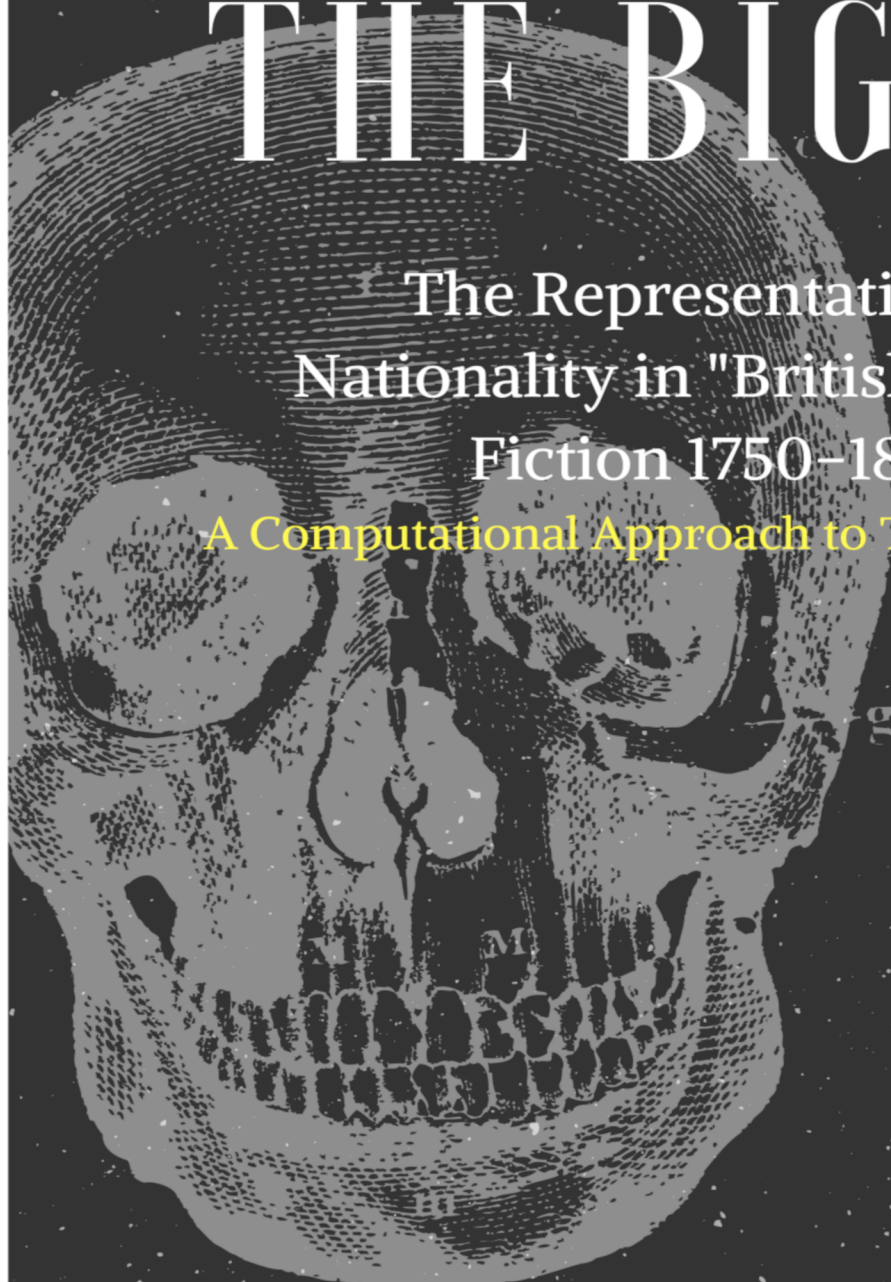


# WHO'S *Fid.* AFRAID OF THE BIG BAD

The Representation of  
Nationality in "British" Gothic  
Fiction 1750–1840

A Computational Approach to Topics in Fiction



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# *Who's afraid of the Big Bad ?*

*A computational approach to the Representation of Nationality  
in "British" Gothic Fiction 1750-1840*

by

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# Abstract



HIS RESEARCH draws on a large database of 174 eighteenth- and nineteenth-century British Gothic novels in order to analyse trends in the representation of national identity in Gothic fiction. The texts in the database are marked up with meta-information (such as the author's nationality, the novel's setting, or factors such as the year and city of publication) to help distinguish between- and compare different types of Gothic fiction. The corpus is subsequently run through a topic model that identifies clusters of words that frequently occur in relation to each other. Three of the topics output by the model, those that I interpret as topic **Religion**, topic **Romance**, and topic **Empire**, are plotted in relation to the novels' settings and their authors' national identity. This facilitates a close reading of the use of those topics in the (most relevant) texts, in which particular attention is paid to the representation of national identity according to the principles of Beller and Leerssen's theory of *Imagology* (2007). A second pivotal methodology is that of the Digital Humanities: this methodology underlies my approach in which the close reading is combined with the analysis of quantitative computational results. I argue that the topic modelling of Gothic fiction is incredibly useful for the identification of trends and relevant texts that would have otherwise eluded the attention of traditional literary scholars. Yet I also stress that the particular use of the topics differs for each individual setting or (author) nationality, and that it is vital that the analysis of the trends in topic use is combined with a qualitative approach of close reading and contextualisation.

I discuss the topic of **Religion** in relation to the Irish and Scottish Gothic novels. In the former category, the corruption of religious figures linked to a (Continental) European setting is an omnipresent use of the topic – provided that the setting is not Ireland, where religious sites denote a shared historic national identity instead. The Scottish Gothic also utilises the topic of **Religion** to a large degree, but in this case conflates **Religion** with barbaric superstition. The Welsh Gothic is read in light of the sentimental 'imperial **Romance**', where a focus on emotions and (unbalanced) relationships expresses an anxiety over the loss of Welsh autonomy. This Welsh topic ties in with the final topic of **Empire** – as does much of the use of **Religion** for Ireland and Scotland. When used by English authors, the topic of **Empire** expresses an anxiety surrounding their own national identity. The English imperialists are portrayed as superior to, yet utterly out of touch with, other national identities. Throughout the analysis of all texts and topics, the influence of the British (English) **Empire** on the other nationalities is visible as a leading cause for friction between different nationalities.

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# Chapter 1

## Introduction



ORACE WALPOLE'S *The Castle of Otranto* (1764) is generally seen as one of the Gothic genre's most significant precursors. It is perhaps the quintessential Gothic novel in the sense that it claims to be "a translation of the sixteenth-century Italian book written by an Italian priest", and to have been "found in the library of an ancient Catholic family in the north of England"<sup>1</sup>. The preface of this book, which in its second edition received the significant subtitle 'A Gothic Story', would set the precedent for many British [footnote <sup>2</sup>] Gothic works that were to follow: they were situated in a (mainly Catholic) European country, and set a few centuries in the past. In this thesis, I aim to investigate these typical national settings and characters, and the tropes that are attributed to them in Gothic fiction. Scholars of the Gothic such as Andrew Smith and William Hughes have defined the aforementioned setting as a typical use of the Gothic "sub-genre [that] includes Gothicised adventure stories set in unfamiliar, faraway places"<sup>3</sup> in their research on 'the Imperial Gothic'. They link these characters to the type of stories "in which characters, creatures or uncanny objects from those faraway places invade Britain, threatening domestic peace and harmony"<sup>4</sup>. Even if the terror is connected to a setting in a different country, the fact remains that British authors of Gothic fiction and their large audiences possessed "a common preoccupation with the Other and aspects of Otherness"<sup>5</sup> as is argued by Tabish Khair in his monograph *The Gothic, Postcolonialism and Otherness: Ghosts from Elsewhere*, which is one of the more recently emerging research projects that

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<sup>1</sup> Diane Long Hoeveler. "Introduction". In: *Religious Hysteria and Anti-Catholicism in British Popular Fiction, 1780-1880*. University of Wales Press, 2014. Chap. Introduction, p. 16.

<sup>2</sup>For the sake of brevity I refer to 'British' fiction throughout this thesis. I am however aware that not all individual countries under scrutiny might themselves identify as such, as is explained in the next paragraph.

<sup>3</sup> Andrew Smith and William Hughes. "Imperial Gothic". In: Edinburgh University Press, 2012. Chap. Imperial Gothic, p. 203.

<sup>4</sup> Smith and Hughes, "Imperial Gothic", see n. 3, p. 203.

<sup>5</sup> Tabish Khair. *The Gothic, Postcolonialism and Otherness: Ghosts from Elsewhere*. New York: Palgrave MacMillan, 2009, pp. 1-198, p. 2.

looks specifically at the link between the Gothic genre and national or racial identity. Gothic horrors seem inextricably linked to national setting and identity, and the (inception of the) genre has in fact been described by Angela Wright as actively “appealing to the national mood in Britain”, when with the production of the second edition of *The Castle of Otranto* Walpole “attempted his novel’s recuperation under the more patriotic frame of a ‘Gothic story’”. [...] The novel seeks to reassure its English readership of its patriotism by tempering its continental origins with a nationalistic discourse”.<sup>6</sup> This duality of the Gothic as both a quintessentially British genre that drew on an ‘the national mood’, and as a genre that uses ‘Others’ to paint its scenes and settings is what makes the Gothic lend itself very well for the investigation of literary representations of nationality. I want to look at how authors on the British Isles in the period of 1750-1840 portrayed these ‘Other’ nationalities and what qualities or topics were associated with them. Secondly, I want to address in greater detail (and in a comparative research project) the representations of ‘British’ settings and national identities themselves, since they often go relatively overlooked. It is moreover important to me to address not only images of the ‘British’ ‘Other’, but to also look at representations of national identity in Gothic fiction by authors who belong to the same national group that they depict - this also in order to facilitate a comparison of the use of tropes between depictions of the self and of the other.

Finally, in light of more recent scholarship that has made fruitful advances in another neglected category, that of non-English British Gothic traditions; I want to emphasise the explicit distinction between the different types of ‘British Gothic’ in the form of an individual analysis of the English, Irish, Scottish, and Welsh Gothic in this thesis. My use of the term ‘British’, in this research is only for the sake of brevity. Even though the period covered in this research, 1750-1840, saw the British Isles officially united into The United Kingdom of Great Britain and Ireland in 1801, the British Isles were far from united. Religious, political, and parliamentary tensions arose throughout the kingdoms: in *The British Isles: A History of Four Nations* (2012) Hugh Kearney writes how amongst uncountable other inter-British conflicts, we see how a split between Highland and Lowland culture emerged in eighteenth-century Scotland due to “[t]he long term effects of the Reformation, the connection with England and the plantation of Ulster”<sup>7</sup>; how the Welsh were similarly divided in the industrialised South influenced by Bristol and the more “localised culture in which traditional elements were still strong”<sup>8</sup> in the rest of Wales; and how with regards to the rights of Irish Catholics or tenants of (absentee) landlords, the 1801 Act of Union ensured that [o]ut of the three cultures of Ireland, it was only one, the Anglo-Irish episcopalian interest, which was represented at Westminster<sup>9</sup>. The denomination ‘British’ in this research is thus merely used

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<sup>6</sup> Angela Wright. *Britain, France and the Gothic, 1764-1820: The Import of Terror*. 99th ed. Cambridge: Cambridge University Press, 2013, p. 231, p. 9.

<sup>7</sup> H Kearney. *The British Isles: A History of Four Nations*. Canto Classics. Cambridge University Press, 2012, p. 212.

<sup>8</sup> Kearney, see n. 7, p. 202.

<sup>9</sup> Kearney, see n. 7, p. 207.



to refer to Gothic fiction written on the British Isles, and does certainly not purport that Britain can be seen as a single political entity – this thesis specifically aims to research the differences between the Gothic fiction of these four nationalities. I am interested in the depiction of these nationalities because their analysis has been neglected in the aforementioned ‘postcolonial’ turn of Gothic research; while articles such as ‘Anthropometric cartography: constructing Scottish racial identity in the early twentieth century’ most certainly provide a reason to include inter-British relations in this (imperial) paradigm since they outline how for many years “British life had been enriched by migrants from the Celtic West [and] Wales, like Ireland and parts of Scotland had come to represent a form of ‘otherness’ in the same way that ‘lower’ races and classes had been seen as alien by the dominant ideology”<sup>10</sup>. Furthermore, historic events such as “the ‘Glorious’ Revolution of 1688” that resulted in a “nationalist Protestant mentality of the threatening Other manifesting in the shape of monstrous Continental [and Irish] Catholicism”<sup>11</sup>; the 1707 Union of Parliaments that resulted in the loss of Scottish independence “and the nation’s social and cultural fragmentation”<sup>12</sup>; and the eighteenth-century Celtic revival movement that was “to be heard in Welsh and Anglophone writing from Wales”<sup>13</sup> were all factors that contributed heavily to internal upheaval on the British Isles. It is because of these tensions that what I refer to as ‘British’ can certainly not be considered a homogeneous and stable national identity. I am however interested in seeing how these different ‘British’ identities compare in their use of Gothic topics and tropes.

In order to address these manifestations of (perceived) national identity, I will use the framework of imagology by Manfred Beller and Joep Leerssen. Imagology is concerned with “the literary and cultural representation (and construction) of purported national characters”<sup>14</sup>. It is vital to note that Beller and Leerssen aim to “understand a discourse rather than a society”<sup>15</sup> and do not consider these representations of nationalities as accurate. The study of Imagology is instead highly aware of the constructed nature of the representation of nationality, and analyses the representations as “representative of literary and discursive conventions, not of social realities. Rather, imagology is concerned with the typology of characterizations and attributes, with their currency and with their rhetorical deployment”<sup>16</sup>. In my research too, I want to further interrogate the depiction of nationalities in Gothic fiction and look at the topics or attributes associated with them, and their rhetoric function in the portrayal of a national character or set-

<sup>10</sup> Heather Winlow. “Anthropometric cartography: constructing Scottish racial identity in the early twentieth century”. In: *Journal of Historical Geography* 27.4 (2001), pp. 507–528, p. 511.

<sup>11</sup> Jarlath Killeen. “The emergence of Irish Gothic fiction: History, origins, theories”. In: *The Emergence of Irish Gothic Fiction: History, Origins, Theories* (2013), pp. 1–240, p. 41.

<sup>12</sup> Carol Margaret Davison and Monica Germaná. *Scottish Gothic: An Edinburgh Companion*. Edinburgh: Edinburgh University Press, 2017, p. 3.

<sup>13</sup> Jane Aaron. *Welsh Gothic*. Cardiff: University of Wales Press, 2013, p. 2.

<sup>14</sup> Manfred Beller and Joep T Leerssen. *Imagology: The Cultural Construction and Literary Representation of National Characters : a Critical Survey*. Studia Imagologica: Amstredam Studies on Cultural Identity. Amsterdam: Rodopi, 2007, p. xiii.

<sup>15</sup> Beller and Leerssen, see n. 14, p. xiii.

<sup>16</sup> Beller and Leerssen, see n. 14, p. xiv.

ting. Beller and Leerssen consider these characterizations and attributes ‘imaginated’ as well, and observe that generally “imaginated discourse (a) singles out a nation from the rest of humanity as being somehow different or ‘typical’, and (b) articulates or suggests a moral, characterological, collective-psychological motivation for given social or national features”<sup>17</sup>. I want to see what (or which features) makes each nationality in this Gothic corpus singled out and different – both according to themselves or according to authors of other countries, of course. Because of my interest in the representation of nationality in British Gothic fiction, this theory that deals with representation and constructions, and which outlines assumptions on which their analysis must be based, is pivotal. In the next chapter on ‘Theory and Methodology’ I will further outline the theory of Imagology as presented in *Imagology: The Cultural Construction and Literary Representation of National Characters, a Critical Survey* (2007) and its function in this research project.

In that chapter I will also discuss the framework of the ‘Digital Humanities’, which I want to briefly touch on here. Because representations of Gothic nationalities have been described as an entire ‘sub-genre’, and because Beller and Leerssen insist that “the study of national images is in and of itself a comparative exercise”<sup>18</sup>, I feel that it is necessary to research (the representation of) Gothic nationality using a broad quantitative scope. Instead of analysing one, or a few texts, this research incorporates 174 Gothic novels (an even more representative research project would include hundreds of novels containing dozens of works for all nationalities, but I believe this is a solid and ambitious approach in the time frame allocated for this research project). For a human reader, this empirical scope cannot be comprehended. A computer, however, can easily compare and contrast all texts simultaneously. This use of computers or other digital methods in order to facilitate research into literary studies, but also disciplines such as history or music, is often incorporated under the term ‘Digital Humanities’. This discipline lacks a clear definition, but can generally be said to have grown from “technical support to the work of ‘real’ humanities scholars”<sup>19</sup> into a “genuinely intellectual endeavour with its own professional practices, rigorous standards, and exciting theoretical explorations”<sup>20</sup>. The wide range of fields and applications of Digital Humanities research have produced many tools, one of which I use in this research project. That is the process of Topic Modelling, which is a text processing program that is essentially “a way of extrapolating backward from a collection of documents to infer the discourses (‘topics’) that could have generated them”<sup>21</sup>. Ted Underwood gives this definition in *Topic Modeling Made Just Simple* to describe the process that I use to extract clusters of words from the text which frequently occur together, which I can in turn interpret as (Gothic) topics.

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<sup>17</sup> Beller and Leerssen, see n. 14, p. xiv.

<sup>18</sup> Beller and Leerssen, see n. 14, p. 29.

<sup>19</sup> David M Berry. *Understanding Digital Humanities*. London: Palgrave Macmillan, 2012, p. 2.

<sup>20</sup> Berry, see n. 19, p. 3.

<sup>21</sup> Ted Underwood. *Topic modeling made just simple enough*. 2012. URL: <http://tedunderwood.com/2012/04/07/topic-modeling-made-just-simple-enough/>.

In order to relate these topics to the questions surrounding national identity that I am interested in, I make use of a marked-up database which contains meta-information on the texts on which the topic model is trained. I first defined my scope to the period of 1750-1840 based on the texts present in by far the most extensive anthology of Gothic fiction which I could find, A. B. Tracy's *The Gothic Novel 1790-1830: Plot Summaries and Index to Motifs*<sup>22</sup> which, unlike what the title might indicate, contains Gothic stories distributed over the aforementioned period (before 1840, I address this delineation, as well as the many other considerations regarding the other gothic sources used and the definitions of author nationality, texts fit for computational analysis, etcetera, in chapter 3, 'Topic Modelling British Gothic Fiction'). I have collected these texts in a database in which I also collected and linked meta-data such as year of publication, author, author's gender – and most pivotal to this research, the (most accurate approximation of) the author's nationality and the national setting of a text. Again, I refer to chapter 3 for a more detailed description. The texts were subsequently run through the topic model, whose output could then be linked to the aforementioned categories of `author_nationality` and `text_setting`.

It is through using and intersecting both that data on 'Gothic topics' output by the topic model, and the data on the national identity/setting associated with each text in the linked database, that I can answer the following question(s) about the representation of nationality in Gothic fiction:

Which topics are associated with English, Irish, Scottish and Welsh national characters and locations in Gothic fiction written on the British Isles from 1750 to 1840; and what does that tell us about the political and historical environment in which these texts were produced?

The sub-questions that spring from this question are:

(1) Which topics does the topic model identify as characteristic for British Gothic fiction?; (2) How does the distribution of those topics reveal an association between a particular topic and a particular nationality?; and (3) What are the differences in use of said topic in representing the national identity as the novel's setting vs. the author's national identity?

Using these questions, I will research the representation of national identity in British Gothic fiction. I believe that this quantitative approach to the Gothic novel is absolutely warranted, because previous analyses of the Gothic novel often have often discussed only one particular author or nationality, when, especially in the light of national identity, a "comparative exercise"<sup>23</sup> is needed. This research will also move beyond the image of Gothic fiction's 'Other' as merely a post-colonial other and address European and, more, importantly British national settings and inter-British relations. As such, this research is comparative and looks at the intersections between the very different and individual British national identities of England, Ireland, Scotland and Wales as represented in Gothic fiction. In terms of methodology, too, I hope to show that

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<sup>22</sup> A B Tracy. *The Gothic Novel 1790–1830: Plot Summaries and Index to Motifs*. University Press of Kentucky, 2015.

<sup>23</sup> Beller and Leerssen, see n. 14, p. 29.

quantitative approaches such as topic modelling can contribute to our understanding of- and to the scope of Gothic research in general. By evaluating the use of topic models for the Gothic novel, I also hope to address the pitfalls and benefits of topic modelling fiction. I hypothesise that despite the shortcomings of topic modelling, the procedure will be effective in identifying 'Gothic' topics in my corpus and in pointing out texts that will be relevant for a close-reading of a specific topic in relation to a specific nationality – where each national identity (and its manifestation as `text_setting` or `author_nationality`) remains unique in their use of the topic.

## Process

The next chapter will cover the theory/methodology on which this research is based; that of Beller and Leerssen's *Imagology* and that of the 'Digital Humanities', topic modelling in particular. The chapter after that, chapter 3, will further discuss the process of topic modelling in this research, and the way the data are collected, preprocessed and annotated. It will also briefly discuss the output of the topic model and the make-up of the three topics, 'Romance', 'Religion', and 'Empire', that are utilised in the close-reading of Gothic fiction in chapter 4, 'Close Reading National Identities'. This chapter contains four sub-chapters specifically on national identity as expressed in English, Irish, Scottish and Welsh Gothic fiction, which in turn contain a case study focussing specifically on the use of one particular topic/trope in fiction of that nationality, where I differentiate between the national identity of the author, and the national identity as a setting in Gothic fiction. Finally, I present the overall conclusion in chapter 6, which is followed by a short reflection on the process of topic modelling Gothic fiction and analysing its results.

## Chapter 2

# Theory and Methodology

### 2.1 Imagology



Y RESEARCH studies the representation of national identity in Gothic fiction by analysing the portrayal of national characters and settings, as well as the national character of the authors that created said representations. The depictions of national characters and locations, which are very often from the point of view from an author that does not belong to this group, are studied in the framework of imagology. Imagology is concerned with “the literary and cultural representation (and construction) of purported national characters”<sup>24</sup>, as Manfred Beller and Joep Leerssen write in their seminal *Imagology: The Cultural Construction and Literary Representation of National Characters, a Critical Survey* (2007). Imagology recognizes sources as “subjective and rhetorically schematized”<sup>25</sup> and researches the depiction of a certain national identity, rather than the (historical) reality. This distinction is very important, since imagology “aims to understand a discourse rather than a society”<sup>26</sup>. Of course, the historical reality of a text is still relevant, because it functions in order to help illustrate rhetorical conventions and the socio-political context in which a work was created. In light of this, imagology has “a particular interest in the intersection between those images which characterize the Other (*hetero-images*) and those which characterize one’s own domestic identity (*self-images* or *auto-images*)”<sup>27</sup>. It is those intersections that I am particularly interested in as well, and which I will analyse in greater detail in the chapter ‘Close Reading Gothic Nationalities’. Beller and Leerssen’s theory provides an excellent approach towards answering my question about the representation because of its focus on the constructed nature of representations, the dis-

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<sup>24</sup> Beller and Leerssen, see n. 14, p. xiii.

<sup>25</sup> Beller and Leerssen, see n. 14, p. xiii.

<sup>26</sup> Beller and Leerssen, see n. 14, p. xiii.

<sup>27</sup> Beller and Leerssen, see n. 14, p. xiv.

course that such representations might emerge from, and because it delineates a clear separation between hetero- and auto-images.

Beller and Leerssen outline ten methodological assumptions to which the imagologist must adhere, some of which are particularly relevant to this research project. The first is the assumption is the definition of imagology as “a theory of cultural or national stereotypes”<sup>28</sup> rather than accurate portrayals. Imagology is also based on the assumption that “sources are subjective; their subjectivity must not be ignored, explained away or filtered out, but be taken into account in the analysis”<sup>29</sup>. When I write about the topic of ‘religion’ for example, it is important for me to consider if the author of a text is known to have adhered to a particular type of denomination. *Imagology’s* focus on establishing “the intertext of a given national representation as trope. What is the tradition of the trope? What traditions of appreciation or depreciation, and how do these two relate historically?”<sup>30</sup> ties in with this analysis of subjectivity. In the case of the analysis of Irish national identity, for example, Mulvey-Roberts’s article ‘Catholicism, the Gothic and the bleeding body’ links concerns about ‘Irish nationalism and the influence of the papacy on Catholic Ireland’<sup>31</sup> to a tradition of negatively portraying Catholic figures in Gothic fiction. In terms of the ‘historical relation’, it has been said that “the Gothic novel reacted to the Catholic Relief Acts from 1778 to 1829”<sup>32</sup>. This links to *Imagology’s* sixth assumption: the idea that

[t]he trope must also be contextualized within the text of its occurrence. What sort of text is it? Which genre conventions are at work, narrative descriptive, humorous, propagandistic? Fictional, narrative, poetic? What is the status, prominence and function of the national trope within those parameters<sup>33</sup>?

The frequent occurrence of “cowled monks, lustful priest, immured nuns”<sup>34</sup> etcetera in Gothic fiction might be a propagandistic anti-Catholic tool, but they are also a common staple of this particular genre of early Gothic novels. Those novels foregrounded taboo issues and transgressive conduct; and a lot of tropes have their own specific function within this context, as will be analysed at the beginning of each case-study since I preface my close readings with a short survey of the established scholarly interpretations of a particular trope, often in combination with a particular setting/national identity.

Beller and Leerssen go on to emphasise the importance of a focus on “historical contextualisations” and “the area of self-images”<sup>35</sup>. These two approaches are vital in this research because (in each case-study) I aim to relate the use of topics in the texts in my corpus to a tradition of uses that scholars have identified and linked to the historical context in which they emerged. The self-

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<sup>28</sup> Beller and Leerssen, see n. 14, p. 27.

<sup>29</sup> Beller and Leerssen, see n. 14, p. 27.

<sup>30</sup> Beller and Leerssen, see n. 14, p. 28.

<sup>31</sup> Marie Mulvey-Roberts. “Catholicism, the Gothic and the bleeding body”. In: *Dangerous bodies: Historicising the Gothic corporeal*. Manchester: Manchester University Press, 2016. Chap. Catholicis, p. 30.

<sup>32</sup> Mulvey-Roberts, see n. 31, p. 29.

<sup>33</sup> Beller and Leerssen, see n. 14, p. 28.

<sup>34</sup> Mulvey-Roberts, see n. 31, p. 14.

<sup>35</sup> Beller and Leerssen, see n. 14, p. 28.

image is a pivotal topic of research within this context, because we shall see that a auto-images are very prevalent, an a lot of the `nationality_setting` texts are analysed as such because the nationality of the author and the novels' setting is the same. A final assumption that I want to explicitly mention is the last one,

The study of national images is in and of itself a comparative exercise: it addresses cross-national relations rather than national identities. Likewise, patterns of national characterization will stand out most clearly when studied supranationally as a multi-national phenomenon<sup>36</sup>.

When possible, I look at the different types of authors that contribute to the representation of a `text_setting` and its (constructed) national identity. *Imagology's* focus on the comparative approach is what bring me to my second methodology: that of the Digital Humanities.

I found myself dissatisfied with applications of the theory of Imagology that focussed on the close reading of individual or a small group of texts. If Beller and Leerssen emphasise a framework of discourses that give rise to certain representations, should we then not also try and analyse a large amount of discourses and representations? If we do indeed consider sources subjective by nature, does that not mean that a single text might not accurately portray the network in which it is grounded? I believe that in order to make claims about the representations of nationalities, it is vital to do so on a larger scale.

Recent scholarship has attempted to approach questions of nationality and literary representations on a larger scale. In 'Nation, Ethnicity, and the Geography of British Fiction, 1880-1940', for example, Elizabeth Evans and Matthew Wilkens aim to shed light on "how texts by British and British-aligned writers of the era understood these issues [of 'the literary-geographic imagination'] and how they evolved over time"<sup>37</sup>. Evans and Wilkens use Named Entity Recognition to analyse which type of authors use which Named Entities in their works, and came to the conclusion that " texts by foreign writers were more likely to name nations and their relations, while other writers, when they used foreign locations at all, used them disproportionately as settings rather than political entities"<sup>38</sup>. There thus definitely seems precedence to the idea that the usage of national settings for a specific purpose, and the analysis of an (group of) author's nationality as a factor in this, is a fruitful type of literary research. I mentioned how Evans and Wilkens use 'Named Entity Recognition' for their analysis. This term, or rather tool, is one of many that facilitates this quantitative type of research which emerged from a recent development in literary studies: the Digital Humanities.

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<sup>36</sup> Beller and Leerssen, see n. 14, p. 29.

<sup>37</sup> Elizabeth Evans and Matthew Wilkins. "Nation, Ethnicity, and the Geography of British Fiction, 1880-1940". In: *Journal of Cultural Analytics* (2018), pp. 1-20, p. 1.

<sup>38</sup> Evans and Wilkins, see n. 37, p. 10.

## 2.2 Digital Humanities - Computational Distant Reading

'The Digital Humanities' is a discipline that is rapidly developing and changing, and therefore not rigidly defined. It is generally concerned, however, with the use of computer technology to assist Humanities scholars in research that often broadens the scope of- and mines patterns in data. My use of the topic might be more specifically defined as 'computational literary research', but I want to emphasise that this method too is grounded in a wider approach that aimed to change the face of all things Humanities research:

Computer technology has mediate in the development of formal methods in humanities scholarship. Such methods are often more powerful than tradition research with pencil and paper. The include, for instance, parsing techniques in computational linguistics, the calculus for expressive timing in music, the use of exploratory statistics in formal stylistics, visual search in art history, and data mining in history. Although scientific progress is in the first place due to better methods, rather than solely due to better computers, new advanced methods strongly rely on computers for their validation and effective use. Put in a different way, if you are going to compare two texts, you can do it with traditional pencil and paper; but if you are going to compare fifty texts with each other, you need sound computational methods<sup>39</sup>.

This excerpt shows the many uses and tools of the Digital Humanities, and also touches on the function of those tools to validate and work in association with other methodologies. In my research too, the outcome of the topic model (see the next chapter for a discussion of this phenomenon and its use in this research) is not the end-result, but merely a quantitative approach that works in concordance with, and validates or disqualifies, existing theories on tropes in Gothic fiction.

The methods of the Digital Humanities were popularised by Franco Moretti, who in his 2005 monograph *Graphs, Maps and Trees: Abstract Models for a Literary History* pioneered an approach to literary research that utilised models and computational methods to (digitize and) analyse and visualize a wide range of aspects in literary works. These aspects result from a tradition of equally useful, more traditional approaches to literary research that involve fine-grained and perceptive close reading, which can in turn be enhanced through the use of digital methods. Moretti's philosophy is that of a whole, of interconnection. He believes the large literary field "cannot be understood by stitching together separate bits of knowledge about individual cases, because it *isn't* a sum of individual cases: it's a collective system, that should be grasped as such, as a whole"<sup>40</sup>. His coinage of the term "distant reading"<sup>41</sup> further solidified an approach to literature that aims to incorporate a wide range of texts, and draw on their interconnectedness. One of his approaches to discourse analysis, for example, is to look at the prevalence of certain terms in literature throughout time. I must however say that while distant reading is valued

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<sup>39</sup> M Terras, J Nyhan, and E Vanhoutte. *Defining Digital Humanities: A Reader*. Digital Research in the Arts and Humanities. Taylor & Francis, 2016, p. 3.

<sup>40</sup> Franco Moretti and Alberto Piazza. *Graphs, Maps, Trees: Abstract Models for a Literary History*. Verso, 2005, p. 4.

<sup>41</sup> F Moretti. *Distant Reading*. Verso Books, 2013.



and employed to a great degree in this research, it is used as a tool to facilitate and signpost close reading, not replace it. E.g. computational Topic Modelling will be used to identify the discourses surrounding national identities, which will in turn be close-read in order to determine their socio-historical context and function.

Briefly, that process entails the computational analysis of a large database of British Gothic fiction through an LDA topic model tool. A topic model tool is "a way of extrapolating backward from a collection of documents to infer the discourses ('topics') that could have generated them"<sup>42</sup>. In this case, this is the socio-political situation that informed depictions of certain nationalities (along the lines of specific Gothic tropes). The model iterates through the corpus and calculates the probability of word W belonging to topic Z, as well as asking: "How common is topic Z in the rest of this document"<sup>43</sup>? As a result, lists of semantic clusters that are most relevant (to a particular subset of the texts) are output - which in turn can be compared to different subsets and interpreted their historical context. The following chapter will describe this process in more detail, as well as discuss which texts were modelled, and in what manner.

Now of course this process is not without pitfalls. The selection of the corpus is dependent on interpretation and canonization. Because there is no universal definition of the Gothic genre and the texts that subscribe to that notion, corpus collection is done by adhering to certain criteria such as inclusion in anthologies of national fiction, Gothic fiction, or by self-identification through usage of the term 'Gothic' in a text's subtitle. Another problem of categorisation and delineation emerges when the meta-data of those texts are collected. An author's national identity is not always clear cut, and neither is the setting of a text, for example. A lot of authors have, for example, moved from different countries to London in order to pursue their career, or have studied abroad for long periods of time. It is also not unusual for character in Gothic novels to travel or to be forced to flee abroad. I have ultimately decided to select my corpus by identifying esteemed and specialised scholarly works (specifically on the *Welsh Gothic* (2013), for example) and base myself on the categorisations that experts in the field have made. My definition of the author's nationality was ultimately based on their place of birth (unless authors left that country as a small child); and I have based the setting of a story by scanning the texts in order to see where most of the narrative takes place. In the chapter 'Evaluation of Methodology', I will look back at the use of topic modelling for literary research and the synthesis of quantitative and qualitative methods.

While Digital Humanities and computational data analysis might provide "the capacity to collect and analyze data with an unprecedented breath and depth and scale"<sup>44</sup>, it is the close

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<sup>42</sup> Underwood, see n. 21.

<sup>43</sup> Underwood, see n. 21.

<sup>44</sup> Berry, see n. 19, p. 11.

reading of these texts in light of their context that must ensure that the data have meaning. Close reading furthermore assures that topics and patterns in the description of nationality are interpreted but also critically evaluated. A correct use of the Digital Humanities methodology ensures that research is devoid of

a distinction between pattern and narrative as differing modes of analysis. Indeed, patterns implicitly require narrative in order to be understood, and it can be argued that code itself consists of a narrative form that allows databases, collections and archives to function at all<sup>45</sup>.

I want to emphasize that this research also means to critically evaluate the use of topic modelling for literary research, and that the topics are evaluated both in terms of where they appear and how they come to appear (in the corpus itself as well). Topic modelling is usually applied to diverse datasets, such as all the speeches of U.S. presidents, all the articles of a specific newspaper, or large subsets of Wikipedia or Twitter data. A corpus such as mine that consists of data that is very homogeneous (as fiction in general, let alone a specific genre, might be assumed to be) is an entirely other subject, and the topic model might not be as effective. Other problems need to be tackled as well: many works might be incomplete, inadequately transcribed with optical recognition software, relatively short or long, etcetera. This thesis will therefore not only combine distant and close reading to assure a synthesis of quantitative data and qualitative analysis, but will also to evaluate the practice of topic modelling fiction to begin with.

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<sup>45</sup> Berry, see n. 19, p. 14.

## Chapter 3

# Topic Modelling British Gothic Fiction

### 3.1 Topic Models

#### 3.1.1 Topic Models Explained

S MENTIONED before, a topic model tool is “a way of extrapolating backward from a collection of documents to infer the discourses (‘topics’) that could have generated them”<sup>46</sup>. More specifically, this means that we assume that “documents are typically a mixture of topics”<sup>47</sup>, and that a topic model can be used to extract those. The mechanics of this process is the idea that a topic is “a subject of a theme of a discourse, and topics are represented by a word distribution”, which infers the probability of a word appearing in a topic.<sup>48</sup>

The topic model that is most widely used - and one of the models most easily implemented in Python<sup>49</sup>, the programming language I use - is Latent Dirichlet Allocation, which was developed in 2003. My LDA model is implemented by gensim<sup>50</sup>, a python package subtitled “topic modelling for humans” which help realise “unsupervised semantic modelling from plain text”<sup>51</sup>. Selva Prabhakaran explains how Latent Dirichlet Allocation “considers each document as a collection of topics in a certain proportion. And each topic as a collection of keywords, again, in a certain

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<sup>46</sup> Underwood, see n. 21.

<sup>47</sup> V.G. Vydiswaran. *Topic Modeling*. URL: <https://www.coursera.org/lecture/python-text-mining/topic-modeling-KiiBl>.

<sup>48</sup> Vydiswaran, see n. 47.

<sup>49</sup> G Van Rossum. *Python*. [www.python.org](http://www.python.org). URL: <http://www.python.org>.

<sup>50</sup> Radim Řehřek and Petr Sojka. “Software Framework for Topic Modelling with Large Corpora”. English. In: *Proceedings of the LREC 2010 Workshop on New Challenges for NLP Frameworks*. Valletta, Malta: ELRA, May 2010, pp. 45–50.

<sup>51</sup> Řehřek and Sojka, see n. 50.

proportion”<sup>52</sup>. The model therefore calculates the percentage/importance of topic X in text Y, as well as the the percentage/importance of keyword Z in topic X. I am interested in the distribution of these words and their associated topics over the corpus.

Now, we must remember that “[a] topic is nothing but a collection of dominant keywords that are typical representatives. Just by looking at the keywords, you can identify what the topic is all about”<sup>53</sup>. It is important to keep in mind that there is no way for the computer to infer meaning from these clusters and lists of words; the interpretation of these models is done by me, the human reader (in ‘Most Relevant Topics’ in section 3.3.1 on page 27). For each word in the corpus, the model asks: “A) How often does lead appear in topic Z elsewhere?” and “B) How common is topic Z in the rest of this document”<sup>54</sup>? This is done by multiplying “the frequency of this word type W in Z by the number of other words in document D that already belong to Z. The result will represent the probability that this word came from Z”<sup>55</sup>. In his blog post ‘Topic modeling made just simple enough’, Ted Underwood explains this phenomenon and clarifies it using this elucidating formula:

$$P(Z|W, D) = \frac{\text{\# of word } W \text{ in topic } Z + \beta_w}{\text{total tokens in } Z + \beta} * (\text{\# words in } D \text{ that belong to } Z + \alpha)$$

Figure 3.1: LDA model formula by Ted Underwood

It must be mentioned that programmers and statisticians are still debating the most fruitful application of topic modelling, and that the mathematics underlying the LDA models are infinitely more complicated than Underwood’s abstraction makes it seem. But as I am not a statistician in the slightest, I must trust the Latent Dirichlet Allocation, being “by far one of the most popular topic models”<sup>56</sup>, and the assurance that the gensim python implementation is “the most robust, efficient and hassle-free piece of software to realize unsupervised semantic modelling from plain text”<sup>57</sup>.

### 3.1.2 Topic Model Used

To create the corpus (selection and further pre-processing of the corpus will be discussed in section 3.2), the NLTK (Natural Language Toolkit) package `nltk.corpus.reader.plaintext`

<sup>52</sup> Selva Prabhakaran. *Topic Modeling with Gensim (Python)*. URL: [www.machinelearningplus.com/nlp/topic-modeling-gensim-python/](http://www.machinelearningplus.com/nlp/topic-modeling-gensim-python/).

<sup>53</sup> Prabhakaran, see n. 52.

<sup>54</sup> Underwood, see n. 21.

<sup>55</sup> Underwood, see n. 21.

<sup>56</sup> Vydiswaran, see n. 47.

<sup>57</sup> Řehřek and Sojka, see n. 50.

is used. This takes plain text files and transforms them into a corpus. Secondly, various pre-processing applications are run over the corpus, such as removing any remaining punctuation, the lemmatization of lines into single words, and the creation of a dictionary of words. A process that deserves further elaboration is that of the removal of stopwords. The NLTK stopwords module ensures that pre-specified lists of words are removed from the corpus. This was necessary because the topic model (modelling a relatively homogeneous corpus of genre fiction) at first tended to output very broad and generic topics (and a key factor to obtaining good segregation topics is the “variety of topics the text talks about”<sup>58</sup>) (see 3.1.2 or clustered together words that appear frequently and are very specific to a text/group of texts such character and entity names (see 3.1.2), frequent OCR errors, or unusual but frequently occurring spelling variations, as can be found in 3.1.2.

**10:** know go one make say thy would may come heart

Table 3.1: Output: top 10 - topic too generic

**6:** logan wringhim dalcastle calvert colwan drummond burleigh  
cobham achtermunchty blanchard

Table 3.2: Output: top 10 - topic not generic enough

**6:** thofe houfe feem perfon herfelf anfer baron fpirit difcover molt

Table 3.3: Output: top 10 - topic made up of misspellings

I therefore created stopwordlists such as the names-stopwords, which contains over 2000 character- and place names that occur frequently in the corpus. Another list was the specific-stopwordlist, in which I stored frequent OCR misspellings such as ‘tbat’ instead of ‘that’, and spelling-variations such as ‘jhe’ and ‘jaid’ that occur very frequently and are generic words. To combat the ‘generality’ of the topics, I used Project Gutenberg’s list of most common words in fiction<sup>59</sup>, which allowed me to test the model for various gradients of exclusion of most-frequently-occurring words in fiction general. I ran the model about 30 times with different settings regarding the number of Gutenberg stopwords (50, 100, 250, 500, 1000 and 10.000), and compared the output to identify the settings that resulted in the most meaningful topics. Setting the Gutenberg-stopwordlist to 10.000 allowed me to get only very corpus-specific output, which essentially meant that I could collect names to feed into the names-stopwordlist. Setting the Gutenberg parameter to 100 words resulted in the most semantically intuitive output.

<sup>58</sup> Prabhakaran, see n. 52.

<sup>59</sup> Project Gutenberg. *Project Gutenberg: Frequency list Wiktionary*. 2006. URL: [https://en.wiktionary.org/wiki/Wiktionary:Frequency\\_lists#Project\\_Gutenberg](https://en.wiktionary.org/wiki/Wiktionary:Frequency_lists#Project_Gutenberg).

Finally, because of this question of very specific or broad topics, I also experimented with the *number* of topics I asked the model to output. Prabharakan explains how “[o]nce you provide the algorithm with the number of topics, all it does is to rearrange the topics distribution within the documents and keywords distribution within the topics to obtain a good composition of topic-keywords distribution”<sup>60</sup>. Another 20 runs of the model determined that setting gensim’s `num_topics` to 100 resulted in the best topics, as interpreted by my based on how semantically linked I considered them to be. These were by far not all usable and still contained a lot of overly general or text-specific topics, but it certainly resulted in my ability to select 3 topics to further analyse in this thesis. The following section will focus on the data that was submitted to the topic model.

## 3.2 Corpus

### 3.2.1 Sources

The texts that are selected for this corpus can be divided into three categories: 1) texts listed in anthologies of Gothic fiction, 2) texts listed in anthologies of ‘national’ fiction, and 3) texts containing the word ‘gothic’ in their (sub) title. To be more precise, for the first category, the anthology of Gothic works that is used to identify Gothic works is A. B. Tracy’s *The Gothic Novel 1790-1830: Plot Summaries and Index to Motifs*<sup>61</sup>. This work is used for its comprehensive yet numerous summaries, and in order to insure that the selection of text is curated and the definition of ‘Gothic’ does not become too broad. This book also includes Gothic texts that are perhaps not as well-known (in the academic world) but nevertheless very telling of the late-eighteenth century literary field and popular taste. This source facilitated the identification of 207 texts, 105 of which were, sometimes in part, available (online) for digitisation, as well as suitably legible for decent OCR (optical character recognition).

The second category, texts listed in anthologies of ‘national fiction’, refers to texts that are found in anthologies such as Rolf and Magda Loeber’s *A Guide to Irish Fiction 1650-1900*<sup>62</sup> and Jane Aaron’s *Welsh Gothic*<sup>63</sup>. All texts in the anthologies that are classified as ‘Gothic’ are added to this corpus, this is in order to assure that the corpus is not over-representative of mainstream fiction aimed at a middle-class English public only (Tracy’s collection contained mostly works by English authors). Wright’s *Irish Literature* added 70 texts to the corpus, 41 of which adhered to the aforementioned standards for accesibility and readability. For Aaron’s *Welsh Gothic* these numbers were 20 and 13 respectively. Unfortunately, no index of specifically Scottish Gothic texts

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<sup>60</sup> Prabakaran, see n. 52.

<sup>61</sup> Tracy, see n. 22.

<sup>62</sup> R Loeber, M Stouthamer-Loeber, and A M Burnham. *A guide to Irish fiction, 1650-1900*. Four Courts, 2006.

<sup>63</sup> Aaron, see n. 13.

could be accessed at this time.

The final category of texts is dependent on the pre-selection of contemporary authors themselves - namely, the usage of the word 'Gothic' in the title or the subtitle of the texts. Many texts in the corpus seem to follow a trend developing around the turn of the nineteenth century in which authors chose to include 'A Gothic Tale' or 'A Gothic Story' (and/or references to castles, e.g. *Rochester Castle*, *Lovel Castle*, *The Black Castle*, *Kilverstone castle*, *The Orphan of the Castle*, as well as names that could be interpreted as 'foreign' e.g. *Edmund and Albina*, *De la Mark and Constantia*) in their (sub)titles. These texts are retrieved by searching through entries in catalogues of the British Library, the National Library of Ireland/Leabharlann Náisiúnta na hÉireann, the National Library of Scotland/Leabharlann Náiseanta na h-Alba, and the National Library of Wales/Llyfrgell Genedlaethol Cymre. The results were restricted to the period of up to 1840. I limit my library search to the period up to 1840 because that is the upper-limit that Tracy sets in her *The Gothic Novel 1790-1830*; despite the title claiming otherwise, there are multiple occurrences of novels published after 1830 in this collection. There are many other opinions as to the (end of the) heyday of the 'Gothic genre' and its delineations, but I choose to follow Tracy's definition and inclusion of texts, since she has read and categorized more Gothic novels than any other author of a Gothic collection that I have come across. The same goes for the bottom limit, I base myself on the texts included in Tracy's overview of Gothic literature. She again includes texts published long before her 1790 title limit; and many works deemed 'Gothic' in Loeber's collection of guide to Irish fiction are also earlier texts. For the texts with a Gothic (sub)title, many texts referring to (the study of) Gothic architecture were filtered from inclusion in the corpus. 22 texts in this period were identified by using these online libraries, 13 of which were available and suitable for further inspection. Removing duplicates from the corpus resulted in a total of 174 texts for further research.

### 3.2.2 Preprocessing

Using source material that often stems from the end of the eighteenth century can lead to many conflicts and considerations when it comes to compatibility with digital analysis. The nature of most of the sources is very different from a machine readable text file: most texts are only available to researchers through scans of eighteenth- or nineteenth-century novels, and these scans have to be identified, accessed and preprocessed before actions such as topic modelling can take place. Above, I mention how the relevant texts are identified, but accessing all of them is a whole different story. Using the aforementioned methods, I was able to identify 351 Gothic texts written by authors from the British Isles between 1750 and 1840. Using online catalogues and repositories, I was able to access (scans, more often than transcriptions of) 178 of them. These scans were mostly found on [archive.org](http://archive.org), [books.google.com](http://books.google.com), [gutenberg.org](http://gutenberg.org) and [hathitrust.org](http://hathitrust.org) respectively. When multiple versions of the texts were available, the preference was given to texts

that have the most clearly legible print, and were therefore most easily converted by the OCR tool, rather than, say, earlier editions of the text. In some cases, a couple of pages or even an entire volume was missing, but while I did annotate these factors, I chose not to exclude texts from consideration because of these faults, since the majority of text will in some form be lacking in completeness due to the imperfection of OCR tools.

Then, making these scans compatible with machine-reading is a story in itself, because while computers can read texts with incredible speed, they cannot understand misprints, substitute outdated characters, and read all fonts and imperfectly scanned pages. I already mentioned OCR, which stands for Optical Character Recognition. OCR is a tool that scans images and converts them to machine-readable .txt files. This is not a flawless practice, and these texts especially are complicated because they are often printed in condensed and outdated fonts, the scans are not always clear or aligned perfectly, and because parts of the original text can be damaged. In order to improve the quality of the text that will be input in the topic model, the following procedures are executed:

- strip text of unreadable characters by converting to utf-8
- join hyphenated words
- strip text of punctuation
- strip text of capitalization
- strip text of headings (containing a page number)

These procedures are necessary to ensure that all texts are uniform. If all words are lower-case and not hyphenated, the computer will not think that ‘Tree’ and ‘tree’, or ‘treehouse’ and ‘tree-’ ‘house’ are different entities. Similarly, after the preprocessing of the OCR output to exclude headings texts such as *The cottage of the Appenines, or the castle of Novina. A romance* will not contain hundreds of extra references to the Appenines because the title was printed next to the page number on each alternating page.

Even after all these codes are executed, it is important that the texts are checked by a human reader because even with all these improvement, some might still be too unrecognizable to qualify for fair comparison with the other texts. This check resulted in 4 texts being excluded from the corpus. Another thing to consider is that quite a few texts used a different representation of the symbol we now know as ‘s’, the ‘long s’ or ‘medium s’ that looks like a cursive *f* minus the dash: *ſ*. This typeset is a remnant of the Roman cursive medial s, and fell out of use “in English in the decades before and after 1800”,<sup>64</sup> but not before it made its appearance in quite a few of these texts. This causes problems, because “[t]he long s is an example of the difficulties inherent in digitising old printed text; OCR is unable to differentiate between the long *ſ* and *f* characters”<sup>65</sup>.

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<sup>64</sup> Jeremy Norman. “The Gradual Disappearance of the Long S in Typography (Circa 1800–1820)”. In: ().

<sup>65</sup> Sarantos Kapidakis, Cezary Mazurek, and Marcin Werla. “Research and Advanced Technology for Digital Libraries”. In: (2015), p. 257.



