brontë in regard to Gondal and Wuthering Heights. Perhaps the single most disturbing element in her novel is its concentration on death--the most painful of all separations.

Yet, Emily Brontë reveals that she has not lost faith in the human condition. There is something uplifting in her presentation of life. Hareton Earnshaw survives to marry a woman whom he deeply loves, Catherine Linton Heathcliff. The final truth affirmed in Wuthering Heights is the continuation of human love.

Wuthering Heights, however, reveals other truths. It reveals the work of a Romantic artist who worked originally away from the source materials of Scott and Byron, it reveals the final effort of a mature creative imagination, and it reveals an effort to powerfully assimilate life and myth. In bringing together life and myth by using the fairy tale in the tradition of German Romanticism to transcend time and place, Emily Brontë created a work that is neither "sickly" nor "stupid". The clash of myth with life artistically produces the same effect as Wagner's bringing together of music and drama in opera. In the composer's words, it serves "[to dissolve] the solid motionless floor of the actual scene into a fluid, pliant, yielding, impressionable surface whose unfathomed bottom is the sea of feeling itself."[74] Nelly Dean and Mr. Lockwood as narrators represent the "actual scene" of mundane reality, but Catherine and Heathcliff in their intense feelings, over-reach the limits of the narrative voices and become characters who reflect not only violence and passion, but also timelessness.

II

THE POWER OF THE IMAGINATION TRANSFORMED: FROM POETRY TO PROSE

In September, 1850 Sydney Dobell's review of Wuthering Heights was published in The Palladium. Among his praises for the author of "unusual genius" is this perceptive judgment: "The thinking out of some of these pages is the masterpiece of a poet, rather than the hybrid creation of a novelist."[1] The poetic quality of Emily Brontë's novel is one of its sources of artistic power. Many of the images employed in Wuthering Heights support this assessment. The tree split by lightning after Heathcliff's departure in Chapter IX, and the locket of Catherine's in which Nelly places the twisted locks of Edgar Linton and Heathcliff are two examples of potent poetic symbolism.

Dobell, however, while praising Wuthering Heights is not exclusively referring to Emily Brontë's use of symbolism but to the construction of the novel itself. Dickens has been called a great poet by F.R. Leavis for his "command of word, phrase, rhythm and image." Leavis continues by saying that his "senses are charged with emotional energy, and his intelligence plays and flashes in the quickest and sharpest perception".[2] The same

judgment may be made about Emily Brontë and Wuthering Heights for the novel is packed with emotional energy which is controlled and balanced by her use of language. Dobell is right to praise the mind that created this novel--the work testifies to the flowering of Emily Brontë's creative imagination. Where did she initially develop her uniquely imaginative powers? The answer lies in her poetry.

Emily Brontë's writing of poetry was a private amusement. Even when Charlotte Brontë came across her sister Emily's verses she had no clear idea before reading them what they would contain. Charlotte's discovery of the poems is recorded in the "Biographical Notice of Ellis and Acton Bell" in which she describes the poems as "terse, vigorous and genuine", "wild, melancholy, and elevating", but Charlotte soon adds, "it took me hours to reconcile her to the discovery I had made, and days to persuade her that such poems merited publication."[3] Charlotte's discovery took place in the autumn of 1845. Although Emily Brontë had written poetry since at least 1836 (this is the earliest date in the Hatfield edition), she had obviously felt for almost ten years that her poetry was an intensely personal undertaking. Even Anne Brontë who shared in the Gondal fantasy was not allowed to share completely in Emily's creative activities. In a birthday note dated July 31, 1845, Anne writes:

Emily is engaged in writing the

> Emperor Julius's Life. She has read some of it and I want very much to hear the rest. She is writing some poetry too. I wonder what it is about.[4]

The personal nature of Emily Brontë's poetry is even more evident in the Gondal poems which collectively have proved a challenge for critics to analyze in terms of plot structure. Enigmatic fragments of poetry occur frequently in the Hatfield edition and two-line "poems" are not uncommon. A Gondal fragment discussed briefly by D.R. Isenberg is an absolute puzzle. Curious abbreviations are employed which make the four and one-half by three and one-half inch manuscript virtually impossible to satisfactorily decode. Before he offers us a copy of the fragment, Isenberg points out that no key follows the abbreviations:

> Ronald Stwart--28 June 8th E--6--Brown H--Grey E--EN --R and W--7-- -- 1-- --
> **
>
> Regina 24 April 29th--C--5 7--Dark brown H--Grey E--GN --F--7-- --1-- --
>
> Marcellus Stwart 21 August 3d B-- 5 11--light brown H-- Grey E--R N --F--7-- ||||| --1--
> Flora
> * 17 June 18th B--5 6--Chesnut H--brown E--GN --R and W--‡ -- ||||| --1--8--
> Francesca 18 July 20th--V--5 6--light brown H--Grey E --RN--P and W--7--1-- -- --
> 21 Aug 5

The sheet appears to be a list of characters and their physical descriptions along with some dates. This is about all that can, as yet, be deduced from the evidence.

The poetry of Emily Brontë has, in general, not received much critical attention compared to Wuthering Heights. Nor does the criticism which does exist discuss the poetry in a favourable way. Robin Grove begins his study with the disheartening comment, "I would not myself make high claims for her poetry."[6] Perplexing comments about the poetry are not unusual and they are sometimes delivered with vagueness. Rosalind Miles judges Emily Brontë as writing with the "carefullest carelessness"[7], and Barbara Hardy thinks that the "poetic fragments are powerful in a weak context."[8] The fragments often suggest the potential for a successful poem but they rarely emerge as powerful in themselves.

These critical assessments, however, underscore the basic problem almost consistently encountered by anyone undertaking a serious study of the poems. Apart from the problem of treating the Gondal poems in a Gondal context is the difficulty of explaining the discrepancy between Emily Brontë's powerfully written and well-structured novel, and the "stiff", sometimes clumsy language and uneven rhythms found in the poetry. This discrepancy makes critics uncomfortable (and understandably so), in discussing the poems, which seem to have only a superficial resemblance to Wuthering Heights.

In comparisons of Emily Brontë to other Victorian poets, she is often presented as "second-best". There is

no doubt that she is only a minor Victorian poet. Barbara Hardy, who weighs the merits of Emily Brontë's poetry against Browning's, finds that she does not handle the monologue form well.[9] The poem, "Cold in the Earth" (also known as "Remembrance"), which is described by Winifred Gérin as "one of the greatest love poems in the language"[10] is compared to Hardy's "After a Journey" by F.R. Leavis who finds Emily Brontë's poem "betrayingly less real."[11] Leavis partly bases his judgment on the assumption that Emily Brontë is "dramatizing herself in a situation such as she has clearly not known in actual experience."[12]

Although Leavis successfully offers convincing arguments to support his view that Hardy's poem is superior to Emily Brontë's on the grounds of technical merit, it is not really fair to evaluate Emily Brontë's poetry in the context of her "real" or "actual" experiences. This is primarily because there is little biographical material from which we can judge her work, although we may make conjectures. Emily Brontë could have written "Cold in the Earth", inspired by a secret love. Moreover, we do know that Emily Brontë experienced loss in the deaths of her family members. Furthermore, she had a mystical attachment to her "Comforter", a spiritual presence who alternately came and left her. We must also consider that identifying with someone else's loss of love was not beyond the realm

of her imagination.

The poems cover a variety of subjects: nature's beauty, storms, lost children, hidden suffering, solitude, the liberation of the soul from the body, imprisonment, war, death and lost love. Many of the poems deal with separation through death. The recurring images include fire, ice, water, trees, birds, clouds, rainbows, mountains, flowers (especially heather), castles and harps. The contrasting sensations of light and dark, and hot and cold are also played upon.

The little volume of poetry entitled Poems by Currer, Ellis, and Acton Bell (1846), received favourable contemporary reviews. The Athenaeum, which in 1847 called Wuthering Heights a "disagreeable story"[13], highly praised Emily Brontë's poetry in 1846: [Ellis Bell] may have things to speak that men will be glad to hear,--and an evident power of wing which may reach heights not here attempted."[14] The Dublin University Magazine, in the same year, spoke of the three new poets as one person but found "pleasing thoughts" in Ellis's "Stars" and "Prisoner", and, in general, noted that all the poems were"unaffected and sincere."[15] Despite the encouraging reviews, the small volume of poetry sold only two copies. The second edition of the book put out by Smith, Elder in 1848 sold two hundred and seventy-nine copies by July 1853, the popularity of the Brontë novels, no doubt, contributing to

this effect.

In form, the poems often resemble Wesleyan hymns and the religious verse form used by John Keble in The Christian Year (1827). Both Emily Brontë and Keble use the simple ballad form but their poems are rarely strictly iambic. Both poets are unwilling to abandon clumsy phrasing for the sake of metre. This apparent lack of patience with conventional poetic forms is what often limits the success of Emily Brontë's poetry. After twelve years of writing poetry she failed to master these conventional forms. Would more practice have made her a better poet? Probably not. She did not naturally write well in the poetic forms that Wordsworth excelled in by his early twenties. Her poems suggest that she was attempting to find a voice in a freer form of poetic expression. She did not quite know how to do this, however, but she experimented. Although she rarely abandons rhyme to give a structure to her poem, she sometimes sacrifices metre. This creates the feeling that a small portion of her poetry leans towards free verse without ever quite emerging as such. A poem written on October 2, 1844 contains this curious effect:

> Come, the wind may never again
> Blow as now it blows for us;
> And the stars may never again shine as they
> now shine.
>
> Long before October returns

Seas of blood will have parted us;
And you must crush the love in your
heart, and I the love in mine!

(Hatfield, 175)

The metrical beat of the poem follows no strict pattern. This particular poem might read more successfully in free verse:

Come,
the wind may never again blow
as now it blows
for us;
and the stars may never again
shine;
long before October returns
seas of blood
will have parted us;
and you must crush
the love in your heart
and I
the love in mine!

The purpose of this experiment is not to show that Emily Brontë could have been a great poet if she had written in free verse. Of all the poetic forms, free verse is, perhaps, the closest to prose. Emily Brontë's experimentation with poetry (and let us give her credit for being able to experiment, rather than just crediting her with failure), might have led her to an awareness that she was capable of writing poetic prose. The Gondal fantasies were written in prose (although these manuscripts were destroyed), as well as in poetry. A shifting back and forth between poetry and prose might have been the ideal exercise in preparation for poetic prose.

There is an interesting effect in Emily Brontë's poetry which emerges successfully in Wuthering Heights. Previously, I have discussed how the tension created by the narrative voices (representing the actual world), being played off against the mythic world of Catherine and Heathcliff result in the same tension produced by counterpoint in music. Lawrence Starzyk has recognized the contrapuntal symphonic effect in Emily Brontë's poetry. He defines this effect as the playing off of opposing thoughts and sentiments: "The mystery of love . . . is comprehended in the moment of discord, the meaning of life discerned only in death."[16] The tension of "opposing thoughts and sentiments" is more successfully incorporated into the novel where Emily Brontë takes more time to establish the different perspectives. Why Emily Brontë's imagination worked better in prose than in poetry is one of the mysteries of creativity. One may just as well ask why Wordsworth didn't perceive the potential of the novel form and attempt to write a novel.

I would like to discuss how Emily Brontë's poetry is limited compared to her prose as well as some of the successful elements in poems. I will attempt to discuss Hatfield's 118, 152, and "Cold in the Earth" in this connection, poems which deal with love and separation. The Gondal setting will not receive much emphasis since I believe that Emily Brontë's feelings lie behind even the

Gondal poems, an approach which finds support in Winifred Gérin's biography of Emily Brontë,

Hatfield 118 is simply entitled "Song" and was written on October 15, 1839, probably some time after Emily Brontë returned to Haworth from Law Hill where she was first employed in 1837:

O between distress and pleasure
Fond affection cannot be
Wretched hearts in vain would treasure
Friendship's joys when others flee.

Well I know thine eye would never
Smile, while mine grieved willingly;
Yet I know thine eye for ever
Could not weep in sympathy.

Let us part, the time is over
When I thought and felt like thee;
I will be an Ocean rover,
I will sail the desert sea.

Isles there are beyond its billow
Lands where woe may wander free;
And, beloved, thy midnight pillow
Will be soft unwatched by me.

Not on each returning morrow
When thy heart bounds ardently
Needs't thou then dissemble sorrow,
Marking my despondency.

Day by day some dreary token
Will forsake my memory
Till at last all old links broken
I shall be a dream to thee.

The poem contains some awkward constructions, notably the second line of the second stanza and the first line of the fourth stanza. The fifth stanza reads a little stiffly and the word "bounds" is, perhaps, too strong. "Beats" would

sound less melodramatic. Despite these weaknesses the emotional tone of the poem emerges. There is a sense of weariness conveyed in words like "wretched", "woe", "despondency", and "dreary". It is the lament of one who has lost the shared sense of oneness with his or her lover, a sense of oneness that is later highly valued in Wuthering Heights. Although the speaker resolves to leave and "sail the desert sea" (an effective image of isolation used earlier and more successfully by Shelley in "Alastor"), the separation entails more than a physical parting. There is a sense of resignation in the loss, revealed in "Let us part, the time is over / When I thought and felt like thee." This marks the dissolution of former counterparts or soul mates--the erosion of an "ideal" love relationship in which reconciliation is not possible.

The rhythm of the poem has the effect of toning down the painful feelings communicated,for the speaker's despair is expressed in a flat, conversational style of address which is half-accusatory. There are also some hints that the speaker self-consciously assumes the position of a victim. For instance, while the speaker will be in "lands where woe may wander free", the listener's pillow will be "soft." The last stanza hauntingly melts the past, present, and future together while the impression of love lost forever in "I shall be a dream to thee" presents

a powerful and lasting impression of loss.

Significantly, "Song", like most of Emily Brontë's poems, is in the form of a monologue which is dramatic and close to dialogue. Similar guilt-producing words are voiced by Catherine Earnshaw whose language is not harnessed to the requirements of verse form. In the second volume of Wutherine Heights, we encounter similar sentiments voiced in "Song" when Catherine demands of Heathcliff:

> ". . . How many years do you mean to live after I am gone?"
>
> Heathcliff had knelt on one knee to embrace her; he attempted to rise, but she seized his hair, and kept him down.
>
> "I wish I could hold you,"she continued bitterly, "till we were both dead! I shouldn't care what you suffered. I care nothing for your sufferings. Why shouldn't you suffer? I do! Will you forget me--will you be happy when I am in the earth? Will you say twenty years hence, 'That's the grave of Catherine Earnshaw. I loved her long ago, and was wretched to lose her; but it is past. I've loved many others since--my children are dearer to me than she was, and , at death, I shall not rejoice that I am going to her, I shall be sorry that I must leave them!' Will you say so Heathcliff?" (p. 195)

In this passage the emotions are less masked and the irony richer. The tone is openly accusatory and biting. Like the speaker in "Song", Catherine speaks of becoming a "memory" but in prose, Emily Brontë's style gains more emotional depth. There is a questioning insistence rather than weary resignation. The long, sustained questioning tone makes Catherine's demands more vitally

desperate and forceful. Emily Brontë's creative energy works more strongly in prose, specifically, here, in dialogue, than in verse.

