

The Italian, or, the Confessional of the Black Penitents Study Guide

**The Italian, or, the Confessional of the Black Penitents
by Ann Radcliffe**

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Plot Summary

"The Italian" by Ann Radcliffe is a classic gothic novel, renowned throughout history. The protagonist, Vivaldi, falls in love and plans to marry Ellena, a young woman with a secret family history, against his family's wishes. His mother and Schedoni conspire to separate them by kidnapping and imprisoning Vivaldi. Eventually, Ellena's family history is revealed, allowing her to be acknowledged as a suitable match for Vivaldi. "The Italian" is a tale of secrecy and intrigue that incorporates seemingly supernatural events to explain a very complicated plot.

The story opens with an Italian priest offering to allow an English traveler to read a strange narrative in which the story of Vivaldi and Ellena is relayed. Vivaldi meets and falls in love with Ellena, but their nuptials are delayed by the death of Signora Bianchi, Ellena's aunt. Additionally, Vivaldi's parents disapprove of the match, and Marchesa di Vivaldi and Scheoni, a priest, plot to separate the young lovers. Ellena is kidnapped and taken to the convent at San Stefano where the abbess treats her cruelly and she is befriended by Sister Olivia. With Olivia's help, Vivaldi rescues Ellena, and they travel to Lake Celano with the intent to marry.

During the ceremony, Vivaldi is imprisoned by the Inquisition, and Ellena is kidnapped again. Ellena is imprisoned in a house on the beach by Spalatro who intends to murder her on Schedoni's orders. When Spalatro objects to killing Ellena, Schedoni plans to commit the deed but is prevented by recognizing Ellena as his daughter. Schedoni takes Ellena to the convent of Santa Maria della Pieta where she learns that Olivia is her mother and Schedoni is her uncle.

Schedoni travels to Rome to obtain Vivaldi's release from prison. On her deathbed, Marchesa di Vivaldi repents of her schemes against Vivaldi and Ellena and decides to promote the marriage through a deathbed promise from her husband to allow Vivaldi to marry Ellena. Paulo escapes from the prison of the Inquisition and returns to Naples to advise Marchese di Vivaldi of his son's circumstances. Meanwhile, at the prison of the Inquisition, a mysterious monk urges Vivaldi to summon Schedoni and Father Ansaldo, resulting in the revelation of Schedoni's past crimes as the Count di Bruno.

Vivaldi is released from prison, and when the Marchese offers Paulo his freedom as a reward for his services to Vivaldi, Paulo refuses, choosing instead to continue serving Vivaldi. Vivaldi visits Ellena at the convent of Santa Maria della Pieta where he learns that Olivia is her mother and Schedoni is not her father. After verifying Ellena's parentage, the Marchese approves of his son's choice, and Vivaldi and Ellena are married happily. The Marchese holds a festival several months later to celebrate their nuptials.



Section 1: Introduction and Chapter 1

Section 1: Introduction and Chapter 1 Summary

"The Italian" by Ann Radcliffe is a classic gothic novel, renowned throughout history. The protagonist, Vivaldi, falls in love and plans to marry Ellena, a young woman with a secret family history, against his family's wishes. His mother and Schedoni conspire to separate them by kidnapping and imprisoning Vivaldi. Eventually, Ellena's family history is revealed, allowing her to be acknowledged as a suitable match for Vivaldi. "The Italian" is a tale of secrecy and intrigue that incorporates seemingly supernatural events to explain a very complicated plot.

In the Introduction, it is 1764, and English travelers in Italy are amazed by the portico of Santa Maria del Pianto, a church belonging to the ancient convent of the order of the Black Penitents. Upon questioning a friar about a strange man in the church, they learn that he is an assassin who has appealed to the church for sanctuary, a common practice in Italy. The friar tells them to mark the place that he entered, offering to send them the narrative of a very extraordinary confession which a young student of Padua recorded for the friar. The Englishmen agree and return to their hotel, receiving the manuscript soon after.

In the first chapter, Vicentio di Vivaldi first sees Ellena di Rosalba in the church of San Lorenzo near Naples in 1758. He is attracted by her beautiful singing voice and follows her and the elderly woman she escorts, Signora Bianchi, hoping to see Ellena's face which is hidden by a veil. When the elderly lady stumbles, the wind sweeps the veil aside, and Vivaldi is even more enchanted by Ellena upon viewing her face. He escorts the two women to their home in villa Altieri and obtains permission to check on Signora Binachi's health. Vivaldi returns to villa Altieri the next day and is admitted to see Signora Bianchi, but Ellena is nowhere in sight. Vivaldi's attempts to learn about Ellena reveals that she is an orphan. Ellena lives in silent and tranquil performance of her duties until she sees Vivaldi, though she tries to dismiss his image, refusing to admit more than admiration. That evening, the Marchesa di Vivaldi detains her son at an assembly after which he walks through villa Altieri and observes Ellena singing in her window. Vivaldi questions the wisdom of seeking Ellena since his mother would never consent to his marrying her. On his return home, a mysterious monk warns Vivaldi against visiting villa Altieri, claiming Vivaldi's steps are watched before disappearing. When Vivaldi returns home, his father seems displeased but does not mention Vivaldi's absence. The next morning, Vivaldi asks advice of Bonarmo, his friend, who proposes a serenade to determine if Ellena would favor Vivaldi's addresses. That night, Vivaldi and Bonarmo return to the villa where they are warned by the mysterious monk. Vivaldi serenades Ellena but does not draw her attention. On the way home, Vivaldi again sees the monk and gives chase in vain. Vivaldi asks Bonarmo to accompany him again the next night, and Bonarmo says he will consider it and give his decision tomorrow.



Section 1: Introduction and Chapter 1 Analysis

The introduction serves as a frame story which leads into the recitation of the actual narrative. The frame story is set in Italy in 1764. The appearance of the assassin and the friar's promise of a story foreshadows the recitation of the actual story as well as the criminal aspect. Chapter one begins with a quote by the mysterious mother about a secret sin that penance cannot erase, foreshadowing the themes of sin, religion and crime in the novel. Vivaldi and Ellena, the two main characters, are introduced, and their relationship begins. The narrative is set near Naples in 1758, the recent past from the time of the frame story. Signora Bianchi is introduced as Ellena's guardian and aunt. The narrator describes Ellena's lack of family, as well as her character; she is kind and proud. Vivaldi is quickly infatuated with Ellena and returns to her home in villa Altieri to begin courting her. Although Ellena hides her regard for Vivaldi, the narrative reveals her emotions. The appearance of the mysterious monk introduces a supernatural element to the novel since Vivaldi believes that the monk is a specter.