This has caused certain words to be included in topic model lists in various spellings.

Based on all these alterations to and expectations of the processed texts, there is a corpus of 174 texts that qualify for computational analysis. I will show their distribution intersected with different types of their meta-information in the next section.

### 3.2.3 Annotated Corpus Overview

A general overview of the texts used in this study can be found in appendix A, where I printed all texts filtered by `text_year`, `author`, `author_nationality`, and `text_setting`.

We can see in 3.2 that the publication of Gothic novels centres around the turn of the nineteenth century, as it rises after the increasing popularity as novels such as Walpole's 1764 *The Castle of Otranto*, and then slowly tapers off at the end of the century.

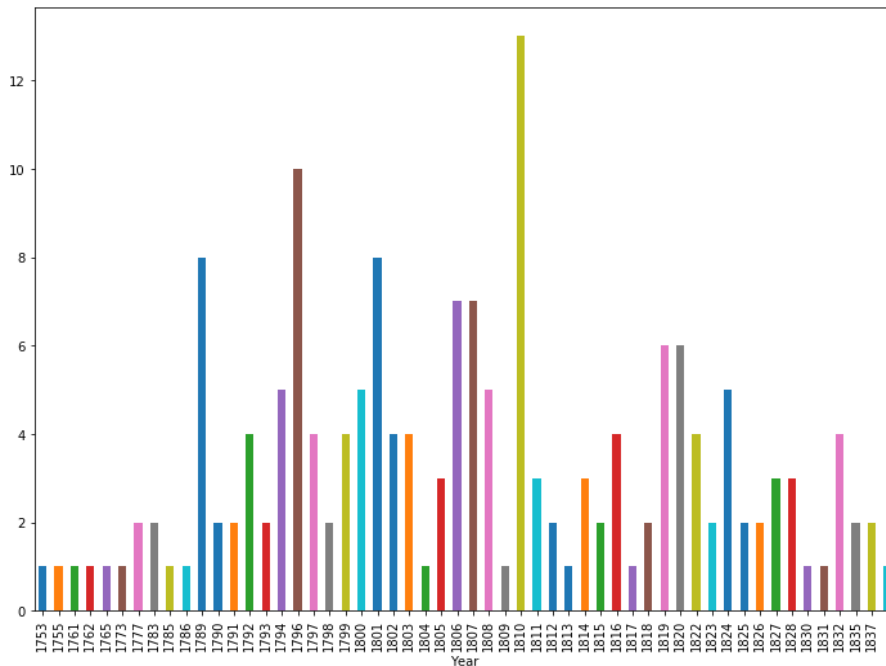


Figure 3.2: Distribution - year of publication

I am of course interested in the national background of those that produce the Gothic novels. It would be interesting to see whether the environment in which an author grew up had any influence on the way they depict certain locations in their texts. Figure 3.2.3 therefore displays the distribution of the author's (main) nationality.

As one can see the vast majority of authors are of English descent. The second category, '-', denotes that that a novel has an author of unknown origin. A relatively close second is the category of authors with Irish nationality/heritage. Scottish, Welsh, and Anglo-Irish writers lag far behind. In the instance in which a '\*' precedes a category, that means that this a text is most

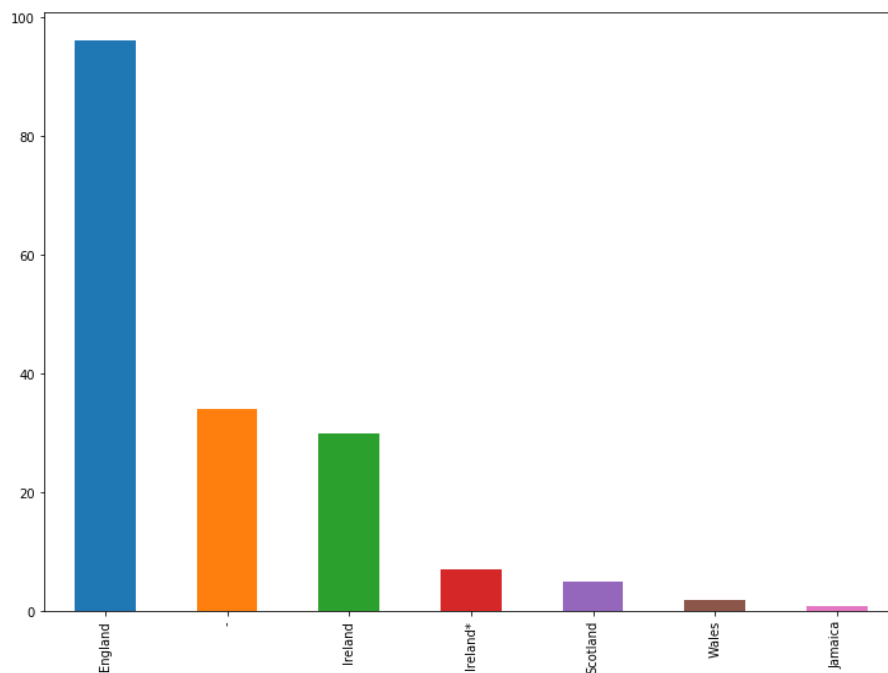


Figure 3.3: Distribution - authors\_nationality

likely defined as that specific category, but this is not explicitly mentioned but rather inferred by other clues such as use of foreign terms or names; or that the most clear national affiliation of the author is estimated (based on limited data available in the Oxford Dictionary of National Biography<sup>66</sup>).

The most fruitful national category for research is the (national) setting in which these novels were anchored. This information can be retrieved from 3.2.3, where the top 10 most frequent Gothic settings are plotted, and where England again functions as by far the largest category. This is perhaps unexpected since the Gothic novel has often been characterised as a genre preoccupied with 'the Other' and continental and "imperial themes and settings"<sup>67</sup>. Unsurprisingly, Italy and France are second and third with 27 and 15 novels set in their regions each, and Gothic staple Spain also makes an appearance 9 times. Surprisingly high - and perhaps in line with the frequent appearance of English settings in British Gothic fiction, are Wales (13) and Ireland (13) in 4th and 5th place of frequency of appearance, as well as Scotland closely following Spain with 7 texts. This might of course have to do with the inclusion of anthologies on Irish fiction and the Welsh Gothic, but I find these frequencies of non (southern) European locations still surprisingly high. The difference in usage of the British and European settings in British Gothic fiction will be an interesting feature to investigate, and is fit for analysis due to the high number of both European

<sup>66</sup> Oxford Dictionary of National Biography. URL: [www.oxforddnb.com/](http://www.oxforddnb.com/).

<sup>67</sup> Patrick Brantlinger. "Some Nineteenth-Century Themes: Decadence, Masses, Empire, Gothic Revivals Book Title: Bread and Circuses Book Subtitle: Theories of Mass Culture as Social Decay". In: *Bread and Circuses: Theories of Mass Culture as Social Decay*. Ithaca: Cornell University Press, 1983, p. 203.

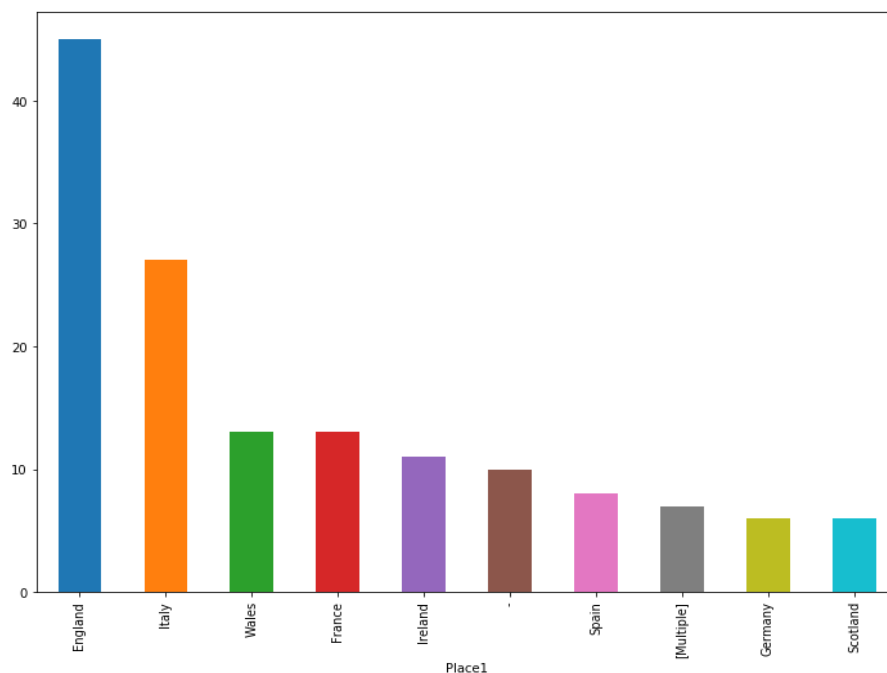
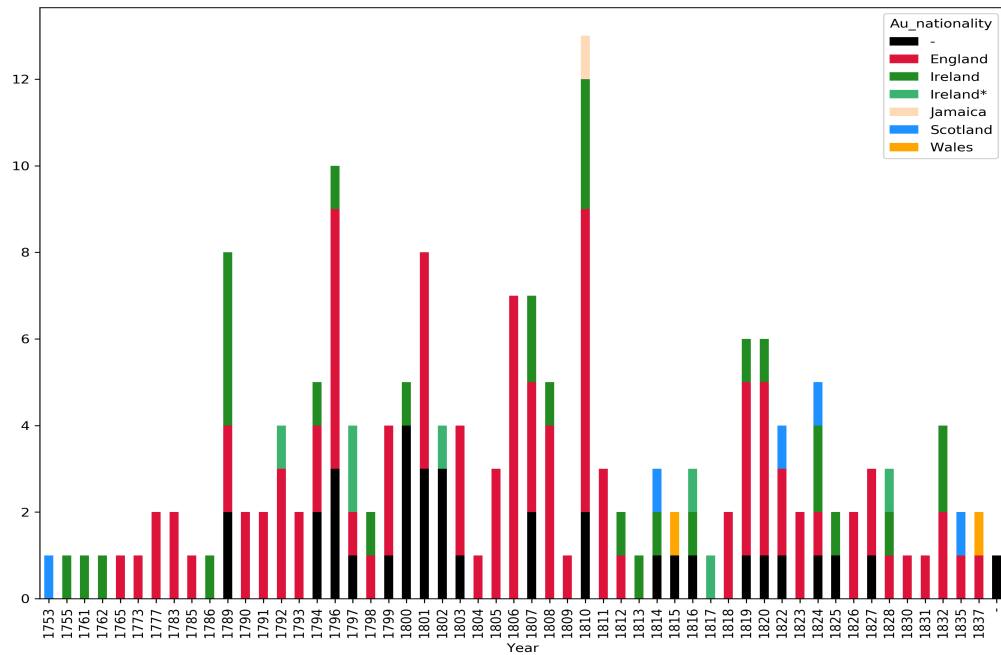


Figure 3.4: Distribution - novels\_setting

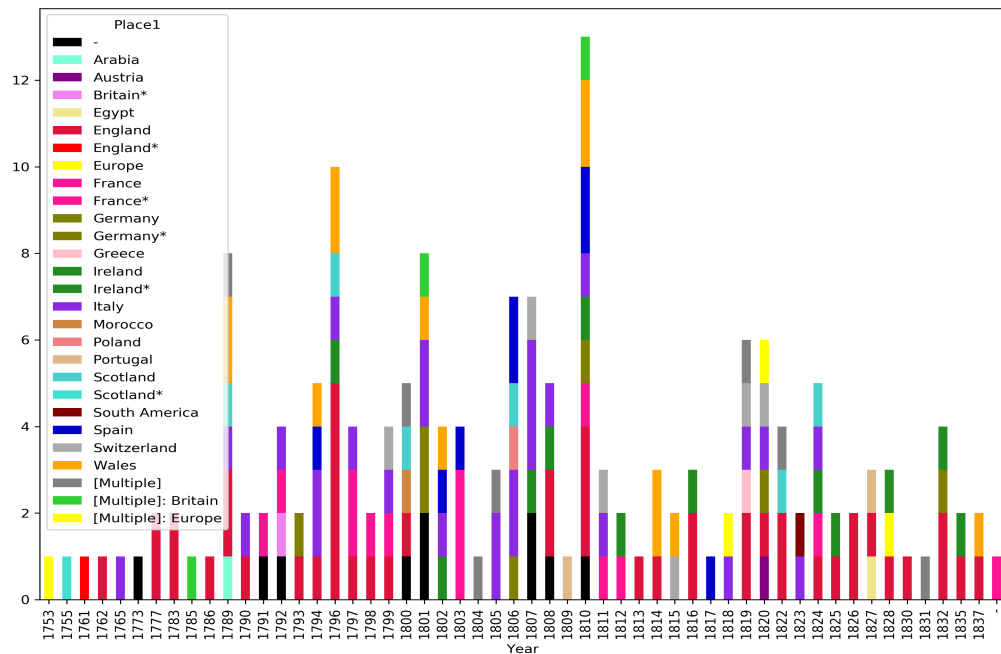
and British settings in this corpus. The appendix section 'Corpus Meta-info Plotted' contains further visualisation of the data in this project, such as the distribution of author\_gender, and the complete list of novels\_settings.

Furthermore, while the facts and figures outlined above shed light on the nature of the corpus and provide an initial inroad into the types of nationalities represented in this research and the multiple facets of nationality that are being considered, the most important aspect remains the intersections of nationalities (and the context in which they might have arisen). Two significant graphs, therefore, are printed in figure 3.5, in which the bar-charts of author\_nationality and setting\_nationality are now represented in a stacked charts that take (a) the nationality of the author, and (b) the setting in which the Gothic story took place into consideration. These charts are important because they might help us link the prevalence of topics (intersecting with national identity) to contemporary socio-historical events. The French Revolution, for example, is one of the main events said to “haunt many fictions well into the nineteenth century”<sup>68</sup> in Andrew Smith and William Hughes’ *Victorian Gothic and National Identity: Cross-Channel Mysteries*. We can see in figure 3.5 on the next page that the jump start of the production of Gothic novels can indeed be said to correlate with the storming of the Bastille in 1789 – the amount of texts produced in and after that year is increased significantly. When it comes to the authors’ nationality, we see that Gothic novels by both English and Irish authors are prevalent early on. The (few) Scottish

<sup>68</sup> Andrew Smith and William Hughes. “Victorian Gothic and National Identity: Cross-Channel Mysteries”. In: *The Victorian Gothic*. 2012, p. 108.



(a) Author's nationality



(b) Setting's nationality

Figure 3.5: Distribution of novels over years in stacked charts of

(with one exception) and Welsh Gothic texts are produced relatively late, perhaps in response to the now well-established trend of Gothic texts rather than an intrinsic preoccupation with the genre (scholars such as Aaron and Davison and Germanà dispute this type of assumption, as I will discuss later). Also consider the relatively high number of, often anonymous, authors with an unknown nationality that published in this period – it is not unlikely that they too were trying to capitalise on the Gothic vogue. 1810 saw a significant amount of published texts; the United Kingdom did see encounter political unrest by becoming involved in the Anglo-Swedish war, and because a built-up conflict with the French- and Dutch East Indian Companies accelerated when after the fall of French Mauritius in 1810 “the way was clear for the Governor-General of India, to mount an expedition to Java, the centrepiece of the Dutch seaborne empire”<sup>69</sup>. This is however not particularly reflected in the setting of the Gothic novels, which is quite a mixed-bag; unlike the production of Gothic novels at the time of the French Revolution, where we do see that if French settings occur, they cluster mostly around the turn of the nineteenth century.

It is also after the turn of the century that authors start to set their stories in Ireland. The Irish authors in my corpus have been writing Gothic fiction since 1755, with a peak in 1789 and 1810, which were interestingly enough both relatively peaceful years in Ireland. There is only one novel by an Irish author that is also set in Ireland when it comes to the 1789 and 1810 peaks, with Wales and England being the most used settings for the former, and Spain and Italy for the latter. Perhaps this has to do with the tendency to displace anxieties to other settings in Irish fiction, which will be discussed in the case study on Irish Gothic fiction and [Religion](#). The Irish setting does become more prominent (often as auto-image by an Irish author) after the turn of the century. Perhaps the 1801 Acts of Union made Ireland an even more acute receptacle of terror and unrest. For this period we also see a significant gap in the otherwise very prominent production of Gothic texts set in England - during a period of time in which English authors did *produce* the brunt of texts. Perhaps the Acts of Union conversely solidified a sense of security regarding the English setting, since it was not used as a backdrop for Gothic tales until 1808. We will also see in the case studies of Scotland and [Religion](#), and Wales and [Romance](#) that authors of these nationalities do not often displace their stories the way Ireland does up until the turn of the century, Welsh and Scottish authors rather tackle (historical) national preoccupations directly.

Yet because it might take an author a long time to write or publish their story, and because the use of content that arises from an author’s socio-historical context in a novel is highly complex, it is vital that we consider all novels and their publication-context on a case-by-case basis. It would be interesting to see what a further investigation of the topics and social contexts linked to the production of these texts might uncover when related to the wider field of production and trends in Gothic texts. The following section will aim to facilitate such an approach by defining the topics under investigation and by relaying their relevance to the field of Gothic studies.

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<sup>69</sup> Franz J. Potter. *The History Of Gothic Publishing, 1800-1835*. London, 2005, p. 374.

### 3.3 Selected Corpus Topics

#### 3.3.1 Most Relevant Topics

Below I replicate the 3 topics I deem most relevant for this research as outputted by the model trained on the data and settings specified above.

<b>72:</b>	0.008**"fair"	0.007**"noble"	0.007**"thy"	0.007**"youth"	0.006**"love"
	0.006**"er"	0.004**"heart"	0.004**"tongue"	0.004**"woe"	0.003**"lov"
	0.003**"oft"	0.003**"lill"	0.003**"maid"	0.003**"flow"	0.003**"joy"
	0.003**"foul"	0.003**"breall"	0.003**"lip"	0.003**"edi"	0.002**"yet"
	0.002**"pipe"	0.002**"generous"	0.002**"foft"	0.002**"warrior"	0.002**"hall"
	0.002**"tweet"	0.002**"wood"	0.002**"lovely"	0.002**"away"	0.002**"mom"
	0.002**"eye"	0.002**"rare"	0.002**"breaf"	0.002**"gallant"	0.002**"haughty"
	0.002**"bright"	0.002**"aged"	0.002**"full"	0.002**"fweet"	0.002**"honour"
	0.002**"graceful"	0.001**"dwell"	0.001**"vhat"	0.001**"vain"	0.001**"quick"
	0.001**"quickly"	0.001**"deadly"	0.001**"train"	0.001**"hand"	0.001**"thou"

Table 3.4: Top 50 - topic 'Romance'

<b>73:</b>	0.016**"conte"	0.012**"monk"	0.008**"signor"	0.007**"convent"	0.006**"chamber"
	0.005**"abbess"	0.005**"enter"	0.004**"duca"	0.004**"marchese"	0.004**"inquisitor"
	0.004**"father"	0.004**"eye"	0.004**"soul"	0.004**"marchesa"	0.003**"nun"
	0.003**"bosom"	0.003**"dreadful"	0.003**"form"	0.003**"hear"	0.003**"door"
	0.003**"love"	0.003**"length"	0.003**"castello"	0.003**"night"	0.003**"santa"
	0.003**"look"	0.003**"leave"	0.003**"signora"	0.003**"take"	0.003**"hand"
	0.003**"chapel"	0.002**"approach"	0.002**"proceed"	0.002**"dark"	0.002**"beheld"
	0.002**"step"	0.002**"horror"	0.002**"confessor"	0.002**"lamp"	0.002**"place"
	0.002**"wall"	0.002**"breast"	0.002**"voice"	0.002**"hour"	0.002**"conduct"
	0.002**"return"	0.002**"yes"	0.002**"dungeon"	0.002**"soon"	0.002**"mind"

Table 3.5: Top 50 - topic 'Religion'

<b>98:</b>	0.009**"cromwell"	0.009**"buccaneer"	0.006**"toulouse"	0.006**"protector"	0.006**"still"
	0.005**"sultan"	0.005**"mistress"	0.004**"hay"	0.004**"well"	0.004**"island"
	0.004**"sea"	0.004**"ranger"	0.003**"boy"	0.003**"yet"	0.003**"nay"
	0.003**"away"	0.003**"even"	0.003**"seem"	0.003**"oh"	0.003**"master"
	0.003**"look"	0.003**"cock"	0.003**"already"	0.002**"small"	0.002**"thee"
	0.002**"vessel"	0.002**"crisp"	0.002**"thou"	0.002**"caliph"	0.002**"hath"
	0.002**"ship"	0.002**"come"	0.002**"appear"	0.002**"sailor"	0.002**"mean"
	0.002**"bosom"	0.002**"yonder"	0.002**"suddenly"	0.002**"never"	0.002**"ben"
	0.002**"whose"	0.002**"damsel"	0.002**"anaconda"	0.002**"pavillion"	0.002**"exit"
	0.002**"say"	0.002**"clock"	0.002**"hear"	0.002**"need"	0.002**"thy"

Table 3.6: Top 50 - topic 'Empire'

I have picked these three topics because of methodological reasons, my interest in them, and because I think they can be linked to both staples of the Gothic genre and anxieties about national identity. In terms of methodology they are suitable because they are all relatively clear in semantic meaning/clustering by having multiple ‘related’ words in their top-50, and because, as we shall see in the next section, they appear in multiple nationality-groups. It must be noted here also that while topic modelling programs output clusters of word that frequently occur together, they do not attempt to assign any semantic meaning to these clusters - all labels [footnote 70] in this research are inferred and assigned based on my own interpretation.

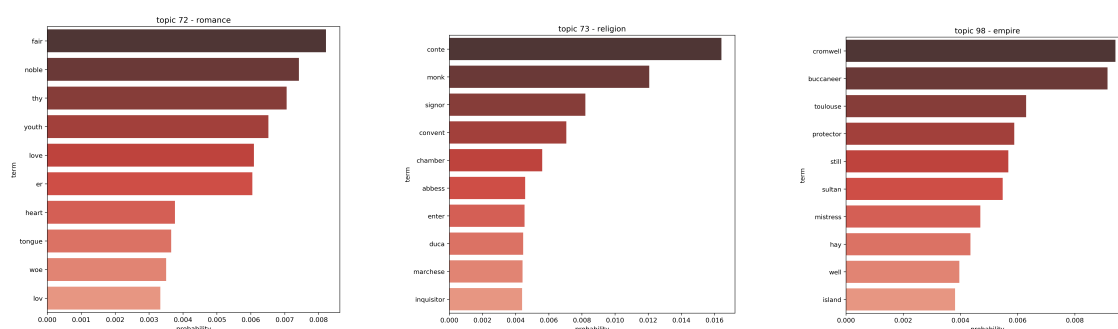


Figure 3.6: Top-10 word distribution for all three topics

I am interested in the three topics described below because they can all be related to the Gothic as a genre that expresses contemporary anxieties; their use can be linked to socio-historic events that caused an association between each topic and a sense of dread or terror. I will give a brief summary of how the topic functions in relation to the socio-historical context of my research as well as to the Gothic genre in this section; a more detailed consideration of ‘Topic x nationality’ is presented at the beginning of each case study.

The first topic, 73: ‘**Romance**’ drew my attention because of my interest in staple of the Gothic that might at first not seem particularly political: that of romance and the senses. I noticed that the topic of romantic relationships is very prevalent in the Gothic, and that especially for female protagonists, the options are often a relationship with a repressive patriarch that aims to take away the protagonist’s inheritance, or a noble youth that is genuinely compatible with the heroine. Romantic relationships in the Gothic thus are often likened to either a purportedly negative relationship where “Radcliffes heroines are invariably persecuted by older men, or ‘men on the rampage’”<sup>71</sup>, or the opposite type of romantic interest where, eventually, the heroine

<sup>70</sup>The labels in this thesis will initially be printed using comma’s to delineate the constructed nature of the labels and categories, but will for the sake of brevity and clarity simply be written in their respective colours following this introduction to the topics.

<sup>71</sup> Avril Horner. “Women, Power and Conflict: The Gothic heroine and ‘Chocolate-box Gothic’”. In: *Caliban* 27 (2010), pp. 319–330.

marries a “chevalier or a good young nobleman”<sup>72</sup> on which she is dependent to save her from danger. Words that appear in this topic used to describe the appearance of a lover, for example, can be said to be ‘fair’, ‘lovely’, ‘graceful’, ‘loft’, ‘sweet’; and a (potential) lover’s character is often described using ‘noble’, ‘gallant’ etcetera, but can also be ‘foul’ and ‘haughty’ when referring to the forceful and morally corrupt antagonist that pursues the heroine. An analysis of this topic can be used to investigate to what degree a particular novel engages with ideas of Gothic entrapment and “the tremendous personal costs of a marital marketplace where economics trump matters of the heart”<sup>73</sup>, as Davison outlines in her article ‘The Victorian Gothic and Gender’. The characteristics aligned with the noble lover relate to those ‘matters of the heart’, while economics come into play when the heroine’s (forced) romance will influence the state of her “family, finance, property, law and ownership”<sup>74</sup>. In the Gothic fiction discussed in the case study on Wales and *Romance*, we will see that an ‘imperial *Romance*’ usually takes place, in which through marriage and ownership, the property of the (Welsh or Irish) heroine is transferred into English hands. I position this ‘imperial *Romance*’ as a manifestation of the (Irish) national tale where an Englishman settles in a different country and assumes “his rightful position [...] through marriage”<sup>75</sup>. In this case study on Wales and *Romance*, I relate the Gothic trope of the pursued heroine to contemporary anxieties over Welsh autonomy and the British empire: in *Welsh Gothic* Aaron identifies “Welsh heroes and heroines as vulnerable innocents whose native virtue and integrity are threatened by invading English gentry”<sup>76</sup> as one of the prime concerns driving Welsh Gothic fiction. She links this to the conquest of Wales and how it was ever since “sacrificed to the needs of Westminster and the British Empire”<sup>77</sup>, especially after the industrial revolution. We will see that the Welsh Gothic in this corpus contains both auto- and hetero-images of Wales in which the sensibility, emotion and *Romance* of the Welsh setting is emphasised, but where the ‘imperial *Romance*’ ends in a loss of Welsh autonomy (for hetero-images of Wales).

The second topic, ‘*Religion*’, is perhaps the most intuitive to scholars of the Gothic. The topic is not only made up of a lot of salient terms relating to religion and religious figures such as ‘monk’, ‘convent’, ‘abbess’ etc., it is also quite clearly linked to terror and entrapment as quintessential Gothic tropes associated with religion and religious sites (consider terms such as ‘dungeon’, ‘horror’ and ‘dark’). A lot of scholarship has been conducted on the relationship between the Gothic genre and religion, Catholicism in particular, as Diane Hoeber, for example, lays out in her analysis ‘Anti-Catholicism and the Gothic Ideology: Interlocking Discourse Networks’: “Gothic

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<sup>72</sup> Horner, see n. 71, p. 320.

<sup>73</sup> Carol Margaret Davison. “The Victorian Gothic and Gender”. In: *The Victorian Gothic*. Edinburgh: Edinburgh University Press, 2012. Chap. The Victor, pp. 124–141, p. 131.

<sup>74</sup> Jenny DiPlacidi. “Uncles and nieces: thefts, violence and sexual threats”. In: *Gothic Incest: Gender, sexuality and transgression*. Manchester: Manchester University Press, 2018. Chap. Uncles and, p. 139.

<sup>75</sup> Christina Morin. “Gothic materialities: Regina Maria Roche, the Minerva Press, and the bibliographic spread of Irish gothic fiction”. In: *The gothic novel in Ireland: c. 1760-1829*. Manchester: Manchester University Press, 2018, pp. 154–195, p. 161.

<sup>76</sup> Aaron, see n. 13, p. 5.

<sup>77</sup> Aaron, see n. 13, p. 7.



fiction has frequently been seen as originating in a Catholic closet, specifically the buried Roman Catholic heritage of Horace Walpole"<sup>78</sup>. She outlines political anxieties regarding religion and national identity as possible reasons for this high frequency of religious figures and sites deemed necessary to sketch a Gothic novel, and emphasizes that "these discourse networks, drawn from and indebted to a variety of texts published during the height of the Protestant Reformation, eventually intersected, intertwined and merged into a fictional formula, what I am calling an ideology, containing the familiar moves, tropes and agendas that we recognize as 'Gothic'"<sup>79</sup>. This discourse is indeed, although stemming from a preoccupation with real-life events, largely fictional. Yet there is a tangible basis for this depiction of (Catholic) Religion: in the same article, Hoeveler argues that the anti-clericalism in Enlightenment discourse was "likely motivated by the agitation leading up to the passage of the Catholic Emancipation Act in 1829"<sup>80</sup>. Earlier, the Act of Union in 1800 had further increased fears surrounding the 'British' national identity, since it "added 6 million Irish Roman Catholics to the population of the United Kingdom [...] and did nothing to assuage the anxiety about a traitorous faction within"<sup>81</sup>. These events and their interpretation make the topic of Religion incredibly interesting as an object of research related to national identity: Jarlath Killeen says that religion plays a pivotal role in the formation of it: "In England, the tradition of monsterring Catholics has proved crucial to the formation of the national mind"<sup>82</sup>, while Irish Catholics felt even more defined and singled out by their religion. I will however present Irish auto-images of Ireland that do not engage with Religion in a very explicit manner, while hetero-images of other countries by Irish authors do.

Scottish authors, on the other hand, partake in using the Religion topic to a very high degree, while the topic is also strongly linked to (both auto- and hetero-image of) the Scottish setting. This is perhaps due to how, as Davison explains in the *Scottish Gothic* (2017), the "Gothic's literary lens was diverted from Roman Catholic Europe and brought closer to home where it reconfigured the Highlands as a pre-modern site of Britain's most sublime scenery populated by foreign, Gaelic-speaking, Roman Catholic, tyrannical banditti"<sup>83</sup> as a response to the advent of modernity. This conceptualisation of Scotland seems to be both a negative image and a source of Scottish pride, as "the kilt and the tartan returned in the nineteenth-century" in the wake of the Enlightenment, and many Scots flocked to identify themselves with "the clans from which they had fled a century earlier"<sup>84</sup>. This national zeal is also linked to Religion, because of how, according to *The British Isles: A History of Four Nations*, "[f]or a good deal of the eighteenth century the significance of

<sup>78</sup> Diane Long Hoeveler. "Anti-Catholicism and the Gothic Ideology: Interlocking Discourse Networks". In: *Religious Hysteria and Anti-Catholicism in British Popular Fiction, 1780- 1880*. University of Wales Press, 2014, p. 15.

<sup>79</sup> Hoeveler, "Anti-Catholicism and the Gothic Ideology: Interlocking Discourse Networks", see n. 78, p. 18.

<sup>80</sup> Hoeveler, "Anti-Catholicism and the Gothic Ideology: Interlocking Discourse Networks", see n. 78, p. 32.

<sup>81</sup> Hoeveler, "Anti-Catholicism and the Gothic Ideology: Interlocking Discourse Networks", see n. 78, p. 47.

<sup>82</sup> Jarlath Killeen. "The Monster Club: Monstrosity, Catholicism and Revising the 1641 Rising". In: *The Emergence of Irish Gothic Fiction*. Edinburgh: Edinburgh University Press, 2014, p. 151.

<sup>83</sup> Davison and Germaná, see n. 12, p. 2-3.

<sup>84</sup> Kearney, see n. 7, p. 212.

Scotland within a British Isles context was political, in the sense that successive governments used episcopalian discontent under the guise of 'Jacobitism' to keep alive the prospect of a 'Popish' king"<sup>85</sup>. In the case study of Scotland and Religion we will see that there is a strong (and typically Scottish, almost Pagan) association between the two.

Finally, the 'Empire' topic is of interest to me because I suspect that a particular obsession with imperialism and 'Other' figures is rooted in the Gothic mode. It can even be said that there is a Gothic 'stock character' "from the Gothic and Decadent literature [of] the depraved aristocrat, debased in his appetites yet refined in his taste"<sup>86</sup> that represents imperialists, while simultaneously 'savages' are demonized just the same: "the idea of the savage was crucial to continuing the colonial conquest. Colonial fantasy imagined native cultures as an inverted system of belief that contradicted Western 'civilised' perspectives and reflected primitive and animalistic behaviour"<sup>87</sup>, as Kristy Butler argues in her chapter 'Uncanny Communities: Empire and Its Others'. Words associated with imperial figures that rank high in this topic refer to specific ranks ('protector', 'master') and are linked to positions of power - and we also see instances of what might be categorized as these 'British/colonizer's 'Other' counterparts in 'caliph' and 'sultan'. We shall see in the the case study that this often maps back onto Butler's categorisation of 'civilised' and 'primitive' nationalities. The topic also contains many references to exploration and sailing ('island', 'sea', 'vessel', 'ship', 'sailor') that might facilitate a setting that is particularly concerned with the literary exploration of settings and differing cultures and power-dynamics. This Gothic corpus contains many characters that are sailors and explorers, and I will address in the next case study how their interaction with other cultures displays an anxiety over the English's own national identity.

The Empire topic is especially poignant for this entire research because all nationalities are represented in relation to imperial discourse. I previously mentioned the use of the imperial Romance for Wales, but we shall see that representations of corrupt Catholic (Irish) religion and an almost pagan faith in Scotland are positioned in contrast with 'civilised' English characters and settings too. This is no wonder since both Irish and Scottish national characters encountered "racialist bias" in a period when the Celts were widely "held to be a backward race who had contributed very little to the march of mankind in intellectual, civil and material life" by Anglo invaders, who deemed their associations "more attuned to the Empire than to Scottish [or Irish] nationhood"<sup>88</sup>. For *Welsh Gothic*, too, Aaron uses William Hugh and Andrew Smith's definition of the 'postcolonial Gothic' as "a reading that situates the onset of the postcolonial at the point in which the indigenous culture, with its power structures, has its integrity violated by external

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<sup>85</sup> Kearney, see n. 7, p. 212.

<sup>86</sup> Cynthia J. Miller. *The Silence of the Lambs: Critical Essays on a Cannibal, Clarice, and a Nice Chianti*. New York: Rowman and Littlefield, 2017, p. 189.

<sup>87</sup> Lorna Piatti-Farnell and Maria Beville. *The Gothic and the Everyday Living Gothic*, p. 43.

<sup>88</sup> Colin Kidd. "Gaelic Antiquity and National Identity in Enlightenment Ireland and Scotland". In: *The English Historical Review* 109.434 (1994), pp. 1197-1214, p. 1207.

(cultural or physical) interference”, and argues that this finds “representation within that body of literature which uses Gothic materials and is located in Wales”<sup>89</sup>. Ireland, Scotland and Wales were not just observed (hetero-images) as merely nationalities to be conquered by the British (English) empire; we shall see in the following case studies that they expressed anxieties about this loss of autonomy in their auto-images as well. For England itself the topic is also particularly relevant because the **Empire** was a hugely influential enterprise that permeated English society not only with new interactions between national identities and hetero-images of a wide range of cultures, but also with the what I would call is a recalibration of English identity and own auto-image: the representation of (English) imperialists (in foreign settings) in this corpus shows a preoccupation with the position of England relation to these other national identities and the world in general. These topics are not only relevant because of their presence in the Gothic corpus itself, they might also each carry meaning in terms of the degrees in which they are present. A relatively high usage of topic X in corpus Y might reveal something about the importance attributed to a topic. A further breakdown of *who* writes about *what* (and stages it *where*) might be even more fruitful. This can be seen in the following section.

### 3.3.2 Distribution Corpus Topics

Now that we know what topics are apparent features throughout the corpus and why they might be of interest, it is necessary to look at the distribution of these topics over different facets of the corpus. The degree to which authors of a certain nationality subscribe to the use of a certain topic, for example, might tell us something about a certain nationality’s preoccupations. Similarly, if a particular nationality or national setting is used consistently as a backdrop for stories that feature a certain theme or topic (by authors of many nationalities), that might a clue as to which ideas are primarily associated with that national type.

In figure 3.7 the distribution of all topics over all four national identities (England, Ireland, Scotland and Wales respectively) is printed - the first four bars represent the author’s nationality and their usage of the three tropes; bar-groups four to eight illustrate the usage of topics when it comes to the national setting, the place in which the story is situated.

One of the most apparent results is that the topic **Religion** is incredibly prominent throughout almost all categories, be it `author_nationality` or `setting_nationality`. Even in categories where the frequency is relatively low, such as `author_wales` and `setting_england`, **Religion** is still relatively the most substantial topic. It is especially prevalent in writings by English and Scottish authors, and also heavily linked to the place of Scotland, `setting_scotland`. I argue in my case study of Scotland x **Religion** that this is due to the poignant association between the Scottish highlands, barbarism and supernatural **Religion** that is used for both auto- and hetero-images.

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<sup>89</sup> Aaron, see n. 13, p. 4.

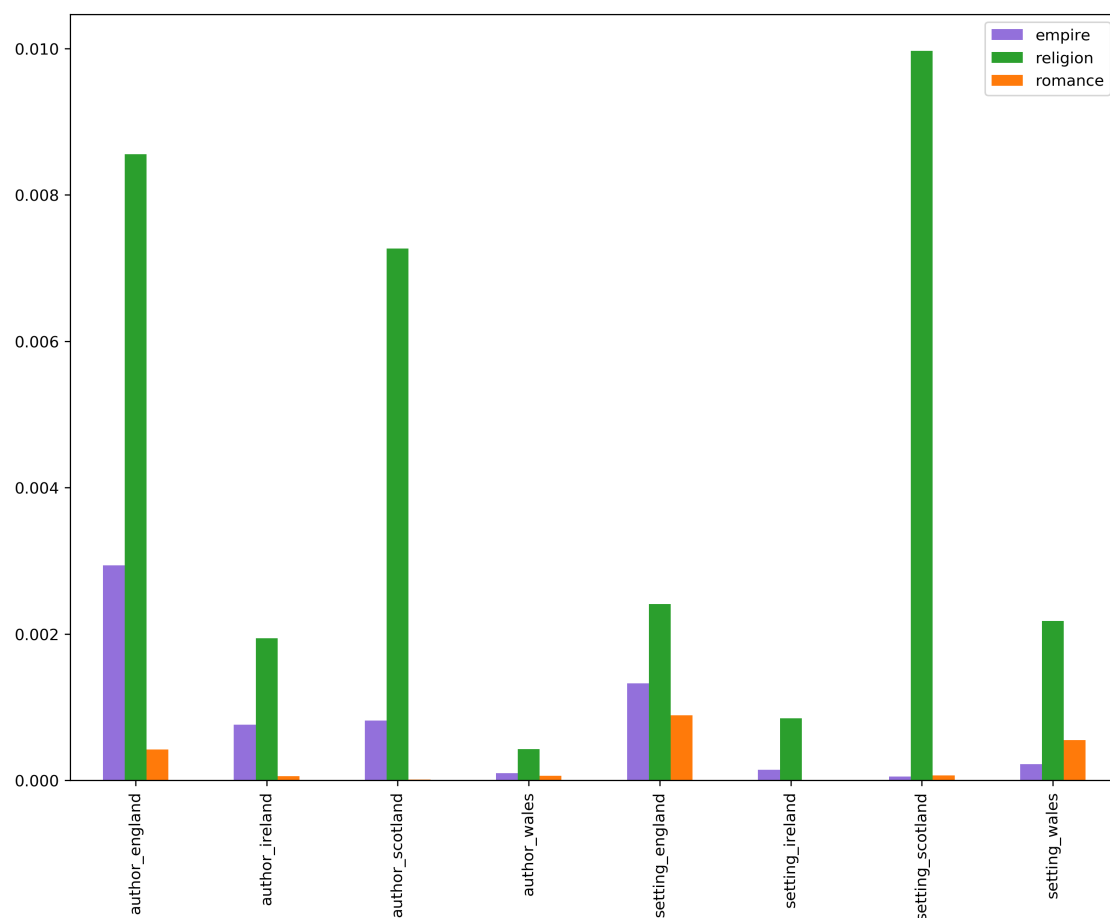


Figure 3.7: Distribution of all topics, over all nationalities

For Ireland x **Religion** however, the bars are significantly lower. I argue that this is due to Irish authors' need to displace use of the topic to somewhere other than the `setting_ireland` setting, (hence the low bar for that category) when they want to address religious concerns. **Romance** appears mostly in relation to England and Wales (especially `setting_wales`), and is rarely connected to Ireland and Scotland. I argue that this is due to the 'imperial **Romance**' (for the Welsh setting at least), where my case-study shows that the autonomy of a Gothic heroine and her Welsh setting are linked through an imperial **Romance**. **Empire** seems to be linked closely to English fiction (only), since it makes its appearance in relation to `setting_england` and `author_england` respectively most frequently. When other authors use the topic, they do not set it in Britain, since the bars for **Empire** x `text_setting` are, with the exception of `setting_wales`, lower than those of `nationality_author`. I argue that this is because England's anxiety regarding its own national identity is reflected in both the auto-images of England, and in the fiction of English authors that is (explicitly) set elsewhere.

I also aim to present this research as an example of how computational methods can help

investigate these assumptions on a wider scale. Note that an overview of the distribution per topic **Romance**, **Religion**, and **Empire** is printed in section 2 of the Appendix. Because of the relative dominance of the **Religion** topic, the representation of the topics might be a bit skewed. It is therefore also of great importance to zoom in on all national identities individually, and discuss the distribution of topics when considered from that perspective. The following chapter will focus on each national identity (e.g. it is comprised of sub-chapters that delve into the distribution of the topics for England, Ireland, Scotland and Wales; and for author nationality as well as national setting) and will synthesise the use of topics with a close-reading that addresses the historical context in which these texts (and ideas about nationality) were produced.

## Chapter 4

# Close Reading Gothic Nationalities



ELLER AND LEERSSEN'S *Imagology* subscribes to the idea that "[f]rom the time of the earliest classical poetry onwards, a tradition of topoi has developed concerning the characteristics of various peoples and places"<sup>90</sup>. A method for approaching these topoi on a larger and inter-sectional scale, as this research aims to do, to analyse the constructed setting for each nationality that is under scrutiny, and to comparing and contrasting the topics that are ascribed to them. Similarly, a comparison of the topics that are most (or less) frequently used by authors of a certain nationality, might indicate to what degree this topic was prevalent or influential in the environment of said authors. Another interesting facet of exploring this data might be the *intersection* of *text\_setting* and *author\_nationality*. Auto-images, for example, can be used to express national identity: "from a imagological point of view, nationalism appears to be the political instrumentalization of a national auto-image"<sup>91</sup>. This in turn "relies heavily and pervasively on the universal nineteenth-century belief that nations are different in their collective psychology as expressed in their language or social order"<sup>92</sup> – I aim to examine how these perceived differences between nations are used in the Gothic novel. What topics are omnipresent in a particular setting in Gothic fiction, and how does this reflect conceptualisations of a national image? Because I want to look at how the Gothic uses national identity (to construct a setting), all sub-chapters on *nationality\_setting* are preceded by an introduction that links a place to trends in Gothic literature. Yet what interests me most is the intersection of *text\_setting* and *author\_nationality*, and the way in which auto- and hetero images can be linked. The following chapter will discuss each of the four national identities in this research as both a creation by an *author\_nationality*, a product of the environment in which the author lived; and as a *text\_setting*, a receptacle for

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<sup>90</sup> Beller and Leerssen, see n. 14, p. 7.

<sup>91</sup> Beller and Leerssen, see n. 14, p. 386.

<sup>92</sup> Beller and Leerssen, see n. 14, p. 386.

ideas about a particular location.

## 4.1 England

The analysis of Gothic national identity starts with England [footnote <sup>93</sup>], and warrants a short consideration of 'England's' problematic status as an object of research. England's imperialist hegemony both over eighteenth- and nineteenth-century political systems, and over what can be called the literary market and cultural capital, makes it a tremendously interesting yet simultaneously complicated subject of research. This over-representation of English authors and literature influences writers of all backgrounds; scholars have noted that Irish authors, for example, often "wrote with the English market in mind"<sup>94</sup>. They could also be forced to do so due to practices such as the application of English copyright law to Ireland, that made authors chase "financial stability and popular acclaim in the cut-throat world of the London literary market"<sup>95</sup> rather than write for the Irish market. In my corpus of a 174 texts, we also see that only 13 of texts are not (also) distributed by a London publisher: there are 3 distributed only in Dublin, 3 in Bristol, 2 in Colchester and 1 each published in Bath, Florence, Kingston, and Chapel Hill. This is of course part of a wider practice of modifying texts to suit a more 'generic' London-focussed upper-middle class's demand for novels.

Secondly, many Digital Humanities scholars have noted that even when quantitative methods are used to enable a more wide-reaching and inclusive approach to literary studies, "'prominent British fiction' as constituted by the existing critical literature, is overwhelmingly white, English, and male"<sup>96</sup>. Evans and Wilkens report that 84% of the texts in their corpus were penned by English authors; and while my corpus with 54.6% English authors is not skewed to such an extreme degree, it remains that English authors do make up a large majority of texts compared to the 21.3% Irish, 2.9% Scottish, and the 1.1% Welsh authorship of texts in this database. This will of course influence how representative and suited for quantitative research each subgroup is - a factor that will be considered in the evaluation of topic modelling national identity. Most importantly: the objective of this thesis is to investigate each nationality as a site of creation and representation, England included. It is not seen as a 'basis' as opposed to exceptions and deviations. Yet it is both culturally and representationally extremely dominant (we even often see anxieties over the English empire in texts by non-English authors in this corpus) and must be considered as such.

The Gothic and England are inextricably intertwined: I mentioned before how Angela Wright

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<sup>93</sup>The analysis is alphabetically ordered.

<sup>94</sup> L Gibbons. *Joyce's Ghosts: Ireland, Modernism, and Memory*. University of Chicago Press, 2015, p. 85.

<sup>95</sup> Morin, "Gothic materialities: Regina Maria Roche, the Minerva Press, and the bibliographic spread of Irish gothic fiction", see n. 75, p. 155.

<sup>96</sup> Evans and Wilkins, see n. 37, p. 3.

analyses the genre as actively “appealing to the national mood in Britain” from the Gothic’s inception at *The Castle of Otranto* on, when Walpole “attempted the his novel’s recuperation under the more patriotic frame of a ‘Gothic story’. [...] The novel seeks to reassure its English readership of its patriotism by tempering its continental origins with a nationalistic discourse”<sup>97</sup>. The many occurrences of situations in which the English protagonist is positioned as superior to other cultures that he encounters in the Gothic fiction included in this corpus, as we shall soon analyse, seems to support this statement. In ‘The Useful Myth of Gothic Ancestry’, Mark Madoff explains how the term ‘Gothic’ grew from a need for “purely imaginary ancestors that served “specific political and emotional purposes”<sup>98</sup>. Madoff argues that “[b]y the nineteenth century, when the gothic taste was gaining a respectable following in England, the unruly character of the putative gothic ancestors could be turned into a reflection upon the new enthusiasts and upstart social movements in general”<sup>99</sup>. He sees this use as a ‘clearly partisan, positive use of the concept of gothic ancestry’<sup>100</sup>. In eighteenth-century criticism, too, we can identify an evolution from the association between the word ‘Gothic’ and “a Germanic race-name” to “all things barbarous”<sup>101</sup>. This ‘barbarous’ past would soon be re-appreciated and Anglicised. In ‘The Word “Gothic” in Eighteenth Century Criticism’, Alfred Longueil argues that “[w]ith the emergence of the democratic-romantic side of the Renaissance [...] the change bent back upon itself” and that the Gothic became a way of looking not “not through but to mediaeval history for the roots of their own proximate past”<sup>102</sup>.

The ‘English’ Gothic is also an excellent site for a further analysis of quintessential tropes, often defined as stories pandering to “the gothic’s standard trappings: large helpings of looming castles, mysterious monks, decaying bodies, and victimized heroines”<sup>103</sup> which are some of many that McLeod’s identifies in his article on Gothic formulas ‘Doth a Single Monk a Gothic Make?’ Many of these ‘trappings’ can be linked to the topics under scrutiny in this research when we look at how they are employed in the following case-studies: the characters in novels that rank high for the topic **Empire** often find their seat of power located in a ‘looming castle’; texts utilising **Religion** often partake in gruesome depictions of ‘mysterious monks’; and a ‘victimized heroine’ often finds herself in a paradoxical situation of **Romance** in which she is pursued by both a repulsive and attractive suitor.

When looking at the distribution of the tropes over ‘England’, as depicted in figure 4.1, the

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<sup>97</sup> Wright, see n. 6, p. 9.

<sup>98</sup> Mark Madoff. “The Useful Myth of Gothic Ancestry”. In: *Gothic: Critical Concepts in Literary and Cultural Studies*. Ed. by Fred Botting and Dale Townshend. London: Routl, 2004, pp. 27–37, p. 24.

<sup>99</sup> Madoff, see n. 98, p. 29.

<sup>100</sup> Fred Botting and Dale Townshend. *Gothic: Critical Concepts in Literary and Cultural Studies*. New York: Routledge, 2004, p. 223, p. 29.

<sup>101</sup> Alfred E Longueil. “The Word ‘Gothic’ in Eighteenth Century Criticism”. In: *Modern Language Notes* 38.8 (1923), pp. 453–460, p. 453.

<sup>102</sup> Longueil, see n. 101, p. 453.

<sup>103</sup> Deborah McLeod. “Doth a Single Monk a Gothic Make? Constructing the Boundaries to Keep the Fictional Hordes at Bay”. In: *Lumen: Selected Proceedings from the Canadian Society for Eighteenth-Century Studies* 16. September 2013 (1997), p. 35, p. 35.