This is again evident in Hatfield's 152, entitled "A.S. to G.S.". The difficulty of putting this poem in a Gondal context is made clear by Fannie Ratchford. "A.S." may identify the speaker as either Augusta Geraldine Almeda, Alexander S. (Lord of Elbë), Lord Alfred S. of Aspin Castle, or for Lord Alfred's daughter. "G.S." in this particular poem is a boy "Gerald" but in another poem, "G.S." is a woman.[17] Charlotte Brontë later called this poem "Encouragement" in a volume of their verses published in 1850. The poem was written December 19, 1841, the same year that Anne Brontë left Haworth to be employed as a governess at Thorpe Green Hall. The poem is about two children comforting one another after the death of their mother:

> I do not weep, I would not weep;
> Our Mother sheds no tears;
> Dry thine eyes too, 'tis vain to keep
> This causeless grief for years.
>
> What though her brow be changed and cold,
> Her sweet eyes closed forever?
> What though the stone--the darksome mould
> Our mortal bodies sever?
>
> What though her hand smoothe ne'er again
> Those silken locks of thine--
> Nor through long hours of future pain
> Her kind face o'er thee shine?
>
> Remember still she is not dead
> She sees us, Gerald, now,

Laid where her angel spirit fled
'Mid heath and frozen snow.

And from that world of heavenly light
Will she not always bend,
To guide us in our lifetime's night
And guard us to the end?

Thou know'st she will, and well may'st mourn
That we are left below.
But not that she can ne'er return
To share our earthly woe.

This poem may be a personal one for Emily Brontë who is, perhaps, remembering the death of her own mother and trying to deal with this loss. "Encouragement" is about separation through death and about how one child comforts another. In some respects, the speaker possesses the religious idealism of Helen Burns in Jane Eyre. The message comes across clearly--death is no cause to mourn because heaven exists. The dead in paradise are more at ease than the living on earth. This is not an unnatural way for the daughter of an Anglican minister to cope with death. In addition, Emily Brontë's staunch Wesleyan aunt must have taught her the Wesleyan doctrine. Aunt Branwell certainly had a part in convincing Branwell that he was one of the damned. The idea of heaven being a desirable means of escape from earth comes close to being stated in a contemporary Wesleyan catechism:

5. What sort of place is heaven?--
Heaven is a place of light and glory.
6. How will good men live there?--
Good men will live in heaven in joy and happiness forever.

7. Will they suffer nothing there?--
Good men will suffer nothing in heaven;
for they will have no want, nor pain, nor
sin.[18]

The poem poignantly conveys the faith of the children while at the same time it explores the tension between the ugliness of death and the happiness of spiritual beings. Undoubtedly, the mother is idealized but no attempts are made to deny her "changed and cold" brow or "the darksome mould". Death, however, cannot really part the children from their mother because she will continue to watch over them. The idea of death not necessarily separating people is suggested also in Wuthering Heights in Heathcliff's attempts to contact Catherine's spirit.

The language of the poem, however, has been over-manipulated to fit the rhythm and prevents these ideas from emerging as forcefully as they could. Inverted phrases that the child uses such as the last two lines in the second stanza make the language, again, stiff and unnatural. Archaic words like "thine", "'tis", and "thou" add to this feeling. Such forms, of course, are often used in hymns. The child speaking is presented as too self-assured and philosophical. While his or her advice contains elements of stoicism, the reminiscences about the mother are sure to evoke fresh tears in the other child who is not supposed to weep over a "causeless grief".

One of Emily Brontë's French essays handles a daughter's separation from her mother more naturally. The essay is about a daughter who has left home (perhaps gone away to school like Emily), and who begs her mother to come and visit her. The daughter's fears are more honestly expressed here than in the poem I have just discussed. The child's hidden rage (rage is often a part of the mourning process) is less disguised. The child's egocentricity is also more evident:

> My dear Mama,
>
> It seems to me a long time since I have seen you, and a long time even since I have heard from you. If you were ill, they would have written to me; I am not afraid of that, but I am afraid that you think less often of your daughter in your absence. . . .
>
> I long to be at home again and see the house and all the people I am so fond of. If you could come here, however, I think your presence alone would cure me. So please come, dear Mamma; and forgive this letter, it speaks only of myself, but I would talk to you of many other things.
>
> Your devoted daughter.[19]

The letter, written July 26, 1842 (seven months after "Encouragement"), contains a more natural-sounding voice that is more constrained and less confident than the speaker's in "Encouragement". The letter becomes more complex upon additional readings in the conflicting emotions it presents. The daughter is obviously homesick and longs for the love of her mother, but she is not

certain whether her mother is suffering as she is. The opening lines read like a guilt-provoking accusation. The daughter is really not commenting on the passing of time but wanting to know why her mother hasn't written or visited.

Following this, the daughter appears to feel guilty herself about her hidden anger and the possibility of her mother being ill enters her head. But since she cannot handle the possibility of her mother's vulnerability (this would produce further insecurity) or the possibility of her mother dying (a permanent separation), the result is denial. The mother cannot be ill, she would have been notified. Then the daughter's fear emerges that her mother has forgotten about her or even abandoned her. There is desperation conveyed in part of the letter I did not quote, "I cannot control my tears", and this feeling recurs in the entreaty, "So please come, dear Mamma". This is followed by a plea for her mother to "forgive" the letter, as if the daughter's dependence on her mother is something for which she should feel shame.

A lot, then, has been communicated in the undertones of the letter. These undertones (perhaps subconscious), contribute to the complexity of the letter. Emily Brontë has the capacity to write "loaded" prose in a deceptively simple manner.

In Wuthering Heights, children's separation from their parents is explored when Mr. Earnshaw dies and Catherine and Heathcliff mourn their loss. At the end of Chapter V, Nelly tells Mr. Lockwood about the episode:

> . . . I ran to the children's room; their door was ajar, I saw they had never laid down, though it was past midnight; but they were calmer, and did not need me to console them. The little souls were comforting each other with better thoughts than I could have hit on; no parson in the world ever pictured Heaven so beautifully as they did, in their innocent talk; and while I sobbed, and listened, I could not help wishing we were all there safe together (p. 54).

Although this passage is less graphic than "Encouragement", it is more effective. This is because the scene is depicted through the eyes of an adult. The children's innocence is evident in their talk about the beauty of Heaven but they lack the sophistication of the speaker in "Encouragement". Nelly Dean is the adult onlooker who adds another dimension to Catherine's and Heathcliff's conception of heaven--that is, the notion of escape.

Nelly conveys her fear of existence in her desire to be "safe" in heaven--an insecurity which the children have naturally not yet learned. In their simple outlook, they are only grieving for their father, not for the human condition. This passage is also more touching than "Encouragement" in its presentation of the intimacy between

the children. We, the readers, like Nelly Dean, stumble across the children's fragile hopes and their means of comforting each other when death occurs. Such hopes often elude adults and we are touched by the children's.

"Cold in the Earth" (Hatfield, 182) is one of Emily Brontë's finest poems about love and separation. Written on March 3, 1845, just two years before Wuthering Heights was published, it is the lament of Rosina Alcona for her lover, Julius Brenzaida, Emperor of Gondal who has been murdered in a rebellion:

> Cold in the earth, and the deep snow piled
> above thee!
> Far, far removed, cold in the dreary grave!
> Have I forgot, my Only Love, to love thee,
> Severed at last by Time's all-wearing wave?
>
> Now, when alone, do my thoughts no longer hover
> Over the mountains on Angora's shore;
> Resting their wings where heath and fern-
> leaves cover
> That noble heart for ever, ever more?
>
> Cold in the earth, and fifteen wild Decembers
> From those brown hills have melted into spring--
> Faithful indeed is the spirit that remembers
> After such years of change and suffering!
>
> Sweet love of youth, forgive if I forget thee
> While the world's tide is bearing me along:
> Sterner desires and darker hopes beset me,
> Hopes which obscure but cannot do thee wrong.
>
> No other Sun has lightened up my heaven;
> No other Star has ever shone for me:
> All my life's bliss from thy dear life was
> given--
> All my life's bliss is in the grave with thee.
>
> But when the days of golden dreams had perished
> And even Despair was powerless to destroy,

> Then did I learn how existence could be
> cherished,
> Strengthened and fed without the aid of joy;
>
> Then did I check the tears of useless passion,
> Weaned my young soul from yearning after thine,
> Sternly denied its burning wish to hasten
> Down to that tomb already more than mine!
>
> And even yet, I dare not let it languish,
> Dare not indulge in Memory's rapturous pain;
> Once drinking deep of that divinest anguish,
> How could I seek the empty world again?

Although some critics fail to see a biographical significance in "Cold in the Earth", it is possible that Emily Brontë was able to identify with Branwell's feelings of grief over the death of their sister, Maria, and she certainly must have felt some pain herself. Branwell, however, was obsessed. He wrote a series of poems, twelve years after Maria's death, called the "Caroline" poems in which a girl laments the death of her sister. The experiences of the surviving sister read like Branwell's.[20] Christmas (winter), seems to be a time of year when Branwell's grief increased. One poem recalls how Maria and Branwell would lie awake on Christmas night, Maria's arms wrapped around her brother. This scene is not only reminiscent of Wuthering Heights (Catherine and Heathcliff share the same bed as children), but contains an echo of "Cold in the Earth":

> . . . the hours
> When we, at rest together,
> Used to lie listening to the showers
> Of wild December weather;
> Which, when, as oft, they woke in her
> The chords of inward thought.[21]

Rosina Alcona also mourns her loss of Julius in winter after he has laid in the earth for "fifteen wild Decembers".

Rhythmically, the poem has alternating lines of six and five metrical feet but this is not consistently the pattern. The rhyme scheme is "a b a b", although Emily Brontë breaks away from this in stanzas which use half-rhymes, "spring" and "suffering", and imperfect rhymes, "heaven" and "given", "passion" and "hasten". These rhymes are not a fault and prevent the poem from flowing glibly, an effect which would be inappropriate in a threnody.

The phrase, "Cold in the earth" is effectively repeated, creating the feeling that the speaker has come to accept the loss of her lover and nature's remoteness from her grief. As in "Song", the tension between remembering and forgetting is strongly played upon. We have stanzas in which Rosina declares her undying love juxtaposed against other stanzas which reveal that time will not stand still for death. Nor can one "survive" by dwelling on painful memories. Tears are checked, passion is seen as useless, and the death-wish is denied. Stoicism is necessary for existence.

This stoicism is what weakens the poem. The speaker attempts to deny her passion and the words she chooses sound artificial: "check", "sternly denied", "dare not". We know that she has not been successful in denying passion

and so her claims to the contrary are difficult to believe. If she has, in fact, gone on living without remembering her lover, why is she pining after him now? This is the fundamental contradiction underlying the poem.

The last two lines of the poem are powerful because they come close to voicing the speaker's fear--the fear that she will continue to value Julius's love but that in valuing it she will suffer. They are two of the most honest lines in "Cold in the Earth": "Once drinking deep of that divinest anguish,/ How could I seek the empty world again?"

This dilemma is more convincingly handled in Wuthering Heights where Emily Brontë has more time to explore the pain of losing a lover. This kind of loss occurs several times in the novel but it is the most pointedly tragic in Heathcliff's loss of Catherine when she dies. Heathcliff may be a lot of things in the course of the novel but a stoic he is not. Memory is what motivates him to wreak revenge on those around him, memory is what makes it difficult for him to look at Hareton's eyes which resemble Catherine's, memory of his own degradation makes him sympathetic to Hareton whose love for Catherine Linton Heathcliff is finally allowed to grow. Finally, the transformation of his surroundings into likenesses of Catherine leads to his possible reunion with her in death. Wuthering Heights explores the need to feel passion and love--

even if it is derived from painful memories. Perhaps Emily Brontë realized this human truth when she named the poem "Remembrance".

John Hewish has said, "If Gondal enabled Emily Brontë to discover and develop her concerns, artistically she did not work, as has been suggested, from Gondal but away from it."[22] This statement accurately identifies the relationship between Emily Brontë's poetry and her novel. Emily Brontë's poetry reveals too often only the "tip of the iceberg" in her exploration of human truths but this is remedied in Wuthering Heights. The poems, however, have a value beyond the fragmented world of Gondal because they reveal aspects of Emily Brontë's inner life.[23]

The poetry was a means of expressing her ideas and writing experimentally about love situations. While the poetry allowed Emily Brontë this freedom, an even greater freedom was unleashed in the writing of Wuthering Heights. This is where her creative imagination flows unrestrained by conventional verse forms. Emily Brontë works best in prose where she forces her characters not only to suffer tragedies but also to "face the empty world" after these tragedies have occurred. Wuthering Heights is a novel which accepts the challenge of dealing with realities but Emily Brontë shapes these realities with the heart and language of a poet.

III

CATHERINE AND HEATHCLIFF: SEPARATED LOVERS

The nineteenth-century novel is frequently concerned with moral values, especially those values connected to love, marriage and society. Thackeray, Dickens and George Eliot all expressed moral criticisms in their novels and produced great works of literature in the process. Many twentieth-century interpretations, however, of Emily Brontë's art, particularly of Wuthering Heights, reveal an emphasis on the lack of moral force in the novel. Hazel Mews comments that Wuthering Heights ignores moral values,[1] Dorothy Van Ghent has judged it as "irrelevant to the social and moral reason",[2] while F.R. Leavis has referred to the novel as "a kind of sport".[3] Even Emily Brontë's sister, Charlotte, doubted the moral power of the novel when she wrote, "Whether it is right or advisable to create beings like Heathcliff I do not know: I scarcely think it is."[4]

Wuthering Heights, however, is neither immoral nor amoral. Its moral messages are revealed in Emily Brontë's treatment of love and separation. Moreover, the novel also contains an anagogical level in its interpretation of life. In this respect, Emily Brontë's scope is wider than her contemporaries. I will later discuss

the hidden, spiritual meaning contained in Wuthering Heights.

Unlike George Eliot or even Charlotte Brontë, Emily Brontë does not express her moral views in the mouths of the fictional characters she has created. Nor does her own narrative voice express itself directly to the reader. Instead, she reveals the actions of her characters, leaving the reader to question their decisions. The self-righteous judgments of Nelly Dean and Joseph are generally rejected by the reader as being unperceptive and in this way, Emily Brontë teaches by using negative examples. Characters in the novel may not be categorized as "good" or "evil". Most of them contain a skillful blending of these traits. Emily Brontë wants her readers to realize that moral issues are complex. We are not made to see the "right" and "wrong" actions of her characters in terms of "black" or "white", but in subtle shades of grey. Blame is rarely assigned to one person only. Tragedy occurs because a variety of people and circumstances bring it about. The worlds of the "damned" and the "righteous" overlap in Wuthering Heights. This is its distinctive feature.