Section 2: Chapter 2 and 3

Section 2: Chapter 2 and 3 Summary

In the second chapter, Vivaldi explains to Signora Bianchi his desire for her to intercede for him in obtaining Ellena's hand. Signora Bianchi points out that Vivaldi's family would be averse to such a union but also considers that fact that she will soon leave Ellena a young, friendless orphan. She decides to ascertain Vivaldi's character while considering his request. Vivaldi does not feel entirely hopeless as he takes his leave with permission to wait on Signora Bianchi later. Bonarmo refuses to return to villa Altieri with Vivaldi, so Vivaldi goes alone and hears Ellena singing the song that he previously serenaded her with. When Vivaldi joins her song, Ellena refuses to acknowledge the honor she bestows upon Vivaldi, though she cannot refrain from smiling. When Vivaldi returns home, his father accuses him of staining Ellena's honor even as the Marchese questions her virtue. The Marchese di Vivaldi threatens to disinherit his son if he insists upon marrying Ellena, causing Vivaldi to be torn between duty to his father and love for Ellena. Ellena's heart is divided between love for Vivaldi and pride when Signora Bianchi mentions that his family will likely object. Signora Bianchi decides to encourage Vivaldi's suit as he determines to learn who slandered Ellena to his father. When the Marchesa di Vivaldi informs her son of her disapproval, he leaves her unmoved in his designs. As Vivaldi exits his mother's closet, he encounters Schedoni, a priest in the convent of the Spirito Santo who is the Marchesa's secret adviser. Vivaldi shudders as though Schedoni elicits a negative presentiment.

In the third chapter, Vivaldi frequently visits Signora Bianchi and Ellena, and after several weeks, Ellena acknowledges Vivaldi as an admirer. He appeals to her to marry him soon, with Signora Bianchi concurring due to her failing health. Ellena will tell Vivaldi tomorrow if she will agree to marry him the following week. As Vivaldi enters villa Altieri the next day, the mysterious monk warns him that "death is in the house!" Vivaldi, in fear for Ellena, rushes to Ellena's house to find Ellena grieving for her aunt. Beatrice tells Vivaldi that she does not believe her mistress came to death naturally. Vivaldi forbids Beatrice to mention this suspicion to Ellena but decides to hire a medical investigator to determine the cause of Signora Bianchi's death. Vivaldi begins to suspect that Schedoni is the mysterious monk who plagues him.

Section 2: Chapter 2 and 3 Analysis

The second chapter begins with a quote from Shakespeare's "Twelfth Night" about how Olivia should pity Viola, foreshadowing the contents of the chapter. Vivaldi explains his intentions to Signora Bianchi who objects because she knows that his parents will not approve of the marriage due to the class differences between Vivaldi and Ellena. This foreshadows Vivaldi's parents' disapproval and also the budding relationship between Vivaldi and Ellena. Signora Bianchi shows her love for her niece by encouraging Vivaldi's suit because she knows that she will soon die and leave Ellena a friendless



orphan. The earlier foreshadowing is fulfilled when Vivaldi's parents learn about his courtship of Ellena and threaten to disinherit him. The mysterious person who slanders Ellena to Marchese di Vivaldi foreshadows the problems that Vivaldi and Ellena will encounter. Father Schedoni is introduced, and the fact that he is disliked by many people foreshadows his malicious nature. The relationship between Schedoni and the Marchesa foreshadows their scheming to separate Vivaldi and Ellena.

The third chapter begins with a quote from Julius Caesar questioning someone about whether they are God, an angel or the Devil. Vivaldi courting Ellena demonstrates his love and foreshadows their eventual marriage. Signora Bianchi's approval is due to her love for her niece and her desire that Ellena be taken care of after her aunt's death. The mysterious monk appears to warn Vivaldi that "death is in the house," foreshadowing a death; Vivaldi rushes to Signora Bianchi's house in fear that Ellena is dead. The discovery of Signora Bianchi's death fulfills the monk's foreshadowing. Beatrice's suspicion of foul play foreshadows Vivaldi's decision to hire a medical investigator to determine the cause of Signora Bianchi's death.



Section 3: Chapter 4, 5 and 6

Section 3: Chapter 4, 5 and 6 Summary

In the fourth chapter, Vivaldi returns home to find his mother in her closet with Schedoni whom Vivaldi observes and decides is not the mysterious monk. When the Marchesa leaves to retrieve a letter, Vivaldi questions Schedoni about the monk and tells Schedoni of his intent to find the monk. Schedoni says Vivaldi will be doing right if he has a cause of complaint against the monk, judging it to be so by Vivaldi's eye and tone. Vivaldi accuses Schedoni of slandering Ellena to the Marchese, causing Schedoni's features to darken. Regaining control of his expression, Schedoni denies the accusation, but his tranquil air convinces Vivaldi of his guilt. While Schedoni ruminates evil against Vivaldi, Vivaldi considers how to make Schedoni atone for the affront offered to him. The Marchesa di Vivaldi returns to her apartment and is displeased with Vivaldi's display of emotions. After Vivaldi leaves, Schedoni tells the Marchesa about their confrontation, making Vivaldi seem more offensive than he was. Schedoni and the Marchesa decide to no longer confine their efforts for Vivaldi's preservation to mere remonstrances. In the next chapter, Vivaldi tries to dismiss his suspicions of Schedoni and goes to Ellena's home with a doctor to examine Signora Bianchi. Vivaldi suspects poison when a blank tint appears on Bianchi's face, but the doctor claims that other causes could elicit the same reaction and prevails upon Vivaldi to stop the medical investigation. Vivaldi returns home at dawn.

In the sixth chapter, Ellena is greatly grieved by the loss of her only relative and attends Signora Bianchi's funeral at the convent of Santa Maria della Pietà. At an invitation from the abbess, Ellena decides to board there for sanctuary and returns home to acquaint Vivaldi with her plans. Vivaldi agrees, with the condition that he be allowed to visit her. Continuing to wonder about the mysterious monk, Vivaldi convinces his servant, Paulo, to join his search after bidding adieu to Ellena amidst worries of losing her regard. As Ellena prepares for her departure the next day, she is alerted by a knock at the door and Beatrice screaming. Three masked men kidnap Ellena and take her in a carriage for over a day while she fears for her safety and mourns the loss of Vivaldi. She is taken to a monastery while her kidnappers ignore her appeals for pity. Ellena is taken to the abbess who ignores her questions and claims that Ellena's crime against the nobility, seeking a clandestine union with Vivaldi, is an unforgivable sin. Ellena determines to suffer with firmness and dignity as she is taken to her room, a tiny cell. Although Ellena acknowledges her fault in desiring a union with Vivaldi, the fear of losing him outweighs any consciousness of guilt on her part, and she realizes that love is the "most powerful affection of her heart."

Section 3: Chapter 4, 5 and 6 Analysis

The fourth chapter begins with a quote by the mysterious mother about mystery setting the soul at discord, an obvious means of foreshadowing the mystery that begins to



unravel at this point in the narrative. Vivaldi talks to Schedoni because he suspects that the priest is the mysterious monk. The fact that Vivaldi and Schedoni do not get along foreshadows Schedoni's personal vendetta against Vivaldi. This is further foreshadowed when Vivaldi injures Schedoni's pride by accusing him of slandering Ellena. Schedoni's character is further revealed in this chapter, as is Vivaldi's loyalty to Ellena. When Vivaldi trusts his honor to Schedoni before the Marchesa, Schedoni betrays that trust by speaking poorly of Vivaldi. The decision for the Marchesa and Schedoni to further their efforts for Vivaldi's preservation foreshadows the plots against Vivaldi and Ellena.