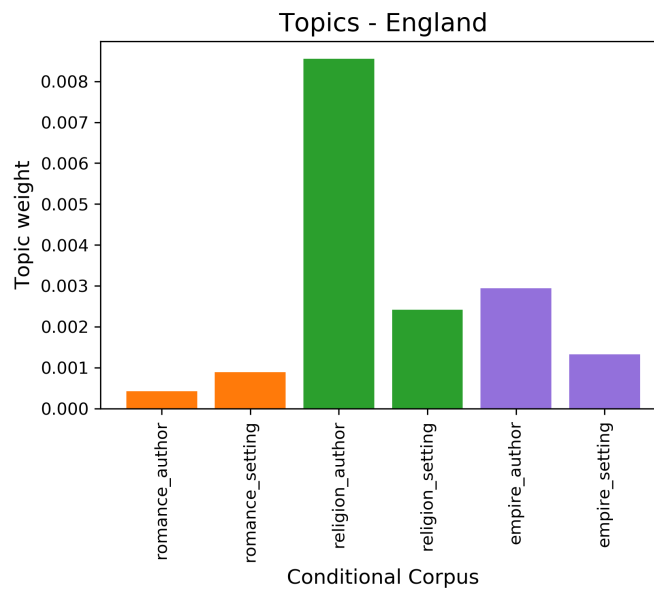


Figure 4.1: Distribution of all topics over England

first thing to notice is perhaps the high use of the topic **Religion** by English authors. While **Religion** is the most prominent topic in general, its relatively high frequency of appearance among English authors is only rivalled by Scottish authors, indicating that it is considered an important (Gothic) topic in England. This is not surprising, since the aim of successive governments was focussed around developing “unity within different part of the English empire on the basis of religious conformity. When the political and religious map of the British Isles was stabilised in 1690 religious unity had not been achieved”<sup>104</sup>. This is an understatement, since “bitter hostility existed between the Established [Anglican] Church and the dissenting sects, each of which had its own version of the events of the civil war”<sup>105</sup>. **Religion** had a great influence upon the English civil war in terms of the establishment of Protestant faith over ‘Popishness’; of the parliament over the Scottish King; and of the Protestant Ascendancy over (Irish) Catholics. With all these connotations, it is no wonder that the topic **Religion** is present in English Gothic fiction (and just as well in the Irish, Scottish and Welsh counterparts). In terms of setting, **Religion** is also quite strong for England. This is especially so when compared to the other two topics, whose representation for the English setting is weaker. The **Romance** topic has a low presence compared to that of **Religion**, yet is still relatively high compared to both setting and **Romance**, and author nationality and **Romance** for other nationalities. But perhaps the most significantly ‘English’ topic is **Empire**, by far. It is not found in any other nationalities or settings to the degree that it is used by English authors. Wales, and later Ireland and Scotland, might have been officially incorporated within (Cromwell’s) commonwealth, it remained the case that “after Cromwell’s victories” in 1650, they

<sup>104</sup> Kearney, see n. 7, p. 183.

<sup>105</sup> Kearney, see n. 7, p. 183.

found themselves part of a commonwealth “in which England was very much the dominant partner”<sup>106</sup>. England, with Wales already subdued, would go on to prevent the Scottish Stuarts from regaining control, to relegate the Irish to a colony not unlike “other [non-European] areas which were incorporated within the English empire”<sup>107</sup>; and to establish colonies in India and North-America amongst many others. It is no wonder then that use of **Empire** for the English setting is also relatively high compared to its presence in Irish, Scottish or Welsh settings (see figure 5 in section 2 of the Appendix for the full distribution of **Empire**) - although the case studies on these nationalities will certainly also reflect a preoccupation with the topic **Empire**. The case study in this sub-chapter will therefore focus specifically on Gothic English fiction and the **Empire** topic.

I argue that the topic of **Empire** is used to express anxieties regarding England’s own national identity, because it shows sea-faring English imperialists/wanderers as simultaneously superior to other races yet lacking in morality due to their mistreatment of them.

#### 4.1.1 Case study: England & Empire

The word ranking first in the **Empire** topic, ‘Cromwell’, (see table 3.6 on page 27) immediately sets off alarm bells when it comes to the idea that the Gothic mode reflects contemporary anxieties. Cromwell was instrumental in the expansion of the British **Empire**, a phenomenon that has been read as a great influence on Gothic fiction as a whole, since, according to Hughes and Smith, “[t]he Gothic has historically maintained an intimacy with colonial issues, and in consequence with the potential for disruption and redefinition vested in the relationships between Self and Other, controlling and repressed, subaltern milieu and dominant outside cultures”<sup>108</sup> (qtd. in Makala’s ‘Haunted Empire: Spectral Uprisings as an Imperialist Critique’). The 1952 Cambridge University text *A Short History of the Expansion of the British Empire 1500-1930* calls Cromwell “an imperial statesman of the first order” and “perhaps the only Englishman who has ever understood in its full sense the word Empire”<sup>109</sup>. It goes on to describe Cromwell’s role in “at the Restoration the fall of Spain, the decline of Holland, the security of the English in America, the growth of our ocean commerce, and the dominant facts in policy”<sup>110</sup> amongst many other feats. Today Cromwell is perhaps one of the most controversial figures in British history – yet his importance cannot be understated. The empire caused an unprecedented amount of contact between different nations and national identities, with the non-British national identities being described as “a foil to set this [English identification] off. The Gothic makes itself useful, accordingly, by purveying

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<sup>106</sup> Kearney, see n. 7, p. 179.

<sup>107</sup> Kearney, see n. 7, p. 179.

<sup>108</sup> Melissa Edmunson Makala. “Haunted empire: spectral uprisings as imperialist critique”. In: *Womens Ghost Literature in Nineteenth-Century Britain*. Cardiff: University of Wales Press, 2013, p. 132.

<sup>109</sup> W H Woodward. *A Short History of the Expansion of the British Empire, 1500-1911*. Cambridge series for schools and training colleges. Cambridge University Press, 1916, p. 125.

<sup>110</sup> Woodward, see n. 109, p. 126.

a mode of distinguishing us from them”<sup>111</sup>. In her article *Gothic Libraries and National Subjects*, Deirdre Lynch argues that “the Gothic functions as a mechanism of Englishness, a technology of national subject-formation that works to confirm identification between English readers and ‘English’ characters and characteristics”<sup>112</sup>. The opposite of course also happens, and, as the case-studies on the Irish, Scottish and Welsh Gothic will show, the English (imperialists) were in turn described in the Gothic literature of other nationalities.

In recent years, Gothic scholarship has come to include a focus on Imperialist or postcolonial Gothic, that narrates how at the end of the eighteenth century “Gothic fiction and fiction influenced by the Gothic tradition do not only bring the colonial/racial Other back to the (imperial) centre; they also depend on and examine the anxieties and complexities of such hauntings”<sup>113</sup>. The colonial other is found in abundance in *author\_england* Gothic literature, as we shall soon see. Likewise, the *setting\_england* category is close-read as a depiction of the English auto-image. Even within settings that are not English, the protagonists are often Englishmen (or other white imperialists) – this also indicates that throughout the *Empire* x England combination, auto-images prevail. I am particularly interested in the intersection between *author\_england* and *setting\_england*; as well as in the differences in representations between English and other settings, since Makala argues that “[i]n these colonial Gothic writings, the safe space of an idealized ‘England’ is removed and unreachable, making colonial ghosts ‘*horrors beyond*’, the exoticism of time and space distancing the problematic texts from the comfortable, identifiable world of the contemporary and the homely”<sup>114</sup>. While I agree with Makala’s analysis of the ‘idealized England’ as a foil to a much more dangerous and uncivilized colonial setting, I would however argue that the *setting\_england* is also not exempt from bad influences related to *Empire*, as will be discussed in the sub-section after the next. I will first however look at how Makala’s idea of the Self and the Other is used in *author\_england* novels with a foreign setting.

The analysis of the intersection between *author\_england* and *setting* is a little complicated because both the high-ranking texts do to not have a clearly specified or constant setting. *Alibeg the Tempter* is a frame narrative in which many locations are visited and described; and *Romantic Tales* is a collection in which multiple stories and therefore multiple settings are portrayed. What these texts however all share is the same use of the topic *Empire*: for English Gothic fiction, we often see the portrayal of a wanderer who ventures overseas and is incapable of fitting in. The wanderer tells stories of his travels and often compares the Western world to that of the ‘exotic’ East. By living amongst other nationalities, the wanderer discovers that the British empire is superior to, but not deserving of a position in which it exploits, other peoples.

<sup>111</sup> Deirdre Lynch. “Gothic Libraries and National Subjects”. In: *Studies in Romanticism* 40.1 (2001), pp. 29–48, p. 32.

<sup>112</sup> Lynch, see n. 111, p. 32.

<sup>113</sup> Khair, see n. 5, p. 10.

<sup>114</sup> Makala, see n. 108, p. 132-133.

#### 4.1.1.1 author\_england

%	of 0.462[95] -	Setting	Setting	Title
0.48	0.225824	[Multiple]	Green, William C.	Alibeg the Tempter. A Tale Wild and Wonderful
0.21	0.097277	-	Lewis, Matthew	Romantic Tales
0.17	0.01764	Wales	Lewis, Matthew	The Castle Spectre
0.02	0.013264	Arabia	Beckford, William	Vathek [...]
0.01	0.007484	England	Shelley, Mary	The Last Man
0.00	0.004780	England	Helme, Elizabeth	The Farmer of Inglewood Forest. A Novel
0.00	0.003364	Portugal	Lewis, Matthew	The Isle of Devils. An Historical Tale [...]
0.00	0.003327	Switzerland	Godwin, William	St. Leon. A Tale of the Sixteenth Century
0.00	0.002810	-	Lewis, Matthew	Tales of Terror
0.00	0.002416	England	Bonhote, Elizabeth	Bungay Castle. A Novel

Table 4.1: Author=England and Empire

The first novel, William C. Green's *Alibeg the Tempter. A Tale Wild and Wonderful* has a setting defined as '[Multiple]' because the protagonist Alhamet starts off in the deserts and continues his story in Italy, South America, Russia, England, and Circassia (in the Ottoman Empire) respectively. The first feature, that of the wanderer who cannot settle in anywhere, is immediately visible. Throughout the text, Alibeg hopes to settle in a place yet is forced to flee from it. His travels are accompanied by descriptions of maritime life that feature high in the Empire topic as seen in table 3.6), such as 'vessel', 'ship' and 'sailor'. After falling in love with yet another foreign women and being forced to leave her, Alibeg dies as he has lived, he "drowns in a rudderless boat in the Red Sea"<sup>115</sup>. The fact that Alibeg drowns is symptomatic of one of the lessons learned from author\_england use of Empire in this section: an (English)men abroad will not fit in and be forced to wander. Alibeg's – or rather Alibeg/Galdini/Ozembo/Lovinski's – entire identity is based around the idea of restless wandering. He never settles in anywhere, and when asked 'Whence comest thou?', Alibeg simply answers "'From going to and fro in the earth, and from walking up and down in it'"<sup>116</sup>. Alibeg's actual heritage and nationality is never disclosed. I would argue that because of this stateless nature, he can be said to represent the the (English) imperialist because (English) author William Child Green likely wrote Alibeg as a tool for 'pious didacticism' since his Gothic fiction aimed to "demonstrate forcibly the vanity and impiety of some men's wishes and prayers"<sup>117</sup> – and both in Green's *Alibeg the Tempter* as well as his *The Abbot of Montserrat* he "like Maturin's *Melmoth the Wanderer*, relates the story of a demonic quest and temptation"<sup>118</sup>. An so while Alibeg is deemed a nationless wanderer rather than an Englishman in particular, he

<sup>115</sup> Tracy, see n. 22, p. 62.

<sup>116</sup> William Child Green. *Alibeg the Tempter. A Tale Wild and Wonderful*. London: A. K. Newman, 1831, p I.20.

<sup>117</sup> Potter, see n. 69, p. 97.

<sup>118</sup> Potter, see n. 69, p. 98.

is positioned as a (superior) white traveller on a immoral quest who causes tragedy wherever he goes and is punished for it (we will later see other instances in which the imperialists are punished if they mistreat their 'inferiors' too much).

The fact that he is 'foreign' is depicted as both an advantage and an impediment. When he arrives in a new country, Italy, the fact that he is foreign makes Alibeg attractive: "A single figure was seen on board [...]. He appeared tall in stature, with a handsome countenance - of swarthy complexion, but commanding features, [...] his attire seemed studiously becoming; still there was something foreign in his aspect which declared him a native of some other land than Sicily. This was don Gialdini<sup>119</sup>". His knowledge of foreign places, too, is beneficial. Alibeg woos many women telling "those marvellous legends of travellers she had occasionally, though but rarely met with; and those were heroes, in her estimation '<sup>120</sup>. Yet in their fathers' consideration, Alibeg's' different national identity makes the stranger an unsuitable party: "But Gialdini is a wanderer - unknown - unfriended. Perhaps unhonoured in his native country - it may be even dishonoured"<sup>121</sup>. Advantageous or not, the fact that Alibeg wanders will always cause him to be different, seen as such, and consequently forced to go to the next place.

Alibeg is often also different because he is white: in the imperial Gothic fiction in this corpus, the imperialists are painted as superior to the native 'Others'. While the depiction of non-western locations such as Yemen in *Alibeg the Tempter* is not exclusively negative, there is definitely a tendency to portray the nations as exotic yet dangerous, using passages that associate the foreign setting with a natural cause for anxiety: when Alibeg and his native friend travel through Yemen, it is described how "[t]he young Arab trembled, as fears for the safety of his kindred, in that wild dangerous region, where the midnight attack was so frequent, naturally rushed upon his mind<sup>122</sup>. Yemen is associated with a wild terror, a staple of imperialist Gothic fiction also mentioned in Khair's *The Gothic, Postcolonialism and Otherness: Ghost from Elsewhere*, in which he argues that such depictions of a Sublime dangerous wilderness fit in a paradigm that opposes "the Beautiful (also the 'moral' or the 'rational') and the Sublime (also the 'amoral' or the 'non-rational')"<sup>123</sup>. The foreign locations are positioned as different from civilisation, and the British empire seems to be referenced, as if often was, as a magnificent place where the sun never sets: "He spoke of [...] the civilization of Europe, and gilded domes of Asia, with all the new-discovered glories of the Western world, a thousand times exaggerated. He evens spoke of the probable existence of an imagined region, where the sun never sets- daylight being never extinguished"<sup>124</sup>. This is not to mention the clearly racially motivated passages, in which white 'wanderers are clearly distinguished from the native peoples: "tell me yet further of those wondrous climes where the

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<sup>119</sup> Green, see n. 116, p. I.53.

<sup>120</sup> Green, see n. 116, p. I.128.

<sup>121</sup> Green, see n. 116, p. I.51.

<sup>122</sup> Green, see n. 116, p. I.33.

<sup>123</sup> Khair, see n. 5, p. 61.

<sup>124</sup> Green, see n. 116, p. I.20.

great orb of heaven oppresses not with its sultriness - those sparry regions of enduring crystal, often crusted with rain of a beautiful whiteness, whose inhabitants to me seem lovelier than mortal! since, compared with their complexions, Alhamet's - though the fairest of his tribe - would be sooty as darkness"<sup>125</sup>. Oft quoted is Byron, and a passage relating Alibeg's travels is preceded by the following excerpt of *Corsair*, which has been read as the expression of "the human capacity to enslave itself through its process of liberation"<sup>126</sup>:

O'er the glad waters of the dark blue sea,  
Our thoughts as boundless, and our souls as free,  
Far as the breeze can bear, the billows foam,  
Survey our empire, and behold our home!  
These are our realms, no limits to their away -  
Our flag the sceptre all who meet obey.  
- Byron<sup>127</sup>.

Alibeg at first feels equally optimistic about taking on all 'the dark blue sea': he exclaims that "[t]he ocean is a world of perilous strife - but the sea-hardy pirate is its monarch, and dares dauntlessly outride its fury"<sup>128</sup>. Yet he is not as pleased with the liberty of said sea when he himself is enslaved and no longer its monarch: other pirates seize the ship and its crew, "[a]mong these was Lorenzo [Alibeg], who in vain bewailed his unhappy destiny, now groaning under a second, and, if possible, still more hopeless sea captivity"<sup>129</sup>. It is when the pirates/imperialists grossly mistreat their inferiors (Alibeg is soon released, as an exception) that the enslavement part rather than that of *Empire* and (English/Western) liberty is emphasised.

Praise for the *Empire* and its superiority, as well as the assumed subjugation from all other nations compared to it is prevalent throughout the text. There is however one passage that opposes this imperialist discourse, and even interrogates it: It is the scene in which Alibeg's South American father-in-law Orontes elects him council-member based on South American, rather than British values.

'My son! thou art this day elected an elder of our council - an honour for which thy youth may seem unfit thee, but of which thy deeds have rendered thee truly worthy. Among craftier nations, calling themselves civilized, it may be that birth, or riches, can alone confer superiority; but among us it is otherwise. With us valour and wisdom only can obtain dignity, or command respect. Both - both, my son, it rejoiced the heart of Orontes to say, hath thy conduct already exhibited; and thou hast early received - which no less rejoiceth me - the partial recompense of thy yet ripening virtues'<sup>130</sup>.

This implicit attack on nations that are 'calling themselves civilized' presents a vision of rulers based on merit, rather riches or birth. Alibeg's superior position is only acknowledged when he

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<sup>125</sup> Green, see n. 116, p. I.23.

<sup>126</sup> R Hewitt. *The Possibilities of Society: Wordsworth, Coleridge, and the Sociological Viewpoint of English Romanticism*. SUNY series, the margins of literature. State University of New York Press, 1997, p. 136.

<sup>127</sup> Green, see n. 116, p. I.80.

<sup>128</sup> Green, see n. 116, p. I..

<sup>129</sup> Green, see n. 116, p. I.210.

<sup>130</sup> Green, see n. 116, p. II.97.

proves his merit. This links to the final feature of English fiction that uses the topic of [Empire](#): the condemnation of the mistreatment of foreign 'inferiors'.

The imperialist discovers that he may be (considered) superior, but does not deserve to mistreat and exploit other peoples/nations. The story has constantly depicted white cultures as superior when contrasted with other races – many of whom were enslaved for that very reason. Alibeg is however put in the same position when his “vessel hastily ransacked, and the whole crew clapped into irons, for the next slave market at which it might suit their captors to dispose them. Among these was Lorenzo [Alibeg], who in vain bewailed his unhappy destiny”<sup>131</sup>. The painful irony seems to be that while the novel proclaims that “The ocean is a world of perilous strife - but the sea-hardy pirate is its monarch, and dares dauntlessly outride its fury”<sup>132</sup>, this exploration and lawlessness has now resulted in the capture of Alibeg/Lorenzo himself as a slave. In the other texts in this case-study of the English Gothic, too, we will see that the imperialist is reduced to the slave (or rescued by a slave) and starts to question the limits of British hegemony over them. Another passage that even stronger denounces the mistreatment of slaves by imperialists is that of the slave Ornomanzel, as told to Alibeg by an Englishman named Smyth. Ornomanzel is a slave that kills his master, and the event is portrayed as bordering on the justified:

‘Alas, slave!’ now groaned the hopeless Aboukir - ‘what right hast thou to take thy master’s life?’ - ‘A better right than thou hast to be my master’ replied the determined Ornomanzel. ‘I am stronger than thou: nature meant me for thy master, although circumstances have made thee mine. I was privileged, in the land of my birth, to slay the lion’<sup>133</sup>.

Ornomanzel and Orestes function in the narrative to push back against the depiction of English superiority: the [Empire](#) seems to be praised throughout, but that does not mean that mistreatment of ‘the inferiors’ is condoned.

Matthew Lewis’ *Romantic Tales*, is the second contributor to `author_england` x [Empire](#). This collection contains many texts that each deal with their own national identity, but I believe that I have identified three texts which relate most clearly to the topic [Empire](#). The first (and most significant) of those is *The Anaconda: An East-Indian Tale*. This story centres around imperialist Everard who upon his return to England is haunted by a rumour of “having killed in India a fiancée named Anne O’Connor”<sup>134</sup> (who is Irish, and another examples of the many marriages between Englishmen and non-English women in this corpus). The actual circumstances as related by Everard are a bizarre turn of events in which Everard actually helped kill a snake that was about to attack his employer Mr. Seafield (who is imprisoned in the garden shed and cannot get out without the snake attacking him). The story does however end up with the deaths of Seafield

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<sup>131</sup> Green, see n. 116, p. I.210.

<sup>132</sup> Green, see n. 116, p. I..

<sup>133</sup> Green, see n. 116, p. I.93.

<sup>134</sup> Tracy, see n. 22, p. 105.

- who suffocates because of the snake's breath - and Seafield's wife who later dies of grief over her husband. Everard inherits their fortune and returns to England where he marries his Irish sweetheart [footnote 135]. Here too, the tale is quick to depict the white Englishman as a superior character. Seafield complains "that in all their transactions with Europeans, the natives of the island were totally devoid of gratitude, honesty, and good faith"<sup>136</sup>.

We are supposed to feel as if the natives that are enslaved by Seafield are ungrateful for not risking their lives for him. When the Indian Zadi, the only true friend to the Englishmen, tries to rouse his colleagues in order to orchestrate a group attack on the anaconda, he says "Friends! [...] 'there is not one among us all to whom the master of this house has not been a benefactor! Now that he is threatened with destruction, now is the time for us to show our gratitude for his kindness!'"<sup>137</sup>. The slaves are however too frightened and unwilling to risk their lives for the master. The only people that do attempt the rescue are Zadi, and Everard, for they are Seafield's friends rather than employees: "I was engaged by him as his secretary; but all other names were soon forgotten by us both in that of friends. He was an Englishman as well as myself, and perhaps this had no slight influence in producing so strict an intimacy between us"<sup>138</sup>. Zadi, who is sickeningly attached to his master, is therefore portrayed as an exception to the rule that dictates that only Englishmen can establish mutual respect and friendship, and the other Indian characters are not capable of ever reaching this level. Zadi can be read as a manifestation of the popular stock-character of "the romantic 'Noble Savage'"<sup>139</sup> who is primitive but uncorrupted – yet still (voluntarily) inferior to his master. This follows the third motif in English Gothic *Empire* fiction, which seems to condone slavery and imperialism, provided that the imperialists do not mistreat their slaves. Zadi ends up defeating the snake by letting it gorge of sheep and killing it after it is full to move. As a result, the master "gave Zadi and his three sons their freedom, and made over to him a small estate near Columbo, fully sufficient to secure the comfort of the good old man for the remainder of his existence"<sup>140</sup>. Zadi's only remaining wish is then that Brooke takes his youngest son as his ward/servant, and "condescend to take him into your care, let him be your servant, and I shall not have a wish in this world left unaccomplished. Under the protection of an honest man, my boy cannot fail to become an honest man himself"<sup>141</sup>. A modern reader would be inclined to think that an honest man would not engage in slavery to begin with, but the moral of the story seems to be that Indian imperialism is a dangerous yet rewarding endeavour for the right person.

<sup>135</sup>This marriage can indeed be read in the light of *Empire* as a manifestation of the 'national tale' where control over a nationality is exerted through the marriage between an Englishman and an (often Irish) woman. See the case-study 'Wales and *Romance*' in section 4.4.1 for other examples of the intersection between *Religion*, gender, and marriage

<sup>136</sup> Matthew G Lewis. *Romantic Tales*. London: Longman, Hurst, Rees and Orme, 1808, p. II.32.

<sup>137</sup> Lewis, see n. 136, p. II.58.

<sup>138</sup> Lewis, see n. 136, p. II.29.

<sup>139</sup> Sharon Rose Yang and Kathleen Healey. *Gothic Landscapes: Changing Eras, Changing Cultures, Changing Anxieties*. Cham: Palgrave Macmillan, 2016, p. 36.

<sup>140</sup> Lewis, see n. 136, p. II.108.

<sup>141</sup> Lewis, see n. 136, p. II.112.



Other *Romantic Tales* in the collection follow this procedure of a wanderer who encounters many cultures, describes the white imperialist as superior, and who nevertheless opposes the mistreatment of slaves by the empire. In 'The Four Farcadins' we read about the wandering Farcadin as he tells a middle-eastern Sultan (a word that also ranks in the top-50 words in the *Empire* topic model) the stories of his travels in a frame-narrative not unlike the legend of the *One Thousand and One [Arabian] Nights*, which was popularised in Britain in the eighteenth-century. Like Alibeg, Farcadin finds no resting place anywhere and is continuously considered a stranger. His depiction of white superiority also mirrors that of the other (Alibeg) tales: One of Facardin's travels bring him to a place where he meets

"Four negresses, more dingy, more flat-nosed', and less dressed than any to be found in the heart of Guinea, surrounded a marble bason, in which according to all appearances their mistress was waiting for my arrival to being the adventure. As soon as they perceived me, these ladies in waiting ranged themselves in a line ; and immediately the admirable Chrystallina stepped out of the water with as few clothes on, as it was possible to have without being stark naked. She remained in the midst of these four ugly old toads a considerable time, before they could find anything with which to cover her. This piece of art did not escape me; but though conceived, that her complexion must be seen to great advantage while contrasted with the horrible figures around her, I own, I was much struck with the dazzling whiteness of her skin"<sup>142</sup>.

Again, the 'white complexion' makes an appearance as a quality that is deemed vastly superior, and again, the tale seems to condone slavery based on this superiority. Chrystallina is another white traveller that settled in the sensual East and owns slaves. She is objectified as well as respected and called 'admirable'. Yet while the white Chrystallina might control slaves and yield imperial power, she is still confined to the limits of her gender. She only holds power when it is conferred upon her by her (white) suitors, and she is constantly objectified and valued in relation to her looks only: Facardin says "she was now too close for me to be as much charmed with her, as I had been at first sight. In spite of the art which she had used to conceal her beauty's decay, she seemed to be much gone by"<sup>143</sup>. The decrease in her looks is linked to a decrease in desirability and power from which she can never recover. Due to her gender she is relegated to a position not that far above that of her slaves when it comes to the picking-order in the *Empire*.

How does this differ from other imperialist slave-owners in *Romantic Tales*, such as those also encountered in the Guinea by Billie Jones in the poem 'Billy Jones: A Tale of Wonder. Again we see that white travellers (only) oppose slavery when they themselves are in the subjugated position (and the master is cruel). The poem perfectly sketches the terrors of slavery caused by white-imperialists:

My cash ran low; no beef, no flip,

<sup>142</sup> Lewis, see n. 136, p. II.222-223.

<sup>143</sup> Lewis, see n. 136, p. II.223.

And the times were hard to live;  
 So I e'en resolved to make a trip  
 For salves on board of a Guinea-ship,  
 Which crime may God forgive!  
 Oh! it's a sad, sad thing to hear  
 The negroes scream and groan,  
 And curse the billows, which bear them near  
 To the tyrant white-man's land of fear,  
 And far, far away from their own.  
 But soon the sailor found his part  
 Scarce better than the slave's;  
 For the captain had a tyger's heart,  
 And he plagued his crew with such barbarous art,  
 We all wished us in our graves.  
 We scarce were two days" sail from port,  
 Ere many a back was flayed;  
 He flogged us oft in wanton sport  
 His heart was of stone, not flesh - In short,  
 He was fit for *such* a trade!<sup>144</sup>.

In order to be 'fit for the trade' of slavery, you must therefore be a cruel man in the 'tyrant white-man lands of fear'. This depiction is not unlike that in another text published ten years earlier: *The Interesting Narrative of the Life of Olaudah Equiano, Or Gustavus Vassa, the African* (1789). This text too demonstrates the cruelties of slavery, for it contains a detailed and "an eloquent diatribe against the evils of slavery", and its author Olaudah "spoke frequently in various public media on abolition issues, and petitioned the British Parliament on the evils of slavery"<sup>145</sup>. Like Lorenzo in *Alibeg*, Bill complains that he is treated scarcely better than the negroes. Bill and the captain quarrel, and Bill is eventually murdered and boiled 'in the negro-pot'.<sup>146</sup> He returns from the dead to never fail to serve his cruel commander, this time as a gory ghost, and the captain is eventually driven mad and plunges to death in the sea. Imperial slave owners that are not 'cruel', however, are described in very different terms and condoned. The topic of *Empire* and slavery addresses both the English hetero-images of 'inferior' national identities and the (increasingly contested) auto-images of the English as superior rulers as well by displaying vaguely abolitionist sentiments that occurred in the (fiction of) the "anti-slavery movements of the eighteenth-century"<sup>147</sup>.

The use of the *Empire* by author\_england therefore seems to distinguish between cruel slave owners and those that (deserve to) rule based on their superiority. Yet even when the white wanderers are positioned as superior and relatively benevolent, they find themselves unable

<sup>144</sup> Lewis, see n. 136, p. IV.97.

<sup>145</sup> O Equiano et al. *The Interesting Narrative of the Life of Olaudah Equiano, Or Gustavus Vassa, the African: An Authoritative Text*. Norton critical edition. Norton, 2001, p. i.

<sup>146</sup> Lewis, see n. 136, p. IV.98.

<sup>147</sup> Khair, see n. 5, p. 95.

to truly settle in their foreign environments. No tale in this section describes a balanced and settled experience for (English) imperialists in foreign settings - the hetero-images of the 'Other' simply cannot be aligned with the auto-image of the imperialist, who remains a (vastly superior) wanderer.

#### 4.1.1.2 setting\_england

%	of 0.070[46] -	Au_nat	Author	Title
0.75	0.053661	Ireland	Hall, Mrs. S. C.	The buccanneer. A tale
0.10	0.007485	England	Shelley, Mary	The Last Man
0.06	0.004780	England	Helme, Elizabeth	The Farmer of Inglewood Forest. A Novel
0.03	0.002417	England	Bonhote, Elizabeth	Bungay Castle. A Novel
0.00	0.000478	England	Huish, Robert	The Red Barn. A Tale, Founded on Fact
0.00	0.000473	Ireland	Le Fanu, Alicia	Strathallan
0.00	0.000372	England	Ball, Edward	The Black Robber. A Romance
0.00	0.000261	England	Radcliffe, Ann	Gaston de Blondville, or The Court of Henry III [...]
0.00	0.000157	England	Shelley, Mary	Lodore
0.00	0.000139	England	Porter, Anna M.	Roche-Blanche, or, The Hunters of the Pyrenees. A Romance

Table 4.2: Setting=England and Empire

Are the depictions of Empire in setting\_england that drastically different? We have seen so far that foreign settings and characters spell misfortune for the English/white protagonists abroad. Is the depiction of England safer, and part of the Gothic tradition that created as an "idealized England, the comfortable, identifiable world of the contemporary and the homely"<sup>148</sup>? This comforting representation was opposed by the horrors often associated with 'Other' settings. I would argue that the depiction of setting\_england in the first text, Mrs S. C. Hall's *The Buccaneer* (1832), is idealized. It was written by an (Irish) author who praises the Anglo-Norman character throughout her oeuvre: Hall "took pains to point out that her stories were mainly of peasants who were descended from 'Anglo-Norman settlers' who retained much of their English character, in contrast to Irish peasants who needed moral and practical guidance to improve their lives"<sup>149</sup>. It is therefore no wonder that Hall's stance on English settlers and Cromwell's character might be considered an outlier when compared to that her fellow Irish authors. The texts discussed in the sub-chapter above were not set in England, but had English authors. This text does not have an English author (albeit one very sympathetic towards England), but is explicitly set in England. I argue that in the category setting\_england too, the superiority of the English imperialists is described in order to condone the Empire. The story opens by describing the setting of the tale.

<sup>148</sup> Makala, see n. 108, p. 133.

<sup>149</sup> Loeber, Stouthamer-Loeber, and Burnham, see n. 62, p. 534.

It was between the hours of ten and twelve on a fine night of February, in the year sixteen hundred and fifty-six, that three men moored a light skiff in a small bay, overshadowed by the heavy and sombre rocks that distinguish the Isle of Shepey from other parts along the coast of Kent, the white cliffs of which present an aspect at once so cheerful and so peculiar to the shores of Britain<sup>150</sup>.

As in the previously mentioned stories, the 'shore, ships, and exploration are topics that soon make their appearance (and rank high in the *Empire* topic model table 3.6 on page 27). The wandering figure of this tale is the eponymous buccaneer, Hugh Dalton. Dalton's heritage is unknown, but he is a very successful explorer and pirate who wants to be pardoned for his actions so that he can sail for the British *Empire*. He becomes involved in an intricate plot where he demands "a free pardon, and the command of one of your registered and acknowledged plunderers<sup>151</sup> so that he can plunder in service of the Commonwealth (the Buccaneer probably does not consider his pirate's way of life as all that different from that of the sailors employed by the British *Empire*). The buccaneer aims to procure his legal ship by blackmailing Robert Cecil. Her knows that Robert has a secret son, and threatens to reveal this situation unless he is given a ship of the imperial fleet. Cecil attempts to procure this ship by betrothing his lovely daughter Constance to the villainous yet powerful Willmott Burrell. Cromwell is linked to the story as the father of Constance Cecil's friend, Frances Cromwell. Unfortunately for Hugh Dalton, the secret is already revealed before the Buccaneer has procured his Commonwealth ship.

The British Commonwealth and its leader Cromwell are idealized and described as superior leaders that deserve their position of hegemony. The novel comes out in support of the parliament and Cromwell, since even pirates feel the need to point out that: "We are not Cavaliers, as I hope for mercy, we are not Cavaliers:hardonestpains-taking Commonwealth citizens are we; but not, I say not, not Cavaliers"<sup>152</sup>. *The Buccaneer* can therefore be said to be part of a tradition identified by Samuel Kliger in his *The Goths in England*, which uses the politicalisation of Gothic ancestry in English politics. He argues that the term 'Gothic "came into extensive use in the seventeenth century as an epithet employed by Parliamentary leaders to defend the prerogatives of Parliament against the pretensions of the King to the absolute right to govern England<sup>153</sup>. This novel also propagates Cromwell's right to rule, and Hall describes by saying that "There appears in his character but a small portion of that which is evil, blended with much that is undoubtedly good<sup>154</sup>. And although *The Buccanneer* might be unique in the high degree in which Cromwell functions, an AntConc<sup>155</sup> plot of the word 'Cromwell' over all texts in this corpus shows that a large percentage of Gothic texts mention the term too, as can be seen in figure 4.1.1.2. *The Buccanneer* (or 'IFH12') is by far the largest contributor to the 219 total hits, but there are 18 other

<sup>150</sup> Mrs S. C. Hall. *The Buccaneer*. London: Richard Bentley, 1832, p. 1.

<sup>151</sup> Hall, see n. 150, p. 15-16.

<sup>152</sup> Hall, see n. 150, p. 86.

<sup>153</sup> Botting and Townshend, see n. 100, p. 29.

<sup>154</sup> Hall, see n. 150, p. 309.

<sup>155</sup> Laurence Anthony. *AntConc*. Tokyo, 2010. URL: <http://www.antlab.sci.waseda.ac.jp/>.

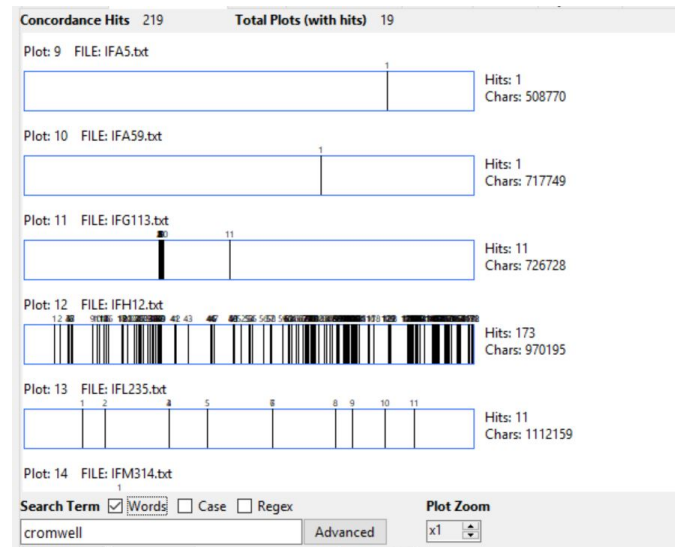


Figure 4.2: AntConc plot of usage of the term 'Cromwell'

texts in the corpus that reference the Lord Protector.

Cromwell seems to be a staple of Gothic fiction, and is of course very closely related to questions of national identity. In *The Buccaneer*, Cromwell gives a passionate speech about the importance of and respect for the British Commonwealth **Empire** throughout the world when he chastises the English villain Wilmot Burrell:

Shame! shame! shame! and the curse of shame fall upon you! It is such men as you such crimes as yours, that bring disgrace upon England. Sad will be the day for her, when she sinks in the estimation of the world as a moral nation. Behold her, a small speck in the immensity of the globe; yet great is her name among the kingdoms of the earth! A Briton carries, or ought to carry, ten times the influence of any other man, because our power is over the mind, over the respect, over the veneration of mankind. Go to, sir, you are no Englishman!<sup>156</sup>

We see the English Gothic x **Empire** feature of British superiority literally spelled out in the way that Cromwell describes the British empire's 'great name'.

The final feature, that of the condemnation of imperialists that utterly exploit their powers, can be seen in the character of Hugh Dalton, the Buccaneer. He is pictured as the opposite of Cromwell, for he does not bring greatness, to other nations, Dalton brings ruin:

I, Hugh Dalton, master and owner of the good brigantine, that sits the waters like a swan, and cuts them like an arrow - live quietly, quietly, on shore! Santa Maria! have I not panted under the hot sun off the Caribbees? Have I not closed my ears to the cry of mercy? Have I not sacked, and sunk, and burnt without acknowledging claim or country? Has not the mother clasped her child more closely to her bosom at the mention of my name? In one word, for years have I not been a BUCCANEER? And yet you talk to me of quietness! - Sir, sir, the soul so steeped in sin has but two resources - madness, or the grave; the last even I shrink from; so give me war, war, and its insanity!<sup>157</sup>.

<sup>156</sup> Hall, see n. 150, p. 325.

<sup>157</sup> Hall, see n. 150, p. 12.

Dalton freely admits that “the Colonies; [...] ruin a man’s morals and his health;<sup>158</sup>, and paints a picture of invasion, sacking and war. Perhaps the *Buccaneer*, as a character that like the pirate in *Billy Jones* shows the exploitation of imperialism, is a bit more honest in his depiction of the British *Empire* than Hall’s Cromwell is. The *Buccaneer* does not receive his ship, and the Commonwealth continues its expansion of the *Empire*. Hall’s depiction of imperialists is different than that of the pirates: Cromwell’s army is represented as moral and justified in their dominion of the world. The imperial Gothic texts promote the English as superior and therefore justified to rule over inferior other nations, as long as those nations are not exploited to an extreme degree.

The two texts that follow *The Buccaneer* in the ranking for *Empire* x *setting\_england* also discuss the British empire and anxiety over the English national identity. They are furthermore both auto-images because they, unlike *The Buccaneer*, were written by English authors. Mary Shelley’s *The Last Man* (1826) even also features a Lord Protector, since it deals with “the abolition of the British Monarchy”<sup>159</sup> in the year 2073. The Royal family that bears the right to the throne in this novel is represented by the character of Adrian, who refuses to take up the position. Instead, a man named Lord Raymond returns from the war between Greece/England and Turkey, and successfully runs for Lord Protector. At first, Raymond’s quest for acquiring and expanding the British *Empire* seems successful. He is now Lord Protector of England and leading a successful campaign in Turkey. The Turkish setting is not what it seems however, and when the Greek/English army is tempted by “a spirit of conquest”<sup>160</sup> they fall right in to a trap that results in Raymond’s death. The imperial adventure has taken a complete wrong turn, and we again see another English character that is sailing and drowned at sea when Raymond’s widow Perdita “preferred to share the rocky grave of Raymond”<sup>161</sup>. The defeat of the Lord Protector leaves the rest of the English party hopeless.

Again foreign exploits lead to nothing but misfortune while simultaneously the superiority of the English is explicitly addressed: Raymond had previously described the battle between the English/Greek army and the Turks as a way to “behold new scenes; see a new people; witness the mighty struggle there going forward between civilization and barbarism; behold, and perhaps direct the efforts of a young and vigorous population, for liberty and order”<sup>162</sup>. The British *Empire* is represented as needed in order to impose a sense of order and civilisation on the ‘barbarous’ locals.

The third feature of English x *Empire* Gothic, that of the wanderer, is also very prevalent in *The Last Man*. The title of the novel refers to the main character Lionel. After a plague that spreads

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<sup>158</sup> Hall, see n. 150, p. 64.

<sup>159</sup> Tracy, see n. 22, p. 158.

<sup>160</sup> Mary Shelley. *The Last Man*. Urbana, Illinois: Project Gutenberg, 1826, ch. I.10.

<sup>161</sup> Shelley, see n. 160, ch. II.4.

<sup>162</sup> Shelley, see n. 160, p. I.9.

from Turkey that slowly kills entire European countries which results in mass-emigration and Gothic scenes of trails “with decayed bodies and spectral figures all along the way”<sup>163</sup>, Lionel ends up being the last man on earth. He states that “[a] solitary being is by instinct a wanderer, and that I would become”<sup>164</sup>. And again, the Englishmen is not happy with this predicament.

Mary Shelley’s *The Last Man* has moreover been analysed as an ‘end-of-empire’ text that reinterprets “nature metaphors - diseases and plagues - which previous writers had used as hopeful symbols of the revolutionary process” into a more “pessimistic and apocalyptic way [...]”, in so doing, rejecting the meliorative political views of her parents’ generation”<sup>165</sup>. This is a very different take on the *Empire* than the mostly (still) positive take that many of her contemporaries would have had. The text therefore absolutely qualifies as a Gothic manifestation of English concerns about its own national identity - again using the typical features of the lost Englishmen abroad, the superiority of the English, and the concept of the wanderer to get this point across. In *The Cambridge Companion to Mary Shelley* Kari Lokke, too, argues that the plague is a metaphorical representation of Mary’s disillusionment with “contemporary politics and Enlightenment ideals” in which “a will to power and a death drive [are] at the heart of unconscious human nature”<sup>166</sup>. In this text (set in the future) we do not see mistreatment of slaves or other atrocities committed by imperialists in great detail, but the punishment of Raymond’s imperial greed and the collapse of society as a whole certainly point toward Shelley’s abhorrence of the will to power and death.

The text has furthermore been read as part of a nineteenth-century vogue for Last Man narratives, and Charlotte Sussman argues that because of that, it interrogates the idea of national identity to begin with because the text “exerts extreme pressure of the idea of national community in particular, by forcing a reevaluation of the number of people needed to continue a nation as a living community. Furthermore, it increases human mobility, severing all local attachments as its survivors seek safety”<sup>167</sup>. According to her, in this text, the entire configuration of English superiority, national identity and *Empire* is interrogated, since the principles of ‘national community’ on which they rest are questioned to begin with. Yet while I agree with Sussman’s observation on the interrogation of national identity, I would argue that *The Last Man* does represent and interrogate English national identity specifically. When we first Lionel he is described as the opposite of English civilisation:

I wandered among the hills of civilized England as uncouth a savage as the wolf-bred founder of old Rome. I owned but one law, it was that of the strongest, and my greatest deed of virtue was never to submit<sup>168</sup>.

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<sup>163</sup> Tracy, see n. 22, p. 159.

<sup>164</sup> Shelley, see n. 160, ch. III.10.

<sup>165</sup> Lee Sterrenburg. “The Last Man: Anatomy of Failed Revolutions”. In: *Nineteenth-Century Fiction* 33.3 (1978), pp. 324–347, p. 328.

<sup>166</sup> Kari E Lokke. “The Last Man”. In: *The Cambridge Companion to Mary Shelley*. vol. 2. Cambridge: Cambridge University Press, 2006, pp. 116–134, p. 133.

<sup>167</sup> Charlotte Sussman. “‘Islanded in the World’: Cultural Memory and Human Mobility in *The Last Man*”. In: *PMLA* 118.2 (2003), pp. 286–301, p. 287.

<sup>168</sup> Shelley, see n. 160, ch. I.1.



This explicit mention of a savage wanderer that opposes civilized England is mirrored exactly at the end of the novel, when Lionel is “a solitary being [...] [and] by instinct a wanderer”, who considers drowning himself (a recurring theme in *Empire* x English Gothic fiction) in order to be able to return “to civilized life - to the settled home and succession of monotonous days”<sup>169</sup>. Yet what makes this Englishman Mary Shelley’s only survivor is his eventual refusal to do so. Instead he returns to his savage, pre-Enlightenment state, and thread “the road which is spread by nature’s own hand”. Lionel has no desire to impose superior order and *Empire* on the nations he encounters, and is not motivated by ambition or greed, instead he is a wanderer that now lives completely outside of civilisation.

The setting of *The Farmer of Inglewood Forest: or, An Affecting Portrait of Virtue and Vice* (1796), on the other hand, seems to align perfectly with the civilized and ‘idealized England’<sup>170</sup> descriptor associated with *setting\_england* in Gothic fiction. Unlike *The Last Man*, it uses a strong sense of established national identity and setting. The novel relates the lives of farmer Godwin, who “has a good life with his wife and three children, William, Edwin and Emma”, which Tracy describes as “the picture of rural idyll”<sup>171</sup>. The idyll is however disturbed when the vices of the “wicked city” of London and the countries abroad invade the rural setting when an aunt and uncle from London come to stay: these people “seldom remained in England for a long time”<sup>172</sup> and bring with them all kinds of foreign vices when they visit the Godwin family. They introduce the children to the latest trends, and a downwards spiral of gambling and affairs leads both Emma and Edward abroad too, as they decide to travel to France. The story is separated into “the painful remembrance of forfeited happiness, and the pleasurable days of innocence”<sup>173</sup> in England, and the events after Emma’s “going abroad”<sup>174</sup>. She describes how London enticed her: “On my arrival in town all contributed to my undoing. Dress, pleasure, flattery, at once was assailed my weak mind”<sup>175</sup>. Everything escalates when she “agreed to accompany [a lover] to France [...] and in France, fascinated by pleasure and dress, I became his mistress”<sup>176</sup>. Because of all of Emma (and Edward’s) illicit activities abroad, all her “thoughts of England were now given up”<sup>177</sup>. In this case, the invasion does not take place from Britain towards other countries, but happens the other way around. The ideal and again superior England is ruined due to the vices that invade the bustling city of London and spread throughout the country.

While the British *Empire* does not play a major role in this *The Farmer of Inglewood Forest*, the

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<sup>169</sup> Shelley, see n. 160, ch. III.10.

<sup>170</sup> Makala, see n. 108, p. 132-133.

<sup>171</sup> Tracy, see n. 22, p. 69.

<sup>172</sup> Elizabeth Helme. “The Farmer of Inglewood Forest: or, An Affecting Portrait of Virtue and Vice”. In: Manchester: J. Gleave, 1823, p. I.67.

<sup>173</sup> Helme, see n. 172, p. IV.400.

<sup>174</sup> Helme, see n. 172, p. IV.401.

<sup>175</sup> Helme, see n. 172, p. IV.401.

<sup>176</sup> Helme, see n. 172, p. IV.402.

<sup>177</sup> Helme, see n. 172, p. 403.



Englishmen in this story do again find themselves ruling over slaves that they must not mistreat. Edwin's daughter Anna owes her life to "the canny stubbornness of a black female servant whose freedom she had negotiated"<sup>178</sup> and who protects her when her father is about to rape her. The good character of this slave, and a speech of another slave called Julia who tells the antagonist and cruel boss Fitzmorris "'You call devil black, massa?' interrupted Julia. 'Negro call devil white: me believe no colour, only bad heart make devil - wicked conscience hell'"<sup>179</sup> which reflects this focus on **Empire** and morality. This echoes Orontes' speech in *Alibeg*, when he states that "With us valour and wisdom only can obtain dignity, or command respect"<sup>180</sup>. The English Gothic novels that use **Empire** all seem to portray their slaves/other nationalities as less intelligent and inferior, yet they simultaneously let them explain that their exploitation based on their nationality is wrong. In Julia we see another 'noble savage', free of the artificial constraints of modern civilization"<sup>181</sup> and not corrupted by its vices unlike her English imperial masters. By the end of the novel, the now corrupted English characters are far from the superior picture of 'idealized England' often associated with the Gothic novel – although this is mainly due to foreign vice and invasion. The 'Affecting Portrait of Virtue and Vice' insinuates that the rural idyllic England should refrain from being exposed to and engaging with foreign worldly vices; and that foreign virtue is mostly concentrated in the 'negroes' rather than the imperial (French) Europeans.

Throughout the English texts with a high use of the topic **Empire**, we see an anxiety over England's own national identity. This identity is described as vastly superior to that of other races, provided that those 'inferiors' do not suffer gross mistreatment on the hands of the imperialists. Yet the English characters can never rest assured in their foreign setting, because they different nature and national identity makes them (special yet) incapable of fitting in and they are forced to wander. In the foreign settings, the English strangers are constantly seen as strangers and challenged, while even in their `setting_england` settings, they deal with the invasion of **Empire** in their home – this can be through the presence of Others/slaves, or because the idyll England is invaded by foreign influences. No matter if the stories are set in England or elsewhere, the **Empire** continues to present and interrogate anxieties relating to England's very own national identity. This can perhaps be explained by events such as "varying support of resistance [against slavery] in eighteenth-century England, [...] the Haitian Revolution and the nearly contemporaneous Irish Rebellion [...] that made strikingly real the possibility that a colonial regime could be overthrown"<sup>182</sup>. These "acts of organized war and widespread resistance projected the force of post/coloniality for both the colonized and the Anglo-European colonizers – beckoning the

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<sup>178</sup> Tracy, see n. 22, p. 70.

<sup>179</sup> Helme, see n. 172.

<sup>180</sup> Green, see n. 116, p. II.97.

<sup>181</sup> Aaron, see n. 13, p. 2.