Wuthering Heights is structurally divided into two halves. The first half of the novel portrays the love story of Catherine Earnshaw and Heathcliff while the second half is concerned with the love relationship between Cathy Linton and Hareton Earnshaw. A combination of fate

and human will prevents the union of Catherine and Heathcliff. Through their own actions they bring about their separation but their mystical sense of oneness alerts the reader's attention to a supernatural power which operates in human affairs. Their love relationship is tragic and reveals a seemingly pessimistic attitude to life.

In contrast, the love between Cathy Linton and Hareton exists on a more mundane level and lacks a mystical element. The "super-human forces" that control death, however, appear to act in their favour. The death of Linton Heathcliff allows Cathy and Hareton to be happily united in marriage, but in the first love triangle death does not release Catherine from Edgar making her free to marry Heathcliff. Rather, Catherine dies. Ultimately, the forces which control death essentially control the fate of the lovers also. Superficially, the relationship between human will and super-human forces appears to be more optimistically portrayed in the latter half of Wuthering Heights.

Emily Brontë, however, does not want her readers to view life as either pessimists or optimists. As William Blake might say, the two contrary presentations of life must be taken together. Only then can Emily Brontë's picture of human life become clear. Robert M^{c}Kibbon has briefly suggested some parallels between Wuthering Heights and Emily Brontë's French essay "The Butterfly". He views

Catherine and Heathcliff as like the caterpillar which labours and dies, and Hareton and Cathy as like the butterfly which represents love reborn.[5] If this interpretation is broadened, much more may be deduced about Emily Brontë's philosophy of life.

The essay reveals the two principles which operate in human affairs. The destructive principle is represented by the caterpillar which destroys the flower while the butterfly represents a creative energy born out of the destructive principle. Interestingly, the caterpillar is transformed into something more beautiful than the flower it destroys because the butterfly is like an animated flower. Emily Brontë anagogically interprets her experience as containing a sign of the New Heaven and the New Earth. (The influence of the anagogical Book of Revelation is in evidence here). Emily Brontë does not simply moralize that the caterpillar is "evil" and the butterfly is "good". Rather, her message appears to be that God's will interacts with human will to produce something ultimately beneficial to mankind. Significantly, Charlotte Brontë who wrote an essay in French entitled "The Caterpillar" lacks her sister Emily's vision.[6]

In Wuthering Heights, we encounter a destructive principle at work in the love between Catherine and Heathcliff. The principle is manifested fully in Catherine's mental collapse and Heathcliff's vindictiveness. However, the

love between Cathy and Hareton is allowed to flower and they are both, in their own ways, products of the first lovers. The principle of destruction, as in "The Butterfly", is transformed into a creative energy. Ultimately, Catherine and Heathcliff are also not deprived of this creative energy. Instead of representing a pessimistic view of life, their love, too, comes to suggest that all things work together towards good. Paradoxically, death becomes a positive force because it reunites Catherine and Heathcliff. We realize that in the physical world their love transcends place and time in its mythic power. Thus, in death their love is liberated from earthly limitations. Their souls are set free so that their transcendental love can be realized in a spiritual realm where it fittingly belongs.

The love relationships of Catherine and Heathcliff, and Cathy and Hareton reveal Emily Brontë's religious philosophy. The central tension operating between love and separation, in fact, exemplifies her view of life. This tension, apart from revealing an anagogical level in the novel, reveals moral truths. Clearly, there is a moral message amidst the turmoil of family and love relationships depicted in Wuthering Heights. Vereen Bell has emphasized that the moral of Wuthering Heights is the necessity of forgiveness. He gives special attention to Reverend Jabes Branderham's sermon in Lockwood's dream.[7]

Bell finds Matt. 18: 21-22 as the basis for the

sermon. The text is based on Peter's asking Christ if one must forgive his neighbour more than seven times to which Christ responds that one must forgive seventy times seven, this, of course, indicating that no limitations should be placed on forgiveness. The message underlying Lockwood's dream is revealed when Lockwood and Branderham accuse one another of committing the unforgivable sin. Lockwood has forgiven Branderham more than four hundred and ninety times for boring him, and Branderham has forgiven Lockwood more than four hundred and ninety times for fidgeting about in the pew. They both are like a couple of Pharisees who are concerned with the letter of the law rather than the law's intent. Chaos results in the chapel: "Every man's hand was against his neighbour" (p. 24). Vereen Bell points out that the lack of forgiveness among the characters in Wuthering Heights has the same result.[8] Like Father Mapple's sermon in Chapter IX of Moby Dick (1851),[9] Reverend Jabes Branderham's sermon alerts us to moral truths.

Lack of forgiveness as a factor in the fragmentation of family life is first apparent in the relationship between Catherine Earnshaw and her father. We learn that Mr. Earnshaw is a rigid, authoritarian parent who lacks a sense of humour. Nelly reveals, "Mr. Earnshaw did not understand jokes from his children: he had always been strict and grave with them" (p. 52). What particularly irks

Mr. Earnshaw is Catherine's power over Heathcliff. We are told in Chapter V that Heathcliff is Mr. Earnshaw's favourite. Nelly remarks:

> . . . A nothing vexed him, and suspected slights of his authority nearly threw him into fits.
>
> This was especially true if any one attempted to impose upon, or domineer over, his favourite: he was painfully jealous lest a word should be spoken amiss to him, seeming to have got into his head the notion that, because he liked Heathcliff, all hated, and longed to do him an ill-turn.
>
> It was a disadvantage to the lad, for the kinder among us did not wish to fret the master, so we humoured his partiality; and that humouring was rich nourishment to the child's pride and black tempers (p. 50).

Since Mr. Earnshaw treats Heathcliff as his "favourite", he expects Heathcliff to respect him more than anyone else. Heathcliff, however, responds more to Catherine and this provokes the old man. Catherine high-spiritedly teases her father with the power she has over Heathcliff:

> His peevish reproofs wakened in her a naughty delight to provoke him; she was never so happy as when we were all scolding her at once, and she defying us with her bold, saucy look, and her ready words; turning Joseph's religious curses into ridicule, baiting me, and doing just what her father hated most, showing how her pretended insolence, which he thought real, had more power over Heathcliff than his kindness: how the boy would do <u>her</u> bidding in anything, and <u>his</u> only when it suited his own inclination (p. 52).

In general, there is a gulf of misunderstanding between Mr. Earnshaw and Catherine. He does not know how to

interpret Catherine's high spirits which are, in fact, partly a plea for his attention. Since she does not have his approval (Heathcliff does), she learns to elicit his attention by misbehaving. Nelly says, "she was never so happy as when we were all scolding her at once" (p. 52). By studying Catherine's interaction with her father we can deduce that there is blame on both sides. They both humanly fail in different ways. This should evoke the reader's understanding and compassion for the weaknesses in humanity and not merely provoke a condemnation.

Mr. Earnshaw, however, does morally fail in one important respect. He does not have a forgiving heart and he weans the forgiving nature out of his daughter:

> After behaving as badly as possible all day, she sometimes came fondling to make it up at night.
>
> "Nay, Cathy," the old man would say, "I cannot love thee; thou'rt worse than thy brother. Go, say thy prayers, child, and ask God's pardon. I doubt that thy mother and I must rue that we ever reared thee!" (p. 52)

The language of this passage reveals that Catherine has been rejected while asking for forgiveness on more than one occasion. Mr. Earnshaw's dismissal of his daughter has an adverse psychological effect. Nelly reports:

> That made her cry, at first; and then, being repulsed continually hardened her, and she laughed if I told her to say she was sorry for her faults, and beg to be forgiven (p. 52).

Catherine learns that to ask for forgiveness is hardly a fruitful endeavour. Her father's rejection of her later comes to affect her relationships with other men. As F.A.C. Wilson perceptively comments, Catherine herself adopts a tyrannical stance as a "means of turning the tables on future aggressive males."[10] Catherine's lack of communication with her father might be termed a "mental" or "emotional" separation. Human will is the factor in bringing about this separation for Mr. Earnshaw chooses not to forgive his daughter. They have a kind of reunion before Mr. Earnshaw's death when he strokes Cathy's hair but their conversation reveals that the seeds of conflict still remain unresolved. Mr. Earnshaw asks, "'Why canst thou not always be a good lass, Cathy?'", to which Cathy responds, "'Why cannot you always be a good man, father?'" (p. 53), and Mr. Earnshaw once more becomes vexed.

Mr. Earnshaw's unforgiving nature also affects Hindley, who cannot cope with his father's favouritism of Heathcliff. Hindley's reaction is one of blinding jealousy. Instead of trying to understand Hindley's reasons for feeling resentment, Mr. Earnshaw takes to reaching for his cane as a punishing rod whenever Hindley shows signs of scorn. Joseph encourages Mr. Earnshaw "to regard Hindley as a reprobate" (p. 51), and he finally concedes that the solution is to send Hindley off to college. Mr.

Earnshaw's judgment of his son is harsh in its finality: "Hindley was naught, and would never thrive as where he wandered" (p. 50). When Mr. Earnshaw dies he leaves his family severely fragmented. Hindley returns to persecute Heathcliff. Cathy is hurt and alienated from her brother in the process. Heathcliff comes to strongly replace Cathy's relationship to her "real" brother. There are suggestions and indications in the novel that Heathcliff functions as Cathy's brother as well as her lover. We learn, for instance, that Heathcliff is named after a son of Mr. Earnshaw's who "died in childhood" (p. 46), this perhaps explaining the reasons for Mr. Earnshaw's favouritism. Later, Edgar Linton accuses Cathy of greeting Heathcliff after his absence "as a brother", rather than as a "runaway servant" (p. 118).

As master of the Heights, Hindley is not able to forgive Heathcliff for being his father's favourite and he takes the opposite tack of revenge. The house becomes divided into two opposing camps: Hindley and Frances against Catherine and Heathcliff with Nelly switching her allegiances back and forth as she later does between the Earnshaws and the Lintons.

Tension in the opening section of the novel is further maintained by the separation of Catherine and Heathcliff. During Mr. Earnshaw's lifetime, he and Nelly often employ their separation as a means of punishment.

Nelly remarks, "'She was much too fond of Heathcliff. The greatest punishment we could invent for her was to keep her separate from him'"(p. 52). This separation only inspires further rebellion when Hindley becomes the authority figure. Like Hindley, Catherine and Heathcliff cannot forgive others and understandably so. They, however, become vindictive after being punished. After running away to the moors Catherine and Heathcliff contrive "some naughty plan of revenge" (p. 57).

Who is to blame, then, for the conflict in the Earnshaw family? Mr. Earnshaw is to blame for favouring Heathcliff, but we can understand this favouring in light of his dead son who died in childhood. Hindley is to blame because he is jealous and vindictive but we can understand his reactions in light of Mr. Earnshaw's favouritism. Catherine is to blame because she provokes her father and chooses Heathcliff's company over Hindley's. However, we can understand that Catherine provokes her father as a means of getting his attention, and in light of Hindley's soured nature, we can understand her reasons for wanting to be with Heathcliff. Heathcliff, however, is also to blame but not because he is an "interloper". He feels the brunt of revenge and its destructiveness as a child from Hindley. When he grows up, he repeats Hindley's sin by becoming obsessed with revenge. The whole effort of his life becomes directed to exacerbating

conflict within families. Yet, we can understand why Heathcliff reacts this way because he has been so cruelly treated as a child.

Emily Brontë weaves a complex net of human interactions. Blame and understanding, however, must necessarily go hand in hand in the interpretation of her characters' actions. Her characters, in general, do not act with a compassionate understanding of human vices. The companion of "understanding" is forgiveness but her characters also do not exercise a forgiving nature. Again, Emily Brontë teaches by using negative examples. The spiralling conflict in Wuthering Heights encourages the reader to look deeply into the human heart but not from the self-righteous position of the "judgment seat". We must, of course, interpret human actions but temper our "judgments" with an understanding for human weaknesses which play a pervasive part in human relationships. Above all, the reader should become convinced that his own weaknesses contribute to the human condition. This interpretation of the novel finds support in one of Emily Brontë's poems:

> 'Twas grief enough to think mankind
> All hollow, servile, insincere;
> But worse to trust to my own mind
> And find the same corruption there.
>
> (Hatfield, 11)

In Wuthering Heights, revenge is explored as the

opposite to understanding and forgiveness. Revenge is shown to be a destructive force which sometimes crushes those who seek it. Hindley becomes an alcoholic, Catherine dies attempting to break the hearts of both men who love her, and Heathcliff's obsession with "getting even" alienates everyone around him, except Hareton. Lack of forgiveness is also shown to fragment the Linton family after Edgar cuts Isabella off for marrying Heathcliff.

Forgiveness is one of the ways in which human beings can heal separations. Tragically, human will operates in another way. Human actions which occur without explanations often lead to misunderstandings. Catherine and Heathcliff, paradoxically, bring about their own separation by acting in the hope of long-term satisfaction. This is the facet of their relationship which I would like to explore.

The separation of romantic lovers is, in fact, a common feature of all the Brontës' fiction. As Elizabeth Hardwick comments, "Romance and deprivation go hand in hand in their novels."[11] The separation of Catherine and Heathcliff, and the separation of Jane Eyre and Rochester is what makes both Wuthering Heights and Jane Eyre engrossing and disturbing novels. Wuthering Heights, however, is more Wagnerian than Jane Eyre because Catherine and Heathcliff can only "consummate" their love in death. In this respect, they are similar to Tristan and Isolde

as well as in the mythic nature of their love relationship.

Wuthering Heights, in its treatment of Romantic love and separation, is close to German Romanticism. Passion, longing, and death are the essential components of this tradition. Denis de Rougemont defines the relationship of these components: "[German romanticism] adopted the old heresy of passion and sought to achieve the ideal transgression of all limitations and the negation of the world through extreme desire."[12] What inspires this blinding desire is usually the separation of the lovers. The powerful emotions inspired in Catherine and Heathcliff by their separation serve to fortify their belief that their love is connected to something transcendental. They are as passionate about their apprehension of transcendental oneness as they are about their love. Indeed, the two impulses are deeply connected. We have to wonder if they subconsciously seek separation in order to experience the full power of their transcendental perceptions. Perhaps in tasting a greater significance of their passion in separation they are forever addicted to the need for painful experiences. Proponents of the Romantic movement often saw pain as being more pleasurable than pleasure. Shelley expresses this idea in his Defence: "The pleasure that is in sorrow is sweeter than the pleasure of pleasure itself."[13] Emily Brontë was aware of the "addictive" power in the pain of love. In "Cold in

the Earth", Rosina Alcona speaks of her sorrow in being separated from Julius as "rapturous pain" and "divinest anguish".