The fifth chapter begins with a quote by Shakespeare about a friar administering poison. Vivaldi hires a medical investigator, fulfilling the earlier foreshadowing. The doctor's advice that Vivaldi stop the investigation suggests that the doctor is corrupt. The fact that Signora Bianchi's face is tinted black indicates that she was indeed poisoned. The sixth chapter begins with a Shakespearean quote about those who hide their faces even from darkness. Due to grief over her aunt's death, Ellena plans to retire to the convent of Santa Maria della Pieta. Vivaldi decides to pursue the mysterious monk whom he suspects of slandering Ellena to Marchese di Vivaldi. Ellena's kidnapping fulfills the earlier foreshadowing concerning Marchesa di Vivaldi and Schedoni's plots against Ellena and Vivaldi. Ellena's love for Vivaldi is obvious by her acknowledgment that love is the most powerful affection of her heart, despite her realization of her wrongdoing in desiring a man of a higher station.



Section 4: Chapter 7 and 8

Section 4: Chapter 7 and 8 Summary

In chapter seven, Vivaldi, unaware of Ellena's kidnapping, goes with Paulo to find the mysterious monk. Paulo fears that the monk is of supernatural origins. When Vivaldi asks about the monastery of the Black Penitents, Paulo begins to tell a strange story. A voice next to Vivaldi chides him for being too late since she departed an hour ago. Vivaldi grabs only air as he leaps at the voice. Vivaldi and Paulo pursue the figure through the monastery, eventually ending in a chamber which they find to be empty. Now Vivaldi also believes the monk is a spirit. When they try to leave the chamber, they find the door locked. As they search for a means of escape, they find a monk's habit which is blood stained. Vivaldi considers the monk's words, fearing that Ellena died an hour ago. Paulo tells Vivaldi a story about a man in white garb making a confession to father Ansaldo, and Vivaldi begins to think the man in white garb must be the same monk that torments him so. The story is interrupted when Vivaldi and Paulo hear voices outside the chamber, but their calls for help go unanswered.

In the eighth chapter, Ellena is confined to her cell for three days and summoned on the fourth to learn that she must accept either the veil or a husband chosen for her by the Marchesa di Vivaldi; Ellena refuses either option and admonishes the abbess for lacking respect for the precepts of her holy religion. Ellena is dismissed until vespers on the fifth days when she is enchanted by a despairing nun singing hymns. The nun looks curiously at Ellena as she exits the chapel, and Ellena learns that her name is Sister Olivia and that she is the oldest of the nuns at the convent. The next day, Sister Olivia does not look at Ellena, but she appears in Ellena's room with refreshments. Olivia leaves quickly before she is observed, but the next morning, Ellena finds the chamber door unlocked, though the hallway door is bolted. This allows Ellena more freedom, including access to a room with a beautiful view. Olivia returns several days later with the information that the abbess insists upon Ellena taking the veil, but Ellena still refuses, causing Olivia to appear pleased. Olivia tells Ellena that she resembles someone the nun once knew. Ellena is commanded to dine with the novices, and she is happy to find books from Olivia when she returns to her prison. When Olivia visits her again, she suggests that Ellena feign compliance to prevent worse misuse from the abbess; Olivia encourages this deceit because some other possibility may arise to save Ellena yet.

Section 4: Chapter 7 and 8 Analysis

The seventh chapter begins with a Shakespearean quote about a bell beating one. Vivaldi is still ignorant of Ellena's kidnapping. Paulo's behavior demonstrates his superstition as well as his loyalty to Vivaldi. The monk's bloody garb in the chamber at the monastery reinforces the supernatural aspect surrounding his appearance. When



the monk tells Vivaldi that he is too late, Vivaldi worries about Ellena. The story Paulo tells about Father Ansaldo foreshadows Schedoni's history.

The next chapter opens with a quote about a woman with saintly virtues. Ellena learns from the abbess of San Stefano that the Marchesa is responsible for her kidnapping. The abbess of San Stefano is very cruel in contrast with the abbess of Santa Maria della Pieta. Ellena shows loyalty to Vivaldi by her refusal to take orders to become a nun. It is ironic that Ellena is taken with Sister Olivia, and it also foreshadows the revelation of their relationship.



Section 5: Chapter 9, 10 and 11

Section 5: Chapter 9, 10 and 11 Summary

In the ninth chapter, the door is unlocked when Vivaldi and Paulo awake. Worried for Ellena, Vivaldi rushes to Ellena's house where he finds Beatrice tied up and learns that Ellena has been kidnapped. Suspecting his parents and Schedoni, Vivaldi supplicates his father for Ellena's return, but the Marchese di Vivaldi convinces his son of his ignorance in the matter. His interview with his mother, however, convinces Vivaldi that she and Schedoni conspired against him and Ellena. Vivaldi goes to the convent of the Spirito Santo and finds Schedoni, who ignores his questions and accusations. Since Schedoni is currently engaged in a holy office, the monks seize Vivaldi with the intent of imprisoning him, but Vivaldi escapes and returns home. Marchesa di Vivaldi, upon learning of Vivaldi's intent to marry Ellena, appeals to Schedoni who concocts the plot to send Ellena to the convent of San Stefano. Distraught, Vivaldi strolls the beach and decides to find Ellena. A conversation between sailors alerts Vivaldi to the direction in which Ellena was taken, and he follows in that direction. In the tenth chapter, Marchesa di Vivaldi, alarmed by her son's hints, summons Schedoni whose wounded pride at Vivaldi's accusations causes him to hope for revenge. At the Marchesa's words "we are betrayed," Schedoni worries that she has learned about his past, but his fears are quickly assuaged, and he informs the Marchesa about Vivaldi's behavior at the church. Ignorant of his wife's scheming, the Marchese di Vivaldi misses his son and sends servants to search in vain for Vivaldi. Meanwhile, Vivaldi wanders through villages searching for Ellena. When he nears a convent, he joins a group of pilgrims to avoid suspicion as he decides to search for Ellena at the convent.

In the eleventh chapter, Vivaldi learns about a nun about to be confessed as he arrives at the convent. As the young woman steps forward to accept becoming a novice, Vivaldi beholds Ellena object to accepting orders. She faints as she sees him, and he rushes to her side. The abbess chides him for helping her and hints at punishing Ellena for her refusal to accept the veil. Vivaldi applies to the abate for help, but the abate claims that Ellena is not under his jurisdiction. Ellena is happy to see Vivaldi though she is now hesitant to join the haughty Marchesa di Vivaldi's family despite her love for Vivaldi. That evening, Olivia visits Ellena to acquaint her with the conversation between Vivaldi and the abbess; Olivia shows tender concern, causing Ellena to wonder if her circumstances were similar. At the window that night, Ellena hears Vivaldi singing to her. Planning to rescue Ellena, Vivaldi instructs her to attend in the convent parlour during supper while every member of the convent will be engaged in a collation. After Vivaldi departs, Olivia arrives and informs Ellena that her refusal of the veil will meet with the punishment of imprisonment from which no nun has returned alive. Olivia urges Ellena to plot her escape, offering her assistance despite the risk of punishment; she can suffer any physical punishment rather than bear witness to such cruelty. Olivia advises Ellena to follow Vivaldi's instructions, and Ellena scribbles a few lines for Vivaldi as Olivia is summoned to a concert by the bell.