<sup>182</sup> Laura Doyle. "At World's Edge: Post/Coloniality, Charles Maturin, and the Gothic Wanderer". In: *Nineteenth-Century Literature* 65.4 (2011), pp. 513–547, p. 520.

colonized and creating what Anthony P. Maingot calls 'a terrified consciousness the colonizers'<sup>183</sup>. I would argue that these portrayals of peacefully and moderately protesting slaves in English Gothic texts about [Empire](#) are manifestations of this 'terrified consciousness' and the English anxiety about their own national identity and position in the world.

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<sup>183</sup> Doyle, see n. 182, p. 520.

## 4.2 Ireland

When Leerssen opens his *Imagology* section on the Irish national identity, one of his first observations is that “the Irish image has from the Middle Ages onwards been characterized by contradictions”<sup>184</sup>. The contradiction that he then goes on to describe is critical to this research: “On the one hand, the country [...] was famous for the important role its monks and missionaries has played in the revival of Christian learning and in the Carolingian Renaissance in eight- and ninth-century Europe, on the other hand there was a well-established and persistent discourse emphasizing the uncouth, wild and barbaric nature of that distant country and its inhabitants”<sup>185</sup>. I believe that the oppositions between Christian learning and a barbaric nature are easily combined into a single novel, or even a single character, when it comes to the Irish Gothic, and it is therefore that I want to look at the use of the topic Religion in this corpus.

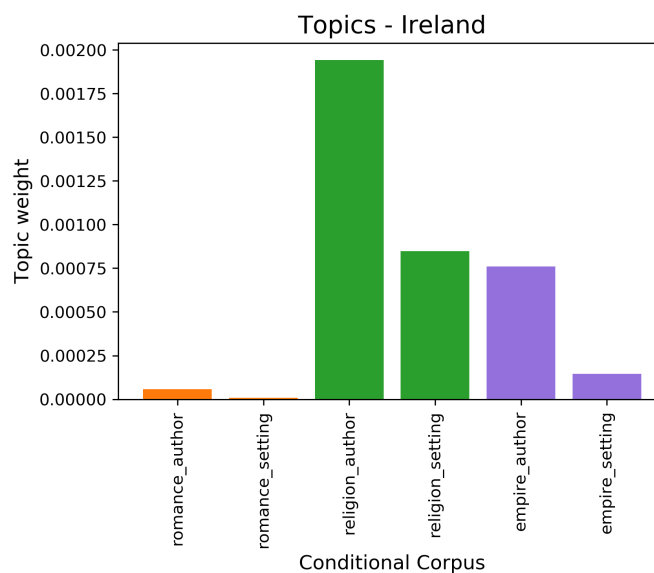


Figure 4.3: Distribution of all topics over Ireland

My choice for a case-study of Ireland and Religion is one of the situations in which I must let my qualitative knowledge of the Gothic genre override the quantitative results of the computational topic model. Because while figure 4.2, which displays the distribution of topics for Ireland, is certainly in line with the idea that Religion is the most relevant topic, it must also be said that the use of this topic compared to that of the other nationalities is, for both *author\_ireland* and *setting\_ireland*, perhaps unexpectedly, relatively low. What is most assuredly low is the use of the topic Romance: Irish authors employ the topic very sparingly, and the *setting\_ireland* x Romance category is the only combination of Romance that is practically empty (refer to figure 3 in appendix section 2 for an even clearer view of the distribution of Romance relative to nation-

<sup>184</sup> Beller and Leerssen, see n. 14, p. 191.

<sup>185</sup> Beller and Leerssen, see n. 14, p. 191-192.

ality). I would have expected the relationship between Irish national identity and **Romance** to be stronger, especially because it has been argued that “Irish Gothic writers crossed the Gothic with the sentimental novel, the novel of manners, or most commonly the national tale”<sup>186</sup>. In the formula of the national tale, which often contains “a transformative movement from England to Ireland”, the English (male) character “overturns his prejudices about the country and cements his new found appreciate of its culture by marriage to its allegorical female representative”<sup>187</sup>. But the topics **Romance** and **Religion** can also be linked: “libertinism and thwarted celibacy stalk the pages of Gothic novels, as do any number of religious themes, and most of them concern immense fear and ambivalence towards the vestiges and persistent threats that Catholicism poses to a nubile woman and a virtuous hero on their bumpy journey to a divinely sanctioned companionate protestant marriage”<sup>188</sup>. We see this play out in *The discarded son; or, haunt of the banditti*, where Roche’s female Catholic protagonist “relinquishes without a murmur” to her husband the “wish to bring up her daughter at least in her own persuasion”<sup>189</sup>, and the protestant **Religion** prevails. I encourage readers interested in the national tale and the **Romance** topic to turn to the case-study ‘Wales and **Romance**’ in section 4.4.1, where this idea of the national tale, or what I call ‘the imperial **Romance**’ is further explored and also more distinctly present. The Irish Gothic, in my corpus at least, focusses less on romance than it does on (religious) horror. I argue that the use of **Religion** by author\_ireland expresses anxieties regarding the corruption of religious figures and institutions, provided that the setting of the tale is *not* setting\_ireland (or Britain) due to a need to displace the discussion.

#### 4.2.1 Case study: Ireland & Religion

A case study that analyses **Religion** in Irish Gothic fiction is vital, even the the topic has a relatively low presence in this corpus when compared to that of England, Scotland, and Wales. Previous scholarship has identified a strong relationship between the topic of **Religion** and Irish national identity for both the auto- and hetero image. The Catholic Church yielded a lot of power over a great amount of Irish people, and this caused a lot of worry and resistance amongst opposing parties: “the notion that Catholics shared one mind was expressed forcefully by Archbishop King in 1727 when he complained that all Catholics ‘have a correspondence and mutual intelligence by means of their priests and they can at any time bring a mob together from remote places’”<sup>190</sup>. The complex historical situation linking **Religion** and Ireland calls for qualitative, contextual scholarship in order to correctly interpret computational results.

<sup>186</sup> Jarlath Killeen. “Zombieland: From Gothic Ireland to Irish Gothic”. In: *The Emergence of Irish Gothic Fiction: History, Origins, Theories*. Edinburgh: Edinburgh University Press, 2014. Chap. Zombieland, pp. 1–33, p. 13.

<sup>187</sup> Christina Morin. “Gothic geographies: the cartographic consciousness of Irish gothic fiction”. In: *The gothic novel in Ireland: c. 1760-1829*. Manchester: Manchester University Press, 2018, pp. 113–153, p. 119.

<sup>188</sup> Hoeveler, “Anti-Catholicism and the Gothic Ideology: Interlocking Discourse Networks”, see n. 78, p. 16.

<sup>189</sup> Regina M. Roche. *The discarded son; or, haunt of the banditti*. London: Lane, Newman and Co., 1807.

<sup>190</sup> Killeen, “The Monster Club: Monstrosity, Catholicism and Revising the 1641 Rising”, see n. 82, p. 145.

I say this because the results of my topic model caught me by surprise at first. It was instilled in me through reading texts such as *Catholicism, The Gothic and the Bleeding Body* which outlines how “The Church has readily supplied Gothic novelists with cowed monks, lustful priest, immured nuns, confessionals and secret tribunals, while the Gothic settings of cathedrals, cloisters, convents and crypts evoke the medievalism of an earlier world view replete with superstition, feudalism and antiquity” at a time in which “religious anxieties about the threatening return and presence of Catholic clergy”<sup>191</sup> were omnipresent, led me to believe that ‘Irishness’ and (Catholic) religion were inextricably intertwined, and that this would be reflected in the model output for **Religion** x **setting\_ireland**. Then why are the numbers relating to these factors relatively low? Similarly, I expected the **author\_ireland** category to have a negligible amount of usage of the **Religion** topic because an indulgence in “nuns and monks of debatable trustworthiness”<sup>192</sup> as a typical Gothic trope seemed out of character for authors raised in a nation that might be careful not to partake in blasphemy of their Church or offend fellow countrymen. Both hypotheses were however proven incorrect, and there was actually no manifestation of **Religion** lower than that for **setting\_ireland** (see appendix section 2 figure 4).

One explanation (relating primarily to the second hypothesis) might be the fact that Gothic novels set in Ireland are mostly written *by* Irish authors themselves (see intersectional table 4.5) – and since these same authors have a relatively low usage of **Religion** in their work in general, this is reflected in the presence of that topic for **setting\_ireland**. The former hypothesis, e.g. the usage of **Religion** by **author\_ireland**, is also related to the intersection of **author\_ireland** and **setting\_ireland** – and is what I would deem a fascinating use of the Gothic in relation to national identity. Table 4.3 on the next page prints the top-10 texts by **author\_ireland** that are associated with the topic **Religion**, and reveals that when Irish authors use the topic, they do so in texts with a *non-Irish setting*. A calculation of of all **author\_ireland** texts ranked by the usage of **Religion** as can be seen in table 4.4 clearly shows a correlation between (Southern) European (or English) settings and a high position in the ranking, and **setting\_ireland** and a lower use of **Religion**. The following sub-chapter will therefore look at the (differences in) the use of the topic **Religion** for **author\_ireland** and **setting\_ireland**. I argue that that the use of the **Religion** topic in European settings results in the depiction of evil religious figures and sites due to the corruption of power, while British and Irish setting merely employ **Religion** to help create a historical Gothic setting.

<sup>191</sup> Hoeveler, “Anti-Catholicism and the Gothic Ideology: Interlocking Discourse Networks”, see n. 78, p. 36-37.

<sup>192</sup> Rolf Loeber and Magda Stouthamer-Loeber. “The Publication of Irish Novels and Novelettes: A Footnote on Irish Gothic Fiction”. In: *Cardiff Corvey: Reading the Romantic Text* 10 (2003), p. 29.

#### 4.2.1.1 author\_ireland

%	of 0.092[37] -	Setting	Author	Title
0.22	0.021201	Spain	Bell, Nugent	Alexena: or, the Castle of Santa Marco, a romance
0.17	0.015826	Italy	Maturin, Charles	Fatal revenge; or, the family of Montorio. A romance
0.07	0.007420	England	Roche, Regina M.	Trecothick bower; or, the lady of the West Country. A tale
0.04	0.004305	France	Selden, Catharine	The Count de Santerre: A Romance
0.04	0.004099	Wales	White, James	Earl Strongbow, or, the history of Richard de Clare [...]
0.03	0.003493	[Europe]	Maturin, Charles	Melmoth the wanderer. A tale
0.03	0.003447	France	Green, Mrs Sarah	The royal exile; or, the victims of human passions [...]
0.03	0.003262	England	Le Fanu, Alicia	Longsword, Earl of Salisbury. An historical romance
0.03	0.002821	Ireland	Roche, Regina M.	The discarded son; or, haunt of the banditti
0.02	0.002699	England	Barrett, Eaton S.	The heroine; or, adventures of a fair romance reader

Table 4.3: Author=Ireland and Religion

Table 4.4 displays all texts by Irish authors ranked by their use of topic Religion, and in turn displays a pattern: only one instance of setting\_ireland ranks in the top 10, and the remaining texts for setting\_ireland are positioned relatively low in the table. This phenomenon aligns with Kelly Hurley's theory that "The Gothic is rightly, if partially, understood as a cyclical genre that re-emerges in times of cultural stress in order to negotiate anxieties for its readership by working through them in displaced (sometimes supernaturalized) form"<sup>193</sup> as quoted in Schultz' *Gothic inheritance and the Troubles in contemporary Irish fiction*. In this chapter, Schultz may be discussing contemporary Irish fiction, but he does this by positioning that fiction in a tradition that uses "Gothic tropes" as a "common narrative choice that highlights recurrent psychological damage caused by transgenerational acts of retributive violence in the North. The contemporary Gothic in Ireland generally serves to shadow the progress of Irish modernity with narratives that expose the underside of postcolonial nationhood the ongoing struggle for a 32-county Republic, and recurring debates about whether Protestantism or Catholicism constitutes the 'true Irish national character'. These debates on religion are reflected throughout the portrayal of religious figures and sites in the fiction of Religion x author\_ireland in this corpus. Non-Irish clergy members and religious institutions are depicted as perverse versions of the Christian ideal due to their power leading to corruption, in the Southern European setting specifically.

The first text to analyse is Nungent Bell's *Alexena: or the Castle of Santa Marco, a romance*, which focusses on the Spanish heroine Alexena. Alexena lives in England on Lord Mortimer's

<sup>193</sup> Matthew Schultz. "Gothic inheritance and the Troubles in contemporary Irish fiction". In: *Haunted historiographies: The rhetoric of ideology in postcolonial Irish fiction*. Manchester: Manchester University Press, 2014, pp. 129–163, p. 130-131.

%	of 0.09288 -	Setting	Author	Title
0.23	0.021201	Spain	Bell, Nugent	Alexena: or, the Castle of Santa Marco, a romance
0.17	0.015826	Italy	Maturin, Charles	Fatal revenge; or, the family of Montorio.
0.08	0.007421	England	Roche, Regina	Trecothick Bower; or, the lady of the West Country
0.05	0.004306	France	Selden, Catherine	The Count de Santerre: A Romance
0.04	0.004100	France	White, James	Earl Strongbow, or, the history of Richard de Clare and the beautiful Geralda
0.04	0.003494	[Europe]	Maturin, Charles	Melmoth the wanderer. A tale
0.04	0.003448	France	Green, Sarah	The royal exile; or, the victims of human passions
0.04	0.003262	England	Le Fanu, Alicia	Longsword, Earl of Salisbury. An historical romance
0.03	0.002821	Ireland	Roche, Regina	The discarded son; or, haunt of the banditti
0.03	0.002699	England	Barrett, Eaton	The heroine; or, adventures of a fair romance reader
0.03	0.002663	Spain	Green, Sarah	The festival of St. Jago. A Spanish Romance
0.03	0.002579	Scotland*	Amory, Thomas	Memoirs containing the lives of several ladies of Great Britain.
0.03	0.002561	France	Roche, Regina	Clermont. A tale
0.03	0.002325	France	Moore, George	Grasville Abbey. A Romance
0.02	0.002034	England	Fuller, Anne	Alan Fitz-Osborne. An Historical Tale
0.01	0.001384	England	Sheridan, Frances	Memoirs of Miss Sidney Bidulph, extracted from her own journal and now first published
0.01	0.001354	Wales	Ryves, Elizabeth	The hermit of Snowden; or memoirs of Albert and Lavinia.
0.01	0.001.75	-	'A Lady'	Ashton priory. A novel
0.01	0.001181	Ireland	Maturin, Charles	The Milesian chief. A Romance
0.01	0.000869	Spain	Cullen, Stephen	The haunted priory: or, the fortunes of the house of Rayo
0.01	0.000846	England	Le Fanu, Alicia	Strathallan
0.01	0.00776	France	Maturin, Charles	The Albigenses, a romance
0.01	0.000728	[Multiple]	Roche, Regina	Nocturnal visit. A tale
0.01	0.000714	Ireland	Roche, Regina	The castle chapel. A romantic tale
0.01	0.000636	Spain	Moore, George	Theodosius of Zulvin, the monk of Madrid
0.01	0.000621	Ireland	Roche, Regina	The children of the abbey. A tale
0.01	0.000559	Ireland	Kelly, Mrs.	The matron of Erin. A national tale
0.00	0.000274	Ireland	Roche, Regina	The bridal of Dunamore, and Lost and won. Two tales
0.00	0.000245	Ireland	Maturin, Charles	The Wild Irish Boy
0.00	0.000202	[Multiple]	Roche, Regina	The monastery of St. Columb; or, the antonement. A novel
0.00	0.000187	Ireland	Roche, Regina	The tradition of the castle; or, scene in the Emeral Isle
0.00	0.000148	[Multiple]	Roche, Regina	The maid of the hamlet. A tale
0.00	0.000129	[Europe]	Coroly, George	Salathiel, A Story of the past, the present, and the future
0.00	0.000051	England	Hall, Miss	The buccanneer. A tale
0.00	0.000004	Ireland	Roche, Regina	Contrast
0.00	0.000004	England	Fuller, Anne	The son of Ethelwolf. An historical tale.
0.00	0.000003	Spain	Roche, Regina	The houses of Osma and Almeria
0.00	0.000004	England	Fuller, Anne	The son of Ethelwolf. An historical tale.

Table 4.4: Author=Ireland and Religion- full printout

estate, and is about to marry him when she is forcefully taken to Spain by an evil monk, and eventually imprisoned in a convent until Edmund rescues her. The text does by no means shy away from the association between Religion/the monk and depravity. As soon as the monk makes his appearance by washing up on the English shore after a shipwreck, his crew mate Gonzales foreshadows trouble. Gonzales warns that “if his strengths would but permit, he could tell deeds of the monk that would make his blood freeze”<sup>194</sup>. At first, Lord Edmond is sceptical of Gonzales’ aversion, but he soon feels like he must learn “the true purport of his business to this country: for to be candid with you, from the little I have seen, I like him not, and as to his appearance, it is anything but prepossessing”<sup>195</sup>. When the monk abducts Alexela, Edmund learns that he has indeed plenty of reason to fear him. The baseness of the monk is exemplified because he is very

<sup>194</sup> Nugent Bell. *Alexena: or, the Castle of Santa Marco, a romance*. London: A. K. Newman, 1817, p. I.20.

<sup>195</sup> Bell, see n. 194, p. I.24-25.

conscious of the contrast between how he ought to behave, and how he actually does: with much irony he discusses the “*conscientious scruples*” of the “*worthy* confessor [meaning himself]”<sup>196</sup>; and he also articulates that he is “the voluntary slave of every guilty and baleful passion - avarice, hatred, lust, ingratitude, robbery, and [...] – murder! From that hour, peace and mercy fled to heaven, and never again visited his guilty bosom”<sup>197</sup>. As a foil to this character we have Alexena: the heroine is constantly providing the reader with monologues on true (Christian) virtue, and toiling under the idea that “your Almighty Protector, he never abandons innocence; though the virtuous, it is true, have their trials; they only add, when borne with Christian resignation, to their purity and lustre”<sup>198</sup>.

I would like to refer to another example of this opposition between true Christians and the evil and corrupt clergy-members that represent the perversions of those values. The following scene in particular is a great example of how the anxiety over (misused) Religion is combined with quintessentially Gothic fiction: In the following scene, the monks sentence a nun to death over trivial digressions.

The wretched maiden was led into the further extremity of this vault of terror, and delivered into the hands of the executioner, by a monk who always attends for the purpose; she at that dreaded moment, did not either shriek or groan, but submitted silently to her hard fate. [...] The dagger was sure, and found a shelter in the loveliest bosom that ever graced a human form. A piercing shriek announced the dead blow, it was but one, she never gave another; her convulsed and quivering lip shewed the quick approach of death; a cold dew trembled on her forehead; she sobbed violently; then slightly struggling, without a groan, yielded her bright spirit into the bosom of her Redeemer.

Thus perished Ellena! Thus had these inhuman monsters, *under the mask of religion* [my emphasis], deprived the lovely Ellena of life, for being guilty only of attempting to elude persecution<sup>199</sup>.

The aforementioned paragraph follows Gothic conventions to a tee: “the wounded body is a leitmotif of the Gothic novel and central icon of the Roman Catholic Church, which has perpetuated images of crucifixion, martyred saints, bleeding statues and mystic stigmatics”<sup>200</sup>. A sense of terror is instilled by tracing the heroine’s emotions, and a monk specifically “attends for the purpose” of cold-blooded murder. Yet that murder is a perversion of what ought to be the worship of “the Redeemer” whom Ellena dutifully and rightfully serves. The monks that claim to do so and serve the inquisition merely pose “under the mask of religion” without being half as pious as the maiden they robbed of life. A common theme relating to the ‘mask’ that occurs on multiple occasions, is how the “true character [...] burst to the flimsy covering, and disclosed the villainy that had so long lurked behind it”<sup>201</sup>.

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<sup>196</sup> Bell, see n. 194, p. II.222.

<sup>197</sup> Bell, see n. 194, p. II.64.

<sup>198</sup> Bell, see n. 194, p. II.44.

<sup>199</sup> Bell, see n. 194, p. I.127.

<sup>200</sup> Mulvey-Roberts, see n. 31, p. 15.

<sup>201</sup> Bell, see n. 194, p. I.99.



Yet it is the high-ranking monks and the abbess that behave in this manner, as opposed to many other nuns that do not wear a mask. This leads me to my second feature of author\_ireland Gothic fiction about **Religion**: the corruption of power. The convent is depicted as filled with “wheels, racks, gibbets and several other instruments of torture”<sup>202</sup>; and contains horrors such as prisoners that are starved to death and kept just out of reach of piles of food; cells that disobeying nuns are forced to share with decaying bodies; and a board of leaders that is collaborating with the inquisition to cover up horrible crimes. The seat of the Inquisition, too, is depicted as a place where political alliances and personal interest trump piety. When the practices of the leaders are discovered after Alexena flees, the inquisition does attempt to punish the monk Montano and cruel abbess, but mostly seem to do so because the monk stole money from them. It is explicitly mentioned that when they punish the wicked abbess, “[t]he crafty inquisitors divided the spoils which she had so infamously amassed - then destroyed her”<sup>203</sup>, motivated mostly by greed rather than justice. It is no wonder then, that the convent in which Alexena is imprisoned is dubbed “that infamous receptacle, where the most wanton and savage crimes and cruelties were daily perpetrated, under the mask of religion”<sup>204</sup>.

But when Alexena is lost in the gloomy cells, moments of terror are “compensated for, by the timely assistance of a good sister, who almost immediately entered my tomb [...] and dressed my wound, and brought me food every night”<sup>205</sup>. It turns out that many of the monastery/convent’s clergy are victims of their cruel leaders themselves, and embody nothing but kindness and piety. Significantly, there is another short portrayal of a neighbouring monastery, “a monastery of Benedictine monks, about two miles further” from the convent Alexena is in “who would shelter the distressed traveller, or wandering pilgrim from the remorseless banditti which had for ages infested those mountains”<sup>206</sup>. A reason for this monastery being exempt from perversity could very well be the fact that this specific order is, while Catholic, distinctly *independent* and without a generalate. We later also meet Spanish Father Zelo, who works for an evil Don involved in the abduction plot, but who when warned of the attack “made such good use of the few moments which Providence had granted, that every individual of his friends escaped”<sup>207</sup>. *Alexena* also stars Reverend William Jones, a good man who ultimately marries the happy Alexena and Edmond back in England. It seems as if members of the clergy that are not in positions of power are generally good people, it is the power and money that is shown to corrupt.

There is one final factor that influences this depiction of **Religion** in author\_ireland Gothic fiction, and that is the national setting in which it is anchored. Both the monk and the English lord fear the ‘other’ setting and its influence on people. As soon as the monk discloses his nationality,

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<sup>202</sup> Bell, see n. 194, p. I.126.

<sup>203</sup> Bell, see n. 194, p. III.140.

<sup>204</sup> Bell, see n. 194, p. I.227.

<sup>205</sup> Bell, see n. 194, p. I.174.

<sup>206</sup> Bell, see n. 194, p. III.141.

<sup>207</sup> Bell, see n. 194, p. III.174.

the Englishmen are wary:

The monk intimated that he had arrived from Spain ; and this intimation gave birth to many vague conjectures in the minds of Sir Edmond and Lord Mortimer, who resolved to have a careful eye on him, as the country was much disturbed by the cruel edicts of the detestable Mary, and they suspected he was a bigot from the court of Spain, sent for the purpose of adding fuel to the flame, that at that period raged horribly in every quarter of the kingdom<sup>208</sup>.

The 'Mary' referred to in this passage is of course Mary Queen of Scots, who "increasingly in the Catholic literature on the Continent, [...] came to symbolize the martyrdom of Catholic faith in England"<sup>209</sup>, and who is name-checked as a danger on multiple occasions. The danger is linked to Catholicism, which moreover more present in the European settings. In reverse, when the monk Montano imprisons Alexena, he taunts "but it is possible, if you call loud enough, Mortimer will hasten to your assistance, and, assuming some seraphic shape, bear you through the regions of the air, to his native clime where you will become a convert to that monstrous doctrine which again spreads her demoniac wings round his devoted land"<sup>210</sup>. England is in this manner positioned as a setting in which Catholicism does not reign. In a way, some of the Spanish and Italian characters that Edmund befriends do indeed 'convert' (to the English setting rather than Catholicism). "[T]he whole party conceived it unsafe to return to Spain"<sup>211</sup>, and in Italy the group suffers from "banditti that infest this accursed 'neighbourhood'"<sup>212</sup>. The only place of refuge is England, excessively praised as:

This royal throne of kings, this sceptr'd isle,  
This earth of majesty, this seat of Mars,  
The other Eden, demi-Paradise;  
The fortress, built by nature for herself,  
Against infection, and the hand of war;<sup>213</sup>

where the protagonists eventually "spend the remained of their days in tranquillity and connubial happiness", all paired up and married by protestant Reverend William Jones. Ironically, it is described how the Spanish Velasco, Mortimer's new brother-in-law "now in England, forgot the prejudices [against England] which he had nourished, and wondered how he could have entertained them"<sup>214</sup>. Never mind the prejudices that the English noblemen at the beginning of the tale propagate regarding the Spanish: "'The Spaniards are proud', said Sir Edmond, laughing, 'and would rather immure their daughters in convents, than give them portionless to the arms of emperors'"<sup>215</sup>. The take home message seems to be that the prejudices against the Spanish (and Italian) nationalities proved true, while Britain is a safe haven from these perils.

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<sup>208</sup> Bell, see n. 194, p. I.18.

<sup>209</sup> A Fraser. *Mary Queen Of Scots*. London: Orion, 2010.

<sup>210</sup> Bell, see n. 194, p. III.30-31.

<sup>211</sup> Bell, see n. 194, p. III.167-168.

<sup>212</sup> Bell, see n. 194, p. 167-168.

<sup>213</sup> Bell, see n. 194, p. III.177.

<sup>214</sup> Bell, see n. 194, p. III.192.

<sup>215</sup> Bell, see n. 194, p. I.36.

And it is not only British vs. European places that are defined by their national identity, the moral vs. immoral characterisation is extended to religious figures. I previously mentioned Reverend William Jones, who is a good example of an influential English clergy-member who is in no way partaking in immoral transgressions. The English characters hold their priests in high regard, while the Spanish hero Carraci expresses the following sentiment:

the clergy of every denomination were of his aversion, and seldom had reason to praise his clemency; but even among the priesthood there were exceptions, and more that once, he was known to have treated with distinguished kindness, a few who were eminent for their virtues and benevolence.

*Alexena; or, the Castle of Santa Marco* thus argues that few of the European (Catholic) clergy are virtuous, but that some exceptions can be made. Yet in some way, the Catholic European Religion is redeemed because of the virtuous behaviour of many of its imprisoned or otherwise persecuted adherents. The fact that the corrupt religious figures are only found amongst high-ranking European Catholic clergy-members leads me to conclude that this depiction serves merely as a warning for- or expression of anxiety surrounding corruption. We will now see that the depiction of Religion in the next texts is very similar, provided of course that the setting is not Irish [footnote 216] (or British).

I will now briefly discuss the second and third text for the Religion x author\_ireland combination, and outline how the use of the Religion topic is similar to that of *Alexena*. Revd. Charles Maturin's *Fatal revenge; or, the family of Montorio, A Romance* (1807), too, uses descriptions of European Religion that link it to corruption and the European setting.

Maturin, himself a "Church of England clergyman"<sup>217</sup> from a long line of protestant clergymen, presents (Catholic) religion in the novel as if it is a form of superstition by linking it to other dubious practices: he opens the novel by detailing how the Montorio family's "palaces were haunted by groups of monks, and magicians, and alchymists, and astrologers; and amid the most superstitious state of the country of superstition, the House of Montorio was distinguished by weak and gloomy credulity"<sup>218</sup>. Grouping monks with magicians seems to indicate that they ought not to be held in high regard. Just like *Alexena*, this story contains a main antagonist in the shape of a monk who is immediately described as dangerous: "the very few who have seen or

<sup>216</sup> Ireland does not make a lasting impression in terms of its national character in this tale of author\_ireland. The only Irish character is Mortimer's devoted servant Tom Rourke, "an Irishman [...] brave as a lion, with a heart replete with every generous feeling" (Bell, see n. 194, p. I.3). While brave, he is not very bright, and confuses people with his unintelligible mixture of English, Spanish and Irish speech. He is however very patriotic ("but for all that don't be after thinking that the blaze of their [Spanish women's] beauty would make my fair countrywomen hide their nose in a corner" (Bell, see n. 194, p. I.146)) - yet overall not particularly important, and his character is the only occasion on which Ireland is connected to the story. This ties in with my new hypothesis that the usage of tropes (in this case Religion by author\_ireland) is part of a method of displacement where authors avoid direct critique of national topics and anxieties by framing the discussion of those topics elsewhere.

<sup>217</sup> Robert Miles. *Maturin, Charles Robert (1780-1824), writer and Church of England clergyman*. 2004. URL: <http://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-18351>.

<sup>218</sup> Charles Maturin. *Fatal revenge; or, the family of Montorio. A romance*. London: Longman, Hurst, Rees, Orme and Brown, 1807, p. I.2.

known this man, speak of him with a kind of obscure fear”<sup>219</sup>. The monk, Schedoni, is meant to assist the Montorio family but is motivated by revenge rather than charity, and soon does nothing but frighten the palaces’ inhabitants: “The monk was sitting opposite me. [...] My recollection came to me at once, and fully. I felt that at such an hour, such a visitor could have but one purpose. Oh! who can tell the gush of horror that comes to the heart of the being that [...] sees around the hard blank walls of his prison, and, beside him, the face of his murderer, pale with unnatural thought”<sup>220</sup>. This fear is expressed by the monk’s lost son, a man who is meant to feel love towards him.

In this palace too, the abuse of power quickly materializes, this time through blackmail of the Montorio family by the monk and confessor, who “was in possession of some secret; dark and terrible, relating to the Family of Montorio”<sup>221</sup>. This secret involves the Schedoni himself, who is revealed to be nobleman Orazio disguised as a monk in order to infiltrate the castle and kill his usurping brother. But the brother has repented and unbeknownst to Orazio raised Orazio’s sons, whom Orazio turns into murderers by convincing them to kill their ‘father’. Orazio’s extremism and refusal to consider repentance ultimately leads to his destruction. Of course this is not without involving the inquisition, which is incorrectly seen as the only solution, “I trust to see you soon in the dungeons of the Inquisition, and that is the best wish a Catholic can give you”<sup>222</sup>. This aligns perfectly with the condemnation of (European) Catholics that rely on powerful institutions such as the inquisition rather than on repentance the word of God. We also see instances of religious persons that *are* depicted as moral such as “Annibal, who was a good Catholic, believed his mind would be refreshed, as well as his senses delighted, by this act of religion”<sup>223</sup>, the act being a parade celebrating a saint organised by genuinely pious and common people. But like the pious Europeans in *Alexena*, Annibal is merely a layman and side-character that is therefore exempt from the negative qualities assigned to the powerful monks and confessors that work alongside the inquisition.

And of course the national setting again influences the association between religion and morality. This story too, is set in a quintessential Catholic uncanny country. The introduction to *Fatal Revenge* sets the scene very clearly and reads:

About the year 1690, the family of Montorio, one of the most distinguished in Italy, occupied their hereditary seat, in the vicinity of Naples. [...] It was marked by wild and uncommon features, such as rarely occur in those of more temperate climates. But in a country, like the seat of these adventures, where climate and scenery have almost as much effect on the human mind, as habit and education, the wonder dissolves, and the most striking exhibition of moral phenomena present only the reflected consequences of the natural<sup>224</sup>.

<sup>219</sup> Maturin, *Fatal revenge; or, the family of Montorio. A romance*, see n. 218, p. I.66.

<sup>220</sup> Maturin, *Fatal revenge; or, the family of Montorio. A romance*, see n. 218, p. II.68.

<sup>221</sup> Maturin, *Fatal revenge; or, the family of Montorio. A romance*, see n. 218, p. I.83.

<sup>222</sup> Maturin, *Fatal revenge; or, the family of Montorio. A romance*, see n. 218, p. II.326.

<sup>223</sup> Maturin, *Fatal revenge; or, the family of Montorio. A romance*, see n. 218, p. III.136.

<sup>224</sup> Maturin, *Fatal revenge; or, the family of Montorio. A romance*, see n. 218, p. I.2.

Clearly, the setting of this ‘country where climate and scenery has an effect on the human mind’ is important to the fabric of the story. Maturin even draws upon the idea of an ‘Italian character’ that is supposed to further guide the reader into linking the story to superstition and other not necessarily positive traits: “The general idea of the Italian character was fully realized in that of the Montorio family; weak, yet obstinate; credulous, but mistrustful; inflamed with wild wishes to attain the secrets and communion of another world, yet sunk in the depth of both national and local superstition”<sup>225</sup>. England is a foil to the (beliefs of) these Italian characters, one of whom exclaims “You should study the poesy of the heretic English as a penance for your own poetical heterodoxy”<sup>226</sup>. Maturin even seems to refer to the English Gothic, describing the taste in literature unknown to “any but the northern nations of Europe” that is “the traditionary tales of their ancestry, the rude chronicles of a bold and warlike people [...] with the thoughts of times long past”<sup>227</sup>. It is in this context that Maturin makes one of his very few references to Irish national identity, (lovingly) mentioning also “a nation of people wild and little known, in a Western island, whose national poetry is still richer, and whose harmony is said to be even more melting than that of the English - I have forgot their name, but a people so endowed, the name will not be always obscure”<sup>228</sup>. Yet these (positive) descriptions are given by an Italian Catholic character, who nevertheless has to denounce the English religion as heresy by following up with “were he not a heretic, I should think him a man of sense and probability”<sup>229</sup> after he mentions the chaplain of the English Embassy that introduced him to these national tales. *Fatal Revenge* is therefore another example of an *author\_ireland* text that opposes English religion with a corrupted and dangerous Catholic foil that is rooted in a continental European setting.

I will not discuss novel number 3 on the *Religion* x *author\_ireland* list, Regina M. Roche’s *Trecothick Bower; or, the lady of the West Country. A tale* in much detail. This is because the *Religion* topic is not nearly as important in this text than it is in the other two. I do however want to emphasise that I think that this is because the setting for this text is England, rather than (Southern) Europe. The British setting of *Trecothick Bower* causes it to align more with the *setting\_ireland* x *Religion* text discussed in the next section, where we also see that the religious figures and settings are not evil in the way their European counterparts are. Other works by the Catholic Regina Maria Roche, such as *The Children of the Abbey* (1797) have also been described as “restricted in its use of wicked monks and nuns”<sup>230</sup>.

*Trecothick Bower* does however feature a religious figure that doubles as a prison guard, like the two preceding texts did. The convent is a “new prison” to which the protagonist is committed,

<sup>225</sup> Maturin, *Fatal revenge; or, the family of Montorio. A romance*, see n. 218, p. I.2.

<sup>226</sup> Maturin, *Fatal revenge; or, the family of Montorio. A romance*, see n. 218, p. I.94.

<sup>227</sup> Maturin, *Fatal revenge; or, the family of Montorio. A romance*, see n. 218, p. I.96.

<sup>228</sup> Maturin, *Fatal revenge; or, the family of Montorio. A romance*, see n. 218, p. I.96-97.

<sup>229</sup> Maturin, *Fatal revenge; or, the family of Montorio. A romance*, see n. 218, p. I.95.

<sup>230</sup> L. Gallagher, F S Roden, and P J Smith. *Catholic Figures, Queer Narratives*. Palgrave Macmillan UK, 2006, p. 43.

and where “after a formal presentation the to the abbess, [...] was conducted to a cell”<sup>231</sup>. Yet the abbess in this story is not necessarily evil, but merely following commands. The prisoner is not mistreated and is “indulged with a range of the garden whenever I pleased”<sup>232</sup>. Other appearances of religious sites and figures are even more mild or even positive. Members of the clergy merely do their duty, and rather than “that infamous receptacle, where the most wanton and savage crimes and cruelties were daily perpetrated, under the mask of religion”<sup>233</sup>, the English monastery is simply “the monastery from which the priest had come who attended his last moments”<sup>234</sup>. Another association with a religious building is even positive, since the protagonist “gladly return[s] to the Abbey”, a different one from the one in which he was imprisoned, for “the repose he required”<sup>235</sup>.

The marked difference here is the setting of the story of *Trecothick Bower*, which is England rather than continental Europe. In England, the abbey offers repose instead of causing danger. The people associated with Religion are not evil, nor corrupted, nor linked to a flawed (European) setting. It seems like this trend continues for Religion x setting\_ireland.

#### 4.2.1.2 setting\_ireland

%	of 0.008[12] -	Au_nat	Author	Title
0.32	0.002821	Ireland	Roche, Regina M.	The discarded son; or, haunt of the banditti
0.13	0.001181	Ireland	Maturin, Charles	The Milesian chief. A Romance
0.11	0.000981	-	Roche, John H.	A Suffolk tale; or, the perfidious guardian
0.08	0.000713	Ireland	Roche, Regina M.	The castle chapel. A romantic tale
0.07	0.000621	Ireland	Roche, Regina M.	The children of the abbey. A tale
0.06	0.000558	Ireland*	Kelly, Mrs	The matron of Erin. A national tale
0.06	0.000542	Scotland	Adams, Alex	Sketches from life
0.05	0.000477	-	Melville, Theodore	The White Knight; or, the monastery of Morne. A romance
0.03	0.000274	Ireland	Roche, Regina M.	The bridal of Dunamore, and Lost and won. Two tales
0.02	0.000245	Ireland	Maturin, Charles	The Wild Irish Boy

Table 4.5: Setting=Ireland and Religion

When positioned in setting\_ireland, the topic of Religion is not used to inspire Gothic terror, but to inspire a sense of historic Gothic ruin and national identity. We have previously seen that the primary association between Religion and author\_ireland seems to be a negative one: abbeys are prisons and monks are abductors or charlatans. This seems to be a very risky Gothic trope to employ for Irish authors, since “Ireland was a nation defined by a fundamental

<sup>231</sup> Regina M. Roche. *Trecothick bower; or, the lady of the West Country. A tale*. London: A. K. Newman, 1814, p. III.155.

<sup>232</sup> Roche, *Trecothick bower; or, the lady of the West Country. A tale*, see n. 231, p. III.155.

<sup>233</sup> Bell, see n. 194, p. I.227.

<sup>234</sup> Roche, *Trecothick bower; or, the lady of the West Country. A tale*, see n. 231, p. II.6.

<sup>235</sup> Roche, *Trecothick bower; or, the lady of the West Country. A tale*, see n. 231, p. II.93.

antagonism between Irish Catholics and English (and Irish) Protestants”<sup>236</sup> - the latter being the majority. Perhaps this is part of the reason that there is only one instance of `setting_ireland` in the top-10 of figure 4.4, and it will not be until the 19th position until we see another occurrence of `Religion` x `setting_ireland`. The use of `Religion` x `setting_ireland` is a lot lower than for `author_ireland`, and we will see that the references to `Religion` are a lot less prevalent in this section – and the analysis of these texts is consequently shorter. Moreover, these occurrences are often auto-images (or written by authors of whom the nationality is unknown) which makes the analysis of these texts complicated, because we cannot merely dismiss them as stereotypes. It is not possible to identify the previously employed ‘trinity’ of perversion, corruption, and setting that lead to the negative depiction of religion in (Southern) European/‘Other’ settings. When it comes to `Religion` x `setting_ireland`, the depiction of religious figures is negligible but positive, and the religious settings are meant to invoke the idea of a Gothic Irish past.

In the next section, we will see that the religious sites in Ireland are often ruins rather than active religious centres. Ireland in particular has been linked to a tradition of ‘ruin writing’, where “[t]o think about Irish Gothic as a form or ruin writing is thus to understand it in the first place as part of a larger public discourse and [...] ongoing debate [...] about memory, identity, and the past”<sup>237</sup>. In ‘Reading the Ruins: The Presence of Absence in the Irish Landscape’ Kevin Whelan emphasises the prevalence and importance of ruins for the `setting_ireland`, by saying that “[a]fter the repeated upheavals of the sixteenth and seventeenth century, the Irish landscape seemed littered in ruins”<sup>238</sup>. His analysis of Irish ruins paints them in both a negative light – “Irish ruins [...] revealed not an organic, harmonious relationship, but a disrupted narrative”<sup>239</sup> that is related to an anti-colonial “traumatic tear in the fabric of time”<sup>240</sup> – and in a positive light where “Irish nationalists believed that the deliberate destruction of ruins represented an effort to erase the native presence from the Irish landscape”<sup>241</sup>. Ruins therefore contribute to the preservation of ‘a native presence’ in the Irish setting that brings the country’s history into the present. With regards to `Religion`, Whelan highlights the importance of Catholic ancestral burial sites: “These old sites, secular and ecclesiastical, were protected in the popular imagination by their association with the spirit world. Ruins signified the right to a remembered presence, to visibility and voice, not silence and absence”<sup>242</sup>. Again, the ruins carry a signification of (Catholic) Irish identity rather than silence (and the idea of Irish Catholicism is certainly not evoked using the Gothic tropes of wicked religious figures).

<sup>236</sup> Bruce Nelson. “Prologue: Arguing about (the Irish) Race”. In: *Irish Nationalists and the Making of the Irish Race*. Princeton: Princeton University Press, 2012, pp. 3–16, p. 21.

<sup>237</sup> I Ferris. *The Romantic National Tale and the Question of Ireland*. Cambridge Studies in Romanticism. Cambridge University Press, 2002, p. 105.

<sup>238</sup> Kevin Whelan. “Reading the Ruins : The Presence of Absence in the Irish Landscape”. In: *Surveying Irelands Past: Multidisciplinary Essays in Honour of Anngret Simms*. Geography. Dublin, 2004, p. 4.

<sup>239</sup> Whelan, see n. 238, sec. 2.

<sup>240</sup> Whelan, see n. 238, sec. 2.

<sup>241</sup> Whelan, see n. 238, sec. 6.

<sup>242</sup> Whelan, see n. 238, sec. 6.

Regina M. Roche's *The discarded son; or, haunt of the banditti* (1805) contains religious figures, but they do not specifically contribute to the plot. *The Discarded Son* tells the story of the Munro family who settle in Ireland after they are disinherited because their parents disapprove of their marriage. The second part of the novel mostly focusses on their daughter, Elizabeth, as she tries to escape the clutches of the absentee landlord O'Sinister who lives next door. In this story, characters related to Religion do not present themselves in the forefront of the plot. Yet a marked difference is clearly noticeable in the instances where religious figures do get mentioned: when Elizabeth's brother goes to pray and encounters a monk, he simply "thanked the monk for his politeness and was still further indebted to him by being let out by him at a private door"<sup>243</sup>. The monk is simply a clergy member that dutifully serves the community. He is far from an antagonist like the monks were for Religion x author\_ireland (and the European setting).

The function of setting\_ireland religious sites in *The Discarded Son* is also not negative, but aimed at the invocation of the quintessential Gothic religious setting linked to the idea of the past. A ruined abbey is employed to shape a quintessential Gothic melancholy setting: "partial views of the gothic but magnificent mansion and farther on of the ivy mantled spires of the ruined abbey whence the boding owl in strains of melancholy still hailed the rising moon"<sup>244</sup> reflect the downtrodden mood of the shunned Munro family. This type of writing fits in a wider trend where "[n]ot all Gothic fiction set in Catholic settings, however, was anti-Catholic, as is evident from, for example, Regina Maria Roches novels. Mary Tarr in her study on Catholicism in Gothic Fiction, pointed out that Catholic churches, monasteries, and convents provide a mise-en-scène for Gothic fiction with characters acting in a spirit of medievalism"<sup>245</sup>. *The Discarded Son* is one of these texts where the description of a 'ruined abbey' does merely, yet beautifully, just that. The 'discarded son' of the Munro family finds a new home in Ireland, they "establish themselves on a farm where by hard work they make a living"<sup>246</sup>. Their life is very simple and pastoral, and only interrupted by the struggle against the absentee landlord. The ruins help create his picture of a typical, historical, Irish setting.

Charles Maturin's *The Milesian Chief. A Romance* (1812) is the second text discussed in relation to Religion. A quick summary of the text would describe it as a tale that deals with a nineteenth-century West Irish chief who "has barricaded himself within his grim turret as a last act of defiance against the English"<sup>247</sup>. The struggle between the English and the Irish shows that the story most definitely revolves around Irish national identity, yet not in a way that foregrounds the topic of Religion like the texts in the author\_ireland sub-section did. In that section, we previously

<sup>243</sup> Roche, *The discarded son; or, haunt of the banditti*, see n. 189, p. III.182.

<sup>244</sup> Roche, *The discarded son; or, haunt of the banditti*, see n. 189, p. I.163.

<sup>245</sup> Loeber and Stouthamer-Loeber, see n. 192, p. 29.

<sup>246</sup> Tracy, see n. 22, p. 1138.

<sup>247</sup> Loeber, Stouthamer-Loeber, and Burnham, see n. 62, p. 878.



encountered Maturin's Italian monk Schedoni, who was most definitely vital to the plot and a typical depiction of an evil Catholic clergyman. This story, *The Milesian Chief*, contains a similar monk "whose presence sometimes produced the most terrible effect"<sup>248</sup> upon the nobleman that he serves. Yet this monk only features in the first chapter of the text, and soon vanishes. Significantly, this chapter starring the monk is set in *Naples*. There is no reference to evil *Irish* religious figures at all - and like *The Discarded Son*, the narrative focusses mostly on religious sites when it engages with **Religion**.

*The Milesian Chief's* `setting_ireland` but plenty of religious sites - sites that invoke the idea of Irish ancestry. I want to open with another description of a ruined Irish abbey (which contains many aspects that can be linked to Irish national identity):

They entered the ruins of the abbey. The walls still retained the form of the cross, one tall tower stood yet in the centre of the ruins, The interior of the building was a mass of ruins. The light piercing through windows was richly wrought by most fantastic foliage as they had once been with the tracery that connected their slender stone. Arches shewed confused heaps of crosses and tombs and mounds over which the long grass waved like the bending form of the mourner that had once wandered and wept there [...] He saw the shadow of his tall figure bend as he crossed himself and murmured a prayer for the souls of his ancestors<sup>249</sup>.

This mention of tombs and 'ancestors' ties in with Whelan's link between the ruins and "the native presence [in] the Irish landscape"<sup>250</sup> of ruins that represent a shared ancestry and history. Another one of Whelan's observations is linked to Ireland and **Religion**, and specifically points out burial sites such as the above as vital to Catholics because of their "association with the spirit world. Ruins signified the right to a remembered presence, to visibility and voice, not silence and absence. They were a materialisation of memory in landscape, a constant reminder of the subjugation of the old inhabitants by the intruders and their consequent loss of status in their own land."<sup>251</sup> These religious Irish ruins are part and parcel of a story that focusses on a chief that protects Ireland and its culture from foreign invasion; in the present `setting_ireland`, the Irish (Catholics) still face the risk of 'the subjugation of the old inhabitants by the intruders'.

It is however interesting that the Protestant Charles Maturin would portray these Catholic Irish ruins and sentiments, especially since his portrayal of Catholic **Religion** in *Fatal Revenge* was so negative. I would argue that again, the Irish setting is what causes the shift in the depiction of (morality and) **Religion**. *The Milesian Chief* does not paint Irish Catholic clergymen in a good light, but certainly does not antagonise them either. This might be due to the unique opposition within Irish national identity mentioned before. In the preface to *The Milesian Chief*, Reverend Charles Maturin eerily mirrors Joep Leerssen's observation (discussed in section 4.2) on the perceived 'nature' of the Irish as the simultaneously Catholic and learned, yet barbaric: his conscious choice for

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<sup>248</sup> Charles Maturin. *The Milesian chief. A Romance*. London: Henry Colburn, 1812, p. 4.

<sup>249</sup> Maturin, *The Milesian chief. A Romance*, see n. 248, p. 233.

<sup>250</sup> Whelan, see n. 238, sec. 1.

<sup>251</sup> Whelan, see n. 238, sec. 6.

both the Gothic genre and the Irish setting is based on the way that Ireland, according to Maturin, is “the only country on earth, where, from the strange existing opposition of religion, politics, and manners, the extremes of refinement and barbarism are united, and the most wild and incredible situations of romantic story are hourly passing before modern eyes”<sup>252</sup>. The Protestant Maturin acknowledges the importance of the Irish past through his use of Religion and ruined abbeys in his depiction of that barbarous yet refined culture.

These texts reveal that the use of Religion in Irish Gothic fiction is heavily dependant on the setting of the tale. European (Catholic) Religion is strongly linked to negative depictions of perverse religious figures and settings that originate because of corruption and the national setting. Irish (and English) settings, on the other hand, rarely contain associations between clergy-members and immorality, if religious figures are present to begin with. For the Irish setting, Religion does however carry a significant connotation: religious sites feature throughout the texts in the shape of ruins that remind of a of a shared past and Irish ancestry.

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<sup>252</sup> Loeber, Stouthamer-Loeber, and Burnham, see n. 62, p. 878.

### 4.3 Scotland

Compared to the English and Irish Gothic, the Scottish Gothic is relatively little explored and perhaps also relatively difficult to define. Dale Townshend states that “Scotland’s political and historical relationship to things ‘Gothic’ is a vexed and complicated issue that renders discussion of the anachronistic category of the ‘Scottish Gothic’ a fraught enterprise”<sup>253</sup>. In *The Scottish Gothic: An Edinburgh Companion* Carol Margaret Davison and Monica Germanà argue against this statement, and claim that “the idea of a ‘Gothic Scotland’ did not prove difficult to conceptualise in the late eighteenth century and the early nineteenth when a Romanticised portrait of Scotland furnished the nation’s most prevalent cultural image”<sup>254</sup>. What does that conceptualisation look like and how does it relate to the topic distribution in this corpus? I use the topic of Religion, a second time, to find out.