In Catherine's and Heathcliff's early childhood experiences there is a suggestion that they bring about their separation in their acts of open or flagrant rebellion against Hindley. Lockwood discovers the following bitter confessions written by Catherine in the margins of a book:

> "An awful Sunday!" commenced the paragraph beneath. "I wish my father were back again. Hindley is a detestable substitute--his conduct to Heathcliff is atrocious--H. and I are going to rebel--we took our initiatory step this evening" (p. 24).

A few pages later we see the results of their open rebellion. Catherine writes:

> How little did I dream that Hindley would make me cry so! . . . My head aches till I cannot keep it on the pillow; and still I can't give over. Poor Heathcliff! Hindley calls him a vagabond, and won't let him sit with us, nor eat with us any more; and, he says, he and I must not play together, and threatens to turn him out of the house if we break his orders (p. 27).

Similar rebellions result in separation during Catherine's and Heathcliff's adolescence. One notable example occurs when Heathcliff throws a tureen of hot apple sauce in Edgar Linton's face during the Christmas festivities. He is subsequently punished by being sent by Hindley to

his chamber where he is physically punished. Catherine is left to miserably "enjoy" the Christmas feast without his company.

Catherine later chooses to be separated from Heathcliff in a more serious sense when she decides to marry Edgar Linton. Paradoxically, she believes that in marrying Edgar, she will attain a more satisfactory relationship with Heathcliff. That is, she believes that she can aid Heathcliff out of his degradation. In fact, Catherine says to Nelly that helping Heathcliff to rise is the "best" (p. 101) reason for her marrying Edgar. She emphatically dismisses the notion that her marriage will separate her from Heathcliff:

> "He quite deserted! we separated!" she exclaimed, with an accent of indignation. "Who is to separate us, pray? They'll meet the fate of Milo! Not as long as I live, Ellen--for no mortal creature. Every Linton on the face of the earth might melt into nothing, before I could consent to forsake Heathcliff. Oh, that's not what I intend--that's not what I mean! I shouldn't be Mrs. Linton were such a price demanded! He'll be as much to me as he has been all his lifetime" (p. 101).

Catherine's plans to aid Heathcliff as another man's wife reveal her sexual immaturity. She is only fifteen years old when she makes this speech--too young to fully understand the intricacies of male and female relationships. The idea of sexual jealousy never even enters her head. She believes that Heathcliff will be satisfied to be her

friend, rather than her husband. Catherine also reveals her idealism. She puts her faith in two men who she hopes will exercise the same measure of self-sacrifice that she has. To Catherine's way of reasoning, Edgar should tolerate Heathcliff because he, after all, is married to her, and Heathcliff should tolerate Edgar because he knows that she does not love Edgar in the same way that she loves him. In addition, since both men love her they should try to co-operate to make her happy. Neither man can measure up to these expectations.

By agreeing to marry Edgar Linton, Catherine, in fact, ensures that the agony of separation between herself and Heathcliff will continue. Again, we have to wonder if she subconsciously desires tragedy. In her discussion with Nelly about her relationship with Heathcliff, Catherine emphasizes not their shared happiness, but their shared unhappiness. In one lengthy speech she connects their shared painful experiences to her belief in a world beyond the present:

> I cannot express it; but surely you and everybody have a notion that there is, or should be an existence of yours beyond you. What were the use of my creation if I were entirely contained here? My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning; my great thought in living is himself. If all else perished and he remained, I should still continue to be; and if all else remained, and he were annihilated, the

> Universe would turn to a mighty stranger.
> I should not seem a part of it" (p. 101).

While Catherine and Heathcliff have probably experienced their spiritual affinity in the enjoyment of the moors, it is not this experience that Catherine, here, recalls. She is moved by their miseries which are defined as "great". Significantly, in her dream about heaven she describes weeping ecstatically upon being flung down by the angels to Wuthering Heights, the Heights probably representing all the passionate feelings she has for Heathcliff. However, the euphoric state that she describes is a result of her separation from the Heights. Separation intensifies the pleasure in sorrow.

In Catherine's decision to marry Edgar Linton she exemplifies, however, more than a grain of selfishness. She is undeniably attracted to the idea of being "the greatest woman in the neighbourhood" (p. 97). In marrying Edgar and securing a social position, and by planning to keep Heathcliff as her friend, she desires the best of both worlds. Then too, she suffers greatly for uttering that word "degrade" (p. 100) in connection to a marriage with Heathcliff for he overhears, is hurt, and runs off. Although she does not realize it at fifteen years of age, Catherine does not really act according to the demands of love which involve placing the person one loves completely before oneself. William Blake put it another way: "The most

sublime act is to set another before you."[14] The negation of self constitutes ideal love but both lovers must necessarily interact in this way.

Catherine Earnshaw is punished for marrying a man with whom she is not deeply in love. The seriousness of marriage is a moral which is thus emphasized in Wuthering Heights. However, to say that Catherine does not love Edgar Linton at all would be a mistake. Catherine is not flirtatious or coldly ambitious like Blanche Ingram in Jane Eyre. Rather, Catherine believes herself to be in love with Edgar because he inspires the idealistic and sentimental feelings connected to courtly love. Significantly, she describes her love for Edgar using idealistic expressions: "'I love the ground under his feet, and the air over his head, and everything he touches, and every word he says--I love all his looks and all his actions'" (p. 97). Nor is Catherine being flippant here. She indignantly responds to Nelly's ironic humour with "'It's no jest to me!'" (p. 97).

Like an adolescent school girl, Catherine is in love with the idea of being in love. She is operating under the illusion that the "ideal" man for marriage should be "right" in every respect--this includes financial security. Heathcliff, as a stable boy, cannot give her this. In any case, Catherine, as young as she is, has no foresight. Her innocence and immaturity are nakedly illustrated in

her remark, "'I have only to do with the present'" (p. 98). Catherine is ultimately confused about the two kinds of love that she feels. She dismisses the powerful love that she feels for Heathcliff as something that does not need to end in marriage for she is convinced that their sense of oneness will endure, no matter what. It, in fact, does. She does not reckon that their lack of complete union will eventually destroy her. Nor does she understand that her love for Edgar is only an infatuation. She is aware that time will change her affection for Edgar but she is not aware that time will erode her feelings into contempt.

Catherine's courtly vision of Edgar later deteriorates when she discovers that he is only an ordinary and mild-tempered man who is fond of his library. It is then that she becomes contemptuous of him. When Edgar covers his face in response to Heathcliff's sneers, her fractured illusions become obvious when she exclaims sarcastically, "'Oh! Heavens! In old days this would win you knighthood! . . . We are vanquished! we are vanquished!'" (p. 141). Her cu tting and cruel remarks reveal that she is bitter about being duped by her feelings of infatuation and her vision of Edgar as "chivalric".

Catherine's attraction to illusory, courtly love is parodied in Mr. Lockwood's romantic sentiments for the young girl at the sea coast. Like Catherine, he

idealizes and elevates the person whom he loves with sentimentality, calling her a "goddess" (p. 7). He is, however, unable to sustain his courage long enough to establish a love relationship. After his "goddess" has responded to his attentions, he recoils "icily" into himself "like a snail" (p. 7). After bringing about his own disappointment in love he indulges in self-pity. He quotes from Twelfth Night (a play which satirizes courtly love), to describe his "noble" position as a suitor suffering in secrecy. "'I 'never told my love'" (p. 7) he confesses while trying to elicit sympathy, but, in truth, Lockwood willingly mistakes his own cowardice for heroic martyrdom.

Catherine's desire to marry Edgar Linton for social reasons should, perhaps, receive more attention. Since, in her immaturity she has "only to do with the present" she feels compelled to be practical about her choice of a spouse. As a woman she is necessarily dependent on the men around her and since Heathcliff cannot apparently provide for her, she chooses a man whom she can, without fail, depend on financially. She does not have the freedom to become financially independent herself, then make her choice in regard to marriage. Her situation is such that she must go directly from her familial home to her marital home. The temptation for her to escape, as Nelly says, "from a disorderly,

comfortless home into a wealthy respectable one" (p. 98) is too much for Catherine to resist. One can blame her for not planning to wait at the Heights for Heathcliff who may or may not prove himself to be capable of taking care of her. Then again, perhaps she could run off with Heathcliff to wander on the moors like gypsies. However, soon they would need a piece of land (which Heathcliff does not own, due to Mr. Earnshaw's failure to completely and legally adopt him), and shelter,for the moors get rather chilly at night, and the drifts in winter make poor beds. Perhaps Heathcliff could get a job as a farm hand at an estate found after walking miles and miles. Then they could build a pleasant little hut and live together, perhaps very happily. Yet, Catherine has been educated just enough into the ways of society to make running away an unattractive, even fearful endeavour. She is not a strong girl and takes fever even after looking for Heathcliff in a storm for part of an evening. The prospect of waiting for him at the Heights is also unpleasant for it is a place under the authority of a drunkard who drops children from precarious heights and who carries a knife which he shoves between the teeth of his servant.

Waiting for Heathcliff, or running away with him are, of course, the "ideal" choices for Catherine to make. At the age of fifteen, however, Catherine is unwilling

to take either of these routes. At one point, however, she does come close to running away with Heathcliff and this is to her credit. When Hindley threatens to turn Heathcliff out of doors if he returns after his disappearance Cathy exclaims, "'if you do turn him out of doors, I'll go with him'" (p. 108). This declaration of self-sacrifice comes too late for Heathcliff is already gone and he does not return for three years.

We must understand that although Catherine is to blame for making the disastrous choice to marry Edgar, the other alternatives present a less secure, or unpleasant picture. It is impossible to simply condemn her as "wrong" and leave it at that. Underlying Wuthering Heights is trenchant criticism of women's roles in society during the Victorian age. Society encouraged women's financial vulnerability and expected women to live out the younger part of their lives in pursuit of a desirable match in marriage. Emily's sister, Charlotte, openly attacked the marriage market and the dependence to men that society forced on women. Her views emerge in Jane Eyre's struggle for financial independence and in the discussion of women's roles in Shirley (1849). In comparing Jane Austen's dependent female characters to Charlotte Brontë's more liberated heroines, Patricia Beer comments:

> Jane Austen's women live unthinkingly on the labour of others.

> The dark world of paid employment--and it is consistently presented as gloomy--casts its shadow over only a few of them. But Charlotte Brontë's most important women characters have to work. And this necessity looms so large as to affect her presentation of women as a whole. Work gives Jane Eyre, Lucy Snowe and Frances Henri greater freedom. . . than their more sheltered sisters in the drawing rooms of Mansfield Park and Pemberley.[15]

For all her passion and independently expressed opinions Catherine Earnshaw, in her social dependence on men, is more of a Jane Austen than a Charlotte Brontë heroine. If she chose to wait for Heathcliff to improve himself, at the Heights, she could not improve her situation by seeking employment (even by being a governess for she has not been trained for that), and moving to more comfortable surroundings. Society expects things from Catherine Earnshaw that it did not expect when she was a child. Its expectations involve a restriction of her life choices. As an adult, she cherishes her childhood freedom when she confesses half-deliriously to Nelly, "'I wish I were a girl again, half savage and hardy and free'" (p. 153). Carol Ohmann summarizes Catherine Earnshaw's plight, "hers is a story not of freedom but of freedom lost."[16]

Then too, Victorian, even pre-Victorian, society believed that women should find love and financial security in a man of their social station. Jenni Calder comments:

> The Victorian novel may be said to

> be about men and women, but particularly women, seeking protection and fulfillment, and that ideally both are found in the same sources. The sources are financial security, property, a spouse, and children.[17]

The Victorian novel either embraces the belief that love and financial security are to be found in one man, or it rejects this belief. Wuthering Heights, of course, rejects this belief for Catherine is portrayed as being unhappy with a man whom it is ostensibly "fitting" for her to marry.

Catherine is not comfortable in her social position and suffers "seasons of gloom and silence" (p. 114). Before her death she reveals her sense of deep attachment to Wuthering Heights and the moors. She is similar to Emily Brontë herself who suffered from homesickness when away from Haworth. The central conflicts experienced by the heroines in Wuthering Heights and Jane Eyre are thus quite different although both novels are concerned with the expression of passion. Jane Eyre must choose between Edward Rochester (who represents passion), and Saint John Rivers (a cold, religious stoic). There appears to be some degree of doubt on Charlotte Brontë's part as to the moral rightness of feeling passion. Emily Brontë, however, never doubts the validity of passion. She reveals, instead, a fear that conventional society will provide her no outlet for such feelings.

Catherine's confusion of what society expects of

her as a woman is also revealed during her mental collapse. What society "expects" is at variance with her human need to be with Heathcliff. Catherine's bewilderment is exemplified when she speaks of her development from a child into a woman with social responsibilities. In describing a dream to Nelly, Catherine says:

> . . . I cannot say why I felt so wildly wretched--it must have been temporary derangement, for there is scarcely cause--But supposing at twelve years old I had been wrenched from the Heights, and every early association, and my all in all, as Heathcliff was at that time, and been converted into Mrs. Linton, the lady of Thrushcross Grange, and the wife of a stranger, an exile, and outcast, thence-forth, from what had been my world--You may fancy a glimpse of the abyss where I grovelled (p. 153).

Catherine reveals that she feels out of place, perhaps even disoriented in the social world of Thrushcross Grange. Significantly, when Heathcliff returns, her mental health improves considerably. We learn that his absence, however, prompts her to analyze her relationship to the "powers" which lie beyond the physical universe. Catherine specifically connects her unhappy feelings about Heathcliff's absence to the supernatural after Heathcliff arrives at the Grange: "'The event of this evening has reconciled me to God and humanity! I had risen in angry rebellion against providence--Oh, I've endured very, very bitter misery, Nelly!'" (p. 123).

Catherine eventually comes to realize that she cannot have both financial security with Edgar and a satisfying love relationship with Heathcliff. For quite some time she has been torn between the two men as representing two different kinds of security. Mr. Lockwood discovers some curious marks on the wall beside his bed at the Heights:

> The ledge, where I placed my candle, had a few mildewed books piled up in one corner; and it was covered with writing scratched on the paint. This writing, however, was nothing but a name repeated in all kinds of characters, large and small--Catherine Earnshaw, here and there varied to Catherine Heathcliff, and then again to Catherine Linton (p. 23).

Catherine, then, has obviously been trying here to discover which man she should belong to and the extent of the scratch-marks shows her confused sense of identity. When Heathcliff returns to the Heights as a gentleman who can now give her love, social position, and financial security, Catherine is essentially trapped in an unfulfilling marriage. Divorce is not presented as one of the alternatives, nor is forming an adulterous liaison. Now, rather than being tied to Edgar by infatuation, she is tied by obligation. This is clear in her inability to answer Edgar when he demands, "'Will you give up Heathcliff here after, or will you give up me? It is impossible for you to be my friend and his at the same time; and I absolutely

require to know which you choose'" (p. 144). Catherine's response reveals her mental exhaustion, "'I require to be let alone . . . I demand it! Don't you see I can scarcely stand?'" (p. 144).