Section 5: Chapter 9, 10 and 11 Analysis

The ninth chapter begins with a quote by the mysterious mother about a man wearing an aspect of horror. Vivaldi and Paulo are released the next morning from their imprisonment, showing that it was meant simply to detain them rather than actually cause them any sort of harm. As soon as Vivaldi learns that Ellena has been kidnapped, he suspects his mother. He accuses Schedoni for which Schedoni vows vengeance, foreshadowing Schedoni causing Vivaldi's arrest by the Inquisition. Showing his devotion to Ellena, Vivaldi decides to search for her and even manages to learn the direction in which she was taken.

The next chapter begins with a quote by Shakespeare about a serpent stinging twice. The Marchesa and Schedoni continuing plotting against Vivaldi and Ellena as Vivaldi continues his search for his beloved. In the eleventh chapter, a quote about strewing flowers along the pathway of a saintly sister begins the chapter. Vivaldi finally finds Ellena and plots her rescue. Olivia assists Ellena's escape, despite the risk to herself, showing her compassion.



Section 6: Chapter 12 and 13

Section 6: Chapter 12 and 13 Summary

In chapter twelve, Ellena fears recognition during the concert and worries when she does not see Vivaldi. She finally sees him approach and deposit a paper near her. Ellena fears discovery when a nun nears the note, but eventually Ellena retrieves Vivaldi's note and returns to her room to read it. Though it is past the time Vivaldi's note appoints, Olivia helps Ellena reach Vivaldi, and Ellena thanks the nun for her help as she leaves with Vivaldi and brother Jeronimo. They find the gate at the end of the passage locked, and Vivaldi threatens to kill Jeronimo if he has betrayed them. Jeronimo leaves Ellena and Vivaldi in the passage while he returns to the shrine. A noise reveals an aged friar who tells them that they have been betrayed. The friar helps them by unlocking the gate, and Vivaldi and Ellena escape and join Paulo to proceed on their journey.

In the next chapter, Vivaldi directs their course toward the lake of Celano with hopes of locating a priest if Ellena will agree to an immediate marriage. They take refuge with a shepherd as Vivaldi urges Ellena for a hasty marriage; she is hesitant because of his mother's obvious disapproval but assures Vivaldi of her love. Paulo announces the approach of two Carmelite spies, and Vivaldi entreats their host not to admit the spies. The shepherd looks for but does not see the Carmelites, so he sends his son to determine the spies' path to enable Vivaldi and Ellena to avoid them. The boy returns without news of the friars, and Vivaldi, Ellena and Paulo continue their journey. Finding lodging for Ellena in an Ursuline convent near the town of Celano, Vivaldi seeks lodging at a society of Benedictines and searches for a priest that he can prevail upon to marry him to Ellena.

Section 6: Chapter 12 and 13 Analysis

The twelfth chapter begins with a quote about the lawn being unable to shroud her beauty from the curious eye, and the thirteenth chapter begins with a quote by Milton about the swain singing in the still morning. Ellena shows that she trusts Vivaldi and Olivia by following their instructions for her escape from the convent of San Stefano. Ellena retrieves Vivaldi's note, and at Olivia's urging, she meets Vivaldi for her escape. Jeronimo leaving them in the passage suggests that he has betrayed them; luckily, another priest proves his honor by releasing Vivaldi and Ellena. As the couple directs their path toward lake Celano, Vivaldi shows his love for Ellena by urging a hasty marriage. The appearance of the Carmelite spies foreshadows Vivaldi and Ellena's second separation.



Section 7: Chapter 14, 15 and 16

Section 7: Chapter 14, 15 and 16 Summary

In the fourteenth chapter, Marchesa di Vivaldi worries about her son wounding her pride. Hearing of Ellena's escape, she summons Schedoni who confirms the rumor, adding that he has heard Vivaldi and Ellena were married at the lake of Celano. Schedoni urges the Marchesa to enact revenge against Vivaldi. Blaming Vivaldi's youth and rash emotions, Schedoni claims that Ellena deserves death as punishment for her relationship with Vivaldi. Although she is hesitant, Marchesa di Vivaldi agrees to consider it and consult with Schedoni tomorrow after vespers. In chapter fifteen, Marchesa di Vivaldi keeps her appointment with Schedoni the next day, and Schedoni convinces her that it is just for Ellena to die for her crimes, promising the Marchesa absolution and protection from the church. Schedoni even knows of a man they can hire for the job. Marchesa di Vivaldi urges him to avoid violence if possible but to let her die quickly for her crime.

In chapter sixteen, Ellena takes a fever at the Ursuline convent. To Vivaldi's urgings for marriage, she promises an answer tomorrow. The next day, Ellena agrees to marry Vivaldi, and Vivaldi arranges for the ceremony. As the ceremony begins, several people from the Inquisition enter and arrest Vivaldi for kidnapping a nun from her convent. When Ellena begs Vivaldi not to leave her, he fights the intruders but is defeated. The Inquisition drags Ellena away while Vivaldi is too wounded to pursue them. Crying in worry for Ellena, Vivaldi demands to be sent to the Inquisition.

Section 7: Chapter 14, 15 and 16 Analysis

The fourteenth chapter begins with a quote by Milton about hugging a man into snares under the pretense of friendly ends, the fifteenth chapter starts with a quote about death and conscience, and chapter sixteen begins with a Miltonic quote about lamentation and mourning. Marchesa di Vivaldi shows her pride by worrying about her pride rather than her son while he is gone. Schedoni confirms what the Marchesa has heard about Ellena escaping from the convent, but he has also heard that Vivaldi and Ellena are already married; this proves that he has spies following Vivaldi and Ellena, likely the Carmelite spies. At Schedoni's urgings, the Marchesa agrees that it is just for Ellena to die for the audacity of desiring Vivaldi. Ellena finally agrees to marry Vivaldi, which seems to fulfill the earlier foreshadowing; however, instead, it fulfills the foreshadowing concerning Vivaldi and Ellena's separation. Vivaldi fights the Inquisition, showing his love for Ellena.