First I must start with a methodological note. When analysing the distribution of topics over Scotland (and Wales up next) it must be kept in mind that the data in my corpus is representative to a much lesser degree, since, in Scotland’s case, only 5 texts out of 174 were written by Scottish authors, and just 7 of them were set there. So while there is definitely still a lot of value in analysing how the distribution of topics for Scotland differs from those for England and Ireland, the fact that there are fewer texts making up the Scottish corpus does impact how representative we might consider the sample. The output of the model is however very clear:

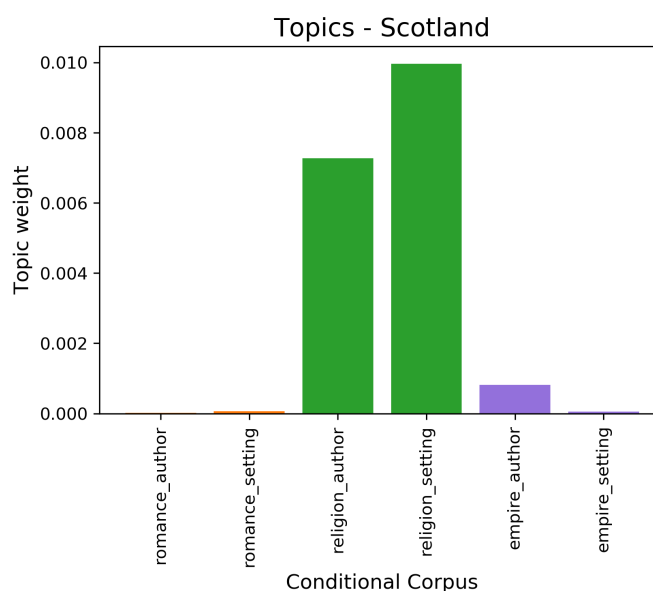


Figure 4.4: Distribution of all topics over Scotland

<sup>253</sup> Davison and Germanà, see n. 12, p. 1.

<sup>254</sup> Davison and Germanà, see n. 12, p. 1-2.

The topic that is associated with Scottish nationality to the largest degree is **Religion**. **Empire** is also present for `author_scotland` yet interestingly barely associated with `setting_scotland` at all. The other way around goes for **Romance**, which has little representation in `setting_scotland`, but does not contribute to the `author_scotland` category at all. The most omnipresent topic for Scottish literature is therefore by far **Religion**. Table 3.7 on page 33 shows that the single highest bar in the consideration of all the topics and all nationalities is that of **Religion** x `setting_scotland`, and that **Religion** x `author_scotland` comes in third. The next case study will therefore discuss the **Religion** topic and its function in the Scottish Gothic.

### 4.3.1 Case study: Scotland & Religion

I found the high degree of association between **Religion** and ‘Scottishness’ a little surprising; especially so because this Gothic corpus also contains texts by English and Irish authors, which are nationalities more often discussed in relation to their histories of religious turmoil. Davison and Germanà, however, clearly conflate **Religion** with other conceptualisations of “[t]he idea of a ‘Gothic Scotland’”; one of them being the trend of imagining “the Scottish nation as immune to the passage of time. This immunity served an agenda grounded in specific cultural needs and anxieties which emerged in both England and Scotland in the beginning of the industrial era. In response to the advent of modernity and industrialisation, Scotland was nostalgically reconceptualised as a pre-modern domain of untouched, natural sublimity, a state from which Britain/England had, lamentably, fallen<sup>255</sup>. In the second trend, the “Gothic’s literary lens was diverted from Roman Catholic Europe and brought closer to home where it reconfigured the Highlands as a pre-modern site of Britain’s most sublime scenery populated by foreign, Gaelic-speaking, Roman Catholic, tyrannical banditti”<sup>256</sup>. In *Gaelic Antiquity and National Identity in Ireland and Scotland*, Colin Kidd too, discusses how “[t]he Reformation further associated Gaelic and Old English culture with Catholic superstition”<sup>257</sup>. This conceptualisation of Gothic Scotland is, moreover, not only an (English) hetero-image, but it features in the construction of the Scottish auto-image as well. Scotland is made up of a “contradictory core of Scottish culture, as characterised by an internal opposition between Highland/Lowland, primitive/enlightened and Roman Catholic/Protestant, among others”<sup>258</sup>. A relationship between Scottish/Gaelic national identity and **Religion** does therefore most definitely exist. In light of these considerations, the following sub-chapters will look at the use of Catholicism, superstition and history in association with Scottish settings and authors. My analysis of Irish Gothic and its use of religion has shown that the (Irish) depiction of **Religion** in Europe follows a repeated trajectory of evil clergy; due to corruption; and specific to a Southern European setting. I argue that the depiction of **Religion**

<sup>255</sup> Davison and Germanà, see n. 12, p. 2-3.

<sup>256</sup> Davison and Germanà, see n. 12, p. 2-3.

<sup>257</sup> Kidd, see n. 88, p. 1199.

<sup>258</sup> Davison and Germanà, see n. 12, p. 4.

in Scotland similarly follows a trajectory of a belief in superstition; specific to a Scottish setting; that is linked to barbarous behaviour. The Scottish **Religion** is therefore merged with superstition in the highland setting; and is an aspect of Scottish culture that evades the grasp of (English) civilisation.

#### 4.3.1.1 author\_scotland

%	of 0.017[5] -	Setting	Author	Title
0.94	0.016125	Scotland	Hogg, James	The Three Perils of Man [...] A Border Romance
0.03	0.000541	Ireland*	Adams, Alex M,	Sketches from life
0.01	0.000324	Wales	Gray, James	Cona; or The Vale of Clwyd
0.00	8.388395	Scotland	Hogg, James	The Private Memoirs and Confessions of a Justified Sinner
0.00	0.000092	[Multiple]	Smollett, Tobias	The Adventures of Ferdinand Count Fathom

Table 4.6: Author=Scotland and **Religion**

The most relevant text to look at for author\_scotland x **Religion** would be *The Three Perils of Man, or, War, Women, and Witchcraft. A Border Romance* (1822). *Three Perils* is set in fourteenth-century Scotland, and qualifies as a manifestation of how the “Gothic has always functioned as a way of viewing the past, [...] [...] as a key to unlocking Scottish culture”<sup>259</sup>. The ‘past’ in *Three Perils* is linked to a real historical event: the siege of Roxburg castle in which the Scots fight the English. The siege was part of the First War of Scottish independence and took place in 1314, when “a great army with representatives from all over Scotland is led by James II into English controlled territory around Roxburgh”<sup>260</sup>. The first feature of Scottish **Religion**, the faith in/use of superstition, makes Hogg’s retelling of the story far from a completely accurate version of Scottish history. This is for example seen in the most important character in this tale, a Catholic friar who is a soldier in the Scottish army, as well as “persecuted as a necromancer”<sup>261</sup>. Yet it seems as though even ‘non-fictional’ Scotland partakes in this use of superstition: the history books tell of how

Even with James II dead, and with James III only eight years old, the Scottish army holds together and continues the siege of Roxburgh Castle. An old prophesy that a dead man would win Roxburgh Castle is fulfilled when the castle surrenders to the Scots. The Scots raise the castle (the town being already destroyed) so that it can never be used against them, and thus ending English occupation of Teviotdale<sup>262</sup>.

This prophecy actually existed, and is used by Hogg as a focal point of the story. In *Three Perils*, the Scottish king sends a band comprised of soldiers, artists, and the friar to a warlock that can

<sup>259</sup> David Punter. “Heart Lands: Contemporary Scottish Gothic”. In: *Gothic Studies* 1.1 (1999), pp. 101–118, p. 102.

<sup>260</sup> W E Baumgaertner. *A Time-Line of Fifteenth Century England - 1398 to 1509*. London: Trafford Publishing, 2009, p. 202.

<sup>261</sup> Tracy, see n. 22, p. 74.

<sup>262</sup> Baumgaertner, see n. 260, p. 202.

supposedly give them more details of the prophecy. The warlock imprisons the Scottish band, who are only freed after the friar causes a massive explosion that shatters the prison. Religion is linked to superstition because said friar [footnote 263] and warlock oppose yet resemble each other. First, the warlock is mistaken for a member of the clergy and feels the need to state “I am not a priest but a prophet. I come not to load you with blessings, curses, nor homilies, all equally unavailing, but to tell you what shall be in the times that are to come”<sup>264</sup>. In this manner, the religious priest and supernatural prophet are opposed. Yet the story seems to insinuate that the priest is just as much of a partaker of witchcraft. His Scottish companions see the friar instruct a maiden from a mysterious book, and devise that he has “gotten her broken already to learn the book of the black art. The deils[...] bargain and witchcraft comes next”<sup>265</sup>. The Catholic father is linked to supernaturalism as his companions are seen worrying about his ‘witchcraft’: “an ye lippen to the friar’s warlockry, enchantments, and divinations”<sup>266</sup>. The betrayal is especially poignant because the holy man is supposed to be a good Christian yet appears now “ready to seduce and innocent and lovely maiden [...] Vile lump of sin and hypocrisy!”<sup>267</sup>. But when the friar is confronted by the Scottish chieftain Lord Douglas he doubles down. Said lord asks “Are you not some demon or spirit yourself, who know such things as these?”<sup>268</sup> to which the friar answers “I am a being like yourself [...] a poor brother of the Cisterian order, and of the cloister adjoining to this”<sup>269</sup>. Passages that clearly link a friar to a spirit show that in setting\_scotland, the link between Catholic Religion and superstition is very strong. Catholicism is on the one hand likened to dark magic (by the superstitious) Scots, yet will also turn out to be the only thing that can save the Scots from this witchcraft.

The Scottish setting is quintessential for its belief in and perpetuation of superstition/supernatural events. The friar is not lying in his conversation with lord Douglas. The crux of the story is that the Scottish men interpret his actions as superstition based on their own associations, while the friar’s powers are in fact of a entirelyly opposite origin: that of science and civilisation. The reader eventually learns that the friar’s powers can be explained by something very different from witchcraft and the occult: modern learning, alchemy, and science. The friar is in fact “the greatest philosopher and chemist of the age, the real inventor of gun-powder, and many other wonderful discoveries, and, withal, a pious and good man”<sup>270</sup>. Instead of a chemist, the Scots began to suspect that their friar was in fact a warlock. The friar might be affiliated with the Scots,

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<sup>263</sup>I refer to this character simply as ‘the friar’ because the novel states that “His name is familiar to every man in the least acquainted with the literature or the science of that age; but while he remained in Scotland being always denominated the gospel friar, we have judged it best to call him by that name” ( James Hogg. *The Three Perils of Man; or, War, Women, and Witchcraft. A Border Romance*. Ed. by EBooks@Adelaide. eBook 2015. Adelaide: The University of Adelaide Library, 1822, ch. 13).

<sup>264</sup> Hogg, see n. 263, ch. 1.

<sup>265</sup> Hogg, see n. 263, ch. 12.

<sup>266</sup> Hogg, see n. 263, ch. 9.

<sup>267</sup> Hogg, see n. 263, ch. 12.

<sup>268</sup> Hogg, see n. 263, ch. 9.

<sup>269</sup> Hogg, see n. 263, ch. 9.

<sup>270</sup> Hogg, see n. 263, ch. 13.

but his use of modern science is explicitly mentioned as being at odds with the local superstition. “[P]ersecuted as a necromancer over every kingdom of southern Europe”<sup>271</sup> after his discovery of gunpowder, the learned friar settles in Scotland, where the ‘witchcraft’ is begrudgingly accepted. After the gunpowder scene, Hogg writes that “and though he never explained it as long as he remained in Scotland, it is meet that the readers of this tale should know the truth” of this scientific invention. Yet this truth apparently cannot be aligned with Scottish beliefs. The revelation of the friar’s scientific knowledge is accompanied by a statement which says that the friar’s “name is familiar to every man in the least acquainted with the literature or the science of that age; but while he remained in Scotland being always denominated the gospel friar, we have judged it best to call him by that name”<sup>272</sup>. Clearly, men acquainted with science or literature cannot be found amongst the Scots.

This idea of supernaturalism is also explicitly linked to `setting_scotland` itself. When the band sets out for home after their escape, the landscape surrounding them is described as follows:

green and solitary glens were the nightly haunts of the fairies, and they held their sports and amorous revels in the retiring dells by the light of the moon.[...] The mermaid sung her sweet and alluring strains by the shores of the mountain lake, and the kelpie sat moping and dripping by his frightsome pool, or the boiling cauldron at the foot of the cataract. The fleeting wraiths hovered round the dwellings of those who were soon to die, and the stalking ghost perambulated the walks of him that was lately living, or took up his nightly stand over the bones of the unhouseholded or murdered dead. In such a country, and among such sojourners, who durst walk by night?<sup>273</sup>

These supernatural beings are explicitly associated with the Scottish (highland) setting, because they are described as “the natural residents in the wilds of the woodland, the aboriginal inhabitants of the country”<sup>274</sup>. Hogg also describes the unsavoury side of supernaturalism in Scotland, however, because ever since the warlock came “to reside at the castle of Aikwood, the nature of demonology in the forest glades was altogether changes, and a full torrent of necromancy, or [...] of *witchcraft* deluged the country all over, - an art of the most malignant and appalling kind, against which no fence yet discovered could prevail”<sup>275</sup>. The friar’s discovery *can* however prevail, but the Scottish locals do not ‘believe’ in his reasonable powers and instead wonder “whether the friar was a necromancer or not”<sup>276</sup>. The `setting_scotland` ‘natives’ also, to a degree, seem to subscribe to a different kind of religion that revolves around nature and what Christians would describe as paganism. Old knight sir Ringan greets the warlock, whom he confuses for a priest, by saying “an’ what are all your saints and lang nebbit spirits to me?”<sup>277</sup>. The friar specifically chooses to settle in Scotland for that reason too:

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<sup>271</sup> Hogg, see n. 263, ch. 15.

<sup>272</sup> Hogg, see n. 263, ch. 13.

<sup>273</sup> Hogg, see n. 263, ch. 24.

<sup>274</sup> Hogg, see n. 263, ch. 24.

<sup>275</sup> Hogg, see n. 263, ch. 24.

<sup>276</sup> Hogg, see n. 263, ch. 13.

<sup>277</sup> Hogg, see n. 263, ch. 1.

1 have been hunted from nation to nation, and from land to land, until I found shelter and protection among these wild and reckless Borderers, a people that neither fear God nor regard man. With them have I taken up my abode. I am become a father to them, and they are as children unto me<sup>278</sup>.

Supersition is part an parcel of the 'wild' country, a place that accepts the Catholic priest *alongside* their own views on religion, nature and tradition. "The supernatural, primitivism bordering on the barbaric, [...] often portrayed as characterising the Highlands as well as being traditional motifs in Gothic fiction"<sup>279</sup> certainly make their appearance in this tale by Hogg. The connection between wild superstition and Scotland is portrayed as a hetero-image as well: "Charles' English lady, whose education had taught her to despise the superstitions so prevalent in Scotland"<sup>280</sup> recoils from a Scottish messenger for this very reason. Which brings us to the relationship between English and Scottish national identity, which is also a topic of great importance in this narrative.

The Scottish setting (as opposed to the English one) is linked to barbarity as well as superstition. The second power-struggle (friar vs. warlock being the first) in *The Three Perils of Men* is of course that between the Scottish and the English over the control of the border. A short synopsis of *The Three Perils of Man: War, Women, and Witchcraft. A Border Romance* would focus on the latter two perils and begins when Margaret Stuart's hand is bequest to the knight that recovers Roxburgh Castle:

The days of the Stuarts, kings of Scotland, were the days of chivalry and romance. The long and bloody contest that the nation maintained against the whole power of England, for the recovery of its independence, -of those rights which had been most unwarrantably wrested from our fathers by the greatest and most treacherous sovereign of that age, with the successful and glorious issue of the war, laid the foundation for this spirit of heroism<sup>281</sup>.

The leader of the Douglas clan takes up the offer, and prepares to win both the castle and the Scottish princess' hand. A different marriage seems at first to prevent this course of events. The English, as they do in many Gothic romances, aim to take control of the country through marriage and subjugation of a Catholic woman. Jasper Tudor explains how the king "has proposed me to marry the Princess Margaret of Scotland, and obtain as her dowry a confirmation of these border lands and castles, so that a permanent peace may be established between the nations, and this bloody and desperate work cease"<sup>282</sup>. The (national tale) marriage, which would guarantee legal power over the Irishwoman's property through marriage (with an Welshman associated with the English), falls through and the antagonism between the Scots and the English soon escalates. The English are the pronounced enemies of the Scots, yet their image as represented in *Three Perils* continues to uphold a reputation of the English as civilised and noble warriors. The

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<sup>278</sup> Hogg, see n. 263, ch. 15.

<sup>279</sup> Kirsty A. Macdonald. "'This Desolate and Appalling Landscape': The Journey North in Contemporary Scottish Gothic". In: *Gothic Studies* 13.2 (2011), pp. 37–48, p. 39.

<sup>280</sup> Hogg, see n. 263, ch. 15.

<sup>281</sup> Hogg, see n. 263, ch. 1.

<sup>282</sup> Hogg, see n. 263, ch. 4.



English that conquered Roxburgh are describes with “never was there [...] a more chivalrous host than that which Musgrave had under his command at the castle of Roxburgh; their enthusiasm, the gallantry, and the fire of the captain were communicated to all the train”<sup>283</sup>. Even when the Scots end up reclaiming the castle, Margaret is jealous of the chivalry displayed by the English captain to please his mistress, and her servant pleads “I pray that you will not shew a a sense of any inferiority by a jealousy of that unfortunate lady”<sup>284</sup>. Amongst themselves, too, the Scots seem to chastise each other for their ‘barbarous’ traits or dialects. A Scottish lady chastises a knight at court for his accent and behavioru, by saying “What would King Robert think if he heard you speaking in that uncouth stile” with the answer “I speak muckle better than him, wi’ his short clippit Highland tongue”<sup>285</sup>. The superstitious and barbarous Scots are in this way continuously represented as inferior to their English enemies. Yet that ‘uncouth’ approach could be what eventually won the Scots the battle: they simply disguise themselves as cows to infiltrate and overthrow the castle, rather than facing the English directly.

The battle between the friar and the warlock is similar in nature: it is the combination of understanding barbaric supernatural thought (the friar realises that the warlock can practice occult magic), linked to the power of Religion (the friar uses ‘the cross that hung at his girdle’ to eliminate a witch who “uttered the most horrified howlings”<sup>286</sup> at its touch) and civilised alchemy and science (the friar creates gunpowder) that eventually results in the friar’s victory. In his person, the religious, the supernatural and the barbaric are linked to each other, as well as to the Scottish setting.

I will discuss the following text *Sketches from Life. By a Physician* rather briefly. This is first, because it only makes a small contribution to author\_scotland x Religion, and second, because it is not set in Scotland. I do however want to discuss this change in setting, because it is another example of my theory that in the topic model output for this corpus, the topic of Religion x Scotland links to supersition; but that the topic Religion x Ireland ‘merely’ describes human perversion of religious values.

*Sketches from Life* was written by Alexander Maxwell Adams, “a Scottish physician and medical tract writer”<sup>287</sup>. One particular sketch is particularly relevant to this sub-chapter. This is ‘The victim of Irish anarchy and English despotism’<sup>288</sup>, which describes how the Irish heroine is seduced by the Englishman, and ends up pregnant with a bastard that he will not acknowledge. The first feature of Scottish Religion, supernaturalism, is as I explained, exchanged for concerns about the perversion of religious values and the witch-hunt of the inquisition, that are usually

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<sup>283</sup> Hogg, see n. 263, ch. 3.

<sup>284</sup> Hogg, see n. 263, ch. 31.

<sup>285</sup> Hogg, see n. 263, ch. 2.

<sup>286</sup> Hogg, see n. 263, ch. 14.

<sup>287</sup> Tracy, see n. 22, p. 70.

<sup>288</sup> Tracy, see n. 22, p. 70.

reserved for Southern European characters in Irish fiction. Scottish author Adams seems to view the Irish as similarly morally bankrupt. His heroine describes her childhood “in one of the northern provinces of Ireland”<sup>289</sup> as tainted by persecution of Catholics, due to

[t]he peasantry about where we resided being chiefly Roman Catholics, they bore us no god will; and when the abuses and misgovernment of that ill-fated country had stirred the people up to acts of rebellion, and that the restraints of law were set at defiance, private malice and bigotry got leave to glut their vengeance; [...] perpetrated those horrid deeds which continue to stain the page of Irish history. [...] our religious tenets being a sufficient crime in the eyes of these deluded people, to justify the extirpation of all who professed them.<sup>290</sup>

Williams depicts the Irish peasantry as no better than the Italian monks in Irish Gothic fiction.

The third feature of the Scottish **Religion** for `setting_ireland` is however very similar to the description of `setting_scotland`: the people are described as barbarous (and unlike the English). Again, their location and religion is linked to barbarism and ignorance: “Education having for its avowed object proselytism from the religion of their fathers, they refuse it and are ignorant. These are some of the cause of the present misery and degradation of Ireland.”<sup>291</sup>. Here too, we see barbarous behaviour and anxieties about English interference. The one element missing here is that of superstition, which we will find for the `setting_scotland` texts discussed next.

#### 4.3.1.2 `setting_scotland`

%	of 0.074[7] -	Au_nat	Author	Title
0.68	0.051288	-	Anon	Gothic stories. Sir Bertrand's adventures in a ruinous castle [...]
0.21	0.016120	Scotland	Hogg, James	The Three Perils of Man [...] A Border Romance
0.05	0.004216	England	Lathom, Francis	The Mysterious Freebooter, or, The Days of Queen Bess. [...]
0.03	0.002579	Ireland	Amory, Thomas	Memoirs containing the lives of several ladies of Great Britain [...]
0.00	0.000549	-	Palmer, John Jr.	The Haunted Cavern. A Caledonian Tale
0.00	0.000084	Scotland	Hogg, James	The Private Memoirs and Confessions of a Justified Sinner
0.00	0.000082	England	Radcliffe, Ann	The Castles of Athlin and Dunbayne. A Highland Story

Table 4.7: Setting=Scotland and **Religion**

The following section will analyse (most of the tales in) the collection *Gothic Stories* (1800). I will not be focussing on text number two, *The Three Perils of Man* again because this novel has already been extensively explored in the `author_scotland` section. Nor will I focus on the third text because its contribution to **Religion** is relatively small, and I see more value in an individual discussion of two relevant tales in *Gothic stories*. Those two stories in the collection of tales *Gothic Stories*, which is the highest contributor to **Religion**, are set in Scotland, and are of

<sup>289</sup> Alexander Maxwell Adams. *Sketches from Life. By a Physician*. Glasgow: W. R. M'Phun., 1835, p. 9.

<sup>290</sup> Adams, see n. 289, p. 10.

<sup>291</sup> Adams, see n. 289, p. 166.

particular interest because of their expression of barbarism and superstition and **Religion**. The author of this collection of (amateurish and tripe) Gothic tales remains anonymous, which makes the analysis of an auto- vs. hetero-image impossible. I believe that the collection is nevertheless extremely valuable because it caters very obviously to the Gothic vogue; and is therefore likely to be pandering to established (Scottish) stereotypes. In light of our analysis of the superstition; the Scottish setting; and barbarous behaviour, I want to quickly return to a relevant section of MacDonalds' analysis of the Scottish setting in Scottish fiction:

Within a Scottish context, this journey north has a notable history. It was instituted as a Gothic motif by the publication and popular reception of James Macphersons *Ossianic poetry* in the 1760s, and confirmed by Ann Radcliffes first novel *The Castles of Athlin and Dunbayne: A Highland Story* (1789). Radcliffes novel is set within a feudal, superstitious, barbaric and Roman Catholic society in the Highlands, against the backdrop of a sublime landscape already familiar to her readership thanks to Macphersons work, and, moreover, Samuel Johnsons *A Journey to the Western Islands of Scotland* (1775). In these texts the north, and more specifically the Highlands, is a Gothic topography, an environment that accommodates an internal other: Celtic, Gaelic-speaking and primitive<sup>292</sup>.

We will see that these factors, the superstition, setting, and barbarousness, are present in *Gothic Stories* like they were in *The Three Perils*.

*The Adventure James III of Scotland had with the Weird Sisters in the Dreadful Wood of Birnan* opens with James III and the knight Edmund on their "hunting match in the Caledonian woods"<sup>293</sup> ('Caledonian' referring to "Scotland or the Scottish Highlands"<sup>294</sup>) – and the second feature of Scottish setting is accounted for. It is immediately related to the third feature of barbarousness, as the pair continue their way into the highland and find fewer traces of civilisation as they go along. They describe themselves as 'deserted' in the Scottish highlands: "[t]he country round was wild and desolate; no house appeared where they could inquire their road, or be sheltered from the night"<sup>295</sup>. The landscape itself is barbarous, but so are the people that inhabit it: "Say, my liege; is this gloomy wood the retreat of robber and murderers? or what is it you fear?"<sup>296</sup>.

Edmund's question regarding the barbarous Scottish setting segues nicely into the expression of superstition. His king answers that "no human creature [...] returns from this fatal wood, to tell the deeds of darkness acted in it"<sup>297</sup>. According to King James III (who was a Roman Catholic) this can be accounted for through pagan **Religion**:

long after the light of christianity was spread over Scotland, that the Danes, who possessed the Orcades, practised the horrid rites of paganism, and reared here also their idols, before whom barbarous and bloody rites were practised. To the false

<sup>292</sup> Macdonald, see n. 279, p. 37.

<sup>293</sup> Anon. *Gothic Stories. Sir Bertrand's Adventures in a Ruinous Castle: The Story of Fitzalan: The Adventure James III of Scotland had with the Weird Sisters, in the Dreadful Wood of Birnan: The Story of Raymond Castle: The Ruin of the House of Albert: and Mary, A.* 3rd editio. Clerkenwell: S. Fisher, 1800, p. 10.

<sup>294</sup> *Caledonian*. URL: <https://en.oxforddictionaries.com/definition/caledonian>.

<sup>295</sup> Anon, see n. 293, p. 22.

<sup>296</sup> Anon, see n. 293, p. 22.

<sup>297</sup> Anon, see n. 293.

deities, if tradition says true, which transmits the tale to the these later days, was this wood consecrated; and in its gloomy recesses, it is still believed, stand the remains of a place of those pagan kings, where still it is told dwell omen who mock at our holy religion, and secretly pay homage to an accursed idol<sup>298</sup>.

And it is thus that the reader learns of the pagans that adhere to a different and dangerous supernatural Religion that loom in the Scottish highlands – which might also be linked to James III's very own religion of Catholicism, which was often compared to superstition by anti-Jacobites. The story is also riddled with anxiety over Scottish-English relations, which, like in *Three Perils*, make their appearance in the shape of a prophesy. Deep in the forest, Edmund and King James encounter three hags that perform occult magic and predict that “wild discord and bloody treason mark their reign; and strange to tell, ere Scotia's crown thy son adorns, a lion by its whelps shall be devoured.”<sup>299</sup>. This passage refers to the (border) wars between England and Scotland in which James III was embroiled, and which again makes its appearance in a Scottish Gothic tale. Many Scots were “unsupportive of James III's pro-English stance”<sup>300</sup>, and the hags' prophecy of a devoured lion refers to the 1479 collapse of the alliance with England that would lead to James III's imprisonment. The two men manage to escape the forest, and the story is followed by another tale of superstition set in barbarous Scotland.

*The Story of Raymond Castle* is staged in a period in which “a war between England and Scotland raged with incredibly fury”<sup>301</sup>. The narrative takes place at the seat of baron of Raymond, who lives on the Scottish border. The baron supports Scotland, but “such were the devastations of the Scottish monarch and his marauding army, that many of his subjects joined the forces of the victorious Edward”<sup>302</sup>. A loyal subject is Glanville, who visits castle Raymond. He is “an utter stranger to this part of the country, and, consequently, knew not that the house to which he was hastening was uninhabited, or that it was denominated the Haunted Castle”<sup>303</sup>. We again encounter the second feature of setting\_scotland x Religion fiction, the typical Scottish setting, linked to the other features of barbarism and the supernatural. The youth passes “a country void of inhabitants”<sup>304</sup> to find shelter in a castle where the ghost of the now late baron wanders. Glanville prays, and “[s]carcely had he finished his pious ejaculations [...] when a violent gust of wind rushed through the apartment”<sup>305</sup> and the spectre of the late baron appears.

Again, the Scottish superstition is linked to the border war with the English. The ghost informs Glanville that he is in fact his father, murdered by his ambitious nephew over “[t]he feuds

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<sup>298</sup> Anon, see n. 293, p. 23.

<sup>299</sup> Anon, see n. 293, p. 27.

<sup>300</sup> K Stevenson. *Power and Propaganda: Scotland, 1306-1488*. New History of Scotland EUP. Edinburgh: Edinburgh University Press, 2014, p. 84.

<sup>301</sup> Anon, see n. 293, p. 29.

<sup>302</sup> Anon, see n. 293, p. 29.

<sup>303</sup> Anon, see n. 293, p. 30.

<sup>304</sup> Anon, see n. 293, p. 30.

<sup>305</sup> Anon, see n. 293, p. 37.

that broke out between the neighbouring nations”<sup>306</sup>. The late baron asks Glanville to now join the English army because his murderer is amongst their ranks. Glanville does so, helps defeat the Scots, and is restored to his (father’s) position by the English king. In this retelling of the border wars, England eventually prevails, and we again read a story that describes the superiority of English civilisation while simultaneously displaying the supernatural events that oppose this in the Scottish borderlands.

The link between Scotland (as a setting) and Religion is therefore manifested by a (pagan) belief in the supernatural events that occur in that country. Alongside the descriptions of supernatural Scotland we see references to the barbarity of the place that is often opposed to the civilisation of England. Yet while dangerous, the superstition is also endorsed as a feature that is typical and valuable for the Scottish (Catholic) region.

## 4.4 Wales

This research has previously explored the Gothic as a quintessentially English genre, and has also utilized blossoming research into the Irish- and Scottish Gothic. Research into the Welsh Gothic, however, is a lot more sparse. Promising articles such as ‘The Gothic novel in Wales (1780-1820)’ for example, draw conclusions stating that “as a literary type the Gothic novel set in Wales never made an appearance, although the development of such as species could reasonably have been expected”<sup>307</sup>. In *Welsh Gothic* (2013), too, Jane Aaron discusses how the tried *Handbook to Gothic Literature* (1998) insinuates that “Wales has contributed virtually nothing to the wealth of world literature in the Gothic genre”<sup>308</sup>. But Aaron disputes these types of conclusions and instead argues that “Welsh Gothic writing exists in abundance and [...] it has much to tell us about the changing ways in which Welsh people have historically seen themselves and have been perceived by others”<sup>309</sup>. And while I do think that an investigation of the neglected Welsh Gothic is useful and necessary, the fact remains that in my corpus too, there are but few (surviving) texts to help do so. Texts set in Wales make up only 13 out of 174 texts in the database, and the amount of texts written by Welsh authors is just 2. This will influence the strength of topics (and how representative they are) – even though we naturally still are able to draw conclusions from the texts that *are* included in the corpus. Regardless of the amount of texts, it is of great interest to see how the Welsh texts manifest themselves in compared to their English, Irish and Scottish counterparts.

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<sup>306</sup> Anon, see n. 293, p. 37.

<sup>307</sup> Andrew Davies. “The Gothic Novel in Wales Revisited”. In: *Cardiff Corvey: Reading the Romantic Text 1.2* (2013), p. 2.

<sup>308</sup> Aaron, see n. 13, p. 9.

<sup>309</sup> Aaron, see n. 13, p. 9.

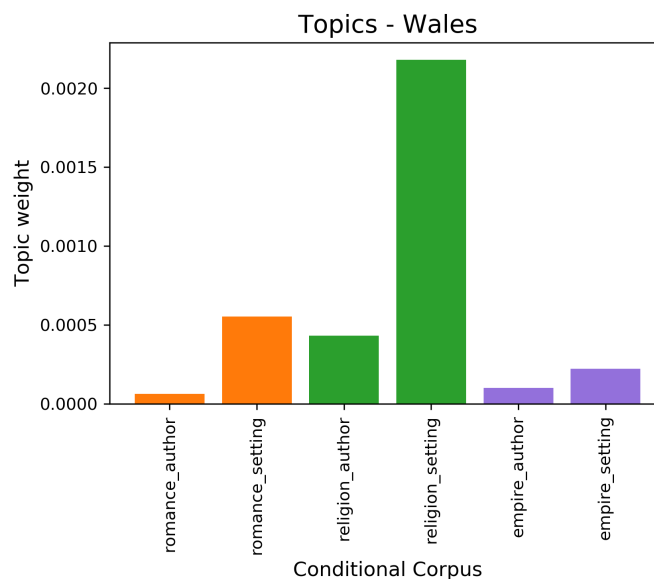


Figure 4.5: Distribution of all topics over Wales

In figure 4.5 we see the topic distribution of Wales. While the usage of Wales x **Romance** pales in comparison to that of **Religion** (which is the dominating topic for all nationalities), there is a significant use of **Romance** when compared to that of Ireland and Scotland (as can be seen in figure 3 in appendix section 2). When it comes to *setting\_wales* in particular, **Romance** is an even bigger contributor than **Religion**, and the largest category for the Welsh setting in general.

There is a reason other than the relatively high use of **Romance** in Welsh gothic fiction that makes me interested in a further exploration of this topic; namely the fact that this topic combines two staples of Welsh Gothic fiction as identified by Aaron in her pioneering monograph *Welsh Gothic*. The first is an anxiety over “the loss of security and identity” brought on by the often futile resistance against “foreign rule”<sup>310</sup>. The second staple is the emergence of a type of literature that reflected a resistance against the Age of the Enlightenment and its focus on reason, that was instead “capable of arousing strong affect, be it sentimental, sublime or terror-ridden”<sup>311</sup>. I believe that the Welsh Gothic literature in this corpus utilises a remarkable focus on sentiment and (forced) romantic relationships where these romances almost exclusively reflect an anxiety regarding Wales and autonomy and **Empire** (which is also relatively prevalent topic for *setting\_wales*), portrayed in the shape of a Welsh national tale. I call this phenomenon ‘the imperial romance’, and will close-read manifestations of the link between sentimentality, romance, imperialism and the Welsh (vs. English) setting in the next sub-chapter.

<sup>310</sup> Aaron, see n. 13, p. 2.

<sup>311</sup> Aaron, see n. 13, p. 2.

#### 4.4.1 Case study: Wales & Romance

In *Welsh Gothic* (2013) Jane Aaron situates the revival of interest in early Welsh texts as taking place

“during that epoch which also saw the birth of the Gothic as a literary genre. After the era of Enlightenment with its emphasis on rationality and its valorization of classically influenced literature, writers and scholars of the turbulent second half of the eighteenth century, rebelling against what was perceived as the emotional aridity and repressiveness of the ‘age of reason’, actively sought to re-engage with, and create, a literature capable of arousing strong affect, be it sentimental sublime or terror-ridden”<sup>312</sup>.

This thus resulted into the production of (historic) Welsh Gothic novels and settings that are simultaneously characterised by a sentimental slant. The Welsh gothic in my corpus often utilises all three descriptors, and is comprised of stories that devote more time to the sentimental emotion than its terror-stricken counterpart.

I relate my reading of the **Romance** topic, or the ‘imperial romance’, to the tradition of analysing the Gothic as a genre filled with either very moral or immoral suitors. While the word **Romance** might invoke associations with emotion and love only, it has wider, often more sinister, meanings when employed in the Gothic novel: the romantic relationships of Gothic heroines must be read in connection with anxieties concerning “family, finance, property, law and ownership”<sup>313</sup> because the marriage of a Gothic heroine often goes hand-in-hand with the transferral of her inheritance and property to a husband. In *Female Gothic Histories* Diana Wallace even argues that most female characters in Gothic fiction live exclusively “within the social and legal structures which declared women ‘civilly dead’”<sup>314</sup> after their marriage. In many cases, the young women are “at risk from forced marriage and the exclusion from their rightful inheritances”<sup>315</sup> due to a marriage to an unfeeling and lustful tyrant. This man often also poses a threat to “her physical form, her virginity, her chastity”<sup>316</sup>, which if taken will render her useless for future romantic relationships or positions in society. This tyrannical figure is often opposed with the figure of a gallant young man whose heritage is unknown or of low breeding, but who is principled and attractive. T

The terms making up the **Romance** topic, displayed in table 3.4, are often used to describe these lovers and their qualities. Here, the physical characteristics that are often used to describe the sweethearts (‘fair’, ‘graceful’) as well as their character traits (‘noble’, ‘fweet’, and ‘gallant’ vs. ‘vain’ and ‘haughty’ for the tyrant) are interspersed with words such as ‘love’ and ‘heart’ as well as ‘lov’, ‘joy’, ‘woe’. These words are all omnipresent in Gothic novels that focus on a heroine and her gallant or villainous suitors. This love-triangle between “the damsel in distress,

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<sup>312</sup> Aaron, see n. 13, p. 2.

<sup>313</sup> Diplacidi, see n. 74, p. 139.

<sup>314</sup> Diana Wallace. “Introduction”. In: *Female Gothic Histories*. University of Wales Press, 2013. Chap. Introducti, p. 13.

<sup>315</sup> Wallace, see n. 314, p. 22.

<sup>316</sup> Diplacidi, see n. 74, p. 149.



the gallant lover who turns out to descend from nobility or else be the rightful heir, and the dark, corrupt villain (usually of ecclesiastic background)<sup>317</sup> often makes it so that the Gothic Religion is encoded with additional political baggage.

This is because the Romance topic enables authors to use “the Gothic as a way of symbolising questions about history and gender which cannot be formulated in other kinds of language.”<sup>318</sup> I have, for example, previously discussed how “Irish Gothic writers crossed the Gothic with the sentimental novel, the novel of manners, or most commonly the national tale”<sup>319</sup> in which an Englishman marries (and therefore controls) an Irish woman. The fact that marriage in the Gothic often includes the transferral of the heroine’s estates upon her husband means that authors can use “the genre’s subversive qualities to critique the status quo and existing power structures of gender and economic inequality”<sup>320</sup>. Moreover, this critique is often also “pushed beyond its Eurocentric borders and into colonial territories”<sup>321</sup>. Aaron quotes Patrick Brantlinger’s conceptualisation of “‘postcolonial’ or ‘imperial Gothic’” where “all countries which have been invaded, but have resisted absorption into the dominant imperial culture, are appropriate subject for interpretation”<sup>322</sup>. She uses “the rich wealth of Irish Gothic material in terms of the long conflict between Ireland and England” as an example of the imperial Gothic, and supports “the process of extending such interpretations to Welsh Gothic writing”<sup>323</sup>. The ‘imperial Gothic’ is therefore related to my analysis of the ‘imperial Romance’ because the person that the heroine will end up marrying does not only determine the state of her sentiments and future happiness, it also determines who will have (financial and political) control over her estates. In this corpus of Welsh Gothic fiction, these estates are often in danger of falling into English hands. The sentimental Romance thus also influences the state of Empire and Welsh-English relationships, and indicates a strong relation between anxieties around gender and empire. I argue that in Welsh Gothic fiction, the use of the ‘imperial’ Romance (between a heroine and an explicitly noble vs. immoral suitors) reflects the anxiety over loss of Welsh autonomy.

#### 4.4.1.1 author\_wales

The use of the Romance topic by Welsh authors is very much overrepresented by a single text: *The Doom of Colyn Dolphyn: A Poem* (1837) by Taliesin Williams. The following section will look at this text so that it may be compared with Wales as a setting, where the distribution is higher

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<sup>317</sup> Xavier Aldana Reyes. *Spanish Gothic: National Identity, Collaboration and Cultural Adaptatio*. London: Palgrave Macmillan, 2017, p. 64.

<sup>318</sup> Wallace, see n. 314, p. 4.

<sup>319</sup> Killeen, “Zombieland: From Gothic Ireland to Irish Gothic”, see n. 186, p. 13.

<sup>320</sup> M Edmundson. *Womens Colonial Gothic Writing, 1850-1930: Haunted Empire*. Palgrave Gothic. Springer International Publishing, 2018.

<sup>321</sup> Edmundson, see n. 320.

<sup>322</sup> Aaron, see n. 13, p. 3.

<sup>323</sup> Aaron, see n. 13, p. 3.



%	of 0.000[2] -	Au_nat	Author	Title
0.99	0.000180	Wales	Williams, Taliesin	The Doom of Colyn Dolphyn: A Poem [...]
0.00	0.000001	Wales	Roberts, Peter	Cambrian Popular Antiquities

Table 4.8: Author=Wales and Romance

and more equally spread over different texts (and where *Colyn Dolphyn* comes in fifth, see table 4.9). *Colyn Dolphyn* fits into Aaron's categorisation of anti-Enlightenment fiction because of its focus on sentiment and character, as I will analyse next, and because it is part of a "Celtic revival movement, [where] early Gaelic and Welsh poetry was seen as illustrative of the unrepressed vitality of pre-Enlightenment culture and as evidence that the Isle of Britain too had once been inhabited by 'noble savages', free of the artificial constraints of modern civilization"<sup>324</sup>. The 'noble savages' in *Colyn Dolphyn* are historic Welsh knights, who (as opposed to the texts analysed for *setting\_wales*) remain in control of the Welsh territory and end up in romantic relationships that oppose the idea of the 'imperial Romance'.

The characteristics ranking high in the Romance topic are utilised to demonstrate the noble character of Welsh knights and their country. *Colyn Dolphyn* was written by Taliesin Williams, a Welshman that "shared his father's [Edward Williams] radical politics and druidic beliefs"<sup>325</sup>, meaning that he was interested in neo-druidism and also a radical that favoured the French Revolution. Taliesin edited his late father's manuscripts on Welsh history and shared his passion for "Glamorgan history and texts of lore and rites and rituals for his druid bards"<sup>326</sup>. Unfortunately, much of Edward Williams' material on Welsh history was later found to be forged, something Taliesin was apparently unaware of. It remains nevertheless that his father is currently seen as a "pioneering Romantic poet in Welsh, and the most talented writer of the eighteenth-century Welsh cultural renaissance" who strove to demonstrate "that Wales itself was the most interesting part of Britain, and that bards were the true guardians of national tradition"<sup>327</sup>. His son's work has received comparatively little scholarly attention, but I do not think it unlikely that Taliesin attempted to continue this practice. The preface to *Colyn Dolphyn* reads:

The subjects that occupy the first Canto of this Poem, were selected for the purposes of elucidating Ancient British Mythologies, and introducing to public notice, the superstitions that have prevailed in the Principality of Wales. Such topics may not, by some, be deemed worthy of consideration; but the testimonies of most learned writers concur in asserting that the credulities, ceremonies, and rites of nations, present strong evidences of their comparative progression in the arts and sciences of social order, and of literature<sup>328</sup>.

<sup>324</sup> Aaron, see n. 13, p. 2.

<sup>325</sup> Prys Morgan. *Williams, Edward [pseud. Iolo Morganwg] (1747/1826), Welsh-language poet and literary forger*. 2005. URL: <http://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-29498>, par. 9.

<sup>326</sup> Morgan, see n. 325, par. 7.

<sup>327</sup> Morgan, see n. 325, par. 8.

<sup>328</sup> Taliesin Williams. *The Doom of Colyn Dolphyn. A Poem with Notes Illustrative of Various Traditions of Glamorganshire*. London: Longman, Rees, Orme and Co, 1837, p. 5.

Talien's tale of Welsh history in *Colyn Dolphyn* continues this propagation of Welsh history and poetry through the portrayal of chivalrous Welsh knights. Most of the characteristics that rank high in table 3.4 on the topic *Romance* can be linked to William's depiction of the knights that oppose (both literally and figuratively as foil characters) the eponymous pirate Colyn Dolphyn. The narrative is a frame story set in sixteenth-century Wales in which an old knight tells noblemen sir Edward and his men "To many a tale of olden time"<sup>329</sup>. In the next sub-section we will see that terms such as 'noble', 'gallant' and 'warrior' are often used to refer to the heroine's love interest for tales of *setting\_wales* (in which the author is not known to be Welsh) – in this tale they describe "Clas Merddin's [footnote <sup>330</sup>] patriachal chief / Even Hu the might's patriot form, / Who nobly brav'd the surge and storm"<sup>331</sup> while referring to a Welsh sailor and farmer that invented the plough, as well as many other Welsh heroes. In relation to the love-triangle of "the damsel in distress, the gallant lover who turns out to descend from nobility [...], and the dark, corrupt villain"<sup>332</sup> that often populates *Romance* Gothic fiction, the Welsh knights fit in that second category, while the pirate, "the furious Buccaneer / Transfix'd! He saw the demon glare"<sup>333</sup> clearly can only be the assigned the third.

The knights represent nobleness, and this extends to their national identity as a whole. Williams is careful to point out the important role "Of Cambria's Bards; -which still impart / Precepts refined, to raise the heart"<sup>334</sup>. These bards are not only important for the delivery of (emotionally affecting) tales of Welsh national identity, according to Elizabeth Edward they also serve a political function in the works of Taliesin's father (that Talisien likely supported): Edward Williams "continued writing about contemporary affairs [...] in terms of his theories of Welsh bardism. These theories were founded on democratic ideals - liberty, equality, justice and pacifism all feature strongly in bardism - and they offered [Edward] a vehicle for his Jacobin sympathies"<sup>335</sup> in a time in which "Wales [...] was a hotbed of Jacobite fever"<sup>336</sup>. The conflict between the Welsh knights and their foil Colyn Dolphyn can be described as being in line with those ideals of Welsh liberty and autonomy (that resisted the Commonwealth). I cannot determine for certain whether the pirate Dolphyn is English or otherwise foreign; he is however described as follows: "That fierce marauders ranged the sea, / Fair order's outcasts, -prone to prey; / A ruthless, crime-devoted race, / Who gave no mercy, -craved no grace"<sup>337</sup>. That 'race' of immoral pirates is opposed by and persecuted by men that are clearly Welsh: "And there the Cambrian

<sup>329</sup> Williams, see n. 328, p. 5.

<sup>330</sup> Welsh term for Britain – "We learn from the Welsh Triads, that the ancient name of Britain was *Clas Merddin*, the 'Sea-defended green-spot'" ( *The Saturday Magazine*. v. 4. John William Parker, 1834, p. 73)

<sup>331</sup> Williams, see n. 328, p. 11.

<sup>332</sup> Reyes, see n. 317, p. 64.

<sup>333</sup> Williams, see n. 328.

<sup>334</sup> Williams, see n. 328, p. 24.

<sup>335</sup> Elizabeth Edwards. "Iniquity, terror and survival: Welsh Gothic, 1789-1804". In: *Journal for Eighteenth-Century Studies* 35.1 (2012), pp. 119-133, p. 125.

<sup>336</sup> Phil Carradice. *Jacobites in Wales*. 2011. URL: <http://www.bbc.co.uk/blogs/wales/entries/f42f912e-058e-3de0-bdf3-b49c0084812a>, par. 3.

<sup>337</sup> Williams, see n. 328, p. 38.

minstrel grey / Struck the wild harp and sang his lay. / Each side, beneath the storied zone [...] Emblazon'd arms of high degree, / That told of ancient chivalry. / Arms by the mighty Stradlings [footnote <sup>338</sup>] won, / Thro' high emprise, from sire to son;"<sup>339</sup>. The anxiety over Welsh autonomy is hereby addressed by presenting the reader with (the supposed accurate history of) these noble Welsh knights that eventually prevail and hang the pirate that terrorised their seas.

The Welsh thus triumph over their enemy, and that is perhaps, combined with the lack of female characters in the narrative, the reason an 'imperial Romance' does *not* take place. While the poem describes this chivalry in great detail, it focuses mostly on the medieval definition of chivalry that connotes "the medieval knightly system with its religious, moral and social code"<sup>340</sup> rather than 'romantic romance'. Of course this still relates to the topic Romance because of chivalry's focus on (moral) characteristics such as "the combination of qualities expected of an ideal knight, namely courage, honour, courtesy, justice, and a readiness to help the weak"<sup>341</sup>, and because the gallant lovers are often described along the lines of chivalry of "courteous behaviour, especially that of a man towards women"<sup>342</sup>. Yet the narrative is dominated by the male perspective and male characters, so a link between a 'national tale' marriage that results in the loss of the heroine's (and with her Wales') autonomy is hard to find. On the contrary, it is implied that the noble behaviour of the Welsh knights is due to correction and control from their women. The old knight recalls:

And then he thought, in careless days,  
When stray'd his feet to error's ways,  
How Howel's [the knight] zeal, tho' indiscreet,  
Would shield him from correction meet;  
Aye, oft when due restriction came,  
Would snatch him from the worthy dame;  
For she would chide, when err'd the youth,  
To guide him in the paths of truth;  
And now, by wisdom's precepts led,  
The rays of virtue crown'd his head<sup>343</sup>.

The correction and restriction in this case comes from the female partner, who ensures that the gallant and virtuous lover remains in that state. Perhaps the fact that *Colyn Dolphyn* is the only text of which we know that it has a (very patriotic) Welsh author has to do with the absence of an 'imperial Religion'. The tale ends with happy marriages in a country that is successfully protected by noble Welsh knights.

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<sup>338</sup> Welsh baronets

<sup>339</sup> Williams, see n. 328, p. 14.

<sup>340</sup> *Chivalry*. URL: <https://en.oxforddictionaries.com/definition/chivalry>.

<sup>341</sup> See n. 340.

<sup>342</sup> See n. 340.

<sup>343</sup> Williams, see n. 328, p. 20.

Yet because of the very low number of `author_wales` texts (just 2) and because of the complete dominance of a single text with regards to the topic, it is difficult to justifiably extrapolate the close-reading of this text to **Romance** x `author_wales` in general. *Colyn Dolphyn* ranks fifth in the table for **Romance** x `setting_wales`, and is preceded by four texts (with authors of an unknown nationality) in which the **Romance** topic results in the description of similar characters, yet different marriages.