Catherine is thus tragically destroyed by the choice she makes to marry Edgar Linton. Heathcliff, however, also plays a part in the tragedy for his actions, too, bring about his separation from Catherine. He is partly to blame for he abandons her at the Heights for three years without a word about where he is gone, or more importantly, why he is gone. Like Catherine, Heathcliff fails in the sublime act of setting another, his lover, before himself. He is hurt when he hears Catherine speak of the degradation she would feel in marrying him but his pride is also a factor. It is just as difficult for Heathcliff to deny this sense of pride as it is for Catherine to deny her attraction to Thrushcross Grange. True, Heathcliff's motive for running away is partly honourable because he decides to raise himself socially for Catherine. Yet, Catherine's reasons for marrying Edgar are also partly unselfish for she wants to aid Heathcliff. Catherine is cruel to use the word "degrade". Yet, is Heathcliff not also cruel to cease communication with Catherine for three years? Is there not an element of vindictiveness in his silence? To torture someone

you love is certainly a divagation from "ideal" love. Catherine becomes mentally and physically ill when Heathcliff fails to return on the evening of his disappearance. Without doubt, she suffers during his three year absence. She describes her agony as "bitter misery".

The circumstances around Catherine's and Heathcliff's misunderstanding require close analysis. Chapter IX is one of the crucial turning points in the novel. Catherine approaches Nelly who is rocking Hareton to sleep in the kitchen. Catherine proceeds to unfold her plans to marry Edgar Linton, not knowing that Heathcliff is sitting on a bench, hidden from her view. Nelly's failure to alert Cathy to Heathcliff's presence during a conversation which is supposed to be "private" is one of Nelly's most insensitive actions. Later on in the novel Nelly is right to sit in her rocking chair and wonder if she has caused tragedies to occur: "I seated myself in a chair, and rocked, to and fro, passing harsh judgment on my many derelictions of duty; from which, it struck me then, all the misfortunes of all my employers sprang" (p. 335). Soon, however, she dismisses this admission of guilt to Mr. Lockwood as having no case in fact while at the same time delivering a penetrating observation about her behavior: "It was not the case in reality, I am aware; but it was, in my imagination, that dismal night, and I thought Heathcliff himself less guilty than I"(p. 335).

Catherine approaches Nelly as a daughter would a mother. In truth, Catherine has no other person to confide in or to morally direct her. Nelly is aware of this when she reveals, "There was not a soul else that she might fashion into an adviser" (p. 83). Thus, Nelly sees Catherine as approaching her for "advice", not for a declaration of her future plans. Nelly hardly takes the part of a loving mother. During the course of their conversation she reveals her hostility towards Catherine in her sarcastic remarks.

Although Catherine reveals her plans to marry Edgar, she also reveals her doubt that she is making the right choice. Heathcliff overhears these suggestions of doubt. The picture is not one of Catherine bounding happily into the room to announce her engagement. In fact, she reveals that she is miserable: "'Oh dear!' she cried at last.'I'm very unhappy!'" (p. 95). She also reveals that she does not feel right about becoming Edgar's wife: "'I accepted him, Nelly; be quick, and say whether I was wrong!'" (p. 96). In addition, when Cathy states her reasons for marrying Edgar, Heathcliff overhears Nelly voice her doubts about them. Catherine goes on to say that if Edgar were not handsome, young, rich and cheerful, she would not love him at all. She does not love Edgar's inner self, which proves that she is infatuated by his superficial qualities. She says that she would "hate him . . .

if he were ugly, and a clown'" (p. 98).

Catherine again reiterates her feelings that she is wrong to marry Edgar. When Nelly asks what is the "obstacle" to this marriage, Catherine passionately declares, "'Here! and here!. . . In whichever place the soul lives--in my soul, and in my heart, I'm convinced I'm wrong!'" (p. 98). After describing her dream which indicates her feeling that she belongs at Wuthering Heights (this suggesting that she does not belong at the Grange), Catherine utters a revealing statement: "'I've no more business to marry Edgar Linton than I have to be in heaven; and if the wicked man in there had not brought Heathcliff so low, I shouldn't have thought of it." She then continues, "'It would degrade me to marry Heathcliff now'"(p. 100)--and it is here that Heathcliff steals out of the kitchen.

Although Catherine reveals that marriage to Heathcliff would "degrade" her, she also reveals that she has considered Heathcliff as a marriage partner. The only thing that stands in their way in her mind is Heathcliff's lack of social position. In fact, she says that she would not even have considered marrying Edgar if Hindley hadn't "brought Heathcliff so low". This translates into the admission that if Heathcliff can upgrade himself, he has a chance to marry Catherine. This is exactly how Heathcliff reads this statement for when he comes back as a gentleman, he reveals that

he was motivated by his love for her: "'I've fought through a bitter life since I last heard your voice, and you must forgive me, for I struggled only for you!'" (p. 120).

In essence, Heathcliff comes back to see Catherine in order to present himself as a suitor but it is too late. She is already married. Heathcliff reveals that while he was away he was not operating under any firm belief that Catherine would marry Edgar. When he returns, he says to her, "'I heard of your marriage, Cathy, not long since'" (p. 119). His meditated plan of revenge which involves shooting Edgar, Catherine and himself occurs to him spontaneously while he is waiting in the garden. While Heathcliff is away those three years he is operating under the impression that Catherine's marriage to <u>anyone</u> will not take place for <u>some time</u>. In fact, he is right to suppose this as Catherine is only fifteen years old when she discusses with Nelly her plan to marry Edgar. Edgar, at this time, is also a bit young for marriage. He is only seventeen while Heathcliff is sixteen. What Catherine is indeed talking about is probably a betrothal or a long engagement. Nelly interprets Catherine's talk of marriage as a "pledge" and nothing more.

In any case, Catherine's plans for marriage hardly take place immediately. We are told that she marries Edgar three years subsequent to Mr. Linton's death. His death takes place three years after Heathcliff's disappearance.

Indeed, Mr. Linton catches the fever from his wife who has tended Catherine's illness--an illness caught from looking for Heathcliff during a severe storm. Then there is,too, the possibility that Catherine would have retracted her promise to marry Edgar. Her acceptance is initially given after a "lover's quarrel" in which Catherine slaps Edgar. She obviously forgets her "engagement" to Edgar when she says to Hindley about Heathcliff, "'If you turn him out of doors, I'll go with him '" (p. 108).

We must remember also that Catherine has not set out to deliberately hurt Heathcliff. True, her words are unkind but she had no intention of making Heathcliff run away. A variety of people and unfortunate circumstances make the tragedy come about. There is the unfortunate circumstance of Heathcliff overhearing a conversation that was never meant for his ears. Catherine hurts Heathcliff's feelings by her insensitive choice of words, but she has no idea that he is listening. Nelly is to blame for failing to tell Catherine about Heathcliff's presence in the kitchen. Nelly later tries to ease her conscience by self-righteously excusing herself and blaming Catherine only: "I had the misfortune, when she had provoked me exceedingly, to lay the blame of his disappearance on her (where indeed it belonged, as she well knew)" (p. 109). Nelly's attempts to point her finger at someone other than herself reveal her limitations.

One fact, however, cannot be overlooked. Heathcliff himself chooses to run away without a word. In the end this action (which is partly inspired by pride), damns him. He has three years to communicate with Catherine but never once does he take the opportunity to tell her where he is or what he is doing. One single attempt at communication would have possibly been enough to prevent her marriage to Edgar. He gives Catherine no opportunity to make amends. He simply disappears, essentially leaving her to Edgar's company--a man with whom she is "infatuated". By disappearing without a word Heathcliff greatly reduces his chances of becoming Catherine's husband. In effect, he seals his separation from Catherine long before her actual marriage to Edgar. Catherine sees herself as abandoned by him.

The fact that both Heathcliff and Catherine can be blamed for their separation is revealed in their final meeting before Catherine's death. Heathcliff's remarks are undeniably accusatory:

> You loved me--then what right had you to leave me? What right--answer me--for the poor fancy you felt for Linton? Because misery, and degradation, and death, and nothing that God or Satan could inflict would have parted us, you, of your own will did it (p. 198).

Heathcliff's accusations are ironic for although he says that nothing could have parted him from Catherine,

he, himself, left her. Catherine's frustrated and tired response reveals that she feels he has wronged her: "'Let me alone. Let me alone . . .If I've done wrong,I'm dying for it. It is enough! You left me too; but I won't upbraid you! I forgive you. Forgive me!'" (p. 198). In addition, Heathcliff's remarks sound hypocritical, especially in light of his recent marriage to Isabella, an action which actually compounds the circumstances of their separation, seeing that Edgar disowns Isabella. Unlike Catherine's marriage to Edgar which is at least motivated partly by affection, Heathcliff marries Isabella solely out of revenge. In effect, Heathcliff has exacerbated the circumstances of their tragedy. What has Catherine left to live for?

Significantly, the theme of forgiveness is an integral component of Catherine's and Heathcliff's final meeting. They both equally accuse each other of betrayal but they are both not equally willing to forgive. Cathy declares that she forgives Heathcliff for the pain he has caused her but Heathcliff shows some reservations in response to her plea, "Forgive me!'" He answers:

> It is hard to forgive, and to look at those eyes, and feel those wasted hands . . . Kiss me again; and don't let me see your eyes! I forgive what you have done to me. I love my murderer--but yours! How can I? (p. 198)

Heathcliff, then, is unable to forgive Cathy for destroying

herself. His forgiveness is thus only partial. If we are in doubt about this then his tormented exclamations after her death undeniably prove it. There is incredible hostility in Heathcliff's response to Nelly's dreary news: "'May she wake in torment!' he cried, with frightful vehemence, stamping his foot, and groaning in a sudden paroxysm of ungovernable passion.'Why she's a liar to the end'" (p. 204). This is not a reaction that reveals forgiveness. He is, in fact, angry that Catherine died peacefully and did not apparently experience his torment. The lovers are thus not completely reconciled before or after Catherine's death. It takes the rest of the novel before Heathcliff can accept Catherine's self-destructiveness. His thoughts about her eventually become obsessive, but peaceful and tender. Then he is able to join her in death.

We cannot, however, ignore the power of Catherine's and Heathcliff's final meeting at Thrushcross Grange. It is evidence of Emily Brontë's artistic genius that the lovers be, at long last, in a position where they are comparatively free to express their love when circumstances have never further prevented their union. Their souls seem to unite and melt in a timeless embrace, but their brief union, rather than releasing the tension created by their separation, is almost unbearably increased:

> In her eagerness she rose, and supported herself on the arm of the chair. At that earnest appeal, he turned to her, looking absolutely desperate. His eyes wide, and wet at last, flashed fiercely on her; his breast heaved convulsively. An instant they held asunder; and then how they met I hardly saw, but Catherine made a spring, and he caught her, and they were locked in an embrace from which I thought my mistress would never be released alive. In fact, to my eyes, she seemed directly insensible . . .
>
> A movement of Catherine's relieved me a little presently: she put up her hand to clasp his neck, and bring her cheek to his, as he held her: while he, in return, cover[ed] her with frantic caresses (pp. 197-198).

This is quite possibly one of the most erotic passages in a nineteenth-century novel though it is not sexually explicit. The passage gives us an indication of the passion which has previously been operating under the surface. There is more than a suggestion of its explosive energy. Jane Eyre's union in marriage to Rochester holds our attention not half as much. Why? It is because we know that this passionate expression of love is fleeting--Nelly is watching and Edgar Linton is approaching. The temporal limitations placed on the meeting make the lovers appear to be holding back so much more, even as they greedily embrace each other. This is Emily Brontë's technique of indicating that Catherine's and Heathcliff's love needs to be freed from temporal limitations. In the present world their longing for each other is never completely satisfied. This is what makes their love story

intensely moving and powerfully disturbing.

The first part of Wuthering Heights reveals a complex interaction of characters. Conflict escalates in the Earnshaw family due to the failure of its members to exercise understanding and forgiveness. Revenge is shown to completely fragment family life. The moral theme in Wuthering Heights clearly emerges. The conflict in the Earnshaw family and the tragedy that occurs between Catherine and Heathcliff demand us, as readers, to develop an understanding for the failings of humanity. Rather than condemn each and every character who is in some way to blame for acting irresponsibly, we must take a step backwards and sympathize with humanity in general. Emily Brontë laments in one of her poems, "Compassion reigns a little while, / Revenge eternally" (Hatfield, 111). Wuthering Heights reveals a penetrating moral truth. Compassion is like the light of a firefly in the darkness of the human world. Yet, when its light shines in a wretched human hand, how tempting it is to crush it.

IV

THE ATTAINMENT OF FORGIVENESS

There are relationships in Wuthering Heights other than Catherine's and Heathcliff's that reveal Emily Brontë's concentration on the themes of love and separation. These relationships highlight the unique bond shared by Catherine and Heathcliff and intensify our feelings that theirs is a love which is tragic beyond any ordinary sense of the word. The marriage between Isabella Linton and Heathcliff, and later the love between Cathy Linton and Hareton Earnshaw emphasize, by contrast, the transcendental apprehension of oneness that Catherine and Heathcliff share.

These contrasting relationships also exemplify the moral theme in the novel, that is, the necessity of forgiveness. Often moral issues are raised by "implication not by overt statement" as Brian Crick comments.[1] This is especially the case in Isabella's marriage to Heathcliff which serves to emphasize the sense that infatuation is different from love. To commit oneself to a "love" relationship based on romantic illusions and sentimental ideas will result in painful repercussions.

Isabella's marriage to Heathcliff is tragic in a

sense but her broken relationship fails to reach the proportions of Catherine's and Heathcliff's tragedy. This is primarily because Isabella possesses a self-conscious "romantic" love and mistakenly perceives, in her girlish immaturity, that Heathcliff is sentimentally and romantically inclined towards her. This is an ironic twist in light of Catherine's romantic infatuation with Edgar. Isabella's self-consciousness (which is like Mr. Lockwood's in his response to his "goddess"), has the effect of lessening the tragic power in Isabella's mistake. Her supposedly deep love for Heathcliff is fed largely by her overt desire to pursue someone who is not unlike a misunderstood Byronic hero. However, we feel more pity for Isabella than Lockwood who woddenly rejects the young woman he loves and then becomes self-pitying, "I have gained the reputation of deliberate heartlessness, how undeserved I alone can appreciate" (p. 7).

Isabella must be given some credit because unlike Lockwood she is willing to live life and commit herself, at least at first, to a "love" relationship. Her naïvety, however, makes her attracted to a person whose character hardly complements her own. We learn early that she has no real understanding of Heathcliff's violent nature. Catherine spots this quickly enough when she discovers Isabella's feelings. She then warns, "'It is

deplorable ignorance of his character, child, and nothing else, which makes that dream enter your head'" (p. 126). Cathy correctly judges Isabella's fragile temperament to be like a sparrow's egg which Heathcliff will crush.