Section 8: Chapter 17 and 18

Section 8: Chapter 17 and 18 Summary

In chapter seventeen, the Benedictines treat Vivaldi and Paulo's wounds until they are taken to the jail at St. Peter's. They enter Rome at midnight in the midst of a carnival and are handed into a jailor's care at the prison of the Inquisition. Vivaldi is taken to the chief officer where he expects to be tortured for a confession. Swearing an oath to tell the truth before the tribunal, Vivaldi denies the charge of stealing a nun from her convent and is threatened with torture for the impiety of his denial. He refuses to answer the tribunal's questions about Ellena, and they remind him that the court is merciful to those who confess their crimes; only obstinate refusal meets with torture. When the tribunal refuses to reveal the name of Vivaldi's accuser or witnesses, he repeats his innocence and is returned to his chamber. In the eighteenth chapter, Ellena is taken on a journey for two days and nights, descending upon the vast plains of Apulia in ignorance of her situation. The journey ends at a large house on the beach, and a man with a harsh voice and cruel face, Spalatro, admits Ellena and the guards. Ellena suspects Spalatro is an agent of the Marchesa di Vivaldi. She is shown to a decrepit room, and her appeals for a lamp are denied. Spalatro relents and allows Ellena to keep the lamp for two minutes after which he retrieves it without the light being able to ease Ellena's spirits. Locked in her room, Ellena is unable to sleep due to fear for her situation. She does not fear for Vivaldi because she believes the Marchesa has simply had him arrested to prevent him from rescuing her again. Ellena is unaware that her chamber contains a noiseless door that allows her captors to check on her during the night. She relaxes somewhat once she believes her captors are retired for the evening but cannot sleep until day. During the time, she is frightened several times when she seems to see a figure approach her bed.

Section 8: Chapter 17 and 18 Analysis

Chapter seventeen begins with a quote from Collins' "Ode to Fear" about grief and amazement at the Muse's tongue; the eighteenth chapter begins with a quote about the spirit of the ocean harking to her shriek and doing her bidding. Vivaldi and Paulo are taken to the prison of the Inquisition in Rome, fulfilling the earlier foreshadowing of Schedoni seeking revenge against Vivaldi. Thinking that he is charged with kidnapping a nun from her convent, like the warrant states, Vivaldi vehemently denies the inaccurate accusation. It is ironic that the Inquisition tortures prisoners who deny their charges while forgiving people who confess to their crimes. Ellena is imprisoned again, this time with Spalatro, an assassin hired by Schedoni. Ellena immediately suspects that Spalatro is the Marchesa's agent. Ellena is unable to sleep from fear.



Section 9: Chapter 19 and 20

Section 9: Chapter 19 and 20 Summary

In the nineteenth chapter, Ellena wakes to Spalatro's evil expression as he brings her breakfast, causing her to suspect poison. The only alleviation in a day of fear is her belief that Vivaldi is safe. Spalatro occasionally listens at Ellena's door, and she pours her milk out the window to delay further schemes against her. When Spalatro finds Ellena in bed, he seems guilty and shocked to see her rise up. Spalatro allows Ellena to walk on the beach before dinner, with him following close behind her. Seeing a monk, Ellena wants to appeal to him for protection, but his countenance dissuades her. Deciding to make an attempt to reach the cottages in a distance, Ellena is prevented when Spalatro bids her stop when the monk, whom Ellena does not recognize as Schedoni, consults him. When Ellena appeals to the monk for protection, Schedoni claims her life is not worth taking and accuses her of slandering young men to their destruction, causing Ellena to faint from the realization that the monk is also the Marchesa's agent. Schedoni splashes water on Ellena's face, his resolution subdued by her weakness, and takes her back to her prison.

In the next chapter, Schedoni locks himself in his room to meditate on his scheme and ambitions. Schedoni is formerly the Count di Bruno, the younger son of an ancient family whose extravagance led to poverty. He next appeared as a monk and insinuated himself into the Marchesa's good graces because he is ever ambitious of distinction. Schedoni decides Ellena will be assassinated that night and summons Spalatro to his chamber to provide the assassin with a dagger. Spalatro complains about his duty and refuses to kill Ellena, so Schedoni takes the dagger and goes to Ellena's room. Schedoni is disturbed by Ellena's peaceful countenance but more so when he observes the miniature on her bosom. Schedoni wakes Ellena to ask whose image the portrait portrays and, upon her answer that it is her father, he tells her to behold her father. When Ellena asks how he learned of Spalatro's designs, assuming he came to warn her, Schedoni urges her to drop the subject. Further discourse convinces Schedoni that he is indeed Ellena's father, and, threatening Spalatro with death if he touches Ellena, he retires to his chamber with the agony of remorse and horror.

Section 9: Chapter 19 and 20 Analysis

The nineteenth chapter begins with a Shakespearean quote about fear and bloody passions, the speaker hoping they are not directed at him. Spalatro's countenance frightens Ellena, demonstrating her astuteness at judging character. The fact that her belief in Vivaldi's safety alleviates some of Ellena's fear demonstrates the depth of her love for her betrothed. Spalatro seems guilty during his interactions with Ellena, causing her to suspect his treachery even more, plus this shows that he does have a conscience. When Ellena walks on the beach, she decides to make an attempt at escape; however, Spalatro bids her stop because Schedoni wants to talk to her.



Schedoni insults Ellena by stating that her life is not worth taking, but his resolution is weakened by her weakness.

The twentieth chapter opens with a quote by Shakespeare about being settled to a terrible seat by a corporal agent. Some of Schedoni's history is revealed in this chapter as he recalls his past as the Count di Bruno. Spalatro shows his conscience by refusing to kill Elena. When Schedoni enters Ellena's bedchamber, he is frozen by the miniature she wears around her neck which reveals a portrait of him as a younger man. This portrait causes Schedoni to tell Ellena that he is her father; Schedoni discovers his paternal instinct and threatens Spalatro with death if he touches Ellena.



Section 10: Chapter 21 and 22

Section 10: Chapter 21 and 22 Summary

In chapter twenty-one, Ellena finds no contradictions between Schedoni's story and her knowledge of her family. Believing Schedoni designed nothing more than separating her and Vivaldi, Ellena convinces herself that Schedoni saved her from Spalatro when she sees the dagger that Schedoni dropped. Shut in his chamber, Schedoni agonizes over the fact that he has been working against his own best interests in his schemes to separate Ellena and Vivaldi and decides to try to obtain Marchesa di Vivaldi's approbation for the union. Acknowledging that his first step must be to free Vivaldi, Schedoni decides to convey Ellena back to Naples personally and orders the carriage before acquainting Ellena with their imminent departure. Ellena praises Schedoni for saving her from Spalatro, and they depart with a guide. Terrified by the prospect of an interview with the Marchesa, Schedoni nearly resolves to marry Vivaldi and Ellena secretly. After asking Ellena about her relationship with Vivaldi, Schedoni lapses into thoughtful silence as Ellena admires the beautiful scenery. Although there are several days journey left before they will reach Naples, the most dangerous portion of their journey is past.