#### 4.4.1.2 `setting_wales`

%	of 0.001[13] -	Au_nat	Author	Title
0.25	0.000445	-	Howell, Ann	Anzoletta Zadoski
0.24	0.000434	Ireland	White, James	Earl Strongbow, or, the history of Richard de Clare [...]
0.18	0.000331	-	Earle, Williams	Welsh Legends
0.10	0.000180	Scotland	Gray, James	Cona; or The Vale of Clwyd
0.10	0.000180	Wales	Williams, Taliesin	The Doom of Colyn Dolphyn: A Poem [...]
0.05	0.000105	Ireland	Ryves, Elizabeth	The hermit of Snowden; or memoirs of Albert and Lavinia [...]
0.04	0.000072	-	Bennett, Mrs.	Anna: or Memoirs of a Welch Heiress
0.00	0.000004	-	Wardle, Charlotte	St. Aelian's, or the Cursing Well. A Poem
0.00	0.000003	-	Jones, Evan	The Bard; or, The Towers of Morven
0.00	0.000003	England	Lewis, Matthew	The Castle Spectre

Table 4.9: Setting=Wales and **Romance**

Table 4.9 that displays the top 10 texts associated with the topic **Romance** for `setting_wales` shows that this category is not made up of two texts or dominated by a single one. It also shows that *Colyn Dolphyn* is preceded by four texts, three of which I will look at here. The analysis of these texts however remains difficult because of the lack of knowledge we have regarding most of the authors' nationality. I will therefore focus mostly on Wales as a setting *an sich*, rather than on Wales as an auto- or hetero image.

This image of `setting_wales` can be read in light of Darryl Jones' 'regional gothic' (which draws on the 'anti-Enlightenment' principle that I have previously also used in relation with Aaron's theory on 'noble savages'): "Jones has termed fiction which concern themselves with identities and areas 'marginal' (a word he rightly objects to) to England [...] 'regional Gothic', and he claims that 'in the ideological rhetoric of horror, Catholics, Welshmen, hillbillies and cannibals are all pretty much the same'. He points out that the construction of the Celt as a kind of counter-Enlightenment figure, and of Celtic lands as zones of the weird, went hand in hand with the emergence of the Gothic novel and the appearance of a modern English identity"<sup>344</sup>. We have previously looked at how this 'counter-Enlightenment figure' was manifested in the

<sup>344</sup> Killeen, "Zombieland: From Gothic Ireland to Irish Gothic", see n. 186, p. 9.

setting\_scotland gothic using the trope of Religion and superstition for Scottish settings. I now want to look at the role of emotion and Romance for that of setting\_wales. We have previously seen that in *Colyn Dolphyn*, a poem penned by a Welshman, the counter-Enlightenment figures, the noble savages, were manifestations of ancient Welsh characters that remained in control of their own marriages and land. I will argue that for the following Romance x setting\_wales texts, however, the noble savages ends up under control of the English through an 'imperial Romance'.

The development of the 'imperial Romance' in setting\_wales follows a standard trajectory. First, the classic love-triangle between "the damsel in distress, the gallant lover who turns out to descend from nobility or else be the rightful heir, and the dark, corrupt villain (usually of ecclesiastic background)"<sup>345</sup> is outlined in order to illustrate the precariousness of the 'wrong' marriage. Secondly, the novel establishes a link between the Welsh setting and the fruition of the Romance and emotions and sentiment. Finally, the Welsh setting and sentiment are controlled through the 'imperial Romance' with a sensible Englishman (or ally).

Ann Howell's *Anzoletta Zadoski* is the first novel to analyse. Its opening scene immediately details a discussion of Romance and marriage, since it features English Lord Fitz-Vernon telling his unmarried sister Lady Frances that "there are many men whose years and mature judgement would lead them to prefer a sedate, discreet woman of forty to the beautiful and giddy romp of fifteen"<sup>346</sup>. Lord Fitz-Vernon goes on to disprove his own statement, because he is young Anzoletta's ward and soon falls in love with the mysterious yet beautiful Polish girl. Many of the traits mentioned with regards to suitors in the Romance topic (in table 3.4) are used to paint a picture of the virtuous Anzoletta, in a first impression described as "a young female, of extreme beauty"<sup>347</sup>, followed by descriptions of her character as "sweet"<sup>348</sup> and her manners as extremely pious and graceful. Her love interest, and Fitz-Vernon's cousin, Captain Paget, is endowed with similar attributes, and described as a "fine noble gentleman, who is your lover, [...] coming to fetch you away"<sup>349</sup>. We now perceive the first feature of Romance x setting\_wales fiction; the love triangle and the dangers of an unsuitable marriage. The novel is by no means implicit when it comes to the character and preferences of the lovers, and even directly has the old Lord wondering aloud how Paget, "[s]uch a man, in the eyes of a young girl of seventeen, was, no doubt, a dangerous foil to his Lordship"<sup>350</sup>. And indeed, Anzoletta is reluctant of the marriage that the Lord now forces upon her, and "instead of looking up to him as a husband deserving and possessing of all her esteem, regard[s] him as a selfish tyrant"<sup>351</sup>. Anzoletta thus becomes

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<sup>345</sup> Reyes, see n. 317, p. 64.

<sup>346</sup> Mrs Howell. *Anzoletta Zadoski*. London, 1801, p. I.5-6.

<sup>347</sup> Howell, see n. 346, p. I.25.

<sup>348</sup> Howell, see n. 346, p. II.86.

<sup>349</sup> Howell, see n. 346, p. II.142.

<sup>350</sup> Howell, see n. 346, p. I.103.

<sup>351</sup> Howell, see n. 346, p. I.154.

the typical Gothic heroine who is persecuted in a setting where “the master of the house [...] is discovered as the evil source of her tribulations and is vanquished by the poor-but-honest (and inevitably later revealed as noble) young male”<sup>352</sup>. Her guardian Fitz-Vernon and her grandfather team up and imprison Anzoletta in a castle in Wales to make her consent to the union, which leads us to the second relevant feature.

The link between the Welsh setting and sentiment and emotion is established because it is only here that Anzoletta can revel in sublimity, terror, and finally, love and **Romance**. The `setting_wales` is significant, for it is painted as a wild scene that needs a sense of order (later imposed by feature number three). In line with the tradition in which “[i]n the imaginations both of tourists and natives Wales becomes a place of threats and curses”<sup>353</sup> the Welsh setting is by Anzoletta herself described as rife with “monuments of fallen grandeur and monastic superstition, and chill horror” and landscapes that “though rude and ill cultivated, were picture[s]que and [s]pacious”<sup>354</sup>. Anzoletta’s guards allow her to spend time in Wales the landscape “bold and romantic, [...] [s]equestered as we are from observation, almost [i]t [s]hould [s]eem from mankind” Anzoletta feels she can finally roam free, in a setting where she is at least now sheltered from the Lord’s advances<sup>355</sup>. But along with the association of ‘bold and romantic’ comes that of ‘dangerous’. A Welsh servant named Molly tells her that it is a “terrible place”; “if you did but know what [s]ad things folks [s]ay have been done here”<sup>356</sup>. Molly then relates a local legend of a murdered man that is said to haunt the castle’s dungeons. Yet the frightening ‘ghost’ that Anzoletta encounters there turns out to be merely “the bleeding corp[s]e of her lover”<sup>357</sup> Paget, coming to rescue her. With Anzoletta and Paget reunited in Wales, a repenting Lord Fitz-Vernon observes that “as the fair Lady is [s]urrounded by dangers, [s]hould we not appoint a young and more active knight to the charge?”<sup>358</sup> thereby recognizing the superiority of Paget and his **Romance** with Anzoletta. Interestingly enough, his reasoning for the new marriage is that the young knight can better protect her from the dangers in Wales.

Now that the Englishmen Paget has arrived to protect his Polish wife from the Welsh dangers, we arrive at the third feature: English control of the Welsh setting through the ‘imperial **Romance**’. Before the arrival of Anzoletta and Paget, the rude and romantic association of the abbey, the `setting_wales`, came alongside one of decay and mismanagement. The privilege of residing in the Welsh ancestral abbey had been squandered away:

they do [s]ay [s]uch [s]trange things of this abbey, as how it is given my ma[st]er for a debt of - of - *honor*, I think they call, though in my mind ‘tis a very [s]candalous thing of Lord

<sup>352</sup> Michelle A Massé. “Gothic Repetition : Husbands , Horrors , and Things That Go Bump in the Night”. In: *Signs* 15.4 (2018), pp. 679–709, p. 679.

<sup>353</sup> Edwards, see n. 335, p. 131.

<sup>354</sup> Howell, see n. 346, p. II.119–120.

<sup>355</sup> Howell, see n. 346, p. II.126.

<sup>356</sup> Howell, see n. 346, p. II.113.

<sup>357</sup> Howell, see n. 346, p. I.152.

<sup>358</sup> Howell, see n. 346, p. 209.

Malingford to give away his ancestors possessions, where so many great Lords and good Ladies lived, besides pious Monks and virgin Nuns, and all for a game at cards; and to speak the truth, [...] I don't take my present master to be much better than a highwayman<sup>359</sup>.

Yet fortunately the abbey is restored in its former glory when the Englishman Paget and his new wife settle there: "the old abbey once more refounded with festive preparations; and in a few days the nuptials of Paget and our heroine were solemnized"<sup>360</sup>. The 'imperial Romance' thus fittingly ends in a marriage to the noble suitor who rescues the maiden and now controls her wild Welsh environment.

The runner-up for Romance x setting\_wales, James White's *Earl Strongbow, or, the history of Richard de Clare and the beautiful Gerald*, tells a similar story of a politically motivated 'imperial Romance' leading to a marriage that benefits the English Empire. The premise of the narrative is a frame story in which we hear how in "Chepstow Castle on the Wye in Wales, a former castle of Strongbow, [...] 'Strongbow's ghosts appears night after night and tells the story of his life: how he was trained in chivalry under the earl and countess of Shrewsbury, how he fell in love with lady Gerald"<sup>361</sup>.

That 'training in chivalry' feeds in to the first feature of establishing who the noble, chivalrous and therefore suitable marriage candidate is. The second volume opens with a tournament in which "[t]he knights of Wales supported, as was usual, the high reputation of their valour, and those of England did due honour to her chivalry"<sup>362</sup>, which immediately encapsulates the chivalrous character of the knights as will be referred to throughout the text – notice in relation to feature three that this description of chivalry includes English knights as well. The novel [footnote <sup>363</sup>] goes on to describe a series of battles based on true events. White's novel is a retelling of the historic events carried out by Richard De Clare (1130-1176), earl of Pembroke and Strigul, surnamed 'Strongbow'. Said Earl Strongbow had fallen out of favour with Henry II and eagerly seized the opportunity of retrieving his fortunes by assisting "King Henry's licence to Dermot MacMurrough, permitting him to seek assistance in England to establish his claim to the throne of Leinster"<sup>364</sup>, Ireland. The narrative describes the Welsh-English army under Strongbow as the epitome of 'warrior'-like chivalry, which of course makes him a good candidate for (an imperial Romance) marriage according to the Gothic tradition: In return for his help "MacMurrough offered Strongbow extensive territories in Ireland, and the hand of his daughter Eva"<sup>365</sup>.

But before the tale ends with a marriage, I must return to the depiction of the Welsh setting,

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<sup>359</sup> Howell, see n. 346, p. II.115.

<sup>360</sup> Howell, see n. 346, p. II.211.

<sup>361</sup> Loeber, Stouthamer-Loeber, and Burnham, see n. 62, p. 1355.

<sup>362</sup> James White. *Earl Strongbow*. London: J. Dodsley, Pall-Mall, 1789, p. II.1.

<sup>363</sup> Unfortunately only the second volume out of two survives for the close-reading of this novel

<sup>364</sup> Alfred Webb. "Richard De Clare, Strongbow". In: *A Compendium of Irish Biography*. Library Ireland, 1878, par. 1.

<sup>365</sup> Webb, see n. 364, par. 2.



which is mostly centred around two gloomy places that hold prisoners, and which is again associated with emotion and a lack of order. The first one is eerily similar to the castle that held Anzoletta:

in the country of Gwyned, which, in the Saxon tongue, is termed North-Wales, there is [...] a castle, by the Cambrians called Dinas Bran. In this castle dwells a fierce and covetous, and cruel chieftain, (knight he is not) who now holds in thralldom a fair and virtuous lady<sup>366</sup>.

Strongbow (knight as he is) immediately marches to the castle and frees the virtuous lady, as well as her companions. These companions are knights, who “expressed, in courtly phrase, their grateful sense of the benefit conferred on them, and being informed by us of the proposed descent on Ireland, most joyfully consented to engage in the expedition”<sup>367</sup>. And while in this story too, the rescue of the lady in the Welsh castle leads to the resolution of the story (because the army can now march towards Ireland and is successful in their attack), it also leads to another (self-)imprisonment in Wales. As soon as Strongbow’s lover Geralda hears that the victorious Strongbow is betrothed to MacMurrough’s daughter Eva/Aoife, she locks herself in a convent, an “abode of melancholy”<sup>368</sup>, next to the Welsh castle, and dies there before Strongbow can marry her. The Welsh setting is therefore synonymous with misery, and the depiction of Wales is furthermore that of a place distanced from civilisation, political knowledge and power, since the Welsh are called “aliens to the English government, the inhabitants of the Cambrian deserts”<sup>369</sup>.

Earl Strongbow himself now ends up in an ‘imperial Romance’, because his true love is deceased, and he must marry to support a political alliance with England/Ireland instead: Strongbow is torn in “a cruel struggle between love for the memory of my Geralda on the one side, and concern for the interests of my country on the other. It was deemed indispensably requisite to the security of the English dominion in Hibernia, and the to complete reduction of the island, that some chief of exalted rank should accept the proposal, already made by the Mac Murrough”<sup>370</sup>. The English cause now forces Strongbow to accept Eva as his bride when his heart is still with Geralda. Regarding his new bride, Strongbow laments, “I esteemed, but loved her not. She was fair; but oh! when contrasted with the image of Geralda, which still had a place within my aching bosom”<sup>371</sup>. This ‘imperial marriage’ based on esteem but not on love could very well be a metaphor by Irish author James White for English influence in both Wales and Ireland. White’s political views simultaneously expressed the idea that “the French Revolution could be the inspiration for political reform in England, but he stated that England, unlike France did not need a revolution” and the idea that “British brutality had become proverbial”<sup>372</sup>. White’s descriptions

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<sup>366</sup> White, see n. 362, p.II. 14.

<sup>367</sup> White, see n. 362, p. II.23.

<sup>368</sup> White, see n. 362, p. 167.

<sup>369</sup> White, see n. 362, p. II.27.

<sup>370</sup> Webb, see n. 364, p. 185.

<sup>371</sup> White, see n. 362, p. II.188.

<sup>372</sup> Loeber, Stouthamer-Loeber, and Burnham, see n. 62, p. 1355.



of the “decisive superiority” of the Welsh/English army over the Irish chieftains, the latter being “ill-armed, worse conducted”<sup>373</sup> can be said to align with the other texts in this sub-chapter: they express the idea that England is superior (and in control) in terms of its warfare and civility, but that, even if his country is controlled by the English, the emotional alliance of a subjugated Welshman (or Irishman) will always remain with his native country.

The third text, *Welsh Legends: A Collection of Popular Oral Tales*, is even more straightforward in its depiction of the relinquishing of power through the imperial **Romance**: “Earle’s patriotic zeal is as evident as it was in *The Welshman*, though in one of the tales, ‘The knight of blood-red plume’, the relation between the Welsh and the English is represented as more complex, with the Welsh portrayed as complicit in their own downfall”<sup>374</sup>. The tale offers a fascinating look into setting\_wales x **Romance** and national identity, and offers the following ghost story to explain why the local castle and its surrounding area remain haunted:

In the twelfth century, after the Norman invasion but before the Welsh conquest, Sir Rhyswick, lord of Rhuddlan Castle and ‘the friend and favourite’ of the prince of Wales, betrothed his only child, Erilda, to Morven, the prince’s son and the heir apparent of Wales. But before the marriage was completed, she fell under the spell of a demonic stranger, the ‘Knight of the plume’, who gave his name as Wertwrold, a specifically Saxon appellation. Having succeeded not only in winning her love, but into killing her father inadvertently when he attempted from eloping, Wertwrold exults at the close of the tale: ‘And is Erilda mine?’<sup>375</sup>.

Feature number one, the now familiar moral distinction between lovers, is very apparent, since Morven is the sensible choice and Wertwrold a demon in disguise. Yet *Welsh Legends* plays with the formulaic distinction between “good and bad, condemned and saved, hideous and handsome”<sup>376</sup> by making the immoral suitor handsome and attractive as well. It is striking that while in the other novels the heroine is forced to marry an immoral man yet is seduced away by a lover that is presented as the moral and just alternative, Erilda seems to be following the opposite trajectory.

This could be due to factor two, the association between Wales and raw emotion, since the setting is once again attributed with “superstitious peasantry, who tremble to pass the ruin, in the dusk of evening, when it is believed witches and ghosts are there holding their revels”<sup>377</sup>. It is in this castle that her father tells Erilda “I seek not to know him whom your heart has chosen. If you value my affection, Morven must be your future lord; if not, your father is lost to you for ever”<sup>378</sup>. Her father wants to enforce a sensible and reasonable marriage, when in fact her emotions have the upper hand.

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<sup>373</sup> White, see n. 362, p. II.23.

<sup>374</sup> Aaron, see n. 13, p. 41.

<sup>375</sup> Aaron, see n. 13, p. 41.

<sup>376</sup> Diplacidi, see n. 74, p. 141.

<sup>377</sup> William Earle. *Welsh Legends: A Collection of Popular Oral Tales*. J. Badcock. London, 1802.

<sup>378</sup> Earle, see n. 377, p. 45-46.

Due to Erilda's marriage with the 'Saxon' Wertwrold, the 'imperial Romance' again prevails. Wertwrold causes the princess of Wales to denounce her inheritance and gloats:

Why, this, indeed, is triumph - she is mine, voluntarily mine - she fled her paternal roof for me, and *unknown* - she has rejected Morven, the heir apparent to the crown of Wales, who came to her with a heart full of love, and proffered the wealth of his country at her feet, to share her smiles, for me, an *unknown*!!!<sup>379</sup>.

Perhaps this inversion of commonplace Gothic tropes can be explained, as Aaron does, by "the allure of the 'other', the unknown stranger"<sup>380</sup>. This is not surprising, for the Gothic is the genre of merging "attraction and repulsion, worship and condemnation" after all<sup>381</sup>. Erilda's choice of husband mirrors that of a trope in Welsh fiction identified by Edwards as "the figure of the Welsh prince forced to choose between being a loyal friend to the crown and the destruction of his person and nation"<sup>382</sup>. The Gothic heroines, too, often have to choose between familial (national) loyalty and the preservation of their autonomy and own wishes. She chose Wertwrold, and indeed with this choice displays a complex "relation between the Welsh and the English, [...] with the Welsh portrayed as complicit in their own downfall"<sup>383</sup> because they emotional and the unknown won out over the reasonable. It is telling that Anzoletta's, Strongbow's, and now Erilda's marriages all result in an increase of English influence over Wales.

While *Colyn Dolphyn* and its Welsh author narrated an 'ancient Welsh romance' in which the Welsh prevailed, the texts for `setting_wales` express a loss Welsh autonomy due to an Imperial Romance. The description of the imperial Romance follows a standard set of features: a depiction of suitors and their qualities, the link between emotion/Romance and the Welsh setting, and eventually an imperial marriage through which England gains political control. Further research will have to continue to analyse the relation between the Romance and Empire topic; as well as analyse and contrast the (high) English (or Irish and Scottish) use of the Romance topic with that the Welsh Gothic so that their differences and singularity can be understood. The Welsh Gothic has shown itself to be extremely occupied with its own history, national identity, and (autonomous) future, all within a setting that is quintessentially Gothic. I would therefore join Aaron in stating that it is a fruitful site of future Gothic research and most certainly illuminates "the changing ways in which Welsh people have historically seen themselves and have been perceived by others"<sup>384</sup>.

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<sup>379</sup> Earle, see n. 377, p. 65.

<sup>380</sup> Aaron, see n. 13, p. 41.

<sup>381</sup> D Punter. *The Literature of Terror: Volume 2: The Modern Gothic*. Taylor & Francis, 2014, p. 190.

<sup>382</sup> Edwards, see n. 335, p. 131.

<sup>383</sup> Aaron, see n. 13, p. 41.

<sup>384</sup> Aaron, see n. 13, p. 9.

## 4.5 Conclusion

All texts that have been identified as partaking in the use of a particular topic by the topic model have been shown to indeed address said topic. The manner in which the topic is used is of course different for each text, but there are recurring features which link the use of the topic for each setting or author's national identity together. This utilisation is often different for the `text_setting` than it is for `author_nationality`, depending on whether the portrayal is an auto-image or not.

The overarching anxiety in this corpus can be said to be one concerned with national identity itself. English Gothic fiction engages in an exploration of the topic **Empire** that positions the English as superior, yet utterly out of touch- and incompatible with the settings of the empire, and even for `setting_england` itself, the anxieties brought on by the empire seem to infiltrate England. Welsh and Scottish fiction Gothic fiction both display an anxiety about empire too, but this time it is `setting_wales` and `setting_scotland` that are primarily associated with invasion and a loss of autonomy. The topics present in their fiction link back to a quintessential national sentiment and setting: for Wales this is emotion and the 'imperial **Romance**', for Scotland this is barbaric superstitious **Religion**. The Irish setting is concerned with a national identity too, for `setting_ireland` is linked to religious ruins that invoke the idea of a shared, historic, national past. Yet the anxieties of **Religion** are not situated in Ireland, although Irish authors do use them. The link between `author_ireland` and the **Religion** topic can be seen when intersected with the setting of religious tales by Irish authors, which shows that they displace their concerns about corruption of (Catholic) **Religion** into a setting that is very distinctly Southern Europe. All representations of nationality show a clear distinction between hetero- and auto-images in which the incompatibility between (the invading English and the other) different cultures due to a difference in prevalent features and values (of civilisation) is emphasised.

## Chapter 5

# Conclusion

### 5.1 Evaluation of Close-Reading Gothic Nationalities



THE CONCLUSION of the previous chapter ‘Close Reading Gothic Nationalities’ has already provided us with a brief overview of the features identified in association with the use of specific topics for specific settings in the Gothic fiction in this corpus. This chapter, that close-read the topics that were identified in the chapter on topic modelling, demonstrated that the model correctly predicted a text (or by proxy nationality’s) preoccupation with a certain topic. The close-reading of these preoccupations and interpretations helped me answer the main research question that underlies this project, which is:

Which topics are associated with English, Irish, Scottish and Welsh national characters and locations in Gothic fiction written on the British Isles from 1750 to 1840; and what does that tell us about the political and historical environment in which these texts were produced?

In order to answer that question I first address the sub-questions that resulted from it. The first, ‘Which topics does the topic model identify as characteristic for British Gothic fiction?’, can be answered by looking at the selected topic model output in the chapter on ‘Topic Modelling’, where I present the topics of **Romance**, **Religion**, and **Empire**. Each of these topics carries its own associations and distributions. Because I am interested in the Gothic and its use of contemporary anxieties, I read the topic of **Romance** as related to emotion and sentimentality as well as as the fear of loss of autonomy due to what I define as an ‘imperial **Romance**’ in which the (national) possessions of the heroine are at stake because of the way her (imperial) husband will possess them after marriage; I read the topic of **Religion** as the manifestation of religious and political turmoil in eighteenth- and nineteenth-century Britain through which authors aimed to either discredit, re-evaluate, or appreciate specific (local) religious practices and traditions; and I read

the topic **Empire** as a pivotal influence throughout British society that was responsible for emphasising the opposition between (English vs. ‘Other’) cultures, and which in this corpus results in an interrogation of England’s own national identity.

The second sub-question, ‘How does the distribution of those topics reveal an association between a particular topic and a particular nationality?’ needs to be approached using both figure 3.7 on page 33 that prints the distribution of topics over all the nationalities, and the background-knowledge I have as a scholar of the Gothic that led me to select particular case-studies from this. I made the decision to select topics based on both the distribution of a topic (quantitative Digital Humanities research) and the socio-historical context in which that topic is embedded (more traditional qualitative humanities research) because merely looking at the most relevant topics would cause me to analyse the function of **Religion** in all four national identities. Instead, I do look at **Religion** for Scotland because of the incredibly high association between both `author_scotland` and `setting_scotland` and the topic **Religion**. Ireland, on the other hand, does not have a particularly high usage of the **Religion** topic, but is still considered based on the importance of **Religion** in its historical context. Wales shows a use of the topic **Romance** that is otherwise only found in England, and that is especially connected to its setting. The topic of **Empire** is also very interesting because it is clearly more associated with `author_nationality` than it is with the `text_setting` on the British isles; with Wales as the exception, authors of a specific nationality use it way more than that it is associated with the nationality as a setting. The outlier in this case is England, whose setting also has a significant use of the topic **Empire** and which combination is therefore considered in the following section.

The third sub-question deals with the differences in use of topic between national identity related to the author’s background or the novel’s setting: ‘What are the differences in use of said topic in representing the national identity as the novels setting vs. the authors national identity?’. This question is tackled in each case-study, where I first consider `author_nationality` and then look at `text_setting`. In the case of English national identity, the texts written by English authors focus mostly on hetero-images of exotic foreign places that are explored by an imperialist (a character which is often an auto-image). The imperialists in this setting spend a lot of (miserable) time on board of ships and wandering the earth since they do not seem to fit in anywhere. They are however described as superior in this context and treated as such, provided that they do not mistreat other ‘inferior’ national characters. The wandering imperialist can be said to represent the inability to settle anywhere, as well as his uncertainty as to how to treat the ‘inferior’ locals contributes to a growing sense of anxiety over the **Empire** and the English national identity. The texts for `setting_england` do not engage with **Empire** as directly as the aforementioned for English authors in foreign settings did; yet they still employ the same imagery of sea-faring and wandering to express concerns about (the end/corruption of) English national identity, and again address questions of morality associated with the interaction with slaves.

The Irish national identity, on the other hand, is very much separated by the difference in `author_ireland` and `setting_ireland` when it comes to the use of the topic **Religion**. There almost could not be a bigger contrast between Irish authors' hetero-images of **Religion** in continental Catholic settings and the auto-images of the association between **Religion** and Ireland. For the former, the texts in this corpus express a very noticeable anxiety surrounding the immorality and corruption present in powerful religious institutions (that are linked explicitly to this continental setting), in the latter category the topic **Religion** is used far more incidentally to help frame Ireland as a setting with a shared, historical past using the descriptions of religious ruins.

The Scottish Gothic related to the topic of **Religion** is another category in which both `author_scotland` and `setting_scotland` use similar features to describe the topic. In this depiction, (Catholic) **Religion** is part of a description of Scottish culture as linked to the highlands, to barbarism, and to superstition. We see these elements recur in both the auto-image of the Scots in `author_scotland`, and in the the English or anonymous hetero-images of Scotland in **Religion** x `setting_scotland`. In this paradigm, **Religion** is conflated with Catholicism, superstition and barbarism in settings that describe these behaviours as expected and normal.

The Welsh national identity has, like Scotland, a setting that is dominated by an auto-image. The topic **Romance** is not as present in this text compared to how it features in the `setting_wales` category, however, but the story nevertheless draws on similar features such as the appreciation of sentiment and chivalry, and the love triangle based on the opposition of virtue and vice – and the texts in the category **Romance** x `setting_wales` go on to combine these features into the development of a imperial **Romance**. There is however a big difference in the sense of the outcome and the preservation of autonomy: in the text by a Welsh authors the knights remained fully independent, while the `setting_wales` text all saw a increase of English influence due to the imperial **Romance**.

I find the differences between these auto-images and hetero-images (in the case of Wales remaining autonomy, or the lack of negative depictions of religious figures in Ireland) a fascinating look into the different uses of (Gothic) tropes that is very dependant on the context. The corpus in general seems, perhaps unexpectedly, preoccupied with auto-images. Many of the relevant texts in `text_setting` were written by authors of that same nationality, and in the case of **Empire** we saw multiple instances in which the protagonist in a setting that is foreign is an imperialist himself. This makes for an interesting comparison between the author's nationality and texts that are auto- vs hetero images, but is also why in the next sub-chapter I describe the need for further research into the many unexplored hetero-images in the continental setting. The topic model does not only identify relevant texts, it supplies them in a context of other text that originate in the same socio-historical context or country, or that conversely were meant to represent an ideologically motivated image of said country. I would argue that research on the Gothic novel is

enriched by the comparative consideration of these types of (quantitative) frameworks when it comes to the analysis of particular tropes and/or nationalities.

I believe that the aforementioned research question can be answered by stating that the topics of **Romance**, **Religion**, and **Empire** reflect contemporary political anxieties (often related to self-governance, religious and political freedom and **Empire**) that appear throughout my corpus of Gothic fiction written on the British Isles from 1750-1840, but that the first does so particularly in relation to the sentimental imperial **Romance** in the Welsh gothic, the second with regards to either corrupt continental religious institutions or historic religious ruins in the Irish Gothic and as a expression of barbaric and superstitious **Religion** in the Scottish counterpart, and that the final topic feeds in to the anxieties of all nationalities but is particularly present in the English Gothic when the interaction between (the 'superior' English and the often exploited 'inferior') cultures causes the imperialist to be unable to settle and re-evaluate his position (in the **Empire**) in turn.

## 5.2 Evaluation of Methodology

The close reading of Gothic national identities has shown that texts identified as preoccupied with a certain trope/topic by the topic model all do address this topic in their narratives. I was at first concerned that it would be very difficult to correctly model (genre) fiction because the corpus would not be diverse enough. Admittedly, many topics produced by the model were very generic, and would therefore not really tell us anything new. In my opinion, scholars of computational literary studies that want to use topic modelling should accept that the distinctions between the different topics will not always be very clear, and that we should highlight specific topics that *do* convey relevant semantic meaning, instead of hoping to discuss all topics, as is often done when historic data is mined and compared, for example. Furthermore, it must be ensured that the interpretation is combined with the relevant contextualisation and knowledge; a novice to Gothic fiction might not relate individual words in a topic such as 'noble', 'love', and 'vain' to the Gothic trope of the love triangle between a desired and repulsive suitor; and might not be aware of the socio-historical dimensions associated with this topic that cause it to represent the 'imperial **Romance**'.

Another obstacle that I think was caused because I modelled literary fiction rather than an enormous corpus of diverse data, is the tendency of topics to consist of mainly a few big contributors. The topic **Religion** x `setting_scotland`, for example, is concentrated primarily in one (or two) text that contain a relatively large degree of that specific topic. Research projects that topic model incredibly large datasets with many different types of texts will likely not suffer from this type of concentration. Most other topics are however reasonably well spread, and I would argue

that a close-reading of texts that contribute a disproportionately large amount often explains why that is the case. This does however tie in with another consideration to be had with regards to topic modelling, and that is the idea that the process in general is altogether too random. People that oppose the use of topic models argue that it is difficult to grasp or steer the exact process, and these considerations must also be considered in light of the topics that are heavily dominated by a few texts: to what extent are they representative and not random? I do not oppose a thorough interrogation of the method and am aware that approaches such as Similarity Queries or word2vec/doc2vec might (in the future) be more clear and productive. I would however refer to the close-readings of dominant texts in topic models/rankings that have in this research at least explained the dominance of the text simply by showing that the topics is indeed omnipresent in it; and I would argue as well that these alternative methods often rely on researcher input queries rather than independently produced topics, and that perhaps a middle-ground between the two approaches, if possible, would yield more stable yet unsupervised results. I am still of the opinion that a topic model and the distribution of the topics it produces is an apt way of unsupervised text analysis that guides a researcher to the most relevant (group of) texts solely based on input.

In future research projects I will however try and consider more approaches to text analysis because methods such as the aforementioned word2vec/doc2vec vectors are less static than topic models and offer more flexibility for the analysis of a single self-chosen (group of) term; and also because I simply want to gain experience using a wider range of text analysis tools. Now that I have experienced the application of programming and data analysis in practice, I think that I can more easily pick up and modify for my own personal use, existing tools in the Digital Humanities/data science. I mention this because I wanted to originally evaluate the use of topic modelling in relation to the incredibly long time that it took to complete (also because of the necessary data collection and modification; and the rather complicated process of calculating and visualizing the distribution per individual text or nationality group). Yet this is however simply symptomatic of my own (original) naivety with regards to the coding process, and not necessarily because of the nature of topic modelling fiction itself. I should have researched the process more before I started my data collection so that I could have allocated my time better, and I also could have insured that I was not spending a lot of time on pre-processing texts/visualising output when automated solutions were in fact available and less time-consuming. This is however all a great learning experience that I can take with me for the next Digital Humanities project – and for me personally just as valuable as the other conclusions drawn and lessons learned from this thesis.

Other than issues with the output and representativeness of the topic model, I encountered some issues with the creation of its input. In the chapter on 'Methodology' I have already outlined that the selection of the corpus may be biased - the topic modelling of 'Gothic fiction' is therefore less solid than the modelling of more clearly defined projects such as all official speeches given by



US presidents. I encountered incomplete texts, differences in spelling, and other inconsistencies that reduced how representative the output of the model is. Yet all Digital Humanities projects suffer from issues regarding digitalisation and categorisation, which does not render the entire research without value.

And of course there is the issue of data sparsity. When categories such as `author_wales` are made up of just two texts, it is difficult to assign a lot of weight to the interpretation of topics that are present. Yet I would argue that approaches like these are nevertheless a good step in the direction of truly comparative research that looks at over-arching patterns rather than manifestations of topics in a single literary text.

While these issues with the input of the model with regards to the nature and accessibility of the corpus cannot really be helped, I would argue that the obstacles surrounding the output the model can be addressed. The study of literature remains a discipline of interpretation and contextualisation, and it is through these two things that the factors such as unbalanced distribution and the lack of presence of a particular topic can be addressed. I would also argue that a research project like this is still overlooking certain aspects because of the scope of the qualitative research. My case-study looking into the use of the topic **Romance** in Wales, for example, would ideally be combined with a study into the use of the topic in, say, English fiction. The topic distribution shows that the topic of **Romance** is present (and in Wales' case related to the national setting and anxieties) to a large degree in both nationalities, yet further research (a close readings of further texts and categories) is necessary in order to account for the potential differences and truly compare the use of topics, or lets say a single topic, over all four national identities. Of course it is impossible to close-read and compare (use of topics in) dozens of texts, but this is an area where the output of the topic model cannot simply be taken for granted - topics manifest in different ways. The topic model functions as a tool that can signpost a literary researcher to topics that are (perhaps unexpectedly present); to a relation between that topic and a specific national setting that was perhaps not considered as linked to it; and to the close-reading of (non-canonical) texts that encapsulate the idea of the topic the most.

Further research will also have to address the topics that have not been linked to the Gothic before, but that are outputted by topic model the as present throughout the corpus – in that way topic models can help us identify patterns that have not been noticed or linked together before. It will also have to make use of an even larger database that contains sufficient texts for each category to further solidify the representative aspect of the research. In terms of the investigation of national identity (and the intersection between setting and author) it would also be very fruitful to expand the analysis in order to include European settings as well. This corpus already includes many instances of European settings that offer a wealth of unexplored associations that also warrant further exploration. Lastly, in order to utilise the distribution of a particular topic to the fullest extent, more focused and detailed research that specializes in a single topic or national

character/setting is necessary in order to present a truly fine-grained picture of the depiction of one particular topic or national identity.

I hope that I have made a convincing case for the use of corpus research and topic modelling to address questions in literary studies. Likewise, I hope to have shown that while the computational analysis of (historic) texts comes with its own trials and tribulations, that the area of literature is a fitting and worthy object of computational analysis – provided of course that the quantitative analysis is combined with a solid qualitative approach.

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# Appendices

## .1 Corpus Meta-info Plotted

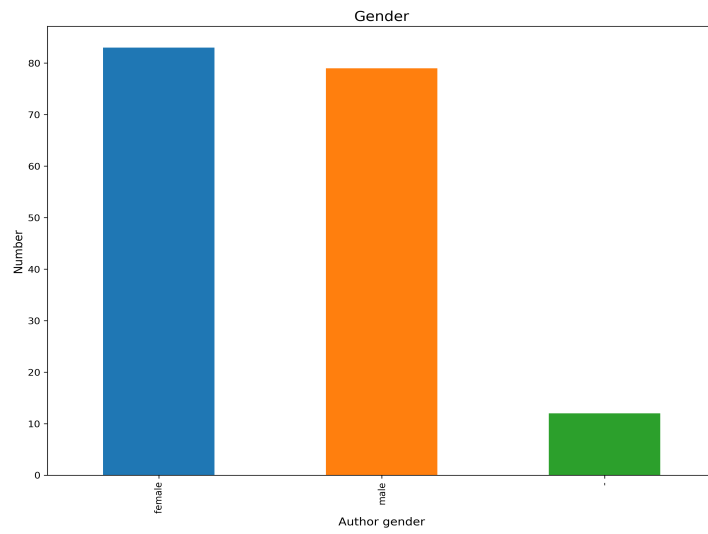


Figure 1: Distribution - authors\_gender

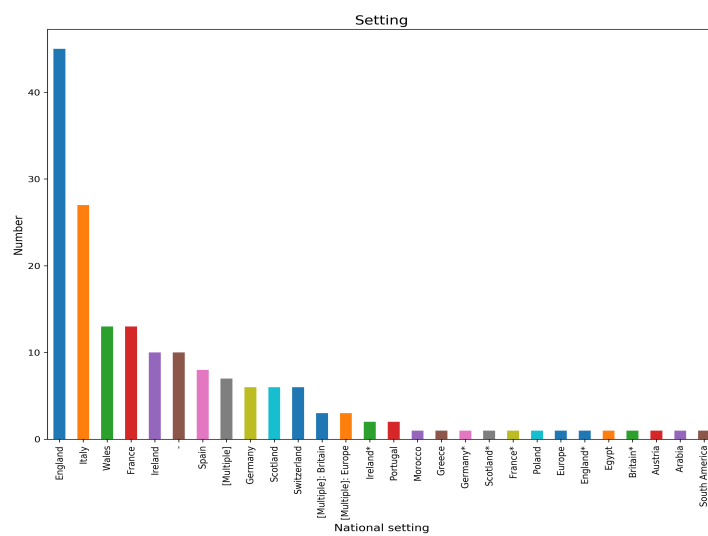


Figure 2: Distribution - novels\_setting

## .2 Distribution per Topic

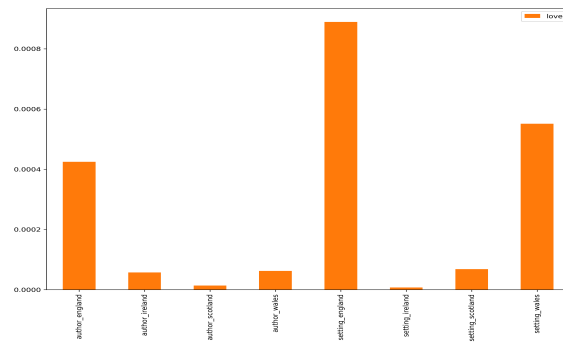


Figure 3: Distribution - Romance

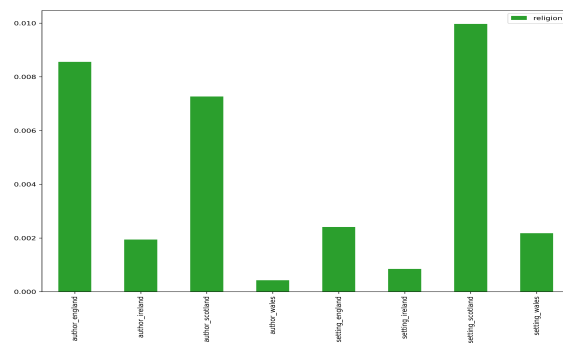


Figure 4: Distribution - Religion

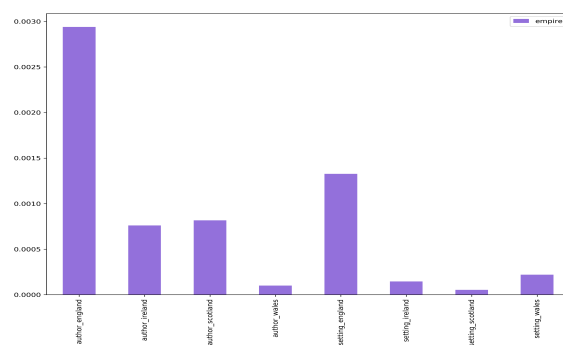


Figure 5: Distribution - Empire

All graphs follow author\_england - author\_ireland - author\_scotland - author\_wales - setting\_england - setting\_ireland - setting\_scotland - setting\_wales

### .3 Gothic Fiction Corpus, General Overview

Year	Title	Author	Au. nat.	Setting
1835	Sketches from life	Adams, Alexander Maxwell	Scotland	Ireland*
1755	Memoirs containing the lives of several ladies of Great Britain. [...]	Amory, Thomas	Ireland	Scotland*
1813	The heroine; or, adventures of a fair romance reader	Barrett, Eaton Stannard	Ireland	England
1817	Alexena: or, the Castle of Santa Marco, a romance	Bell, Nugent	Ireland*	Spain
1828	Salathiel, A Story of the past, the present, and the future	Coroly, Revd George	Ireland*	Europe
1794	The haunted priory: or, the fortunes of the house of Rayo. [...]	Cullen, Stephen	Ireland	Spain
1786	Alan Fitz-Osborne. An Historical Tale	Fuller, Anne	Ireland	England
1789	The son of Ethelwolf. An historical tale.	Fuller, Anne	Ireland	England
1810	The festival of St. Jago. A Spanish Romance	Green, Mrs Sarah	Ireland	Spain
1810	The royal exile; or, the victims of human passions.[..]	Green, Mrs Sarah	Ireland	France
1832	The buccanneer. A tale	Hall, Mrs Samuel Carter	Ireland	England
1816	The matron of Erin. A national tale	Kelly, Mrs	Ireland*	Ireland
1792	Ashton priory. A novel	A Lady'	Ireland*	-
1785	The recess; or, a tale of another times	Lee, Sophia Priscilla	England	[Multiple]: Britain
1816	Strathallan	Le Fanu, Alicia	Ireland	England
1762	Longsword, Earl of Salisbury. An historical romance	Le Fanu, Alicia	Ireland	England
1801	The infernal Quixote. A tale of the day	Lucas, Revd Charles	England	[Multiple]: Britain
1809	The Irish guardian; or, errors of eccentricity	Mac Kenzie, Mrs Anna Maria	England	Portugal
1807	Fatal revenge; or, the family of Montorio. A romance	Maturin, Revd Charles Robert	Ireland	Italy
1812	The Milesian chief. A Romance	Maturin, Revd Charles Robert	Ireland	Ireland
1820	Melmoth the wanderer. A tale	Maturin, Revd Charles Robert	Ireland	[Multiple]: Europe
1824	The Albigenses, a romance	Maturin, Revd Charles Robert	Ireland	France
1802	The White Knight; or, the monastery of Morne. A romance.	Melville, Theodore	-	Ireland*
1797	Grasville Abbey. A Romance	Moore, George	Ireland*	France*
1802	Theodosius of Zulvin, the monk of Madrid. A Spanish tale, [...]	Moore, George	Ireland*	Spain
1810	A Suffolk tale; or, the perfidious guardian	Roche, John Hamilton	-	Ireland
1789	The maid of the hamlet. A tale	Roche, Mrs Regina Maria	Ireland	[Multiple]
1796	The children of the abbey. A tale	Roche, Mrs Regina Maria	Ireland	Ireland
1798	Clermont. A tale	Roche, Mrs Regina Maria	Ireland	France
1800	Nocturnal visit. A tale	Roche, Mrs Regina Maria	Ireland	[Multiple]
1807	The discarded son; or, haunt of the banditti	Roche, Mrs Regina Maria	Ireland	Ireland
1810	The houses of Osmá and Almería	Roche, Mrs Regina Maria	Ireland	Spain
1819	The monastery of St. Columb; or, the antonement. A novel	Roche, Mrs Regina Maria	Ireland	[Multiple]
1814	Trecothick bower; or, the lady of the West Country. A tale.	Roche, Mrs Regina Maria	Ireland	England
1832	The bridal of Dunamore, and Lost and won. Two tales	Roche, Mrs Regina Maria	Ireland	Ireland

1824	The tradition of the castle; or, scene in the Emerald Isle	Roche, Mrs Regina Maria	Ireland	Ireland
1825	The castle chapel. A romantic tale	Roche, Mrs Regina Maria	Ireland	Ireland
1828	Contrast	Roche, Mrs Regina Maria	Ireland	Ireland
1797	The Count de Santerre: A Romance	Selden, Catharine	Ireland*	France
1761	Memoirs of Miss Sidney Bidulph, extracted from her own journal and now first published	Sheridan, Frances	Ireland	England*
1789	Earl Strongbow, or, the history of Richard de Clare and the beautiful Gerald	White, James	Ireland	Wales
1819	The Black Robber. A Romance	Ball, Edward; Fitzball, Edward	England	England
1789	Vathek (An Arabian Tale, From an Unpublished Manuscript, With Notes Critical and Explanatory)	Beckford, William	England	Arabia
-	The Bloody Hand, or, The Fatal Cup. A Tale of Horror!	Anon	-	France
1796	Bungay Castle. A Novel	Bonhote, Elizabeth	England	England
1773	The Fashionable Friend. A Novel	Bonhote, Elizabeth	England	-
1808	The Witch of Ravensworth. A Romance	Brewer, George	England	England
1819	The Sisters of St. Gothard. A Tale	Brown, Elizabeth Cullen	-	Switzerland
1792	Mary De Clifford. A Story Interspersed with Many Poems	Brydges, Sir Samuel Egerton	England	Britain*
1820	Sir Ralph Willoughby. An Historical Tale of the Sixteenth Century	Brydges, Sir Samuel Egerton	England	England
1797	The Horrors of Oakendale Abbey	Mrs. Carver	-	England
1802	The Cavern of Horrors, or, Miseries of Miranda. A Neapolitan Tale	Anon	-	Italy
1794	Count Roderic's Castle, or, Gothic Times. A Tale	Anon	-	Italy
1808	Horrible Revenge, or, The Monster of Italy	Crookenden, Isaac	England	Italy
1806	The Mysterious Murder, or, The Usurper of Naples. An Original Romance. To Which is Prefixed the Nocturnal Assassin, or, Spanish Jealousy	Crookenden, Isaac	England	Italy
1806	The Nocturnal Assassin; or, Spanish Jealousy	Crookenden, Isaac	England	Spain
1801	Ancient Records, or, the Abbey of Saint Oswythe. A Romance	Curties, T. J. Horsley	England	-
1807	The Monk of Udolpho. A Romance	Curties, T. J. Horsley	England	Italy
1807	The Libertine	Dacre, Charlotte	England	Switzerland
1806	Zofloya, or The Moor. A Romance of the Fifteenth Century	Dacre, Charlotte	England	Italy
1810	Sir Francis Darrell, or, the Vortex. A Novel	Dallas, Robert Charles	Jamaica	[Multiple]: Britain
1818	An Angel's Form and a Devil's Heart	Davenport, Selina	England	Italy
1832	Klosterheim, or, The Masque	DeQuincey, Thomas	England	Germany
1804	Literary Hours, or, Sketches Critical, Narrative, and Poetical	Drake, Nathan	England	[Multiple]
1824	Rosalviva, or, The Demon Dwarf. A Romance	Fletcher, Grenville	-	Italy
1805	Fleetwood, or, The New Man of Feeling	Godwin, William	England	[Multiple]
1799	St. Leon. A Tale of the Sixteenth Century	Godwin, William	England	Switzerland
1794	Things As They Are, or, The Adventures of Caleb Williams	Godwin, William	England	England
1831	Alibeg the Tempter. A Tale Wild and Wonderful	Green, William Child	England	[Multiple]

1824	The Woodland Family, or, The Sons of Error and Daughters of Simplicity. A Domestic Tale	Green, William Child	England	England
1806	The Forest of St. Bernardo	Hamilton, Ann Mary	England	Spain
1811	Montalva, or, The Annals of Guilt	Hamilton, Ann Mary	England	Italy
1789	Priory of St. Bernard. An Old English Tale	Harley, Mrs.	-	England
1796	The Farmer of Inglewood Forest. A Novel	Helme, Elizabeth	England	England
1801	St. Margaret's Cave, or, The Nun's Story. An Ancient Legend	Helme, Elizabeth	England	Germany
1824	The Private Memoirs and Confessions of a Justified Sinner	Hogg, James	Scotland	Scotland
1822	The Three Perils of Man, or, War, Women, and Witchcraft. A Border Romance	Hogg, James	Scotland	Scotland
1792	Anna St. Ives. A Novel	Holcroft, Thomas	England	France
1820	Warbeck of Wolfstein	Holford, Margaret	England	Austria
1820	The Brothers, or, The Castle of Niolo. A Romance	Huish, Robert	England	Switzerland
1832	Fitzallan	Huish, Robert	England	England
1828	The Red Barn. A Tale, Founded on Fact	Huish, Robert	England	England
1799	The Abbess. A Romance	Ireland, William Henry	England	Italy
1805	Gondez, the Monk. A Romance of the Thirteenth Century	Ireland, William Henry	England	Italy
1801	Ariel, or, The Invisible Monitor	Isaacs, Mrs.	-	Italy
1822	The House of Ravenspur. A Romance	Jamieson, Frances	-	[Multiple]
1823	Ada Reis. A Tale	Lamb, Lady Caroline	England	South America
1822	Graham Hamilton	Lamb, Lady Caroline	England	England
1820	Italian Mysteries, or, More Secrets Than One. A Romance	Lathom, Francis	England	Italy
1806	The Mysterious Freebooter, or, The Days of Queen Bess. A Romance	Lathom, Francis	England	Scotland
1808	The Unknown, or, The Northern Gallery. A Romance	Lathom, Francis	England	England
1806	The Invisible Enemy, or, The Mines of Wielitska. A Polish Legendary Romance	Lathy, Thomas Pike	England	Poland
1805	The Bravo of Venice	Lewis, Matthew	England	Italy
1806	Feudal Tyrants, or, The Counts of Carlsheim and Sargans. A Romance. Taken from the German	Lewis, Matthew	England	Germany
1827	The Isle of Devils. An Historical Tale, Founded on an Anecdote in the Annals of Portugal	Lewis, Matthew	England	Portugal
1796	The Monk. A Romance	Lewis, Matthew	England	Italy
1808	Romantic Tales	Lewis, Matthew	England	-
1801	Tales of Terror	Lewis, Matthew	England	-
1807	The Wood Daemon, or, "The Clock Has Struck"	Lewis, Matthew	England	-
1808	The Wild Irish Boy	Maturin, Charles Robert	Ireland	Ireland
1807	The Demon of Sicily	Montague, Edward	-	Italy
1789	Zeluco. Various Views of Human Nature, Taken from Life, and Manners, Foreign and Domestic	Moore, John	-	Italy
1827	The Epicurean. A Tale	Moore, John	-	Egypt
1796	The Haunted Cavern. A Caledonian Tale	Palmer, John Jr.	-	Scotland
1796	The Mystery of the Black Tower. A Romance	Palmer, John Jr.	-	England
1793	Castle of Wolfenbach. A German Story	Parsons, Eliza	England	Germany