Ironically, Isabella compares her feelings for Heathcliff to Catherine's "love" for Edgar: "'I love him more than ever you loved Edgar'" (p. 126), she exclaims stubbornly. Actually, her love for Heathcliff is based on the same kind of illusions that Catherine harbours about Edgar. These illusions have to do with the sentimental notions derived from the tradition of courtly love and all the ideals bound up with chivalric romance. Catherine has since become cynical about her infatuated idealizations of Edgar. This cynicism surfaces in her acrimonious remarks to Heathcliff about Isabella. In one breath, Catherine sarcastically denounces the tradition of courtly love, "'I was informed that if I would but have the manners to stand aside, my rival, as she will have herself to be, would shoot a shaft into your soul that would fix you forever'" (p. 130).

Isabella imagines herself possessed by a "great" love. This is revealed in her fretful, restless behaviour and in her loss of appetite. She believes herself to be tragically separated from the man she loves by Catherine who sends her away to ramble on the moors while she walks with Heathcliff. However, in Wuthering Heights,

Isabella's turmoil is depicted as having little to do with powerful, passionate love. Her fretting weakly imitates Catherine's self-destructiveness. Her love for Heathcliff, rather than tying her to the universe, probably conjures up memories of heroes she has read about in the library. Finally, her loving regard for Heathcliff is made to look ridiculous when Heathcliff returns her desperate gaze with the look he might employ in studying "a strange repulsive animal, a centipede from the Indies" (p. 130).

T.E. Apter comments that in Wuthering Heights "passion is not seen to be a warm, tender thing, full of goodness or neatly tied to compassionate, considerate feelings."[2] The truth of this statement is fully revealed in Catherine's and Heathcliff's last meeting in which they bruise one another as they embrace. It is also revealed in Heathcliff's scorn for the gentle Isabella whose idea of love is completely divorced from his. Her tenderness inspires him to brutalize her and take advantage of her weakness.

Since Isabella's love is not based on any genuine knowledge of Heathcliff's character, it quickly, and understandably evaporates after her elopement. The world of the Heights is not her world. She feels strangely out of place in that primitive setting, just as Catherine does at the Grange. In her letter to Nelly, Isabella laments,

"I cannot recognise any sentiment which those around share with me" (p. 166) and she cringes at the notion of spending her wedding night with her husband. It takes Isabella only twenty-four hours to realize that she longs for her home at the Grange. She soon learns the real nature of Heathcliff's vindictive character. Finally, she recognizes her error: "I do hate him--I am wretched--I have been a fool" (p. 176).

Later, Heathcliff convinces us that Isabella's infatuation stems from sentimental ideas about love. As in Madame Bovary (1857), we encounter a heroine who is in love with a beautiful, but fictional dream of romance. Like Emma Bovary, Isabella is willingly seduced by a man whom she believes to be her counterpart. Rodolphe and Heathcliff have this much in common. However, while Rodolphe becomes bored sexually with Emma, Heathcliff deeply hates Isabella for idealizing him. Heathcliff voices his disgust to Nelly:

> [Isabella] abandoned [the comforts of her home] under a delusion . . . picturing in me a hero of romance, and expecting unlimited indulgences from my chivalrous devotion. I can hardly regard her in the light of a rational creature, so obstinately has she persisted in forming a fabulous notion of my character and acting on the false impressions she cherished (p. 183).

Heathcliff, then, hates to be sentimentalized. Nor does he want Catherine to receive sentimental responses from

others after her death. "'Damn you all!'" he exclaims to Nelly, "'she wants none of your tears'" (p. 203). The sentimental emotions of people like Edgar, Isabella and Nelly appear to Heathcliff mere parodic imitations of his intense anguish. Catherine also has no patience with what she views as paltry emotions. In Chapter XI, she quarrels with Edgar: "'Your cold blood cannot be worked into a fever--your veins are full of ice water--but mine are boiling'" (p. 144). Catherine and Heathcliff never attempt to recreate the world of a hero or a heroine in a novel or "romantic" love story.

Significantly, a rift develops between Catherine and Isabella due to their shared "love" for Heathcliff. Isabella deeply regrets the fact that Catherine's death occurs before she can make up with her. In addition, Edgar cannot forgive Isabella for eloping and refuses to see her or even to write to her. Their brother-sister relationship deteriorates and they are not truly reconciled before Isabella's death. Isabella, herself, reveals her inability to forgive Heathcliff. This is hardly suprising since he has treated her so callously while he never shows signs of remorse. We learn, however, that her terms of forgiveness are impossible to fulfill. They are based on an "eye for an eye" (p. 221), or a revenge philosophy: "'I can ever be revenged, and therefore I cannot forgive him'"(p. 221) she says to Nelly, revealing

her belief that she could pay Heathcliff back ad infinitum and never be satisfied. She, in fact, adopts a stance similar to Heathcliff's. Yet, it is to her credit that she does not remain in the vicinity of the Heights in order to live out her attraction to revenge.

Since Heathcliff, Edgar and Isabella separate on the bitterest of terms, they ensure a "poison" will be passed down that will run between the Earnshaw and Linton families. This poison surfaces soon after Cathy Linton meets Linton Heathcliff and they quarrel. Significantly, they attack one another's parents:

> "My papa scorns yours!" cried Linton. "He calls him a sneaking fool!"
> "Yours is a wicked man," retorted Catherine, "and you are very naughty to dare to repeat what he says--He must be wicked, to have made Aunt Isabella leave him as she did!"
> "She didn't leave him," said the boy, "you shan't contradict me!"
> "She did!" cried my young lady.
> "Well, I'll tell you something!" said Linton. "Your mother hated your father, now then."
> "Oh!" exclaimed Cathy, too enraged to continue.
> "And she loved mine!" added he.
> "You little liar! I hate you now," she panted, and her face grew red with passion (p. 290).

Two adolescents who are fond of one another thus become resentful and vindictive because of the sins of the previous generation. Cathy, however, reveals that she does not have her mother's stubborn and vindictive nature

when she is able to ask forgiveness. Linton, however, has a weaker disposition. His personality is an odious composite of Heathcliff's vindictiveness and Isabella's pettishness. Linton responds to Cathy's forgiving nature inappropriately by falling into a frightful temper tantrum. "'You can't alter what you've done'" (p. 292), he screams. Nelly is right when she comments to Cathy, "'you are not the person to benefit him'" (p. 293). Linton can only take advantage of Cathy's kindness for never once does he give anything of himself.

Cathy and Linton are forced to undergo repeated separations because of the distrust that Nelly and Edgar have for Heathcliff. Although this makes them yearn more for one another, it does not, unlike Catherine and Heathcliff, inspire them to feel a sense of oneness, although Cathy wishes to have a closer filial bond with Linton--that of being his sister. Another difference is that the punishment that looms over Catherine and Heathcliff in their youth is permanent separation, for Hindley repeatedly threatens to oust Heathcliff. In Cathy's and Linton's relationship the threat is not as severe. Heathcliff, for instance, actively desires their marriage union, while Edgar Linton, who loves his daughter and Linton is, not remotely like Hindley in his sternness.

Cathy's "love" for Linton does not contain an intense sense of desperation, and passionate love does not

exist between them at all. Cathy treats Linton like a pretty doll and Linton responds tiresomely like a spoiled baby. Cathy is unbelievably patient with him and comes close to living up to the scriptural ideal of forgiveness expressed in Rev. Branderham's sermon. Linton attempts an apology in Chapter X of the second volume:

> . . . Catherine do me this justice; believe that if I might be as sweet, and as kind, and as good as you are, I would be, as willingly, and more so, than as happy and as healthy. And believe that your kindness has made me love you deeper than if I deserved your love, and though I couldn't, and cannot help showing my nature to you, I regret it and repent it, and shall regret and repent it, till I die (p. 309).

Cathy describes her benevolent response to Nelly, "'I felt he spoke the truth; and felt I must forgive him; and, though he should quarrel the next moment, I must forgive him again'" (p. 309). The two are then reconciled but Linton's apology has a hollow ring for he, in fact, refuses to change. He will need to be constantly forgiven the rest of his life but he is unlikely to forgive anyone else. Cathy is morally superior to him. They are <u>not</u> well matched. Emily Brontë is not so cruel as to exile Cathy to a marriage union with him for life. To the reader's relief he soon dies. Linton is, to a certain extent, a less than convincing character as F.S. Dry suggests,[3] but he reveals Emily Brontë's sense of humour and

adds a touch of grimly comic relief like the comical figures in Shakespeare's tragedies.

After Linton dies Catherine develops a relationship with Hareton Earnshaw--a man who is suited to her in his capacity for forgiveness. At first there appears to be an unbridgeable distance between them due to Cathy's sense of social superiority and Hareton's coarseness. However, the repulsion that exists between them works oddly to their advantage. The second love triangle is not entirely a duplicate of the first one because Cathy is not in love with Hareton when she marries Linton, unlike her mother who truly loves Heathcliff, yet marries Edgar.

Their capacity to forgive each other is present even initially. After Cathy is appalled that Hareton is her cousin he surprisingly makes the forgiving gesture of giving her a crooked-leg terrier whelp. Cathy, however, scornfully rejects the gift. She cannot admit to a person "lowlier" than herself that she is in the wrong. Unlike Linton, she is capable of being morally educated and so is Hareton.

In a later, reversed scene we see Cathy placed in a situation of wanting to ask for forgiveness while Hareton is now the stubborn and unrelenting one. Cathy first comments that she is glad Hareton is her cousin, kisses him on the cheek, and offers him a book as a gift but he remains cool to all her attempts at reconciliation.

Finally, she offers him another book while revealing her willingness to teach him how to read. The following interchange then takes place:

> "Say you'll forgive me, Hareton, do! You can make me so happy by speaking that little word."
> He muttered something inaudible.
> "And you'll be my friend?" added Catherine, interrogatively.
> "Nay! you'll be ashamed of me every day of your life," he answered. "And the more, the more you know me, and I cannot bide it."
> "So, you won't be my friend?" she said, smiling as sweet as honey, and creeping close up (p. 382).

Part of Hareton's dialogue ironically echoes Cathy's perceptive remarks about Linton--that someone will always have to forgive him. Significantly, this is not true of Hareton who learns to be loving and protective of Cathy. The revenge cycle is stopped when Hareton refuses to revenge himself on Heathcliff for Cathy's sake. The reconciliation that takes place between Cathy and Hareton is inspiring in a novel where reconciliations hardly ever occur. We greet their resolved differences with relief when Nelly describes their happiness:

> I heard no further distinguishable talk; but on looking round again, I perceived two such radiant countenances bent over the page of the accepted book, that I did not doubt the treaty had been ratified on both sides, and the enemies were thenceforth, sworn allies (p. 382).

The gulf of stormy feelings has now swept over the Heights and

is replaced by spring-like young love. Interestingly, the potential for another love triangle to be formed exists. Lockwood is still very much attracted to Cathy Linton-Heathcliff and even fantasizes about an elopement to London. He, however, has no power to destroy the unity between Cathy and Hareton because their love is now full and complete. Lockwood's vanity is injured when he comes across their loving looks at the Heights. He bites his lip "in spite" (p. 372) and skulks off to the kitchen, his umbrage parodying young Heathcliff's.

I disagree with A.O.J. Cockshut when he argues that the marriage union between Cathy and Hareton is a pessimistic ending to Wuthering Heights. He claims that "normal love" and "normal marriage are dwarfed", "their triumph is dreary."[4] Rather, the triumph of marriage adds vitality to the end of the novel. In its "twice told tale", the novel is far more optimistic than, for instance, Iris Murdoch's A Word Child (1975). In Murdoch's novel, Hilary Burde falls in love with two different spouses of Gunnar Jopling. He shares a tender but desperate love relationship with first Anne and then Kitty but tragedy repeats itself and both women die. Significantly, in his second relationship with Kitty, Hilary comments, "'There is no place and no time where we can ever meet."[5]

We do not have a tragic situation repeated in

Wuthering Heights. Catherine and Heathcliff cannot meet in time and place but Cathy and Hareton do. Normal love and marriage are simply presented as within human reach. This does not necessarily mean that this love is "dwarfed". It means that happy marriage unions can exist in human life in Emily Brontë's view and that genuine love does not have to be like the kind that Catherine and Heathcliff share. Loving deeply in a sustained relationship does not always precipitate tragedy.

Heathcliff's separation from Catherine after her death essentially heightens the tension in the second part of Wuthering Heights. Even while his revenge persists his desire for Catherine to haunt him remains on a higher transcendental level. It is only when Heathcliff's desire to be united with Catherine grows stronger than his drive for "evening the score" that he is able to join her in death. Heathcliff's desire for revenge operates on a moral level in the novel. His revenge is not "moral" in itself because it goes beyond the Old Testament "eye for an eye" philosophy. However, Heathcliff believes that he is enacting a kind of moral justice. In essence, he adopts a code of morality that is explicitly his own. This is what he means when he confesses to Nelly, "'I have no pity! The worms writhe, the more I yearn to crush

out their entrails. It is a moral teething, and I grind with greater energy, in proportion to the increase in pain'" (p. 186).

Heathcliff's morality of revenge increases his pain as his remarks reveal. The more pain he inflicts, the more pain <u>he</u> feels because every vindictive human action he undertakes brings him no closer to Catherine. He becomes involved in a vicious circle. Isabella sums it up even better: " 'treachery and violence are spears pointed at both ends--they wound those who resort to them worse than their enemies'" (p. 214). Heathcliff's desire for revenge links him to tragic heroes like Hamlet but in his monomania for revenge and his misdirected passion he represents another tragic hero.

In his single name and its dark implications Heathcliff is in some ways like Ahab in Melville's <u>Moby Dick</u> (1851)[6] but more importantly, he is driven with a similar singleness of purpose. Ahab in pursuing the whale, however, is attempting to strike back at the Power which directs fate. He is shaking his fist at forces which operate beyond his control in the universe. Heathcliff embarks, too, on a vindictive course except that Catherine Earnshaw is <u>his</u> universe. Recalling one of Cathy's remarks reveals that Heathcliff, to a great extent, seeks revenge on her: "'--quarrel with Edgar if you please Heathcliff, and deceive his sister; you'll hit

on exactly the most efficient method of revenging yourself on me'" (p. 139). Despite Heathcliff denying that he wants revenge on Cathy he does exactly "hit on" the way to do it. His quarrel is with Catherine because he cannot find the right answer to the question which plagues him again and again, "'Why did you betray your own heart, Cathy?'" (p. 198). Her social reasons will not really satisfy the "why" of this question. It comes down finally to Catherine choosing death over life because she has denied her own soul in denying Heathcliff.