In the next chapter, Schedoni plans to deposit Ellena in a convent until he is able to acknowledge her as his daughter. Distressed to go so far from home, Ellena begs to be sent to the convent of Santa Maria della Pietà, but Schedoni will not consent. They come upon the remains of a deserted village, and Schedoni, questioning the guide about the place, learns that the village, the former home of the little loved Barone di Cambrusca, was destroyed in an earthquake. After the guide tells a creepy story about the Barone being buried under his chamber during the earthquake, Ellena sees Spalatro, and Schedoni and the guide chase him, leaving Ellena alone. Hearing a scream that makes her fear for Schedoni, Ellena ventures into the castle and sees Spalatro. She hears firearms being discharged and yells a warning to Schedoni. After seeing Spalatro is wounded, Ellena finds Schedoni and urges him toward a hasty departure, wanting to spare Spalatro because it is terrible to see anyone suffer. Ellena, Schedoni and their guide leave the ruin, and Schedoni interrupts the guide every time he tries to tell a story about Spalatro whom he recognized. As they enter a village where they can acquire lodging, Schedoni is struck by the performance of "Virginia", a play in which a father murders his own daughter.

Section 10: Chapter 21 and 22 Analysis

Chapter twenty-one begins with a quote by Milton about a forlorn wanderer on perplexed paths, and the twenty-second chapter begins with a quote about crimes of days long past, foreshadowing the discovery of Schedoni's past. Ellena believes Schedoni's story and even manages to convince herself that he never meant her any harm, demonstrating her innocence and filial affection. Schedoni's grief at nearly killing



Ellena does not result from pity for her but from the fact that he has been working against his own best interest. Schedoni plots to return to Naples immediately but worries about how to secure Ellena since it would be inconvenient for him to introduce her without being forced to answer questions about their association. Furthermore, Schedoni's recognition that he must act toward freeing Vivaldi foreshadows Vivaldi's release from the prison of the Inquisition. The story about the Barone di Cambrusca and Spalatro reinforces Ellena's fear of Spalatro and makes Schedoni uncomfortable because he fears his past association with Spalatro being made public knowledge. The performance of "Virginia" is ironic since Schedoni recently planned to kill his own daughter.



Section 11: Chapter 23, 24 and 25

Section 11: Chapter 23, 24 and 25 Summary

In chapter twenty-three, Schedoni passes a sleepless night and summons the guide the next morning to ask about Spalatro. The guide reveals that Spalatro is believed to have been the murderous agent of the Barone di Cambrusca. Schedoni interrupts the guide halfway through his story, gives him a stiletto and dismisses him with the warning to be careful near the deserted village in case Spalatro is still there. Spalatro and Ellena depart immediately, and as Ellena renews her pleas, Spalatro begins to see the wisdom of Ellena going to the convent of Santa Maria della Pieta rather than somewhere that he must introduce her. Ellena is overjoyed when he agrees to her plan. When Ellena asks about Vivaldi, Schedoni promises to acquaint her with anything he hears about her beloved. Schedoni leaves Ellena to further his purposes.

In the next chapter, Schedoni is admitted to see Marchesa di Vivaldi who welcomes him and asks if Ellena has paid her debt to justice. Schedoni claims that Vivaldi has been saved from a disgraceful alliance and Ellena's life has been saved. In hopes of reconciling the Marchesa to her son's choice, Schedoni acquaints her with some details of Ellena's family, but the Marchesa thinks that Schedoni simply believes Ellena's lies. After Schedoni leaves, Marchesa di Vivaldi plans to discover a more confidential person to assist in her designs against Ellena since she suspiciously believes the change in Schedoni's resolve is the result of a bribe from Vivaldi. In the twenty-fifth chapter, Ellena retires to the convent of Santa Maria della Pieta where she is graciously welcomed by the small family of the abbess and nuns who try to dispel her sorrow. Although Ellena loves the nuns, none are equal to Sister Olivia of San Stefano. Dismayed by the Marchesa's character, Ellena considers relinquishing the world to become a nun and likely would have if she were aware of Schedoni's true character.

Section 11: Chapter 23, 24 and 25 Analysis

Chapter twenty-three begins with a Shakespearean quote about fearing the worst and allowing the worst to fall on one's head. The next chapter begins with a quote by Elfrida about solitude, contentment, wrath and revenge, and chapter twenty-five opens with a quote by Thomson about private virtues. Schedoni is uncomfortable with the guide's story about Spalatro and fears being discovered. He summons the guide to his room to learn how much is known about him. After being reassured that the guide does not know his past, Schedoni releases the guide after giving him a dagger coated with poison, hoping the guide will kill Spalatro, himself or both. When Ellena asks about Vivaldi, Schedoni feigns ignorance. Marchesa di Vivaldi suspects that Schedoni's change of heart about Ellena is the result of Ellena's lies and continues to plot against Ellena even without her instigator. Ellena finally finds peace at the convent of Santa Maria della Pieta; ironically, this peace would be tragically disturbed if she learned the truth of Schedoni's character.



Section 12: Chapter 26 and 27

Section 12: Chapter 26 and 27 Summary

In chapter twenty-six, Vivaldi and Paulo are questioned separately, and Paulo asserts his master's innocence. After again denying the charges, Vivaldi is dismissed to his cell, but on the way, he observes the mysterious monk from villa Altieri. No one will tell him who the monk is. During his fourth questioning, Vivaldi is questioned about insulting Schedoni. The mysterious monk questions Vivaldi, but the vicar does not see the monk, though he hears his voice. Back in his cell, Vivaldi wonders about the monk. He awakes to the monk questioning him about Schedoni and a strange confession made at the church of the Black Penitents in Santa Maria della Pieta, but the monk refuses to reveal his identity. The monk says that tomorrow Vivaldi will witness many extraordinary things during his questioning and the monk will be present though unseen. The monk directs Vivaldi to tell the tribunal of Schedoni's past: he had a wife and was formerly known as Fernando, Count di Bruno. Vivaldi objects to bringing possibly false charges against any man, but the monk insists before disappearing. The next morning, Vivaldi questions the sentinel, who denies anyone came into the chamber the previous night.

In the next chapter, Vivaldi is summoned before the tribunal that night. Vivaldi relates the monk's tale though he claims disbelief. The monk's voice commands Vivaldi to tremble and summon Father Ansaldo. When Vivaldi asks his jailor to detain the speaker, he is told that no one is near him. After obtaining a promise not to be tortured, Vivaldi relates the monk's words, perplexing the court. Not seeing the monk, Vivaldi tells the tribunal about the monk visiting his chamber. The tribunal sends Vivaldi back to his cell after stating that they will consider what Vivaldi has told them.

Section 12: Chapter 26 and 27 Analysis

The twenty-sixth chapter begins with a quote by Caractacus about something sad, sullen and horrible. The next chapter begins with a Shakespearean quote about midnight and fear. Vivaldi and Paulo are continually questioned at the prison of the Inquisition, and Paulo shows his loyalty to his master by continually asserting Vivaldi's innocence. The mysterious monk from villa Altieri appears at the prison, foreshadowing the discovery of his identity. When Vivaldi is questioned about insulting Schedoni, it becomes more apparent that Vivaldi has been imprisoned due to Schedoni's interference. The monk visits Vivaldi and instructs him to call forth Schedoni, foreshadowing Schedoni's downfall. When Vivaldi follows the monk's instructions to summon Schedoni, this foreshadows the revelation of Schedoni's past as well as further foreshadowing his fall.