1803	The Three Brothers. A Romance	Pickersgill, Joshua Jr.	England	France
1819	Ernestus Berchtold, or, The Modern Oedipus. A Tale	Poldori, John William	England	Italy
1819	The Vampyre. A Tale	Poldori, John William	England	Greece
1822	Roche-Blanche, or, The Hunters of the Pyrenees. A Romance	Porter, Anna Maria	England	England
1789	The Castles of Athlin and Dunbayne. A Highland Story	Radcliffe, Ann	England	Scotland
1826	Gaston de Blondville, or The Court of Henry III. Keeping Festival in the Ardenne	Radcliffe, Ann	England	England
1797	The Italian, or, The Confessional of the Black Penitents. A Romance	Radcliffe, Ann	England	Italy
1794	The Mysteries of Udolpho. A Romance	Radcliffe, Ann	England	Italy
1791	The Romance of the Forest	Radcliffe, Ann	England	France
1790	A Sicilian Romance	Radcliffe, Ann	England	Italy
1777	The Old English Baron	Reeve, Clara	England	England
1791	The School for Widows. A Novel	Reeve, Clara	England	-
1783	Two Mentors. A Modern Story	Reeve, Clara	England	England
1807	The Mysterious Wanderer	Reeve, Sophia	-	-
1792	Vancenza, or, The Dangers of Credulity	Robinson, Mary	England	Italy
1816	The Balance of Comfort, or, The Old Maid and Married Woman. A Novel	Ross, Mrs.	-	England
1837	Falkner. A Novel	Shelley, Mary	England	England
1830	The Fortunes of Perkin Warbeck. A Romance	Shelley, Mary	England	England
1818	Frankenstein, or, The Modern Prometheus	Shelley, Mary	England	[Multiple]: Europe
1826	The Last Man	Shelley, Mary	England	England
1835	Lodore	Shelley, Mary	England	England
1819	Mathilda	Shelley, Mary	England	England
1823	Valperga, or, The Life and Adventures of Castruccio, Prince of Lucca	Shelley, Mary	England	Italy
1811	St. Irvyne, or, The Rosicrucian. A Romance	Shelley, Percy	England	Switzerland
1810	Zastrozzi. A Romance	Shelley, Percy	England	Germany
1810	The Nocturnal Minstrel, or, The Spirit of the Wood	Sleath, Eleanor	England	England
1796	Marchmont. A Novel	Smith, Charlotte	England	England
1753	The Adventures of Ferdinand Count Fathom	Smollett, Tobias	Scotland	[Multiple]: Europe
1812	The Confessional of Valombre. A Romance	Stanhope, Louisa Sidney	England	France
1810	Di Montranzo, or, The Novice of Corpus Domini. A Romance	Stanhope, Louisa Sidney	England	Italy
1803	The Three Ghosts of the Forest. A Tale of Horror. An Original Romance	Anon	-	France
1803	Don Raphael. A Romance	Walker, George	England	Spain
1796	Theodore Cyphon, or, The Benevolent Jew	Walker, George	England	England
1765	The Castle of Otranto	Walpole, Horace	England	Italy
1793	The Advantages of Education, or, The History of Maria Williams. A Tale for Misses and their Mammams	West, Jane	England	England
1810	The Refusal. A Novel	West, Jane	England	-
1827	Ringrove, or, Old Fashioned Notions	West, Jane	England	England

1790	Julia. A Novel, Interspersed with some Poetical Pieces	Williams, Helen Maria	England	England
1800	Fitzmaurice	Williams, William Frederick	-	-
1801	The Haunted Palace, or, The Horrors of Ventoliene. A Romance	Yorke, Mrs. R. M. P.	-	Italy
1810	The minstrel of the north: or, Cumbrian legends. Being a poetical miscellany of legendary, Gothic and romantic tales, the scenes and subjects of which are principally laid in the border counties of England and Scotland;[...]	Stagg, John	England	England
1803	The subterraneous passage, or, Gothic cell. A romance.	Wilkinson, Sarah	England	France
1810	Rochester Castle: or, Gundulph's Tower. A Gothic tale.	Drake, Nathan	England	England
1815	The Glen of Ora; or, Hassrac and his banditti. A gothic tale. To which is added A fragment.	J. C. W.	-	Switzerland
1825	Lovel Castle; or the rightful heir restored. A Gothic tale.	Anon	-	England
1800	The black castle; or the spectre of the forest, an historical romance. By C. F. Barrett. Founded on the spectacle of that name, performed at the Amphi-theatre of Arts,	Barrett, C. F.	-	Morocco
1800	To which is added Tracey Castle; or the parricide punished, a Gothic story.	Barrett, C. F.	-	England
1799	Kilverstone Castle, or the Heir restored. A Gothic Story. (Albert and Albina. A fragment.)	Lemoine, Ann	England	England
1811	Priory of St. Clair; or, Spectre of the Murdered Nun. A Gothic tale.	Wilkinson, Sarah	England	France
1801	The Haunted Castle, or, The child of misfortune. A Gothic tale.	Lemoine, Ann	England	Germany*
1777	The Champion of Virtue. A Gothic story. By the editor of the Phoenix. etc.	Reeve, Clara	England	England
1783	Edwy and Edilda: a Gothic novel [in verse]. By the author of The Old English Baron [i.e. Clara Reeve, or rather by Thomas S. Whalley].	Whalley, Thomas S.	England	England
1799	The castles of Montreuil and Barre; or the histories of the Marquis La Brun and Baron La Marche, [...]	Anon	-	France
1820	The Gothic Story of De Courville Castle, [...]	Anon	-	Germany
1800	Gothic stories. Sir Bertrand's adventures in a ruinous castle: [...] : and Mary, a fragment.	Anon	-	Scotland
1796	Anna: or Memoirs of a Welch Heiress	Bennett, Mrs.	-	Wales
1801	Anzoletta Zadoski	Howell, Ann	-	Wales
1810	The Bard; or, The Towers of Morven	Jones, Evan	-	Wales
1810	Cambrian Pictures, or Every One has Horrors	Hatton, Ann Julia	England	Wales
1815	Cambrian Popular Antiquities	Roberts, Peter	Wales	Wales
1796	The Castle Spectre	Lewis, Matthew	England	Wales
1814	Cona; or The Vale of Clwyd	Gray, James	Scotland	Wales
1837	The Doom of Colyn Dolphyn: A Poem, with Notes Illustrative of arious Traditions of Glamorganshire	Williams, Taliesin	Wales	Wales
1794	Ellen, Countess of Castle Howell	Bennett, Mrs.	-	Wales
1789	The hermit of Snowden; or memoirs of Albert and Lavinia. Taken from a faithful copy of the original manuscript, [...]	Ryves, Elizabeth	Ireland	Wales

1814	St. Aelian's, or the Cursing Well. A Poem	Wardle, Charlotte	-	Wales
1798	Walsingham: or the Pupil of Nature	Robinson, Mary	England	England
1802	Welsh Legends	Earle, Williams	-	Wales

## **.4 Gothic Fiction Annotated Corpus**

Code	Comp Path	Link	Found	Quantif	F	Comp	Engraph	Year	Title	Place	Placet	Time	Author	Au gen/Au. lit/Au. nationality	Au. lived	Au. affiliation	Publishing	Inst. and Publisher
IF A5	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	novelt	1835	Sketches from life	Ireland, England	Ireland*	18th century	Adams, Alexander M.	<a href="#">litu2/</a> Scotland	Scotland, Eng	profession:medicine	Glasgow, Lond	W. R. M'Pun, Simpkin, Marshall and Co.
IF A69	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	nomat	f	comp	-	1785	Memories containing the lives of several ladies of Scotland, 7	Ireland*	Scotland*	-	Amory, Thomas	<a href="#">litu2/</a> Ireland	England, Ire	country:reland; religio	London	John Noon
IF B33	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	no f	comp	-	1813	The heroine, or, adventures of a fair romance re-England	Ireland*	Scotland*	-	Barron, Eason S.	<a href="#">litu2/</a> Ireland	Ireland, Eng	country:reland; religio	London	Henry Colburn
IF B140	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	nomat	no f	comp	honson	1817	Alemania, or, the Castle of Saint Marco, a roman Spain	Ireland*	Spain	16th century	Bell, Nugent	<a href="#">litu2/</a> Ireland	Ireland, Eng	politics:roy	London	A. K. Newman and Co. Brett Smith
IF C481	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	no f	comp	-	1828	Saviana, A Story of the past, the present, and th Europe, Germany	Ireland*	Europe	1st century	Cody, Revd George	<a href="#">litu2/</a> Ireland*	-	-	London, NY, Philmay	-
IF C635	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	excele	no f	comp	honoe	1794	The haunted priory, or, the fortunes of the house Spain	Ireland*	Spain	14th century	Cullen, Stephen	<a href="#">litu2/</a> Ireland	Ireland, Eng	country:england; emp	London, Dublin	J Bell, William Jones
IF F148	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	nomat	f	only v	poee	1786	Adam Fitz-Osbome, An Historical Tale	England*	England	12th century	Fidler, Anne	<a href="#">litu2/</a> Ireland	-	-	Dublin, Ireland	P Burke, Raven
IF F149	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	nomat	no f	comp	servica	1789	The son of Elnahow, An historical tale	England	England	9th century	Fidler, Anne	<a href="#">litu2/</a> Ireland	-	-	London, Dublin	G. G. J. and J. Robson
IF G111	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	nomat	no f	comp	noeu	1810	The festival of St. Jago, A Spanish Romance	Spain	Spain	16th century	Green, Mrs Sarah	<a href="#">litu2/</a> Ireland	Ireland, Eng	-	London	Newman and Co
IF G113	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	nomat	no f	comp	noeu	1810	The royal exile, or, the victims of human passion France	Ireland*	France	16th century	Green, Mrs Sarah	<a href="#">litu2/</a> Ireland	Ireland, Eng	-	London	John Joseph Stockdale
IF H12	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	excele	no f	comp	spoleus	1832	The bucanier, A tale	England	England	17th century	Hall, Mrs Samuel C.	<a href="#">litu2/</a> Ireland	Ireland, Eng	country:reland	London, Haarlem	Richard Bentley
IF K45	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	nomat	no f	only v	comper	1816	The martyr of Elm, A rational tale	Ireland*	Ireland	18th century	Kelly, Mrs	<a href="#">litu2/</a> Ireland*	-	-	London, Dublin	Simpkin and Marshall, Richard Coyne
IF L13	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	nomat	no f	only v	dyden	1792	Ashton proxy, A novel	Ireland*	-	-	Lea, Sophie P.	<a href="#">litu2/</a> Ireland*	-	-	London, Philadel	Mimvay Press
IF L85	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	nomat	no f	comp	shakespeare	1786	The recess, or, a tale of another times	England, Ireland	Multiple: Britain	16th century	Lea, Sophie P.	<a href="#">litu2/</a> Ireland	England, Scot	reigion:churchofengla	London, Dublin, T	Cadell
IF L91	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	no f	only v	cleretic	1816	Strathairn	England	England	16th century	Le Fanu, Alice	<a href="#">litu2/</a> Ireland	Ireland, Eng	country:reland	London	Sherwood, Neely and Jones
IF L140	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	nomat	f	comp	-	1782	Longwood, Earl of Salisbury, An historical roma England	England	England	13th century	Le Fanu, Alice	<a href="#">litu2/</a> Ireland	Ireland, Eng	country:reland	Dublin, London	Fraulmer
IF L235	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	nomat	no f	comp	million	1801	The infernal cuckoo, A tale of the day	Ireland*	Multiple: Britain	18th century	Lucas, Revd Charles	<a href="#">litu2/</a> England	Ireland, Eng	country:reland	London, Dublin	William Lane, D. Grasberry
IF M153	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	nomat	no f	comp	shakespeare	1809	The fish garden, or, errors of eccentricity Portugal, England	Ireland*	Portugal	18th century	Mac Kenna, Anna M.	<a href="#">litu2/</a> England	-	-	London	Longan, Hust, reese and Orme
IF M312	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	nomat	no f	comp	lucan	1807	Fatal revenge, or, the family of Montorio, A roma Italy	Ireland*	Italy	17th century	Matruin, Revd Charles	<a href="#">litu2/</a> Ireland	-	-	London	Longan, Hust, reese and Orme
IF M314	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	no f	comp	-	1812	The Mesian chief, A Romance	Ireland	Ireland	18th century	Matruin, Revd Charles	<a href="#">litu2/</a> Ireland	-	-	London, Philadel	Henry Colburn
IF M316	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	excele	no f	comp	shakespeare	1820	Memories the wanderer, A tale	x, Spainand, Italian, x,	Multiple: Europe	19th century	Matruin, Revd Charles	<a href="#">litu2/</a> Ireland	-	-	London	reigion:churchofengla
IF M317	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	nomat	no f	only v	cl shakespeare	1824	The Albigenses, a romance	France	France	13th century	Matruin, Revd Charles	<a href="#">litu2/</a> Ireland	-	-	London	reigion:churchofengla
IF M363	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	nomat	no f	comp	honson	1802	The White Knight, or, the monastery of Monre, A Ireland	Ireland*	Ireland*	15th century	Maxwell, Theodore	<a href="#">litu2/</a> Ireland	-	-	London	Hurst, Robinson and Co
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
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IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
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IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
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IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
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IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
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IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P Wogan	Crosby and Lettman
IF M489	IF C:/Users/maart/Doc/	<a href="#">0</a>	0	good	f	comp	hair	1797	Gravelle Abbey, A Romance	France, Italy, England	France*	-	Moore, George	<a href="#">litu2/</a> Ireland*	-	-	London, Cork, Dlg G. and J. Robinson, J. Conrad, P W	

Code	Comp Path	Link	Found	Qualif	F	Comp	Emph	Graph	Year	Title	Place	Placet	Time	Author	Au genf	Au, nationality	Au, lived	Au, affiliation	Publishing	plac	Publisher
GN0	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1799	St. Leon, A Tale of the Sixteenth Century	Multiple Europe	Switzerland	16th century	Gedwin, William	male	btu2/	England	-	religion;disenfranchisement;religion	London	G. G. and J. Robinson
GN1	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1794	Things As They Are, or, The Adventures of Caleb Enderby	England	England	17th century	Gedwin, William	male	btu2/	England	-	religion;disenfranchisement;religion	London	B. Crosby
GN5	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1831	Albion the Temple, A Tale Wilt and Wonderful	Araxia, Italy, England	Multiple	18th century	Green, William C.	male	btu2/	England	-	religion;disenfranchisement;religion	London	A. K. Newman
GN7	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1824	The Woodland Family, or The Sons of Error and England	England	England	18th century	Green, William C.	male	btu2/	England	-	religion;disenfranchisement;religion	London	Joseph Ernans
GN0	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1806	The Forest of St. Bernado	England, France	Spain	18th century	Hamilton, Ann Mary	female	btu2/	England	-	religion;disenfranchisement;religion	London	J. Hughes
GN1	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1811	Montana, or The Annals of Gull	Italy, France	Italy	18th century	Hamilton, Ann Mary	female	btu2/	England	-	religion;disenfranchisement;religion	London	N. L. Penner
GN2	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1789	Priority of St. Bernad, An Old English Tale	England	England	12th century	Harley, Mrs.	female	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN4	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1776	The Farmer of Ingwood Forest, A Novel	England	England	17th century	Hemle, Elizabeth	female	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN5	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1801	St. Margaret's Cave, or The Nun's Story, An Ant-England	Germany	Germany	17th century	Hemle, Elizabeth	female	btu2/	England	-	religion;disenfranchisement;religion	London	Earle and Hemle
GN6	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1824	The Private Memoirs and Confessions of a Justified Sinner	Scotland	Scotland	17th century	Hogg, James	male	btu2/	Scotland	-	religion;disenfranchisement;religion	London	Longman, Hurst, Rees, Orme, Brown, and Green
GN7	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1822	The Three Perils of Man, or, War, Women, and Scotland	Scotland	Scotland	14th century	Hogg, James	male	btu2/	Scotland	-	religion;disenfranchisement;religion	London	Longman, Hurst, Rees, Orme, and Brown
GN8	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1792	Amie St. Yves, A Novel	Europe, France	France	12th century	Holcroft, Thomas	female	btu2/	England	-	religion;disenfranchisement;religion	London	Shepherdson and Reynolds
GN9	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1820	Waverley, or Waverley	Verona	Austria	medieval	Holcroft, Thomas	female	btu2/	England	-	religion;disenfranchisement;religion	London	Rodwell and Martin
GN7	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1820	The Brothers, or The Castle of Niole, A Roman's Switzerland/France	Switzerland	Switzerland	18th century	Hughes, Robert	male	btu2/	England	-	religion;disenfranchisement;religion	London	Thomas Kelly
GN7	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1832	Fitzalan	England	England	18th century	Hughes, Robert	male	btu2/	England	-	religion;disenfranchisement;religion	London	Thomas Kelly
GN7	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1828	The Red Barn, A Tale, Founded on Fact	England	England	19th century	Hughes, Robert	male	btu2/	England	-	religion;disenfranchisement;religion	London	Knight and Lacey
GN7	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1779	The Abyss, A Romance	Italy	Italy	13th century	Ireland, William H.	male	btu2/	England	-	religion;disenfranchisement;religion	London	Earle and Hemle
GN7	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1805	Gonzalez, the Monk, A Romance of the Thirteenth Century	Italy, Scotland, England	Italy	14th century	Ireland, William H.	male	btu2/	England	-	religion;disenfranchisement;religion	London	W. Earle and J. W. Hucklebridge
GN7	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1801	Ariel, or The Invisible Monitor	Italy	Italy	14th century	Isaacs, Mrs.	female	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN7	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1822	The House of Ravenspur, A Romance	England, Italy	Multiple	18th century	Jackson, Frances	female	btu2/	England	-	religion;disenfranchisement;religion	London	G. and W. B. Whitaker
GN2	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1823	Ada Reis, A Tale	South America	South America	18th century	Lamb, Lady Caroline	female	btu2/	England	-	religion;disenfranchisement;religion	London	J. Murray
GN4	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1822	Graham Hamilton	England, North America	England	17th century	Lamb, Lady Caroline	female	btu2/	England	-	religion;disenfranchisement;religion	London	Henry Colburn
GN6	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1820	Italian Mysteries, or More Secrets Than One, A Novel	Italy	Italy	17th century	Latham, Francis	male	btu2/	England	-	religion;disenfranchisement;religion	London	A. K. Newman
GN8	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1806	The Mysterious Freeholder, or The Days of Out-England	Scotland	Scotland	18th century	Latham, Francis	male	btu2/	England	-	religion;disenfranchisement;religion	London	Lane Newman
GN0	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1808	The Unknown, or The Northern Gallery, A Rom-England	England	England	18th century	Latham, Francis	male	btu2/	England	-	religion;disenfranchisement;religion	London	Lane Newman
GN1	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1808	The Invisible Enemy, or The Mines of Weirfiska	Poland	Poland	18th century	Lath, Thomas P.	male	btu2/	England	-	religion;disenfranchisement;religion	London	Lane Newman
GN6	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1805	The Bravo of Venice	Italy	Italy	18th century	Lewis, Matthew	male	btu2/	England	-	religion;disenfranchisement;religion	London	J. F. Hughes
GN7	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1806	Feudal Tyrants, or The Counts of Carlsheim and Germany	Germany	Germany	18th century	Lewis, Matthew	male	btu2/	England	-	religion;disenfranchisement;religion	London	J. F. Hughes
GN8	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1827	The Isle of Devils, An Historical Tale, Founded on Portugal	Portugal	Portugal	18th century	Lewis, Matthew	male	btu2/	England	-	religion;disenfranchisement;religion	London	Printed printed at the Advertiser's office
GN9	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Monk, A Romance	Italy	Italy	18th century	Lewis, Matthew	male	btu2/	England	-	religion;disenfranchisement;religion	London	J. Bell
GN0	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1808	Romantic Tales	-	-	18th century	Lewis, Matthew	male	btu2/	England	-	religion;disenfranchisement;religion	London	Longman, Hurst, Rees, and Orme
GN10	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1801	Tales of Terror	-	-	18th century	Lewis, Matthew	male	btu2/	England	-	religion;disenfranchisement;religion	London	J. Bell
GN10	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1807	The Wood Demon, or The Clock Has Struck	-	-	18th century	Lewis, Matthew	male	btu2/	England	-	religion;disenfranchisement;religion	London	J. Bell
GN11	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1808	The Wild Fish Boy	Ireland, London	Ireland	18th century	Maclean, Charles R.	male	btu2/	Ireland	-	religion;disenfranchisement;religion	London	Longman, Hurst, Rees, and Orme
GN17	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1807	The Demon of Sicily	Italy	Italy	18th century	Montague, Edward	male	btu2/	England	-	religion;disenfranchisement;religion	London	W. Diggle
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1789	Zeluco, Various Views of Human Nature [...]	Italy	Italy	18th century	Montague, Edward	male	btu2/	England	-	religion;disenfranchisement;religion	London	A. Strahan and T. Cadell
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1827	The Epicurean, A Tale	Egypt	Egypt	3rd century	Moore, John	male	btu2/	England	-	religion;disenfranchisement;religion	London	Longman, Rees, Orme, Brown, and Green
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Haunted Cavern, A Caldonian Tale	Scotland	Scotland	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	B. Crosby
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance	England, Scotland	England	15th century	Palmer, John Jr.	male	btu2/	England	-	religion;disenfranchisement;religion	London	William Lane
GN12	GN	C:/Jussmaart/Doc	0	0	0	0	0	0	1796	The Mystery of the Black Tower, A Romance</											

Code	Compil Path	Link	Found	Quality	F	Compil	Engraph	Year	Title	Place	Place1	Time	Author	Au genf	Au, nationality	Au, lived	Au, affiliation	Publishing place	Publisher
GN175	GN	C:/Users/maart/Doc/	0	normal		only v-		1796	Marchmont, A Novel	England	England	-	Smith, Charlotte	female	<a href="#">https://</a>	England	-	London	Sampson Low
GN177	GN	C:/Users/maart/Doc/	0	excellent	no f	comple-		1793	The Adventures of Ferdinand Count Fathom	[Europe], England	[Multiple], Europe	-	Stanhope, Tobias	male	<a href="#">https://</a>	Scotland	England, Fair empire abolition, politics aristocracy, pri	London	W. Johnston
GN180	GN	C:/Users/maart/Doc/	0	good	no f	comple stakespear		1812	The Confessional of Valiente, A Romance	[France]	France	-	Stanhope, Louis	female	<a href="#">https://</a>	England	-	London	A. K. Newman
GN188	GN	C:/Users/maart/Doc/	0	normal		only v-		1810	Di Montarazo, or, The Novice of Corpus Domini	[Italy]	Italy	-	Stanhope, Louis	female	<a href="#">https://</a>	England	-	London	A. K. Newman
GN190	GN	C:/Users/maart/Doc/	0	normal		comple unknown		1803	The Three Ghosts of the Forest, A Tale of Horror	France	France	-	Anon	-	-	-	-	London	J. Ker
GN192	GN	C:/Users/maart/Doc/	0	normal		comple stakespear		1803	Don Raphael, A Romance	Spain	Spain	-	Walker, George	male	<a href="#">https://</a>	England	-	London	G. Walker, T. Hurst
GN193	GN	C:/Users/maart/Doc/	0	excellent	no f	comple anonymous		1796	Theodore Cythron, or, The Benevolent Jew	England	England	-	Walker, George	male	<a href="#">https://</a>	England	-	London	B. Crosby
GN195	GN	C:/Users/maart/Doc/	0	excellent	no f	comple horse		1765	The Castle of Otranto	Italy	Italy	-	Wagde, Horace	female	<a href="#">https://</a>	England	-	London	The Lownds
GN196	GN	C:/Users/maart/Doc/	0	good	f	comple west		1793	The Advantages of Education, or, The History of France	England	England	-	West, Jane	female	<a href="#">https://</a>	England	politics anti-Hacobite, politics anti-Hacobite, London	William Lane	
GN198	GN	C:/Users/maart/Doc/	0	normal	no f	only v- stakespear		1810	The Refusal, A Novel	-	-	-	West, Jane	female	<a href="#">https://</a>	England	politics anti-Hacobite, London	Longman, Hurst, Rees, Orme, and Brown	
GN197	GN	C:/Users/maart/Doc/	0	good	no f	comple-		1827	Ringrove, or, Old Fashioned Notions	[England]	England	-	West, Jane	female	<a href="#">https://</a>	England	politics anti-Hacobite, London	Longman, Rees, Orme, Brown, and Green	
GN203	GN	C:/Users/maart/Doc/	0	excellent	no f	only v-		1790	Julia, A Novel, interspersed with some Poetical F	England	England	-	Williams, Helen M.	female	<a href="#">https://</a>	England	Fair empire abolitionist, poli	London	T. Cadell
GN204	GN	C:/Users/maart/Doc/	0	normal		only v- comper		1800	Fitznauce	-	-	-	Williams, Helen M.	female	<a href="#">https://</a>	England	-	London	Murray, Highley
GN206	GN	C:/Users/maart/Doc/	0	normal	no f	comple metastasio		1801	The Haunted Palace, or, The Horrors of Venetian Italy	Italy	Italy	-	York, Mrs. R. M. P.	female	<a href="#">https://</a>	England	-	London	Earle and Hemet
BL1	BL	C:/Users/maart/Doc/	0	good	no f	comple unknown		1810	The minstrel of the north, or, Cumbrian legends	England, Scotland	England	-	Stagg, John	male	<a href="#">https://</a>	England	-	London	Printed for the author
BL2	BL	C:/Users/maart/Doc/	0	good	f	comple unknown		1803	The subterraneous passage, or, Gothic cell, A Romance	France	France	-	Stagg, John	female	<a href="#">https://</a>	England	-	London	-
BL3	BL	C:/Users/maart/Doc/	0	good	no f	only v-		1810	Rochester Castle, or, Gundulph's Tower, A Gothic Novel	England	England	-	Duke, Nathan	male	<a href="#">https://</a>	England	England, Scot-	Bristol	J. Roe, Anne Lennome
BL4	BL	C:/Users/maart/Doc/	0	good	no f	comple maison		1815	The Glen of Ora, or, Hassac and his banditti, A Swissairland	Switzerland	Switzerland	-	J. C. W.	-	-	-	London	Printed for the author	
BL8	BL	C:/Users/maart/Doc/	0	good	no f	comple unknown		1825	Lowel Castle, or, The righted her restored, A Gothic Novel	England	England	-	Anon	-	-	-	London	-	
BL9	BL	C:/Users/maart/Doc/	0	normal		comple unknown		1800	The black castle, or the spectre of the forest, an Morocco	Morocco	Morocco	-	Barrett, C. F.	-	-	-	London	S. Fisher	
BL10	BL	C:/Users/maart/Doc/	0	normal		comple unknown		1800	To which is added Tracey Castle, or the parlick England	England	England	-	Barrett, C. F.	-	-	-	London	S. Fisher	
BL11	BL	C:/Users/maart/Doc/	0	normal		comple-		1799	Kilverstone Castle, or the Hair restored, A Gothic Novel	England	England	-	Lemoiné, Ann	female	<a href="#">https://</a>	England	-	London	-
BL12	BL	C:/Users/maart/Doc/	0	excellent	no f	comple-		1811	Priority of St. Clair, or, Spectre of the Murdered N France	France	France	-	Wilkinson, Sarah	female	<a href="#">https://</a>	England	-	London	R. Harnd
BL13	BL	C:/Users/maart/Doc/	0	normal	no f	comple stakespear		1801	The Haunted Castle, or, The child of misfortune [Germany]	[Germany]	Germany	-	Lemoiné, Ann	female	<a href="#">https://</a>	England	-	London	-
BL15	BL	C:/Users/maart/Doc/	0	normal		comple horse		1777	The Champion of Virtue, A Gothic story [..]	England	England	-	Reeve, Clara	female	<a href="#">https://</a>	England	politics whig, politics anti-Hacobite	Coventry	Printed for the author
BL18	BL	C:/Users/maart/Doc/	0	good	f	comple-		1783	Edwy and Edith, a Gothic novel [..]	[England]	England	-	Walley, Thomas	male	<a href="#">https://</a>	England	England, Fair religion catholic	Dublin	S. Colbert
BL19	BL	C:/Users/maart/Doc/	0	good	f	comple itself		1799	The castles of Montreal and Barre, or the history France, descent from	France	France	-	Anon	-	-	-	London	S. Fisher, T. Hurst, R.C. Starnes	
BL21	BL	C:/Users/maart/Doc/	0	good	no f	comple-		1820	The Gothic Story of De Courville Castle, or, the ill Germany	Germany	Germany	-	Anon	-	-	-	London	W. Mason	
BL22	BL	C:/Users/maart/Doc/	0	good	f	comple-		1800	Gothic stories, Sir Bertrand's adventures in a nrl Scotland	Scotland	Scotland	-	Anon	-	-	-	London	S. Fisher	
WG2	WG	C:/Users/maart/Doc/	0	good	f	comple-		1796	Ames, or Memoirs of a Welch Hairless	[Wales]	Wales	-	Bennett, Mrs.	female	-	-	-	London	-
WG3	WG	C:/Users/maart/Doc/	0	normal		comple-		1801	Anzelsia Zadoski	[Wales]	Wales	-	Howell, Ann	female	-	-	-	Bristol	J. Roe, Anne Lennome
WG4	WG	C:/Users/maart/Doc/	0	normal	no f	comple-		1810	The Bard, or, The Towers of Mervyn	Wales	Wales	-	Hobbs, Ann J.	female	<a href="#">https://</a>	England	England, Fair profession actor, poli	London	Printed for the author
WG5	WG	C:/Users/maart/Doc/	0	normal	no f	comple collins		1810	Carbrian Pictures, or, Every One has Horrors	[Wales]	Wales	-	Hobbs, Ann J.	female	<a href="#">https://</a>	England	England, Fair profession actor, poli	London	-
WG6	WG	C:/Users/maart/Doc/	0	good	no f	comple-		1815	Carbrian Popular Antiquities	Wales	Wales	-	Roberts, Peter	male	<a href="#">https://</a>	Wales	Wales, Fair religion catholic, poli	London	J. Roe, Anne Lennome
WG8	WG	C:/Users/maart/Doc/	0	excellent	no f	comple puci		1796	The Castle Spectre	Wales	Wales	-	Lewis, Matthew	male	<a href="#">https://</a>	England	England, Fair religion catholic, poli	London	-
WG9	WG	C:/Users/maart/Doc/	0	excellent	no f	comple-		1814	Cona, or The Vale of Gowyd	Wales	Wales	-	Gray, James	male	<a href="#">https://</a>	Scotland	Scotland, Fair religion catholic, poli	London	J. Roe, Anne Lennome
WG10	WG	C:/Users/maart/Doc/	0	good	no f	comple-		1837	The Doom of Cwyn Ddwyfn, A Poem [..]	Wales	Wales	-	Williams, Talsien	male	<a href="#">https://</a>	Wales	Wales, Fair religion catholic, poli	London	Printed for the author
WG11	WG	C:/Users/maart/Doc/	0	normal		only v- montaigne		1794	Ellen, Countess of Castle Howell	Wales	Wales	-	Bennett, Mrs.	female	<a href="#">https://</a>	Wales	Wales, Fair religion catholic, poli	London	-
WG12	WG	C:/Users/maart/Doc/	0	normal		comple-		1789	The hermit of Snowden, or memoirs of Albert an Wales	Wales	Wales	-	Ryves, Elizabeth	female	<a href="#">https://</a>	Ireland	Ireland, Engl politics whig	London	J. Roe, Anne Lennome
WG14	WG	C:/Users/maart/Doc/	0	good	no f	comple-		1814	St. Asellans, or the Curlew Well, A Poem	Wales	Wales	-	Wardle, Charlotte	female	-	-	-	London	-
WG17	WG	C:/Users/maart/Doc/	0	normal		only 2 -		1798	Walsingham, or the Pupil of Nature	England	England	-	Robinson, Mary	female	<a href="#">https://</a>	England	politics jacobine, poli	London	-
WG18	WG	C:/Users/maart/Doc/	0	normal	no f	comple-		1802	Welsh Legends	Wales	Wales	-	Earle, Williams	male	-	-	-	London	J. Roe, Anne Lennome

## .5 Project Python code

```
# coding: utf-8

# In [I]:
# HANDLES

handle = "Main"                # custom
NUM_TOPICS = 100
NUM_WORDS = 100

# In [I]:
# IMPORT PACKAGES

# Rest
import nltk
import re
import numpy as np
import pandas as pd
from pprint import pprint

# Gensim
import gensim
import gensim.corpora as corpora
from gensim.utils import simple_preprocess
from gensim.models import CoherenceModel
from gensim.corpora import Dictionary

from gensim.corpora.mmcorpus import MmCorpus
from gensim.test.utils import datapath
import gensim.downloader as apif

# Sklearn
from sklearn.decomposition import LatentDirichletAllocation, TruncatedSVD
from sklearn.feature_extraction.text import CountVectorizer, TfidfVectorizer
from sklearn.model_selection import GridSearchCV

# Spacy for lemmatization
import spacy

# Plotting tools
import pyLDavis
import pyLDavis.gensim # don't skip this
import matplotlib.pyplot as plt
get_ipython().run_line_magic('matplotlib', 'inline')

# Enable logging for gensim - optional
import logging
logging.basicConfig(format='%(asctime)s : %(levelname)s : %(message)s',
                    ..level=logging.ERROR)

import warnings
warnings.filterwarnings("ignore",category=DeprecationWarning)

# NLTK Stop words
from nltk.corpus import stopwords
stop_words = stopwords.words('english')

# Other
import os
from nltk.corpus.reader.plaintext import PlaintextCorpusReader
import csv
import errno
import pickle
import warnings
import seaborn as sns

from pandas import ExcelWriter
from pandas import ExcelFile

from decimal import Decimal
x = str(Decimal(1) / Decimal(10000))

# In [I]:
# CREATE MODEL - load data

gothiccorpus = nltk.corpus.reader.PlaintextCorpusReader
    ... (r"C:/Users/maart/Documents/Thesis/Data/", r"*.txt",
    ... encoding = "ISO-8859-1")

mainids = gothiccorpus.fileids()
print(mainids)

maindata = []
for fileid in gothiccorpus.fileids():
    document = ' '.join(gothiccorpus.words(fileid))
    maindata.append(document)

print(len(maindata))

# In [I]:
# IMPORT STOPWORDS

s_names = []
with open('C:/Users/maart/Documents/Thesis/s.Stopwords/s-names.txt',
    ... newline='') as infile:
    reader = csv.reader(infile)
    for row in reader:
        s_names.extend(row)

s_own = []
with open('C:/Users/maart/Documents/Thesis/s.Stopwords/s-own.txt',
    ... newline='') as infile:
    reader = csv.reader(infile)
    for row in reader:
        s_own.extend(row)

s_pgb100 = []
with open('C:/Users/maart/Documents/Thesis/s.Stopwords/s-pgb100.txt',
    ... newline='') as infile:
    reader = csv.reader(infile)
    for row in reader:
        s_pgb100.extend(row)

s_pgb250 = []
with open('C:/Users/maart/Documents/Thesis/s.Stopwords/s-pgb250.txt',
    ... newline='') as infile:
    reader = csv.reader(infile)
    for row in reader:
        s_pgb250.extend(row)

s_pgb500 = []
with open('C:/Users/maart/Documents/Thesis/s.Stopwords/s-pgb500.txt',
    ... newline='') as infile:
    reader = csv.reader(infile)
    for row in reader:
        s_pgb500.extend(row)

s_pgb10000 = []
with open('C:/Users/maart/Documents/Thesis/s.Stopwords/s-pgb10000.txt',
    ... newline='') as infile:
    reader = csv.reader(infile)
    for row in reader:
        s_pgb10000.extend(row)

stop_words.extend(s_names)
stop_words.extend(s_own)
stop_words.extend(s_pgb100)
#stop_words.extend(s_pgb250)
#stop_words.extend(s_pgb500)
#stop_words.extend(s_pgb10000)
print(stop_words) # custom

# In [I]:
# CREATE MODEL - clean data and build

maindata = [re.sub('\S*\S*\s?', ' ', sent) for sent in maindata]
maindata = [re.sub('\s+', ' ', sent) for sent in maindata]
maindata = [re.sub("\'\"", "", sent) for sent in maindata]
def sent_to_words(sentences):
    for sentence in sentences:
        yield(gensim.utils.simple_preprocess(str(sentence), deacc=True))
    ... # deacc=True removes punctuations
maindata_words = list(sent_to_words(maindata))

#BUILD NLTK AND DIC
mainbigram = gensim.models.Phrases(maindata_words, min_count=5, threshold=100)
    ... # higher threshold fewer phrases.
maintrigram = gensim.models.Phrases(mainbigram[maindata_words], threshold=100)
mainbigram_mod = gensim.models.phrases.Phraser(mainbigram)
maintrigram_mod = gensim.models.phrases.Phraser(maintrigram)

# Define functions for stopwords, bigrams, trigrams and lemmatization
def remove_stopwords(maintexts):
    return [[word for word in simple_preprocess(str(doc)) if
    ... word not in stop_words] for doc in maintexts]
def make_bigrams(maintexts):
    return [mainbigram_mod[doc] for doc in maintexts]
def make_trigrams(maintexts):
    return [maintrigram_mod[mainbigram_mod[doc]] for doc in maintexts]
def lemmatization(maintexts):
    """https://spacy.io/api/annotation"""
    texts_out = []
    for sent in maintexts:
        doc = nlp(" ".join(sent))
        texts_out.append([token.lemma_ for token in doc])
    return texts_out

maindata_words_nostops = remove_stopwords(maindata_words)
maindata_words_bigrams = make_bigrams(maindata_words_nostops)
nlp = spacy.load('en', disable=['parser', 'ner'])

maindata_lemmatized = lemmatization(maindata_words_bigrams)
mainid2word = corpora.Dictionary(maindata_lemmatized)
maintexts = maindata_lemmatized
maincorpus = [mainid2word.doc2bow(maintext) for maintext in maintexts]

mainmmhandle = ("C:/Users/maart/Documents/Thesis/Handles/" + handle + "-all.mm")
corpora.MmCorpus.serialize(mainmmhandle, maincorpus) #save dic

print(mainid2word[5432])

# In [I]:
# Save model files

mainid2wordfn = ("C:/Users/maart/Documents/Thesis/Handles/" + handle +
    ... "-aaa-mainid2word.txt")
if not os.path.exists(os.path.dirname(mainid2wordfn)):
    try:
        os.makedirs(os.path.dirname(mainid2wordfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(mainid2wordfn, "wb") as f:
    pickle.dump(mainid2word, f)

maintextsfn = ("C:/Users/maart/Documents/Thesis/Handles/" + handle +
    ... "-aaa-texts.txt")
if not os.path.exists(os.path.dirname(maintextsfn)):
    try:
        os.makedirs(os.path.dirname(maintextsfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(maintextsfn, "wb") as f:
    pickle.dump(maintexts, f)
```

```

maincorpusfn = ("C:/Users/maart/Documents/Thesis/Handles/" + handle +
    ..."-aaa-corpus.txt")
if not os.path.exists(os.path.dirname(maincorpusfn)):
    try:
        os.makedirs(os.path.dirname(maincorpusfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(maincorpusfn, "wb") as f:
    pickle.dump(maincorpus, f)

mainid2word.save('C:/Users/maart/Documents/Thesis/Handles/'
    ...+ handle + '-aaa-mainid2word.dictionary')

# In [I]:
# BUILD LDA MODEL

mainlda_model = gensim.models.ldamodel.LdaModel(corpus=maincorpus,
    id2word=mainid2word,
    num_topics=100,
    random_state=100,
    update_every=1,
    chunksize=100,
    passes=10,
    alpha='auto',
    per_word_topics=True)

doc_lda = mainlda_model[maincorpus]

NUM_TOPICS = 100
NUM_WORDS = 100
pprint(mainlda_model.print_topics(num_topics=NUM_TOPICS, num_words=NUM_WORDS))

# In [I]:
# Save to Excel

maintuples = mainlda_model.print_topics(num_topics=NUM_TOPICS, num_words=NUM_WORDS)
maintopicdf = pd.DataFrame(maintuples, columns=['topic_nr', 'topic_words'])
maintopicdf = maintopicdf.sort_values('topic_nr')

mainexcelhandle = ("C:/Users/maart/Documents/Thesis/" + handle + "-all-topics.xlsx")
out_path = mainexcelhandle
writer = pd.ExcelWriter(out_path, engine='xlsxwriter')
maintopicdf.to_excel(writer, sheet_name='Sheet1')
writer.save()

# In [I]:
# Save models

mainlda_model.save('C:/Users/maart/Documents/Thesis/Handles/' + handle + '-aaa.model')
mainid2word.save('C:/Users/maart/Documents/Thesis/Handles/' + handle + '-aaa.dictionary')

# In [I]:
# Post model - scores

print('\nPerplexity: ', mainlda_model.log_perplexity(maincorpus))
# a measure of how good the model is. lower the better.
coherence_model_lda = CoherenceModel(model=mainlda_model,
    ...texts=maindata.lemmatized, dictionary=mainid2word, coherence='c_v')
# coherence_lda = coherence_model_lda.get_coherence()
print('\nCoherence Score: ', coherence_lda)

# In [I]:
# # Post model - pyLDA visualisation
# pyLDAvis.enable_notebook()
# mainvis = pyLDAvis.gensim.prepare(mainlda_model, maincorpus, mainid2word)
# mainvis
# mainhtmlhandle = ("C:/Users/maart/Documents/Thesis/" + handle + "-all-topics.html")
# pyLDAvis.save_html(mainvis, mainhtmlhandle)

# In [I]:
# Plot words contribution

fig=plt.figure(figsize=(15,300))
for i in range(100):
    df=pd.DataFrame(baselda_model.show_topic(i), columns=['term','prob'])
    ....set_index(('term')[0:5])
    #df=df.sort_values('prob')
    plt.subplot(50, 2, i+1)
    #it.title('topic '+str(i+1))
    plt.title('topic '+str(i))
    sns.barplot(x='prob', y=df.index, data=df, label='Cities', palette='Reds_d')
    plt.xlabel('probability')
plt.show()
plt.savefig("Graphs/wordscontribution.jpg", dpi=300, bbox_inches='tight')

# In [I]:
# EXCEL CONDITIONAL/DENOGRAPHIC RETRIEVER

#Reload #Deff

# Google Sheets to DataFrame
import gspread
from oauth2client.service_account import ServiceAccountCredentials
scope = ['https://spreadsheets.google.com/feeds',
    'https://www.googleapis.com/auth/drive']
creds = ServiceAccountCredentials.from_json_keyfile_name(
    ...('C:/Users/maart/Documents/Thesis/gothiccorpus-d2bcb2d5f193.json',
    ...scope)
client = gspread.authorize(creds)

sheet = client.open("Gothic Fiction Corpus - skinned").sheet1

gc = pd.DataFrame(sheet.get_all_records())
cols = gc.columns
#print(cols)

# Handles
code = gc[['Code']]
corpus = gc[['Corpus']]
path = gc[['Path']]
link = gc[['Link']]
found = gc[['Found']]
quality = gc[['Quality']]
longs = gc[['F']]
epigraph = gc[['Complete']]
year = gc[['Year']]
title = gc[['Title']]
placespec = gc[['Place']]
place = gc[['Place1']]
time = gc[['Time']]
year = gc[['Year']]
author = gc[['Author']]
author_gender = gc[['Au_gender']]
author_nation = gc[['Au_nationality']]
author_affiliation = gc[['Au_affiliation']]

# Overview
overview = gc[['Code', 'Title', 'Path']]
#print(overview)

# In [I]:
# GRAPH

#Year
year_freq = gc.groupby('Year').size()
#year_freq_10 = year_freq
#print(year_freq_10)
year_plot = year_freq.plot(kind='bar',figsize=(12,9))
print(year_plot)
#fig, ax = plt.subplots()
#gc['Year'].value_counts().plot(ax=ax, kind='bar', figsize=(12,9))
plt.savefig('Graphs/r.year.png', dpi=300, bbox_inches='tight')

matplotlib.rcParams.update({'font.size': 42})

#Setting
place_freq = gc.groupby('Place1').size().sort_values(ascending=False)
place_freq_10 = place_freq[0:10]
#print(place_freq_10)

#gc.groupby(['Year', 'Place1']).size().unstack().plot(kind='bar', cmap="tab20",
    ...figsize=(12,9), stacked=True)
gc.groupby(['Year', 'Place1']).size().unstack().plot(kind='bar', figsize=(12,9),
    ...color = ['black', 'aquamarine', 'purple', 'violet', 'khaki',
    ...'crimson', 'r', 'yellow', 'deeppink', 'deeppink', 'olive',
    ...'olive', 'pink', 'forestgreen', 'forestgreen', 'blueviolet',
    ...'peru', 'lightcoral', 'burlywood', 'mediumturquoise',
    ...'turquoise', 'maroon', 'mediumblue', 'darkgray', 'orange',
    ...'grey', 'limegreen', 'yellow'], stacked=True)
plt.savefig('Graphs/r.setting_nationality.png', dpi=300, bbox_inches='tight')

ax = plt.subplot(111)
ax.legend(loc='upper center', bbox_to_anchor=(0.5, 1.2),
    ncol=5, fancybox=True, shadow=False)

#gc.groupby(['Year', 'Au_nationality']).size().unstack().plot(kind='bar', cmap="tab20",
    ...figsize=(12,9), stacked=True)
gc.groupby(['Year', 'Au_nationality']).size().unstack().plot(kind='bar', figsize=(12,9),
    ...color = ['black', 'crimson', 'forestgreen', 'mediumseagreen',
    ...'peachpuff', 'dodgerblue', 'orange'], stacked=True)
plt.savefig('Graphs/r.author_nationality.png', dpi=300, bbox_inches='tight')

# In [I]:
#CONDITIONAL CORPUS - create

# Look overview
#overview_con = overview.loc[(gc.Place1 == 'Italy') & (gc.Au_gender == 'female')]
#print(overview_con)

# Conditional selectioncriteria
#conditions = gc.loc[gc['Corpus'].isin(['BL'])]

# custom --
#conditions = gc.loc[gc['Place1'].isin(['Italy', 'France']) &
    ...gc['Au_gender'].isin(['female'])]
conditions = gc.loc[gc['Place1'].isin(['Ireland', 'Ireland*'])]

customhandle = "Setting=Ireland"
# ----

conditionspath = conditions['Path']
container = conditionspath.tolist()

conditionallist = []
for con in container:
    con = con.split(",")
    conditionallist.extend(con)

print(conditionallist)
print(len(conditionallist))

# In [I]:
#CONDITIONAL CORPUS - create

conditionalfiles = []
for con in conditionallist:
    pakker = open(con, "r")
    for pak in pakker:

```



```

        lees = pakker.read()
        conditionalfiles.append(lees)
        #print(conditionalfiles)

# dirhandle = ("C:/Users/maart/Documents/Thesis/n." + handle +
# ... '.' + customhandle + "/"")
# corpusdir = dirhandle
# if not os.path.isdir(corpusdir):
#     os.mkdir(corpusdir)
# filename = 0
# for text in conditionalfiles:
#     filename+=1
#     with open(corpusdir+str(filename)+'.txt','w') as fout:
#         fout.write(text)
#     fout.close() ###?

# idgrabber = PlaintextCorpusReader("C:/Users/maart/Documents/Thesis/n." +
# ... handle + '.' + customhandle + "/"", ".*")
# ids = idgrabber.fileids()
# pad = ("C:/Users/maart/Documents/Thesis/n." + handle +
# ... '.' + customhandle + "/"")
# dirs = sorted(ids, key=lambda x: int(re.sub('\d', '', x)))
# shortfnames = []
# for name in conditionallist:
#     shortfnames.append(name.replace
# ... ("C:/Users/maart/Documents/Thesis/Data/", ""))

# In [I]:
# #CONDITIONAL CORPUS - rename

# with open('C:/Users/maart/Documents/Thesis/Handles/' + handle +
# ... '.' + customhandle + '.csv', 'w', newline='') as f:
#     writer = csv.writer(f, delimiter=',')
#     writer.writerow(zip(dirs, shortfnames))
# newpath = pad
# os.chdir(newpath)
# with open('C:/Users/maart/Documents/Thesis/Handles/' + handle +
# ... '.' + customhandle + '.csv') as f:
#     lines = csv.reader(f)
#     for line in lines:
#         os.rename(line[0], line[1])

# In [I]
# #CONDITIONAL CORPUS - to data

# newcorpus = PlaintextCorpusReader("C:/Users/maart/Documents/Thesis/n." +
# ... handle + '.' + customhandle + "/"", ".*")

# ids = newcorpus.fileids()
# #print(ids)

# data = []
# for fileid in newcorpus.fileids():
#     document = ' '.join(newcorpus.words(fileid))
#     data.append(document)

# In [I]:
# # #FILEID INFO

# for fileid in newcorpus.fileids():
#     # num_chars = len(newcorpus.raw(fileid))
#     # #print(num_chars, fileid)
#     # num_words = len(newcorpus.words(fileid))
#     # print(num_words, fileid)
#     # num_sents = len(newcorpus.sents(fileid))
#     # #print(num_sents, fileid)
#     # #Lexical diversity score
#     # num_vocab = len(set([w.lower() for w in newcorpus.words(fileid)]))
#     # #print(num_vocab, fileid)

#     # #print((num_chars/num_words), (num_words/num_sents),
#     # ... (num_words/num_vocab), fileid)
#     # #print((num_words/num_vocab), fileid)

# In [I]:
# #CLEAN TEXTS

data = [re.sub('\s+', ' ', sent) for sent in data]
data = [re.sub('\n', "", sent) for sent in data]
def sent_to_words(sentences):
    for sentence in sentences:
        yield(gensim.utils.simple_preprocess(str(sentence), deacc=True))
data_words = list(sent_to_words(data)) #lemmatized single text

def remove_stopwords(texts):
    return [[word for word in simple_preprocess(str(doc))
    ... if word not in stop_words] for doc in texts]
def lemmatization(texts):
    """https://spacy.io/api/annotation"""
    texts_out = []
    for sent in texts:
        doc = nlp(" ".join(sent))
        texts_out.append([token.lemma_ for token in doc])
    return texts_out

data_words_nostops = remove_stopwords(data_words)
nlp = spacy.load('en', disable=['parser', 'ner'])
data_lemmatized = lemmatization(data_words_nostops)
id2word = corpora.Dictionary(data_lemmatized) #Dictionary(65358 unique tokens:
... ['-PRON-', 'aa', 'aaaaavntly']...)
texts = data_lemmatized
corpus = [id2word.doc2bow(text) for text in texts]
...#[[0, 110], (1, 2), (2, 1), (3, 1), ...
...(20, 1), (21, 1), (22, 9), (23, 4) ... (65357, 5)]

mmhandle = ("C:/Users/maart/Documents/Thesis/Handles/" + handle +
... '.' + customhandle + ".mm")

corpora.MmCorpus.serialize(mmhandle, corpus) #save dic

# In [I]:
# Save others

datafn = ("C:/Users/maart/Documents/Thesis/Handles/" + handle +
... '.' + customhandle + "-data.txt")
if not os.path.exists(os.path.dirname(datafn)):
    try:
        os.makedirs(os.path.dirname(datafn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(datafn, "wb") as f:
    pickle.dump(data, f)

id2wordfn = ("C:/Users/maart/Documents/Thesis/Handles/" + handle +
... '.' + customhandle + "-id2word.txt")
if not os.path.exists(os.path.dirname(id2wordfn)):
    try:
        os.makedirs(os.path.dirname(id2wordfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(id2wordfn, "wb") as f:
    pickle.dump(id2word, f)

textsfn = ("C:/Users/maart/Documents/Thesis/Handles/" + handle +
... '.' + customhandle + "-texts.txt")
if not os.path.exists(os.path.dirname(textsfn)):
    try:
        os.makedirs(os.path.dirname(textsfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(textsfn, "wb") as f:
    pickle.dump(texts, f)

corpusfn = ("C:/Users/maart/Documents/Thesis/Handles/" + handle +
... '.' + customhandle + "-corpus.txt")
if not os.path.exists(os.path.dirname(corpusfn)):
    try:
        os.makedirs(os.path.dirname(corpusfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(corpusfn, "wb") as f:
    pickle.dump(corpus, f)

# Save dictionary

id2wordfn = ("C:/Users/maart/Documents/Thesis/Handles/" + handle +
... '.' + customhandle + "-id2word")
if not os.path.exists(os.path.dirname(id2wordfn)):
    try:
        os.makedirs(os.path.dirname(id2wordfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(id2wordfn, "wb") as f:
    pickle.dump(id2word, f)

dictionary = corpora.Dictionary(texts)
dictionary.save(("C:/Users/maart/Documents/Thesis/Handles/" + handle +
... '.' + customhandle + ".dict"))
# store the dictionary, for future reference
print(dictionary)

# In [I]:
# RELOAD MODEL

baselda_model = gensim.models.LdaModel.load('C:/Users/maart/Documents/
... Thesis/Handles/' + handle + '-aaa.model')
#basedictionary = Dictionary.load_from_text('C:/Users/maart/Documents/
... Thesis/Handles/' + handle + '-aaa.dictionary')
basedictionary = Dictionary.load('C:/Users/maart/Documents/Thesis/
... Handles/' + handle + '-aaa.dictionary')
basecorpus = corpora.MmCorpus('C:/Users/maart/Documents/Thesis/
... Handles/' + handle + '-all.mm')

tops = baselda_model.print_topics(num_topics=NUM_TOPICS, num_words=NUM_WORDS)
print(tops)

# In [I]:
# Reload others

with open('C:/Users/maart/Documents/Thesis/Handles/' + handle + '.'
... + 'Au_nationality=England' + '-data.txt', 'rb') as fp:
    data_author_england = pickle.load(fp)

with open('C:/Users/maart/Documents/Thesis/Handles/' + handle + '.'
... + 'Au_nationality=Ireland' + '-data.txt', 'rb') as fp:
    data_author_ireland = pickle.load(fp)

with open('C:/Users/maart/Documents/Thesis/Handles/' + handle + '.'
... + 'Au_nationality=Scotland' + '-data.txt', 'rb') as fp:
    data_author_scotland = pickle.load(fp)

with open('C:/Users/maart/Documents/Thesis/Handles/' + handle + '.'
... + 'Au_nationality=Wales' + '-data.txt', 'rb') as fp:
    data_author_wales = pickle.load(fp)

with open('C:/Users/maart/Documents/Thesis/Handles/' + handle + '.'
... + 'Setting=England' + '-data.txt', 'rb') as fp:
    data_setting_england = pickle.load(fp)

with open('C:/Users/maart/Documents/Thesis/Handles/' + handle + '.'