It takes Heathcliff eighteen years to understand Cathy's reasons for self-annihilation and then he chooses the same course. Catherine essentially feels trapped in the physical world and is weary to escape it. Her words echo the desire expressed in Emily Brontë's poetry:

> . . . the thing that irks me most
> is this shattered prison, after all.
> I'm tired of being enclosed here. I'm
> wearying to escape into that glorious
> world, and to be always there; not seeing
> it dimly through tears, and yearning for
> it through the walls of an aching heart;
> but really with it, and in it (p. 197).

There is no joy in life for Cathy in the end, only promise in death. Since Heathcliff fails to understand this he strikes out at those around him, even at Hareton whom he loves. In his terrible bitterness there are strong indications that Emily Brontë is not condoning his behavior. A short essay written in Brussels entitled "Filial

Love" is evidence that she recognized the importance of moral responsibilities:

> . . . there may be people who are so contemptuous of their own welfare, their duty and their God, that the spark of heavenly fire within them dies and leaves a moral chaos without light and without order, a hideous degradation of the image in which they were created.[7]

Heathcliff undergoes this change as he adopts a depraved "moral" code. For all his wealth he becomes more "degraded" than he was as a tattered farm hand. Heathcliff, however, is not beyond a kind of salvation, though it is not a Christian one. As he says, existence without Catherine is hell but like the Ancient Mariner he must go through hellish experiences and learn from them before he can be redeemed. Catherine haunts him and shows herself as a devil, an image of his own tortured soul. He must abandon his revenge before he can be reunited with Catherine. Once he does this he is no longer tormented.

Heathcliff's thoughts about Catherine recur after her death but undergo changes. At first he is angry and resentful in wanting her to haunt him. Then, in desperation, he exhumes her body in an effort to be with her. Later, he is again grief-stricken when Catherine haunts him at the Heights in the image of a young girl. Finally, he sees her image everywhere but she is no longer an image of torture. Her features are visible to Heathcliff in nature,

in the flags of the Heights, in other people's faces, in his own face. Her soul becomes an inescapable part of Heathcliff's perception of the universe. He realizes that she has found a greater significance in death. The declaration she makes before her death,""I shall be incomparably beyond and above you all'" (p. 197) appears to have been realized. Heathcliff's changing perceptions of Catherine strengthen and integrate the novel as a whole. They are masterfully woven into the texture and development of the novel. Heathcliff's recurring visions of the woman he loves function like Hector Berlioz's idée fixe in Symphonie Fantastique (1830). The central motif recurs in varied forms and represents a man's memory of his love.

Interestingly, in Heathcliff's "redemption", Christian morality is left partly behind. He is willing to forgive Catherine, for he has abandoned his feelings of rage and revenge and becomes consumed by a deep, inner yearning to join her. However, the morality of repentance and forgiveness which was exemplified or implied (sometimes negatively) in the characters of Edgar, Isabella, Linton, Cathy and Hareton is astonishingly dropped when Heathcliff refuses to repent of his vindictiveness. He reveals to Nelly that he is joyously happy (for he perceives that he will soon be united with Catherine), but adds, "as to repenting of my injustices, I've done no injustice, and I

repent of nothing'" (p. 408). Nelly takes the part of Rev. Jabes Branderham when she replies, "'you have lived a selfish unchristian life; and probably hardly had a Bible in your hands'" (p. 408).

Heathcliff, however, is not interested in a Christian heaven. As a mythic character it would seem rather incongruous of him to suddenly become a Christian convert, especially since we have not been prepared for this kind of twist. He desires only to be united with Catherine. She is his heaven. Love, as in Wagner, is his redemption. Ultimately, Emily Brontë is herself unwilling to condemn Heathcliff according to the rules of the Christian doctrine. Her moral vision remains a compassionate one.

Catherine and Heathcliff are mythic figures who reveal Emily Brontë's quarrel with the Christian God in the matter of her self-annihilating impulse. This quarrel is suggested in one of her poems:

> "O for the time when I shall sleep
> Without identity,
> And never care how rain may steep
> Or snow may cover me! "
>
> "No promised Heaven, these wild Desires
> Could all or half fulfil;
> No threatened Hell, with quenchless fires,
> Subdue this quenchless will!"
>
> --So said I, and still say the same;
> --Still to my Death will say--
> Three Gods within this little frame
> Are warring night and day.
>
> (Hatfield, 181)

This poem suggests that Emily Brontë yearned for death but wanted something more than the Christian heaven. In Wuthering Heights, it is as if Emily Brontë's passion for "something more" is depicted in Catherine's and Heathcliff's passionate energy which strives not towards "heaven", but for a complete unity in themselves and in nature. Significantly, it is rumoured by the townspeople that their spirits are seen roaming on the moors. The lovers appear to find a world beyond, paradoxically, in the world that is. Their world beyond entails the complete merging of their identities in spiritual form.

Richard B. Sewall has said the following of Moby Dick: "by carrying [Ahab] through his fatal action in all its tensions, paradoxes, and ambiguities, the book, like a true tragedy, goes deeply into the mysteries of all moral judgments."[8] A similar statement may be made about Wuthering Heights. In the depiction of Heathcliff and Catherine there are tensions (they are separated), there are paradoxes (they contribute to their own separation), and ambiguities (the reader is directed to feel sympathetic to a relationship bordering on the adulterous in a novel of strong moral concern). Emily Brontë, like Melville, makes us question the very grounds of our moral judgments. The questioning of moral judgments during Heathcliff's and Catherine's yearning to find a transcendental oneness leads

us to develop a compassionate understanding of human life. The moral message is also one of compassion because the necessity of forgiveness is emphasized. Thus, the transcendental vision and moral concern portrayed in Wuthering Heights are tied inseparably together.

V

CONCLUSION

The Romantic treatment of love and separation in Wuthering Heights is one of its unique features for there is probably no other comparable work of Romantic fiction. Oddly enough, Emily Brontë's failure to become a great poet works to her favour, for while there are several notable Romantic poets, there are few Romantic novelists. In Wuthering Heights we have a novel that powerfully weaves Romantic elements into a prose work. The mythic stature of Cathy and Heathcliff transcends place and time. The sublime in nature provides a backdrop to their passionate love and as children they joyfully respond to the moors. We have Heathcliff's resemblance to the Byronic hero and the incestuous aura over his relationship with Cathy which emphasizes their spiritual affinity. Catherine and Heathcliff yearn to find a transcendental oneness and separation intensifies this yearning. Finally, in the Wagnerian tradition, their love is consummated in death.

Donald Jay Grout has defined Romanticism as the following:

> First, romantic art aspires to transcend

> immediate times or occasions, to seize eternity, to reach back into the past and forward into the future, to range over the expanse of the world and outward through the cosmos. As against the classic ideals of order, equilibrium, control, and perfection within acknowledged limits, Romanticism cherishes freedom, movement, passion and endless pursuit of the unattainable.[1]

Wuthering Heights belongs to this tradition. Something passionate, free and timeless is released in this novel. Like the sound of the wind on an Aeolian harp, Wuthering Heights communicates wild beauty in disharmony. It may also be compared to a Chopin étude in its flux of calm and storm.

Yet, there is the moral concern of the novel which makes it different from other Romantic works. This is not to say that the Romantic poets were without moral vision. Rather, Wuthering Heights is startlingly conventional in its moral message: the necessity of forgiveness. The novel, however, is unique because it straddles the Romantic and Victorian periods. The heroic is replaced by the mundane, the mythic by the ordinary. Wuthering Heights celebrates Romanticism in its backward gaze, and in the deaths of Cathy and Heathcliff it is possible to see a kind of götterdämmerung. The stance of the hero is thereafter diminished in Victorian fiction.

We might attempt to trace Emily Brontë's influence in Conrad's narrative technique and in the tension that

Lawrence evokes in his portrayal of human love and sexuality. No great tradition sprung out of Wuthering Heights but it still made an important contribution to English fiction. As Walter Allen says, "it is a complete bodying forth of an intensely individual apprehension of the nature of man and life."[2]

Ernest Hemingway once compared the artist to a bullfighter and his purity of line. Perhaps a more fitting metaphor for the Romantic artist is the stance of the Flamenco dancer who glories in his individualism while tapping his heels passionately, yet with the utmost discipline that, nevertheless, communicates something exotic and free. Flamenco dancers can also be female.

Let us not view Emily Brontë as a strange, isolated girl as many critics have done. She was a woman and a superb artist when she wrote Wuthering Heights. Even the title of the novel suggests her apprehension of a powerful transcendental force beyond man. Despite what The Athenaeum grumbled about the "disagreeable story", Emily Brontë did achieve "power of wing".

NOTES TO CHAPTER I

[1]William Blake, The Marriage of Heaven and Hell in David Perkins, ed., English Romantic Writers (New York: 1967), p. 71.

[2]Sir Maurice Bowra, The Romantic Imagination (Oxford, 1976), p. 1.

[3]Plato, The Symposium, translated by Walter Hamilton, (Markham, 1976), p. 94.

[4]Percy Bysshe Shelley, "A Defence of Poetry", English Romantic Writers, p. 1077.

[5]William Wordsworth, "Preface" to the second edition of the Lyrical Ballads, English Romantic Writers, p. 322.

[6]James Engell, The Creative Imagination: Enlightenment to Romanticism (Cambridge, 1981). Engell argues in his "Preface" that "the idea of the imagination, as understood in the Romantic period and as we still understand it today, was actually the creation of the eighteenth century." Although eighteenth-century philosophers expanded the idea of the imagination, they did not emphasize visionary or transcendental experience which was such a focal part of nineteenth-century Romanticism.

[7]Lilian Furst, Romanticism in Perspective (New York, 1972), p. 31.

[8]Lord David Cecil, "Emily Brontë and Wuthering Heights", Victorian Novelists: Essays in Revaluation (Chicago, 1958), p. 182.

[9]Robert Kiely, The Romantic Novel in England (Cambridge, 1972), p. 233.

[10]Lucile Dooley, "Psychoanalysis of the Character and Genius of Emily Brontë" in H.M. Ruitenbeck, ed., The Literary Imagination (Chicago, 1965), p. 43.

[11]Charlotte Brontë, "Extract From the Prefatory Note to 'Selections From Poems by Ellis Bell'", in Hilda Marsden, ed., Wuthering Heights (Oxford, 1976), p. 446.

[12]Charlotte Brontë, "Editor's Preface to the New Edition of Wuthering Heights", Wuthering Heights, pp. 442-443.

[13]E.M. Delafield, ed., The Brontës: Their Lives Recorded by Their Contemporaries (London, 1935), p. 101.

[14]Delafield, p. 101.

[15]Kiely, p. 233.

[16]Elizabeth Gaskell, The Life of Charlotte Brontë (Markham, 1977), p. 230.

[17]Delafield, p. 89.

[18]Fannie Ratchford, The Brontës' Web of Childhood (New York, 1964), p. 247.

[19]Ratchford, p. 247.

[20]Winnifred Gérin, Emily Brontë: A Biography (Oxford, 1971), p. 60.

[21]Emily Brontë, Wuthering Heights (Oxford, 1976), p. 414. All further references to the novel will be to this edition and will appear in parentheses in the text.

[22]Ratchford, p. 166.

[23]Gérin, p. 99.

[24]Gérin, p. 184. Gérin speaks of the poems as being "strictly personal" in their description of "secret experiences".

[25]Robin Grove, "It Would Not Do: Emily Brontë as Poet" in Anne Smith, ed., The Art of Emily Brontë (London, 1976), p. 47.

[26]John Hewish, Emily Brontë: A Critical and Biographical Study (London, 1969), pp. 109-110.

[27]Mary Visick, The Genesis of Wuthering Heights (Hong Kong, 1958), p. 1.

[28]Gérin, p. 27.

[29]Q.D. Leavis, "A Fresh Approach to Wuthering Heights", Lectures in America (London, 1969), pp. 99-100.

[30]F.S. Dry, The Sources of Wuthering Heights (Cambridge, 1937), p. 2.

[31]Dry, p. 2.

[32]Brian Crick, "On Valuing Wuthering Heights: Part Two", The Compass, VII (Autumn 1979), 44.

[33]Sir Walter Scott, The Black Dwarf (London, 1912), p. 16. All further references to this novel will be from this edition and appear in parentheses in the text.

[34]Hewish, p. 120.

[35]C.W. Hatfield, ed., The Complete Poems of Emily Jane Brontë (New York, 1941), p. 31. All further references to Emily Brontë's poetry will be from this edition and appear in parentheses in the text.

[36]Hewish, p. 49.

[37]Dry, p. 39.

[38]Coleman O. Parsons, Witchcraft and Demonology in Scott's Fiction (London, 1964), p. 285.

[39]Parsons, p. 62.

[40]Robert Keefe, Charlotte Brontë's World of Death (Austin, 1979), p. 62.

[41]Q.D. Leavis, p. 83.

[42]See E.B. Gose, "Wuthering Heights: The Heath and the Hearth", Nineteenth-Century Fiction, XXI (1966), 1-19.

[43]Marianne Thalmann, "Introduction" to The Romantic Fairy Tale: Seeds of Surrealism (Michigan, 1964), p. v.

[44]Jacqueline Simpson, "The Function of Folklore in Jane Eyre and Wuthering Heights, Folklore, LXXXV (Spring 1974), 52.

[45]Q.D. Leavis, p. 148.

[46]Katherine Ware Ankenbrandt, "Songs in Wuthering Heights", Southern Folklore Quarterly (June 1969), 95.

[47]Ankenbrandt, 98.

[48]Gérin, pp. 40-45.

[49]Dorothy Cooper, "The Romantics and Emily Brontë", The Brontë Society Transactions, XII (1952), 109.

[50]Marianne Evans, "Byron and Emily Brontë: An Essay", Life and Letters, XLVII (June 1948), 195.

[51]Eric Solomen, "The Incest Theme in Wuthering Heights", Nineteenth-Century Fiction, XIV (June 1959), 82.

[52]Charlotte Brontë, "Editor's Preface to the New Edition of Wuthering Heights", Wuthering Heights, p. 444.

[53]Lowry Nelson Jr., "Night Thoughts on the Gothic Novel", Yale Review, LII (December 1962), 253.

[54]Lord Byron, Childe Harold's Pilgrimage, English Romantic Writers, p. 797.

[55]Lord Byron, Manfred, English Romantic Writers, p. 817.

[56]Nelson, 257.

[57]John Milton, Paradise Lost (New York, 1961), p. 260.

[58]C.Q. Drummond, "An Anti-Miltonist Reprise: IV Adam and Eve: or, God Hates Love", The Compass, V(1979), 20.

[59]William Wordsworth, "Preface" to the second edition of the Lyrical Ballads, English Romantic Writers, p. 321.

[60]Percy Bysshe Shelley, "A Defence of Poetry", English Romantic Writers, p. 1076.

[61]John Keats, from Letters, English Romantic Writers, p. 1211.

[62]Dooley, p. 60.

[63]Andrew Brink, "Keats's Conflict", Loss and Symbolic Repair (Hamilton, 1977), p. 154.