Section 13: Chapter 28 and 29

Section 13: Chapter 28 and 29 Summary

In chapter twenty-eight, the tribunal summons Schedoni and Father Ansaldo to appear. They are questioned separately and then together with Vivaldi. Father Ansaldo and Schedoni deny knowing each other, and Vivaldi states that he knows Schedoni only as a monk. Father Ansaldo relates the confession he received many years ago from Count di Bruno about killing his brother, marrying his brother's wife and then killing her as well; however, Ansaldo is not sure that Schedoni is the penitent. The mysterious monk appears and asserts that Schedoni was once known as Count di Bruno. Despite Schedoni's protests, the tribunal asks the monk's identity and proof. The monk's name is Nicola di Zampari, and he was formerly Schedoni's friend, confidant and accomplice. When Schedoni admits that Nicola was his agent in his actions against Vivaldi, the court agrees to consider Vivaldi's appeal. Nicola claims that Schedoni told him his true identity and produces a confession signed by the assassin on his deathbed proving that Count di Bruno plotted his brother's murder but not that Schedoni is Count di Bruno. This is why Nicola had Ansaldo summoned, but the priest refuses to confirm Schedoni's identity. After Nicola provides further evidence, Schedoni is taken into custody for further questioning and Vivaldi is returned to his cell.

In the next chapter, Vivaldi is summoned to Schedoni's trial and called as a witness. Paulo is present and yells in joy at seeing his master. He breaks from the guard and throws himself at Vivaldi's feet. After a long argument with the guards, Paulo is permitted to stay with Vivaldi if he remains silent. The trial commences, and Spalatro appears as a witness. An ancient servant of the house of Fernando Count di Bruno identifies Schedoni as his former employer. The court pronounces Schedoni guilty and sentences him to death. As Schedoni passes Vivaldi, he acknowledges himself as Ellena's father, and Vivaldi is overjoyed to learn Ellena's location. When Vivaldi and Paulo are separated, Vivaldi bribes the guard to give Paulo indulgence though he is shocked at the idea that Schedoni is Ellena's father.

Section 13: Chapter 28 and 29 Analysis

Chapter twenty-eight begins with a quote by Caractacus about threatening the soul and the ear before going to the trial, and the next chapter begins with a quote by Collins about a vengeful image and the horror of the deed, foreshadowing the revelation of Schedoni's past. Fulfilling the foreshadowing, Schedoni and Ansaldo are summoned to appear before the tribunal of the Inquisition, but they deny knowing one another. Father Ansaldo relates the confession he received from the Count di Bruno which allows the reader to learn Schedoni's crimes since his previous identity was revealed prior to this, though the court is still unsure that Schedoni is the former Count di Bruno. The monk appears and fulfills the earlier foreshadowing by revealing his identity as Nicola di Zampari. He also acknowledges his relationship with Schedoni and explains how he



knows of Schedoni's crimes. After several witnesses are called, it is apparent that Schedoni is the former Count di Bruno, and he is sentenced to death. When Schedoni mentions Ellena, Vivaldi is happy to hear of her health though he is disturbed by the knowledge that Schedoni is Ellena's father. Vivaldi bribing the guard to indulge Paulo foreshadows Paulo's escape.



Section 14: Chapter 30 and 31

Section 14: Chapter 30 and 31 Summary

In chapter thirty, Ellena worries that Vivaldi has yielded to his family's demands that he forget her since she has not heard from him yet. One day, Ellena sees a large cloister of people and descends to find Sister Olivia of San Stefano. After a joyful reunion, they retire to Ellena's chambers where Olivia explains that the abbess of San Stefano persecuted her due to suspicions that she helped Ellena escape. The abbess and nuns at Santa Maria della Pietà are kind and already dispelling Olivia's despondency. When Beatrice visits Ellena, Ellena fears that Vivaldi is dead. After excessive perambulations, Beatrice reveals that Marchesa di Vivaldi died. Beatrice and Olivia examine each other, and the two women recognize each other. Olivia asks Beatrice who Ellena is as she presses the girl to her chest and reveals that she is Ellena's mother. Although Ellena claims that she recently met her father, Olivia insists that Ellena's father is dead. When Ellena fetches her miniature of Schedoni, Olivia explains that he is Ellena's uncle. Olivia recounts how Schedoni stabbed her, but it was not fatal. She hid at the convent at San Stefano while Signora Bianchi raised Olivia's daughters; Schedoni's daughter died before she reached a year old. The portrait was in Signora Bianchi's closet, and Ellena assumed it was her father. Signora Bianchi planned to tell Ellena about her family, but her death prevented her. Olivia corresponded regularly with Signora Bianchi until her death.

In the next chapter, on her deathbed, Marchesa di Vivaldi confesses her crimes against Vivaldi and Ellena. Her dying wish is that her husband consent to Vivaldi's marriage to Ellena. In the middle of the night, Marchese di Vivaldi is awakened by Paulo who escaped the prison of the Inquisition to inform the Marchese of his son's sufferings and whereabouts. It takes two weeks before the Marchese is allowed to see Vivaldi, despite his and his friends' ranks. Eager to make his son happy, the Marchese agrees to Vivaldi marrying Ellena.

Section 14: Chapter 30 and 31 Analysis

Chapter thirty begins with a quote about a holy, mournful nun, and the thirty-first chapter starts with a quote about how the young, happy hours are gone. Ellena shows that she feels insecure by her fear that Vivaldi has yielded to his family demands. Sister Olivia's arrival foreshadows the discovery of her relationship to Ellena. This foreshadowing is quickly fulfilled when Beatrice visits Ellena and recognizes Olivia. At this point, Olivia is revealed to be Ellena's mother; luckily, Olivia also explains that Schedoni is not Ellena's father but her uncle. Beatrice's arrival also serves to announce that Marchesa di Vivaldi is dead. The fact that Olivia and Signora Bianchi corresponded regularly until Signora Bianchi's death demonstrates Olivia's maternal affection toward Ellena. Marchesa di Vivaldi demonstrates her true character on her deathbed when she repents for her scheming against Vivaldi and Ellena and extracts a promise from her husband to allow



the marriage. Paulo's escape from prison fulfills the earlier foreshadowing when Vivaldi bribed the guard, and the fact that he goes to the Marchese demonstrates his loyalty to Vivaldi. The Marchese shows his love for his son by agreeing to Vivaldi's desire to marry Ellena.



Section 15: Chapter 32, 33 and 34

Section 15: Chapter 32, 33 and 34 Summary

In chapter thirty-two, three weeks after Marchese di Vivaldi arrives in Rome, he and Vivaldi are summoned to Schedoni who also demands Nicola's presence. The Marchese recognizes Nicola as the one who slandered Ellena. Vivaldi is outraged that Ellena's father is the author of the infamous slanders. Schedoni appeals to Nicola to retract the slanders. To prevent the Marchese from leaving, Schedoni promises that the vindication of Ellena will be followed by something of consequence to the Marchese. Nicola admits to slandering Ellena, and Schedoni summons the Inquisition, admitting that he accused Vivaldi maliciously. While the Marchese obtains copies of the release papers for Vivaldi, Vivaldi questions Schedoni about Ellena's family. Wondering how Nicola knew about Signora Bianchi's death, Vivaldi asks Schedoni who swears ignorance. Schedoni reveals that there are secret entrances in all of the cells at the prison of the Inquisition by which Nicola administers death. Schedoni chokes as he begins to die and points at Nicola who also chokes. Schedoni admits to poisoning both himself and Nicola.