```

```

...+ 'Setting=Ireland' + '-data.txt', 'rb') as fp:
    data_setting_ireland = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Setting=Scotland' + '-data.txt', 'rb') as fp:
    data_setting_scotland = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Setting=Wales' + '-data.txt', 'rb') as fp:
    data_setting_wales = pickle.load(fp)

# --

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Au_nationality=England' + '-texts.txt', 'rb') as fp:
    texts_author_england = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Au_nationality=Ireland' + '-texts.txt', 'rb') as fp:
    texts_author_ireland = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Au_nationality=Scotland' + '-texts.txt', 'rb') as fp:
    texts_author_scotland = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Au_nationality=Wales' + '-texts.txt', 'rb') as fp:
    texts_author_wales = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Setting=England' + '-texts.txt', 'rb') as fp:
    texts_setting_england = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Setting=Ireland' + '-texts.txt', 'rb') as fp:
    texts_setting_ireland = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Setting=Scotland' + '-texts.txt', 'rb') as fp:
    texts_setting_scotland = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Setting=Wales' + '-texts.txt', 'rb') as fp:
    texts_setting_wales = pickle.load(fp)

# --

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Au_nationality=England' + '-corpus.txt', 'rb') as fp:
    corpus_author_england = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Au_nationality=Ireland' + '-corpus.txt', 'rb') as fp:
    corpus_author_ireland = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Au_nationality=Scotland' + '-corpus.txt', 'rb') as fp:
    corpus_author_scotland = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Au_nationality=Wales' + '-corpus.txt', 'rb') as fp:
    corpus_author_wales = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Setting=England' + '-corpus.txt', 'rb') as fp:
    corpus_setting_england = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Setting=Ireland' + '-corpus.txt', 'rb') as fp:
    corpus_setting_ireland = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Setting=Scotland' + '-corpus.txt', 'rb') as fp:
    corpus_setting_scotland = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Setting=Wales' + '-corpus.txt', 'rb') as fp:
    corpus_setting_wales = pickle.load(fp)

# --

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Au_nationality=England' + '.dict', 'rb') as fp:
    dic_author_england = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Au_nationality=Ireland' + '.dict', 'rb') as fp:
    dic_author_ireland = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Au_nationality=Scotland' + '.dict', 'rb') as fp:
    dic_author_scotland = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Au_nationality=Wales' + '.dict', 'rb') as fp:
    dic_author_wales = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Setting=England' + '.dict', 'rb') as fp:
    dic_setting_england = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Setting=Ireland' + '.dict', 'rb') as fp:
    dic_setting_ireland = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Setting=Scotland' + '.dict', 'rb') as fp:
    dic_setting_scotland = pickle.load(fp)

with open('C:/Users/maat/Documents/Thesis/Handles/' + handle + '.'
...+ 'Setting=Wales' + '.dict', 'rb') as fp:
    dic_setting_wales = pickle.load(fp)

# In [I]:
# View topics

print(baselda_model.print_topics(num_topics=NUM_TOPICS, num_words=NUM_WORDS))

# In [I]:
# Create readable conditionalcorpus

flat_author_england = []
for sublist in texts_author_england:
    for item in sublist:
        flat_author_england.append(item)

flat_author_ireland = []
for sublist in texts_author_ireland:
    for item in sublist:
        flat_author_ireland.append(item)

flat_author_scotland = []
for sublist in texts_author_scotland:
    for item in sublist:
        flat_author_scotland.append(item)

flat_author_wales = []
for sublist in texts_author_wales:
    for item in sublist:
        flat_author_wales.append(item)

# --

flat_setting_england = []
for sublist in texts_setting_england:
    for item in sublist:
        flat_setting_england.append(item)

flat_setting_ireland = []
for sublist in texts_setting_ireland:
    for item in sublist:
        flat_setting_ireland.append(item)

flat_setting_scotland = []
for sublist in texts_setting_scotland:
    for item in sublist:
        flat_setting_scotland.append(item)

flat_setting_wales = []
for sublist in texts_setting_wales:
    for item in sublist:
        flat_setting_wales.append(item)

conditionaltexts = []
conditionaltexts.append(flat_author_england)
conditionaltexts.append(flat_author_ireland)
conditionaltexts.append(flat_author_scotland)
conditionaltexts.append(flat_author_wales)
conditionaltexts.append(flat_setting_england)
conditionaltexts.append(flat_setting_ireland)
conditionaltexts.append(flat_setting_scotland)
conditionaltexts.append(flat_setting_wales)

## Check
# ba = (conditionaltexts[2])
# with open('output1.txt', 'w') as file_handler:
#     for item in ba:
#         file_handler.write("{}\n".format(item))

# In [I]:
## Check
# ba = (conditionaltexts[7])
# with open('output1.txt', 'w') as file_handler:
#     for item in ba:
#         file_handler.write("{}\n".format(item))

# In [I]:
## DISTRIBUTION PER DOC GROUP

# docgroup_dis = pd.DataFrame([])
# data = []

# corpus_lda = [baseldictionary.doc2bow(text) for text in conditionaltexts]

# algo = baselda_model.get_document_topics(corpus_lda,
#     ..._minimum_probability=0.000000000000001, per_word_topics=True)
# data.append(algo)

# docgroup_dis = pd.DataFrame(data)
# docgroup_dis

# disdfhandle = ('C:/Users/maat/Documents/Thesis/'
...+ handle + '-docgroup-dis.xlsx')
# out_path = disdfhandle
# writer = pd.ExcelWriter(out_path, engine='xlsxwriter')
# docgroup_dis.to_excel(writer, sheet_name='Sheet1')
# writer.save()

# In [I]:
## DISTRIBUTION PER DOC GROUP

docgroup_dis = pd.DataFrame([])
data = []

```

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corpus_lda = [basedictionary.doc2bow(text) for text in seltxts]

algo = baselda_model.get_document_topics(corpus_lda,
    ...minimum_probability=0.00000000000001, per_word_topics=True)
data.append(algo)

docgroup_dis = pd.DataFrame(data)
docgroup_dis

disdfhandle = ('C:/Users/maat/Documents/Thesis/'
    ...+ handle + '-gender-dis.xlsx')
out_path = disdfhandle
writer = pd.ExcelWriter(out_path, engine='xlsxwriter')
docgroup_dis.to_excel(writer, sheet_name='Sheet1')
writer.save()

# In [I]:
# DISTRIBUTION PER DOC GROUP

docgroup_dis = pd.DataFrame([])
data = []

corpus_lda = [basedictionary.doc2bow(text) for text in conditionaltexts]

algo = baselda_model.get_document_topics(corpus_lda,
    ...minimum_probability=0.00000000000001, per_word_topics=True)
data.append(algo)

docgroup_dis = pd.DataFrame(data)
docgroup_dis

disdfhandle = ('C:/Users/maat/Documents/Thesis/' + handle + '-docgroup-dis.xlsx')
out_path = disdfhandle
writer = pd.ExcelWriter(out_path, engine='xlsxwriter')
docgroup_dis.to_excel(writer, sheet_name='Sheet1')
writer.save()

# In [I]:
# Reload conditional distribution

#dis = pd.read_excel('C:/Users/maat/Documents/Thesis/
    ...gothicdistribution.xlsx', sheetname='Sheet1')
dis = pd.read_excel('C:/Users/maat/Documents/Thesis/
    ...BBB_Main-docgroup-dis_overview.xlsx',
    ...sheetname='Sheet1')
# print(dis.columns)

gentrydis = dis.ix[32]
lovedis = dis.ix[72]
religiondis = dis.ix[73]
poetrydis = dis.ix[58]
sensedis = dis.ix[62]
banditdis = dis.ix[70]
scottishdis = dis.ix[77]
environmentdis = dis.ix[85]
empiredis = dis.ix[98]

print("Gentry:", gentrydis)
print("Love", lovedis)
print("Religion", religiondis)
print("Poetry", poetrydis)
print("Sense", sensedis)
print("Bandit", banditdis)
print("Scottish", scottishdis)
print("Environment", environmentdis)
print("Empire", empiredis)

# In [I]:
# Topic distribution graphs - conditional all (goedGOED)

gentrynum = [0.0009526648, 0.00000063515176, 5.48761e-06, 1.43883e-07,
    ...0.0019512575, 0.0000015445286, 7.90506e-06, 1.74727e-08]
lovenum = [0.00042466854, 0.000057520254, 1.41199e-05, 6.23296e-05,
    ...0.0008923844, 0.0000075729727, 6.84886e-05, 0.00051366]
religionnum = [0.008556568, 0.0019427547, 0.00726958, 0.000430451,
    ...0.0024114258, 0.00084711204, 0.00996884, 0.0021806627]
poetrynum = [0.00614375, 0.00027497316, 0.0017286666, 0.07725182,
    ...0.0017546568, 0.000058946567, 0.0004561032, 0.0062386277]
sensenum = [0.14063473, 0.13692653, 0.15909389, 0.18314289,
    ...0.13040033, 0.062617324, 0.14407541, 0.09128219]
banditnum = [0.0030371821, 0.00065678544, 0.00005936997, 0.00046665818,
    ...0.0005837113, 0.00027199084, 0.00092456554, 0.000775583]
scottishnum = [0.00016690706, 0.000004513863, 0.022402512, 0.00000012589351,
    ...0.00034546966, 0.00001434504, 0.019214833, 0.0000052415885]
environmentnum = [0.002567915, 0.00017632553, 0.0009074274, 0.00017053368,
    ...0.0049704355, 0.00011776107, 0.0009644752, 0.00021955796]
empirenum = [0.0029394992, 0.0007610794, 0.0008170013, 0.00010059654,
    ...0.0013265727, 0.00014621062, 0.000053097283, 0.00022087633]

# In [I]:
# Topic distribution graphs - conditional all (goedGOED)

# gentry, love, bandit, environment, empire
index = ['author_england', 'author_ireland', 'author_scotland', 'author_wales',
    'setting_england', 'setting_ireland', 'setting_scotland', 'setting_wales']
dfx = pd.DataFrame({'romance': lovenum, 'religion': religionnum, 'empire': empirenum}, index=index)
ax = dfx.plot.bar(figsize=(12,9), color = ['mediumpurple', '#2B9F2D', '#FF7A0A'])
plt.savefig('Graphs/ALL-FINAL.png', dpi=300, bbox_inches='tight')

# # Topic distribution graphs - conditional per nationality

# England
datas = [{'label': 'romance_author', 'color': '#FF7A0A', 'height': 0.00042466854},
    {'label': 'romance_setting', 'color': '#FF7A0A', 'height': 0.0008923844},
    {'label': 'religion_author', 'color': '#2B9F2D', 'height': 0.008556568},
    {'label': 'religion_setting', 'color': '#2B9F2D', 'height': 0.0024114258},
    {'label': 'empire_author', 'color': 'mediumpurple', 'height': 0.0029394992},
    {'label': 'empire_setting', 'color': 'mediumpurple', 'height': 0.0013265727}]

i = 0
for data in datas:
    plt.bar(i, data['height'], align='center', color=data['color'])
    i += 1

labels = [data['label'] for data in datas]
pos = [i for i in range(len(datas))]
plt.xticks(pos, labels, rotation=90)
plt.title('Topics - England', fontsize=15)
plt.ylabel('Topic weight', fontsize=12)

```

```

plt.xlabel('Conditional Corpus', fontsize=12)
plt.savefig('Graphs/g-england-dis.png', dpi=300,
...figsize=(12,9), bbox_inches='tight')

# In [I]:
# Ireland
datas = [{'label': 'romance_author', 'color': '#FF7A0A', 'height': 0.000057520254},
{'label': 'romance_setting', 'color': '#FF7A0A', 'height': 0.0000075729727},
{'label': 'religion_author', 'color': '#2B9F2D', 'height': 0.0019427547},
{'label': 'religion_setting', 'color': '#2B9F2D', 'height': 0.00084711204},
{'label': 'empire_author', 'color': 'mediumpurple', 'height': 0.0007610794},
{'label': 'empire_setting', 'color': 'mediumpurple', 'height': 0.00014621062}]

i = 0
for data in datas:
    plt.bar(i, data['height'], align='center', color=data['color'])
    i += 1

labels = [data['label'] for data in datas]
pos = [i for i in range(len(datas))]
plt.xticks(pos, labels, rotation=90)
plt.title("Topics - Ireland", fontsize=15)
plt.ylabel('Topic weight', fontsize=12)
plt.xlabel('Conditional Corpus', fontsize=12)
plt.savefig('Graphs/g-ireland-dis.png', dpi=300,
...figsize=(12,9), bbox_inches='tight')

# In [I]:
# Scotland
datas = [{'label': 'romance_author', 'color': '#FF7A0A', 'height': 0.000014119922},
{'label': 'romance_setting', 'color': '#FF7A0A', 'height': 0.00006848858},
{'label': 'religion_author', 'color': '#2B9F2D', 'height': 0.00726958},
{'label': 'religion_setting', 'color': '#2B9F2D', 'height': 0.00996884},
{'label': 'empire_author', 'color': 'mediumpurple', 'height': 0.0008170013},
{'label': 'empire_setting', 'color': 'mediumpurple', 'height': 0.000053097283}]

i = 0
for data in datas:
    plt.bar(i, data['height'], align='center', color=data['color'])
    i += 1

labels = [data['label'] for data in datas]
pos = [i for i in range(len(datas))]
plt.xticks(pos, labels, rotation=90)
plt.title("Topics - Scotland", fontsize=15)
plt.ylabel('Topic weight', fontsize=12)
plt.xlabel('Conditional Corpus', fontsize=12)
plt.savefig('Graphs/g-scotland-dis.png', dpi=300,
...figsize=(12,9), bbox_inches='tight')

# In [I]:
# Wales
datas = [{'label': 'romance_author', 'color': '#FF7A0A', 'height': 0.000062329615},
{'label': 'romance_setting', 'color': '#FF7A0A', 'height': 0.000551366},
{'label': 'religion_author', 'color': '#2B9F2D', 'height': 0.000430451},
{'label': 'religion_setting', 'color': '#2B9F2D', 'height': 0.00218066},
{'label': 'empire_author', 'color': 'mediumpurple', 'height': 0.00010059654},
{'label': 'empire_setting', 'color': 'mediumpurple', 'height': 0.00022087633}]

i = 0
for data in datas:
    plt.bar(i, data['height'], align='center', color=data['color'])
    i += 1

labels = [data['label'] for data in datas]
pos = [i for i in range(len(datas))]
plt.xticks(pos, labels, rotation=90)
plt.title("Topics - Wales", fontsize=15)
plt.ylabel('Topic weight', fontsize=12)
plt.xlabel('Conditional Corpus', fontsize=12)
plt.savefig('Graphs/g-wales-dis.png', dpi=300,
...figsize=(12,9), bbox_inches='tight')

# In [I]:
# Distribution per doc group

inp = texts_setting_wales
docdoc_dis = pd.DataFrame([])
data = []

corpus_lda = [basedictionary.doc2bow(text) for text in inp]

for i in range(0, len(inp)):
    algo = basellda_model.get_document_topics(corpus_lda[i],
minimum_probability=0.00000001)
    data.append([str(algo)])

docdoc_dis = pd.DataFrame(data)

disdfhandle = ('C:/Users/maart/Documents/Thesis/' + handle +
...'.setting_wales' + '-dist.xlsx')
...# change!
out_path = disdfhandle
writer = pd.ExcelWriter(out_path, engine='xlsxwriter')
docdoc_dis.to_excel(writer, sheet_name='Sheet1')
writer.save()

# In [I]:
# SAVE texttopic

# England - author
author_england_MAIN = pd.read_excel('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/
...Excels/Main.au_england-dist_overview.xlsx', sheetname='Sheet1')

author_england_gentry = author_england_MAIN.iloc[:,0]
author_england_gentryfn = ("Texttopic/author_england_gentry.txt")

if not os.path.exists(os.path.dirname(author_england_gentryfn)):
    try:
        os.makedirs(os.path.dirname(author_england_gentryfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
    with open(author_england_gentryfn, "wb") as f:
        pickle.dump(author_england_gentry, f)

author_england_bandit = author_england_MAIN.iloc[:,1]
author_england_banditfn = ("Texttopic/author_england_bandit.txt")
if not os.path.exists(os.path.dirname(author_england_banditfn)):
    try:
        os.makedirs(os.path.dirname(author_england_banditfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
    with open(author_england_banditfn, "wb") as f:
        pickle.dump(author_england_bandit, f)

author_england_love = author_england_MAIN.iloc[:,2]
author_england_lovefn = ("Texttopic/author_england_love.txt")
if not os.path.exists(os.path.dirname(author_england_lovefn)):
    try:
        os.makedirs(os.path.dirname(author_england_lovefn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
    with open(author_england_lovefn, "wb") as f:
        pickle.dump(author_england_love, f)

author_england_religion = author_england_MAIN.iloc[:,3]
author_england_religionfn = ("Texttopic/author_england_religion.txt")
if not os.path.exists(os.path.dirname(author_england_religionfn)):
    try:
        os.makedirs(os.path.dirname(author_england_religionfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
    with open(author_england_religionfn, "wb") as f:
        pickle.dump(author_england_religion, f)

author_england_environment = author_england_MAIN.iloc[:,4]
author_england_environmentfn = ("Texttopic/author_england_environment.txt")
if not os.path.exists(os.path.dirname(author_england_environmentfn)):
    try:
        os.makedirs(os.path.dirname(author_england_environmentfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
    with open(author_england_environmentfn, "wb") as f:
        pickle.dump(author_england_environment, f)

author_england_empire = author_england_MAIN.iloc[:,5]
author_england_empirefn = ("Texttopic/author_england_empire.txt")
if not os.path.exists(os.path.dirname(author_england_empirefn)):
    try:
        os.makedirs(os.path.dirname(author_england_empirefn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
    with open(author_england_empirefn, "wb") as f:
        pickle.dump(author_england_empire, f)

# England - setting

setting_england_MAIN = pd.read_excel
...('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Excels/
...Main.setting_england-dist_overview.xlsx', sheetname='Sheet1')

setting_england_gentry = setting_england_MAIN.iloc[:,0]
setting_england_gentryfn = ("Texttopic/setting_england_gentry.txt")
if not os.path.exists(os.path.dirname(setting_england_gentryfn)):
    try:
        os.makedirs(os.path.dirname(setting_england_gentryfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
    with open(setting_england_gentryfn, "wb") as f:
        pickle.dump(setting_england_gentry, f)

setting_england_bandit = setting_england_MAIN.iloc[:,1]
setting_england_banditfn = ("Texttopic/setting_england_bandit.txt")
if not os.path.exists(os.path.dirname(setting_england_banditfn)):
    try:
        os.makedirs(os.path.dirname(setting_england_banditfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
    with open(setting_england_banditfn, "wb") as f:
        pickle.dump(setting_england_bandit, f)

setting_england_love = setting_england_MAIN.iloc[:,2]
setting_england_lovefn = ("Texttopic/setting_england_love.txt")
if not os.path.exists(os.path.dirname(setting_england_lovefn)):
    try:
        os.makedirs(os.path.dirname(setting_england_lovefn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
    with open(setting_england_lovefn, "wb") as f:
        pickle.dump(setting_england_love, f)

setting_england_religion = setting_england_MAIN.iloc[:,3]
setting_england_religionfn = ("Texttopic/setting_england_religion.txt")
if not os.path.exists(os.path.dirname(setting_england_religionfn)):
    try:
        os.makedirs(os.path.dirname(setting_england_religionfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise

```

```

with open(setting_england_religionfn, "wb") as f:
    pickle.dump(setting_england_religion, f)

setting_england_environment = setting_england_MAIN.iloc[:,4]
setting_england_environmentfn = ("Texttopic/setting_england_environment.txt")
if not os.path.exists(os.path.dirname(setting_england_environmentfn)):
    try:
        os.makedirs(os.path.dirname(setting_england_environmentfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(setting_england_environmentfn, "wb") as f:
    pickle.dump(setting_england_environment, f)

setting_england_empire = setting_england_MAIN.iloc[:,5]
setting_england_empirefn = ("Texttopic/setting_england_empire.txt")
if not os.path.exists(os.path.dirname(setting_england_empirefn)):
    try:
        os.makedirs(os.path.dirname(setting_england_empirefn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(setting_england_empirefn, "wb") as f:
    pickle.dump(setting_england_empire, f)

# -----

# Ireland - author
author_ireland_MAIN = pd.read_excel
...('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Excels/
...Main.au_ireland-dist_overview.xlsx', sheetname='Sheet1')

author_ireland_gentry = author_ireland_MAIN.iloc[:,0]
author_ireland_gentryfn = ("Texttopic/author_ireland_gentry.txt")
if not os.path.exists(os.path.dirname(author_ireland_gentryfn)):
    try:
        os.makedirs(os.path.dirname(author_ireland_gentryfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_ireland_gentryfn, "wb") as f:
    pickle.dump(author_ireland_gentry, f)

author_ireland_bandit = author_ireland_MAIN.iloc[:,1]
author_ireland_banditfn = ("Texttopic/author_ireland_bandit.txt")
if not os.path.exists(os.path.dirname(author_ireland_banditfn)):
    try:
        os.makedirs(os.path.dirname(author_ireland_banditfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_ireland_banditfn, "wb") as f:
    pickle.dump(author_ireland_bandit, f)

author_ireland_love = author_ireland_MAIN.iloc[:,2]
author_ireland_lovefn = ("Texttopic/author_ireland_love.txt")
if not os.path.exists(os.path.dirname(author_ireland_lovefn)):
    try:
        os.makedirs(os.path.dirname(author_ireland_lovefn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_ireland_lovefn, "wb") as f:
    pickle.dump(author_ireland_love, f)

author_ireland_religion = author_ireland_MAIN.iloc[:,3]
author_ireland_religionfn = ("Texttopic/author_ireland_religion.txt")
if not os.path.exists(os.path.dirname(author_ireland_religionfn)):
    try:
        os.makedirs(os.path.dirname(author_ireland_religionfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_ireland_religionfn, "wb") as f:
    pickle.dump(author_ireland_religion, f)

author_ireland_environment = author_ireland_MAIN.iloc[:,4]
author_ireland_environmentfn = ("Texttopic/author_ireland_environment.txt")
if not os.path.exists(os.path.dirname(author_ireland_environmentfn)):
    try:
        os.makedirs(os.path.dirname(author_ireland_environmentfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_ireland_environmentfn, "wb") as f:
    pickle.dump(author_ireland_environment, f)

author_ireland_empire = author_ireland_MAIN.iloc[:,5]
author_ireland_empirefn = ("Texttopic/author_ireland_empire.txt")
if not os.path.exists(os.path.dirname(author_ireland_empirefn)):
    try:
        os.makedirs(os.path.dirname(author_ireland_empirefn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_ireland_empirefn, "wb") as f:
    pickle.dump(author_ireland_empire, f)

# Ireland - setting

setting_ireland_MAIN = pd.read_excel
...('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Excels/
...Main.setting_ireland-dist_overview.xlsx', sheetname='Sheet1')

setting_ireland_gentry = setting_ireland_MAIN.iloc[:,0]
setting_ireland_gentryfn = ("Texttopic/setting_ireland_gentry.txt")
if not os.path.exists(os.path.dirname(setting_ireland_gentryfn)):
    try:
        os.makedirs(os.path.dirname(setting_ireland_gentryfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise

```

```

        raise
with open(setting_ireland_gentryfn, "wb") as f:
    pickle.dump(setting_ireland_gentry, f)

setting_ireland_bandit = setting_ireland_MAIN.iloc[:,1]
setting_ireland_banditfn = ("Texttopic/setting_ireland_bandit.txt")
if not os.path.exists(os.path.dirname(setting_ireland_banditfn)):
    try:
        os.makedirs(os.path.dirname(setting_ireland_banditfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(setting_ireland_banditfn, "wb") as f:
    pickle.dump(setting_ireland_bandit, f)

setting_ireland_love = setting_ireland_MAIN.iloc[:,2]
setting_ireland_lovefn = ("Texttopic/setting_ireland_love.txt")
if not os.path.exists(os.path.dirname(setting_ireland_lovefn)):
    try:
        os.makedirs(os.path.dirname(setting_ireland_lovefn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(setting_ireland_lovefn, "wb") as f:
    pickle.dump(setting_ireland_love, f)

setting_ireland_religion = setting_ireland_MAIN.iloc[:,3]
setting_ireland_religionfn = ("Texttopic/setting_ireland_religion.txt")
if not os.path.exists(os.path.dirname(setting_ireland_religionfn)):
    try:
        os.makedirs(os.path.dirname(setting_ireland_religionfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(setting_ireland_religionfn, "wb") as f:
    pickle.dump(setting_ireland_religion, f)

setting_ireland_environment = setting_ireland_MAIN.iloc[:,4]
setting_ireland_environmentfn = ("Texttopic/setting_ireland_environment.txt")
if not os.path.exists(os.path.dirname(setting_ireland_environmentfn)):
    try:
        os.makedirs(os.path.dirname(setting_ireland_environmentfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(setting_ireland_environmentfn, "wb") as f:
    pickle.dump(setting_ireland_environment, f)

setting_ireland_empire = setting_ireland_MAIN.iloc[:,5]
setting_ireland_empirefn = ("Texttopic/setting_ireland_empire.txt")
if not os.path.exists(os.path.dirname(setting_ireland_empirefn)):
    try:
        os.makedirs(os.path.dirname(setting_ireland_empirefn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(setting_ireland_empirefn, "wb") as f:
    pickle.dump(setting_ireland_empire, f)

# -----

# Scotland - author
author_scotland_MAIN = pd.read_excel
...('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Excels/
...Main.au_scotland-dist_overview.xlsx', sheetname='Sheet1')

author_scotland_gentry = author_scotland_MAIN.iloc[:,0]
author_scotland_gentryfn = ("Texttopic/author_scotland_gentry.txt")
if not os.path.exists(os.path.dirname(author_scotland_gentryfn)):
    try:
        os.makedirs(os.path.dirname(author_scotland_gentryfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_scotland_gentryfn, "wb") as f:
    pickle.dump(author_scotland_gentry, f)

author_scotland_bandit = author_scotland_MAIN.iloc[:,1]
author_scotland_banditfn = ("Texttopic/author_scotland_bandit.txt")
if not os.path.exists(os.path.dirname(author_scotland_banditfn)):
    try:
        os.makedirs(os.path.dirname(author_scotland_banditfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_scotland_banditfn, "wb") as f:
    pickle.dump(author_scotland_bandit, f)

author_scotland_love = author_scotland_MAIN.iloc[:,2]
author_scotland_lovefn = ("Texttopic/author_scotland_love.txt")
if not os.path.exists(os.path.dirname(author_scotland_lovefn)):
    try:
        os.makedirs(os.path.dirname(author_scotland_lovefn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_scotland_lovefn, "wb") as f:
    pickle.dump(author_scotland_love, f)

author_scotland_religion = author_scotland_MAIN.iloc[:,3]
author_scotland_religionfn = ("Texttopic/author_scotland_religion.txt")
if not os.path.exists(os.path.dirname(author_scotland_religionfn)):
    try:
        os.makedirs(os.path.dirname(author_scotland_religionfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_scotland_religionfn, "wb") as f:
    pickle.dump(author_scotland_religion, f)

author_scotland_environment = author_scotland_MAIN.iloc[:,4]

```



```

author_scotland_environmentfn = ("Texttopic/author_scotland_environment.txt")
if not os.path.exists(os.path.dirname(author_scotland_environmentfn)):
    try:
        os.makedirs(os.path.dirname(author_scotland_environmentfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_scotland_environmentfn, "wb") as f:
    pickle.dump(author_scotland_environment, f)

author_scotland_empire = author_wales_MAIN.iloc[:,5]
author_scotland_empirefn = ("Texttopic/author_scotland_empire.txt")
if not os.path.exists(os.path.dirname(author_scotland_empirefn)):
    try:
        os.makedirs(os.path.dirname(author_scotland_empirefn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_scotland_empirefn, "wb") as f:
    pickle.dump(author_scotland_empire, f)

# Scotland - setting

setting_scotland_MAIN = pd.read_excel
...('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Excels/
...Main.setting_scotland-dist_overview.xlsx', sheetname='Sheet1')

setting_scotland_gentry = setting_scotland_MAIN.iloc[:,0]
setting_scotland_gentryfn = ("Texttopic/setting_scotland_gentry.txt")
if not os.path.exists(os.path.dirname(setting_scotland_gentryfn)):
    try:
        os.makedirs(os.path.dirname(setting_scotland_gentryfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(setting_scotland_gentryfn, "wb") as f:
    pickle.dump(setting_scotland_gentry, f)

setting_scotland_bandit = setting_scotland_MAIN.iloc[:,1]
setting_scotland_banditfn = ("Texttopic/setting_scotland_bandit.txt")
if not os.path.exists(os.path.dirname(setting_scotland_banditfn)):
    try:
        os.makedirs(os.path.dirname(setting_scotland_banditfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(setting_scotland_banditfn, "wb") as f:
    pickle.dump(setting_scotland_bandit, f)

setting_scotland_love = setting_scotland_MAIN.iloc[:,2]
setting_scotland_lovefn = ("Texttopic/setting_scotland_love.txt")
if not os.path.exists(os.path.dirname(setting_scotland_lovefn)):
    try:
        os.makedirs(os.path.dirname(setting_scotland_lovefn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(setting_scotland_lovefn, "wb") as f:
    pickle.dump(setting_scotland_love, f)

setting_scotland_religion = setting_scotland_MAIN.iloc[:,3]
setting_scotland_religionfn = ("Texttopic/setting_scotland_religion.txt")
if not os.path.exists(os.path.dirname(setting_scotland_religionfn)):
    try:
        os.makedirs(os.path.dirname(setting_scotland_religionfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(setting_scotland_religionfn, "wb") as f:
    pickle.dump(setting_scotland_religion, f)

setting_scotland_environment = setting_scotland_MAIN.iloc[:,4]
setting_scotland_environmentfn = ("Texttopic/setting_scotland_environment.txt")
if not os.path.exists(os.path.dirname(setting_scotland_environmentfn)):
    try:
        os.makedirs(os.path.dirname(setting_scotland_environmentfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(setting_scotland_environmentfn, "wb") as f:
    pickle.dump(setting_scotland_environment, f)

setting_scotland_empire = setting_scotland_MAIN.iloc[:,5]
setting_scotland_empirefn = ("Texttopic/setting_scotland_empire.txt")
if not os.path.exists(os.path.dirname(setting_scotland_empirefn)):
    try:
        os.makedirs(os.path.dirname(setting_scotland_empirefn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(setting_scotland_empirefn, "wb") as f:
    pickle.dump(setting_scotland_empire, f)

# -----

# wales - author
author_wales_MAIN = pd.read_excel
...('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Excels/
...Main.au_wales-dist_overview.xlsx', sheetname='Sheet1')

author_wales_gentry = author_wales_MAIN.iloc[:,0]
author_wales_gentryfn = ("Texttopic/author_wales_gentry.txt")
if not os.path.exists(os.path.dirname(author_wales_gentryfn)):
    try:
        os.makedirs(os.path.dirname(author_wales_gentryfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_wales_gentryfn, "wb") as f:
    pickle.dump(author_wales_gentry, f)

```

```

author_wales_bandit = author_wales_MAIN.iloc[:,1]
author_wales_banditfn = ("Texttopic/author_wales_bandit.txt")
if not os.path.exists(os.path.dirname(author_wales_banditfn)):
    try:
        os.makedirs(os.path.dirname(author_wales_banditfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_wales_banditfn, "wb") as f:
    pickle.dump(author_wales_bandit, f)

author_wales_love = author_wales_MAIN.iloc[:,2]
author_wales_lovefn = ("Texttopic/author_wales_love.txt")
if not os.path.exists(os.path.dirname(author_wales_lovefn)):
    try:
        os.makedirs(os.path.dirname(author_wales_lovefn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_wales_lovefn, "wb") as f:
    pickle.dump(author_wales_love, f)

author_wales_religion = author_wales_MAIN.iloc[:,3]
author_wales_religionfn = ("Texttopic/author_wales_religion.txt")
if not os.path.exists(os.path.dirname(author_wales_religionfn)):
    try:
        os.makedirs(os.path.dirname(author_wales_religionfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_wales_religionfn, "wb") as f:
    pickle.dump(author_wales_religion, f)

author_wales_environment = author_wales_MAIN.iloc[:,4]
author_wales_environmentfn = ("Texttopic/author_wales_environment.txt")
if not os.path.exists(os.path.dirname(author_wales_environmentfn)):
    try:
        os.makedirs(os.path.dirname(author_wales_environmentfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_wales_environmentfn, "wb") as f:
    pickle.dump(author_wales_environment, f)

author_wales_empire = author_wales_MAIN.iloc[:,5]
author_wales_empirefn = ("Texttopic/author_wales_empire.txt")
if not os.path.exists(os.path.dirname(author_wales_empirefn)):
    try:
        os.makedirs(os.path.dirname(author_wales_empirefn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(author_wales_empirefn, "wb") as f:
    pickle.dump(author_wales_empire, f)

# wales - setting

setting_wales_MAIN = pd.read_excel
...('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Excels/
...Main.setting_wales-dist_overview.xlsx', sheetname='Sheet1')

setting_wales_gentry = setting_wales_MAIN.iloc[:,0]
setting_wales_gentryfn = ("Texttopic/setting_wales_gentry.txt")
if not os.path.exists(os.path.dirname(setting_wales_gentryfn)):
    try:
        os.makedirs(os.path.dirname(setting_wales_gentryfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(setting_wales_gentryfn, "wb") as f:
    pickle.dump(setting_wales_gentry, f)

setting_wales_bandit = setting_wales_MAIN.iloc[:,1]
setting_wales_banditfn = ("Texttopic/setting_wales_bandit.txt")
if not os.path.exists(os.path.dirname(setting_wales_banditfn)):
    try:
        os.makedirs(os.path.dirname(setting_wales_banditfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(setting_wales_banditfn, "wb") as f:
    pickle.dump(setting_wales_bandit, f)

setting_wales_love = setting_wales_MAIN.iloc[:,2]
setting_wales_lovefn = ("Texttopic/setting_wales_love.txt")
if not os.path.exists(os.path.dirname(setting_wales_lovefn)):
    try:
        os.makedirs(os.path.dirname(setting_wales_lovefn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(setting_wales_lovefn, "wb") as f:
    pickle.dump(setting_wales_love, f)

setting_wales_religion = setting_wales_MAIN.iloc[:,3]
setting_wales_religionfn = ("Texttopic/setting_wales_religion.txt")
if not os.path.exists(os.path.dirname(setting_wales_religionfn)):
    try:
        os.makedirs(os.path.dirname(setting_wales_religionfn))
    except OSError as exc:
        if exc.errno != errno.EEXIST:
            raise
with open(setting_wales_religionfn, "wb") as f:
    pickle.dump(setting_wales_religion, f)

setting_wales_environment = setting_wales_MAIN.iloc[:,4]
setting_wales_environmentfn = ("Texttopic/setting_wales_environment.txt")
if not os.path.exists(os.path.dirname(setting_wales_environmentfn)):
    try:
        os.makedirs(os.path.dirname(setting_wales_environmentfn))
    except OSError as exc:

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        if exc.errno != errno.EEXIST:
            raise
    with open(setting_wales_environmentfn, "wb") as f:
        pickle.dump(setting_wales_environment, f)

    setting_wales_empire = setting_wales_MAIN.iloc[:,5]
    setting_wales_empirefn = ("Texttopic/setting_wales_empire.txt")
    if not os.path.exists(os.path.dirname(setting_wales_empirefn)):
        try:
            os.makedirs(os.path.dirname(setting_wales_empirefn))
        except OSError as exc:
            if exc.errno != errno.EEXIST:
                raise
    with open(setting_wales_empirefn, "wb") as f:
        pickle.dump(setting_wales_empire, f)

# In [1]:
# Reload texttopics

# England
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_england_gentry.txt', 'rb') as fp:
    author_england_gentry = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_england_bandit.txt', 'rb') as fp:
    author_england_bandit = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_england_love.txt', 'rb') as fp:
    author_england_love = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_england_religion.txt', 'rb') as fp:
    author_england_religion = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_england_environment.txt', 'rb') as fp:
    author_england_environment = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_england_empire.txt', 'rb') as fp:
    author_england_empire = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_england_gentry.txt', 'rb') as fp:
    setting_england_gentry = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_england_bandit.txt', 'rb') as fp:
    setting_england_bandit = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_england_love.txt', 'rb') as fp:
    setting_england_love = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_england_religion.txt', 'rb') as fp:
    setting_england_religion = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_england_environment.txt', 'rb') as fp:
    setting_england_environment = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_england_empire.txt', 'rb') as fp:
    setting_england_empire = pickle.load(fp)

# Ireland
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_ireland_gentry.txt', 'rb') as fp:
    author_ireland_gentry = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_ireland_bandit.txt', 'rb') as fp:
    author_ireland_bandit = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_ireland_love.txt', 'rb') as fp:
    author_ireland_love = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_ireland_religion.txt', 'rb') as fp:
    author_ireland_religion = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_ireland_environment.txt', 'rb') as fp:
    author_ireland_environment = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_ireland_empire.txt', 'rb') as fp:
    author_ireland_empire = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_ireland_gentry.txt', 'rb') as fp:
    setting_ireland_gentry = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_ireland_bandit.txt', 'rb') as fp:
    setting_ireland_bandit = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_ireland_love.txt', 'rb') as fp:
    setting_ireland_love = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_ireland_religion.txt', 'rb') as fp:
    setting_ireland_religion = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_ireland_environment.txt', 'rb') as fp:
    setting_ireland_environment = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_ireland_empire.txt', 'rb') as fp:
    setting_ireland_empire = pickle.load(fp)

#Scotland
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_scotland_gentry.txt', 'rb') as fp:
    author_scotland_gentry = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_scotland_bandit.txt', 'rb') as fp:
    author_scotland_bandit = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_scotland_love.txt', 'rb') as fp:
    author_scotland_love = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_scotland_religion.txt', 'rb') as fp:
    author_scotland_religion = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_scotland_environment.txt', 'rb') as fp:
    author_scotland_environment = pickle.load(fp)

    author_scotland_environment = pickle.load(fp)
    with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
        ...author_scotland_empire.txt', 'rb') as fp:
        author_scotland_empire = pickle.load(fp)
    with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
        ...setting_scotland_gentry.txt', 'rb') as fp:
        setting_scotland_gentry = pickle.load(fp)
    with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
        ...setting_scotland_bandit.txt', 'rb') as fp:
        setting_scotland_bandit = pickle.load(fp)
    with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
        ...setting_scotland_love.txt', 'rb') as fp:
        setting_scotland_love = pickle.load(fp)
    with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
        ...setting_scotland_religion.txt', 'rb') as fp:
        setting_scotland_religion = pickle.load(fp)
    with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
        ...setting_scotland_environment.txt', 'rb') as fp:
        setting_scotland_environment = pickle.load(fp)
    with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
        ...setting_scotland_empire.txt', 'rb') as fp:
        setting_scotland_empire = pickle.load(fp)

#Wales
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_wales_gentry.txt', 'rb') as fp:
    author_wales_gentry = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_wales_bandit.txt', 'rb') as fp:
    author_wales_bandit = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_wales_love.txt', 'rb') as fp:
    author_wales_love = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_wales_religion.txt', 'rb') as fp:
    author_wales_religion = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_wales_environment.txt', 'rb') as fp:
    author_wales_environment = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...author_wales_empire.txt', 'rb') as fp:
    author_wales_empire = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_wales_gentry.txt', 'rb') as fp:
    setting_wales_gentry = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_wales_bandit.txt', 'rb') as fp:
    setting_wales_bandit = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_wales_love.txt', 'rb') as fp:
    setting_wales_love = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_wales_religion.txt', 'rb') as fp:
    setting_wales_religion = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_wales_environment.txt', 'rb') as fp:
    setting_wales_environment = pickle.load(fp)
with open('C:/Users/maart/Documents/GitHub/Thesis_Jupyter/Texttopic/
...setting_wales_empire.txt', 'rb') as fp:
    setting_wales_empire = pickle.load(fp)

# In [1]:
#setting_ireland_gentry
#setting_ireland_gentry.nlargest(len(texts_author_ireland))

# In [1]:
# Calculate percentage %

pd.options.display.float_format = '{:10,.10f}'.format

inputter = author_ireland_love #def

tabledf = pd.DataFrame({'text':inputter.index, 'value':inputter.values})
rankdf = tabledf.sort_values('value', ascending=False)
rankdf['percentage'] = rankdf.value / rankdf.value.sum()
#print(rankdf[:5])
print(rankdf)

# In [1]:
# Create LaTeX table

colour = "pur" #def
totalperorig = rankdf['value'].sum()
totalperstr = str(totalperorig)
totalper = totalperstr[:5]
aantalorig = rankdf.shape[0]
aantal =str(aantalorig)
wat = "Setting=Wales" #def
topic = "\\topem" #def

11 = "\\begin{adjustwidth}{-1in}{-1in}"
12 = "\\begin{table}[h]"
13 = "\\centering"
14 = "\\resizebox{1.1\\textwidth}{1}{%}"
15 = "{\\renewcommand{\\arraystretch}{1.0}}%"
16 = "\\begin{tabular}{ L{1cm} L{2cm} L{3cm} L{10.5cm}}%"
17 = "\\setlength{extrarowheight}{5pt}"
18 = "\\cellcolor{"+colour+"!99} \\
...% & \\textbf{of} "+totalperstr+"["+aantal+"] -}& \\
...\\textbf{Au\\_nat}& \\textbf{Author}& \\textbf{Title} \\ \\hline"
110 = ""
111 = ""
112 = ""
113 = "}"
114 = "}"
114a = "\\end{tabular}"
115 = "\\caption{"+wat+" and "+topic+"}"
116 = "\\end{table}"

```

```

117 = "\\end{adjustwidth}"

print(11)
print(12)
print(13)
print(14)
print(15)
print(16)
print(17)
print(18)
print(110)
print(111)
print(112)
print(114a)
print(113)
print(114)
print(115)
print(116)
print(117)

# In [1]
# Create Latex table content

nr = -1
listlen = len(inputter)

for i in range(listlen):
    nr = nr + 1
    per1 = rankdf.iloc[nr]['percentage']
    colperorig2 = str(per1)
    per = colperorig2[:7]
    colperorig3 = colperorig2[2:4]
    colperorig = colperorig3
    colperorig4 = colperorig2[:4]
    #print(colperorig)

    vallorig1 = rankdf.iloc[nr]['value']
    vallorig2 = str(vallorig1)
    vall = vallorig2[:8]

    filehandle1 = rankdf.iloc[nr]['text']
    filehandle = filehandle1.replace('.txt', '')
    gcrow = gc.loc[gc['Code'] == filehandle]
    #print(gcrow)

    # --- 0 instead of nr ----
    table_title1 = gcrow.iloc[0,23]
    table_title = str(table_title1).replace(' ', '')
    table_author = gcrow.iloc[0,5]
    table_aunat = gcrow.iloc[0,4]
    table_setting = gcrow.iloc[0,18]
    #print(table_setting)
    line = "\\cellcolor{"+colour+" "+colperorig+"} "+colperorig4+"
    ...& "+vall+" & "+table_aunat+" & "+table_author+"
    ...& "+table_title+" \\\ \"
    print(line)

```