[64]Jonathon Wordsworth, "Wordsworth and the Poetry of Emily Brontë", The Brontë Society Transactions, XIV (1972), 100.

[65]Tom Winnifrith, The Brontës and Their Background: Romance and Reality (London, 1973), p. 64.

[66]Winnifrith, p. 64.

[67]Emily Brontë, "The Butterfly", translated by L.W. Nagel, Five Essays Written in French (Austin, 1948), p. 17.

[68]Bowra, p. 7.

[69]William Blake, The Marriage of Heaven and Hell, English Romantic Writers, p. 70.

[70]William Wordsworth, "Tintern Abbey", English Romantic Writers, p. 210.

[71]Edward Chitham, "Emily Brontë and Shelley", The Brontë Society Transactions, XVII (1978), 196.

[72]Chitham, 193.

[73]Keefe, p. 73.

[74]Rey M. Longyear quotes Richard Wagner in Nineteenth-Century Romanticism in Music (Englewood Cliffs, 1969), p. 173.

NOTES TO CHAPTER II

[1]Delafield, p. 135.

[2]F.R. Leavis, "The Novel as Dramatic Poem (1) Hard Times", Scrutiny, XIV (Summer 1946), 202.

[3]Charlotte Brontë, "Biographical Notice of Ellis and Acton Bell" in Wuthering Heights, pp. 435-436.

[4]Muriel Spark, ed., The Brontë Letters (London, 1966), p. 123.

[5]See D.R. Isenberg, "A Gondal Fragment", The Brontë Society Transactions, XIV (1962), 24-26.

[6]Grove in Anne Smith, ed., The Art of Emily Brontë, pp. 33-67.

[7]Rosalind Miles, "The Creative Dynamism of Emily Brontë's Poetry", in Anne Smith, ed., The Art of Emily Brontë, pp. 68-93.

[8]Barbara Hardy, "The Lyricism of Emily Brontë", in Anne Smith, ed., The Art of Emily Brontë, pp. 94-118.

[9]Hardy, The Art of Emily Brontë, p. 75.

[10]Gérin, Emily Brontë: A Biography, p. 173.

[11]F.R. Leavis, "Reality and Sincerity" III, The Living Principle: English as a Discipline of Thought (London, 1975), p. 129.

[12]Leavis, The Living Principle, p. 129.

[13]Gérin records part of this review in Emily Brontë: A Biography, p. 210.

[14]Jean Pierre-Petit, ed., Emily Brontë: A Critical Anthology (Middlesex, 1973), p. 27.

[15]Petit, p. 28.

[16]Lawrence J. Starzyk, "Emily Brontë: Poetry in a Mingled Tone", Criticism, XIV (Spring 1972), 119.

[17]Fannie Ratchford, "The Gondal Story" in Hatfield, ed., The Complete Poems of Emily Jane Brontë, p. 15.

[18]The Catechisms of the Wesleyan Methodists,"V. of Heaven and Hell" (London, n.d.), pp. 6-7.

[19]Emily Brontë, "Letter", translated by Phyllis Bentley in "New Brontë Devoirs", The Brontë Society Transactions, XII (1955), 384.

[20]Winifred Gérin, Branwell Brontë (London, 1961), p. 12.

[21]This poem is quoted in full by Gérin in Branwell Brontë, p. 7.

[22]Hewish, p. 117.

[23]See Jacques Blondel, "Emily Brontë: Experience Spirituelle et Création Poetique", translated by Carole Sherwood in Jean Pierre-Petit, ed., Emily Brontë: A Critical Anthology, pp. 135-144.

NOTES TO CHAPTER III

[1]Hazel Mews, Frail Vessels: Woman's Role in Women's Novels From Fanny Burney to George Eliot (London, 1969), p. 81.

[2]Dorothy Van Ghent, "on Wuthering Heights", The English Novel: Form and Function (New York, 1967), p. 187.

[3]F.R. Leavis, The Great Tradition (Middlesex, 1948), p. 38.

[4]Charlotte Brontë, "Editor's Preface to the New Edition of Wuthering Heights", Wuthering Heights, p. 444.

[5]See Robert McKibbon, "The Image of the Book in Wuthering Heights", Nineteenth-Century Fiction, XV (Sept. 1960), 166-167.

[6]See Charlotte Brontë's "The Caterpillar", in "New Brontë Devoirs", The Brontë Society Transactions, XII (1955), 362-363.

[7]Vereen M. Bell, "Wuthering Heights and the Unforgivable Sin", Nineteenth-Century Fiction, XVII (Sept. 1962), 188-191.

[8]Bell, 190.

[9]In Moby Dick, Father Mapple's sermon is "two-stranded". Its first 'message' is that "if we obey God, we must disobey ourselves", the second is, "To preach the Truth to the face of Falsehood". Rev Jabes Branderham cannot represent E.J. Brontë's voice, however, since he, himself, falls short of the ideal of forgiveness.

[10]F.A.C. Wilson, "The Primrose Wreath: The Heroes of the Brontë Novels", Nineteenth-Century Fiction, XXIX (June 1974), 50.

[11]Elizabeth Hardwick, Seduction and Betrayal: Women and Literature (New York, 1974), p. 6.

[12]Denis de Rougemont, Love in the Western World (Toronto, 1940), p. 220.

[13]Percy Bysshe Shelley, "A Defence of Poetry", English Romantic Writers, p. 1083.

[14]William Blake, The Marriage of Heaven and Hell, English Romantic Writers, p. 71.

[15]Patricia Beer, Reader I Married Him: A Study of the Women Characters of Jane Austen, Charlotte Brontë, Elizabeth Gaskell and George Eliot (London, 1974), p. 86.

[16]Carol Ohmann, "Emily Brontë in the Hands of Male Critics", College English, XXXII (May 1971), 912.

[17]Jenni Calder, Women and Marriage in Victorian Fiction (London, 1976), p. 15.

NOTES TO CHAPTER IV

[1]Brian Crick, "On Valuing Wuthering Heights: Part One", VI (Spring 1979), 33.

[2]T.E. Apter, "Romanticism and Romantic Love in Wuthering Heights" in Anne Smith, ed., The Art of Emily Brontë, p. 208.

[3]Dry, 39.

[4]A.O.J. Cockshut, Man and Woman: A Study of Love in the Novel (London, 1977), p. 110.

[5]Iris Murdoch, A Word Child (London, 1975), p. 370.

[6]Nelson, 254.

[7]L.W. Nagel, trans., "Filial Love", by Emily Brontë, Five Essays Written in French, p. 13.

[8]Richard B. Sewall, "Moby Dick as Tragedy", Harrison Hayford and Hershel Parker, eds., Moby Dick (New York, 1967), p. 701.

NOTES TO CHAPTER V

[1]Donald Jay Grout, A History of Western Music (New York, 1960), p. 539.

[2]Walter Allen, The English Novel (Middlesex, 1954), p. 194.

BIBLIOGRAPHY

Primary Sources

Brontë, E. Wuthering Heights. Edited with an introduction by Hilda Marsden and Ian Jack. Oxford: Clarendon, 1976.

Hatfield, C.W., ed. The Complete Poems of Emily Jane Brontë. New York: Columbia University Press, 1941.

Secondary Materials

Books

Allen, W. The English Novel. Middlesex: Penguin Books, 1954.

Beer, P. Reader I Married Him: A Study of the Women Characters of Jane Austen, Charlotte Brontë, Elizabeth Gaskell, and George Eliot. London: MacMillan, 1974.

Brontë, C. Jane Eyre. New York: Norton, 1971.

--------. The Professor. New York: Dent, 1975.

--------. Shirley. Markham: Penguin Books Canada, 1974.

--------. Villette. New York: Dent, 1974.

Calder, J. Women and Marriage in Victorian Fiction. London: Thames and Hudson, 1976.

The Catechisms of the Wesleyan Methodists. London: J. Mason, n.d.

Cockshut, A.O.J. Man and Woman: A Study of Love in the Novel. London: Chatto and Windus, 1975.

Delafield, E.M., ed. The Brontës: Their Lives Recorded by Their Contemporaries. London: Hogarth, 1935.

Dry, F.S. The Sources of Wuthering Heights. Cambridge: Heffer, 1937.

Engell, J. The Creative Imagination: Enlightenment to Romanticism. Cambridge: Harvard University Press, 1981.

Ford, G.H., ed. Victorian Fiction: A Second Guide to Research. New York: Modern Language Association, 1978.

Furst, L.R. Romanticism in Perspective. New York: MacMillan, 1972.

Gaskell, E. The Life of Charlotte Brontë. Markham: Penguin Books Canada, 1977.

Gérin, W. Branwell Brontë. London: Oxford University Press, 1961.

--------. Emily Brontë: A Biography. Oxford: Clarendon, 1971.

Grout, D.J. A History of Western Music. New York: Norton, 1960.

Hardwick, E. Seduction and Betrayal: Women in Literature. New York: Random House, 1970.

Hewish, J. Emily Brontë: A Critical and Biographical Study. London: MacMillan, 1969.

Hogg, J. The Private Memoirs and Confessions of a Justified Sinner. London: Cresset, 1949.

Keble, J. The Christian Year. London: Dent, 1923.

Keefe, R. Charlotte Brontë's World of Death. Austin: University of Texas Press, 1979.

Leavis, F.R. The Great Tradition. Middlesex: Penguin Books, 1948.

Longyear, R.M. Nineteenth-Century Romanticism in Music. Englewood Cliffs: Prentice-Hall, 1969.

Melville, H. Moby Dick. New York: Norton, 1967.

Mews, H. Frail Vessels: Woman's Role in Women's Novels From Fanny Burney to George Eliot. London: Athlone Press, 1969.

Milton, J. Paradise Lost. New York: The New American Library, 1961.

Murdoch, I. A Word Child. London: Chatto and Windus, 1975.

Nagel, L.W., trans, and ed. Five Essays Written in French. Austin: University of Texas Press, 1948.

Parsons, C.O. Witchcraft and Demonology in Scott's Fiction. London: Oliver and Boyd, 1964.

Passel, A., ed. Charlotte and Emily Brontë: An Annotated Bibliography. New York: Garland, 1979.

Perkins, D., ed. English Romantic Writers. New York: Harcourt Brace Jovanovich, 1967.

Petit, J.P., ed. Emily Brontë: A Critical Anthology. Middlesex: Penguin Books, 1973.

Plato. The Symposium. [Translated by Walter Hamilton]. Markham: Penguin Books Canada, 1976.

Ratchford, F. The Brontës' Web of Childhood. New York: Russell and Russell, 1964.

Rougement, D. Love in the Western World. Toronto: Fitzhenry and Whiteside, 1974.

Scott, W. The Black Dwarf. London: Oxford University Press, 1912.

Smith, A., ed. The Art of Emily Brontë. London: Vision, 1976.

Spark, M., ed. The Brontë Letters. New York: MacMillan, 1976.

Steffan, T.G. Lord Byron's Cain: Twelve Essays and a Text. Austin: University of Texas Press, 1968.

Thalmann, M. The Romantic Fairy Tale: Seeds of Surrealism. Michigan: University of Michigan Press, 1964.

Van Ghent, D. The English Novel: Form and Function. New York: Harper and Row, 1967.

Visick, M. The Genesis of Wuthering Heights. Hong Kong: Hong Kong University Press, 1958.

Winnifrith, T.J. The Brontës and Their Background: Romance and Reality. London: MacMillan, 1973.

Articles and Parts of Books

Ankenbrandt, K.W. "Songs in Wuthering Heights", Southern Folklore Quarterly, (June 1969), 92-115.

Bell, V.M. "Wuthering Heights and the Unforgivable Sin", Nineteenth-Century Fiction, XVII (Sept, 1962), 188-191.

Bentley, P. "New Brontë Devoirs", The Brontë Society Transactions, XII (1955), 362-363.

Brink, A. "Keats's Conflict", in Loss and Symbolic Repair. Hamilton: Cromlech, 1977.

Cecil, D. "Emily Brontë and Wuthering Heights", in Victorian Novelists: Essays in Revaluation. Chicago: University of Chicago Press, 1958.

Chitham, E. "Emily Brontë and Shelley", The Brontë Society Transactions, XVII (1978), 189-196.

Cooper, D.J. "The Romantics and Emily Brontë", The Brontë Society Transactions, XII (1952), 106-112.

Crick, B. "On Valuing Wuthering Heights: Part One", The Compass, VI (Spring 1979), 23-36.

--------. "On Valuing Wuthering Heights: Part Two", The Compass, VII (Autumn 1979), 23-46.

Dooley, L. "Psychoanalysis of the Character and Genius of Emily Brontë", in H.M. Ruitenbeck, ed., The Literary Imagination. Chicago: Quadrangle, 1965.

Drummond, C.Q. "An Anti-Miltonist Reprise: IV Adam and Eve: or, God Hates Love", The Compass, V (Winter 1979), 17-38.

Evans, M. "Byron and Emily Brontë: An Essay", Life and Letters, XLVII (1948), 193-216.

Gose, E.B. "Wuthering Heights: The Heath and the Hearth", Nineteenth-Century Fiction, XXI (1966), 1-19.

Isenberg, D.R. "A Gondal Fragment", The Brontë Society Transactions, XIV (1962), 24-26.

Kiely, R. "Wuthering Heights", in The Romantic Novel in England. Cambridge: Harvard University Press, 1972.

Leavis, F.R. "The Novel as a Dramatic Poem (1) Hard Times", Scrutiny, XIV (Summer 1946), 185-203.

---------. "Reality and Sincerity III", The Living Principle: 'English' as a Discipline of Thought. London: Chatto and Windus, 1975.

Leavis, Q.D. "A Fresh Approach to Wuthering Heights", in F.R. and Q.D. Leavis, Lectures in America. London: Chatto and Windus, 1969.

McKibbon, R. "The Image of the Book in Wuthering Heights", Nineteenth-Century Fiction, XV (Sept. 1960), 166-167.

Nelson, L. Jr. "Night Thoughts on the Gothic Novel", Yale Review. LII (1962), 236-257.

Ohmann, C. "Emily Brontë in the Hands of Male Critics", College English, XXXII (May 1971), 906-913.

Simpson, J. "The Function of Folklore in Jane Eyre and Wuthering Heights", Folklore, LXXXV (Spring 1974), 47-61.

Solomen, E. "The Incest Theme in Wuthering Heights", Nineteenth-Century Fiction, XIV (1959), 80-83.

Starzyk, L.J. "Emily Brontë: Poetry in a Mingled Tone", Criticism, XIV (Spring 1972), 119-136.

Wilson, F.A.C. "The Primrose Wreath: The Heroes of the Brontë Novels", Nineteenth-Century Fiction, XXIX (June 1974), 40-57.

Wordsworth, J. "Wordsworth and the Poetry of Emily Brontë", The Brontë Society Transactions, XVI (1972), 85-100.