In the penultimate chapter, Vivaldi is released a few days after Schedoni's death and joins his father at his friend's house where Paulo is thrilled to see his master. Marchese di Vivaldi rewards Paulo's services with his freedom, but Paulo refuses. Vivaldi promotes Paulo to head of his household. On the way to Naples, the Marchese refuses to honor his promise to his late wife if Ellena really is the daughter of Schedoni. Vivaldi goes to see Ellena as soon as he returns to Naples, and they enjoy a tender, joyful reunion. Vivaldi relates the events that occurred while they were separated and asks about Ellena learning of her living parent. Olivia is announced as Ellena's mother, and a full explanation is given on both sides before Vivaldi leaves the convent. Vivaldi appeals to Olivia about marrying Ellena, and Olivia insists that Marchese acknowledge Ellena's worth before she will agree to her daughter's marriage. Vivaldi acquaints his father with their mistaken beliefs, and the Marchese hires a private investigator to determine the truth, finally approving of the marriage. Ellena and Vivaldi marry on May twentieth of her eighteenth year at the church of Santa Maria della Pietà. Everyone is very happy. In the final chapter, some time after Vivaldi and Ellena's nuptials, the Marchese di Vivaldi holds a celebratory festival at Vivaldi's villa a few miles from Naples on the border of the gulf. Everyone is exuberant, especially Paulo who expounds on the fact that their trials give them more reason to be happy now.

Section 15: Chapter 32, 33 and 34 Analysis

In chapter thirty-two, a Shakespearean quote about death opens the narration, and the next chapter opens with another Shakespearean quote about loyalty to one's master. The final chapter opens with a quote by Thomson about a sweet and delightful dwelling. The fact that Schedoni summons Vivaldi, the Marchese and Nicola foreshadows the fact



that what he wants to reveal concerns Vivaldi and Nicola. Schedoni tells Vivaldi and the Marchese that Nicola is the one who slandered Ellena to the Marchese. Nicola confesses to slandering Ellena. Schedoni admits to the Inquisition that he accused Vivaldi maliciously, foreshadowing Vivaldi's release which follows shortly. Schedoni swears ignorance of Signora Bianchi's death which causes the story to never clarify the cause of her death, though it seems to suggest that Nicola may have been involved without Schedoni's knowledge. Schedoni again shows his malicious nature by poisoning both himself and Nicola.

Paulo demonstrates his loyalty to Vivaldi by refusing his freedom when the Marchese offers it to him as a reward for helping save Vivaldi. Marchese di Vivaldi refuses to honor his promise to his wife if Schedoni is truly Ellena's father. When Vivaldi is reunited with Ellena, he learns of the truth of her parentage which he then acquaints his father with, causing his father to accept his betrothal. Vivaldi and Ellena are married, fulfilling much foreshadowing that occurs throughout the novel.



Characters

Vincenzio di Vivaldi

Vincenzio di Vivaldi is the protagonist of "The Italian." The son of the Marchese di Vivaldi and the Marchesa di Vivaldi, he first sees Ellena di Rosalba at the church of San Lorenzo near Naples. Intrigued by her voice and face, he serenades her at night at her home in villa Altieri. On his way home to his family's palace in Naples, a mysterious monk warns him away from villa Altieri. He begins courting Ellena despite his family's disapproval and is plagued by the mysterious monk. After Signora Bianchi's death, he is locked in the monastery while Ellena is kidnapped. When he is released the next morning to find that Ellena has been kidnapped, Vivaldi accuses Schedoni of involvement in the scheme before leaving Naples to search for Ellena. He finally discovers her at the convent at San Stefano and devises a scheme for her escape. With the help of a priest, Vivaldi rescues Ellena, and they travel to lake Celano where he prevails upon her to marry him immediately.

While Ellena lodges at the Ursuline convent near lake Celano, Vivaldi boards at the Benedictine monastery where he prevails upon a brother there to marry him and Ellena. During the ceremony, Vivaldi is arrested by the Inquisition, supposedly for kidnapping a nun away from her convent, and Ellena is kidnapped again. Vivaldi is taken to the prison of the Inquisition in Rome where he is questioned and threatened with torture; he also learns that the charge against him is actually heresy. He is plagued in prison by the mysterious monk from villa Altieri who insists that Vivaldi summon Schedoni and Father Ansaldo forth. Vivaldi witnesses Schedoni being questioned by the Inquisition about his past as Count di Bruno. He hears about Schedoni's past and sees his fall and death. He is unsettled when Schedoni claims to be Ellena's father. After he is released, Vivaldi is very happy to learn the error of Ellena's paternity. He marries Ellena, and they live happily.

Ellena di Rosalba

Ellena di Rosalba is a proud and beautiful young woman who lives with her aunt, Signora Bianchi, in villa Altieri near Naples. She first encounters Vivaldi at the church of San Lorenzo, and he is attracted to her voice and then her face. Ellena is courted by Vivaldi despite his parents' disapproval, and she falls in love with and agrees to marry him due to her aunt's encouragement. When Signora Bianchi dies, Ellena is very sad and plans to seek refuge at the convent of Santa Maria della Pieta; however, her plans are disrupted when she is kidnapped and taken to the convent at San Stefano. At the convent, she is accused of the crime of desiring Vivaldi, a man of higher social station. Despite the abbess' insistence, Ellena refuses to take orders to become a nun. While at San Stefano, Ellena meets Sister Olivia, a kind nun who befriends her. Vivaldi arrives at San Stefano to rescue Ellena, and with Olivia's help, Ellena escapes. Ellena travels to lake Celano with Vivaldi and, after much deliberation, agrees to marry him immediately.



During the wedding ceremony, several men enter the church, arrest Vivaldi and kidnap Ellena.

Ellena is taken to a large house on the beach where she is imprisoned by a man with a cruel face and a harsh voice named Spalatro whom she suspects is an assassin. Ellena encounters Schedoni on the beach, but he denies her appeals for pity. She awakes to Schedoni in her bedroom that night; after asking her several questions about the miniature hanging around her neck, Schedoni reveals himself to be Ellena's father. Ellena travels with Schedoni and a guide through a deserted village, where they encounter Spalatro, back to villa Altieri. Once she arrives home, Ellena seeks refuge at the convent of Santa Maria della Pieta where she worries about Vivaldi's absence. Ellena is happy to see Sister Olivia when she arrives at the convent of Santa Maria della Pieta; she is even happier when Beatrice visits and recognizes Olivia as Ellena's mother. Shortly after discovering her parentage, Ellena is reunited with Vivaldi whom she acquaints with her new knowledge. Ellena marries Vivaldi, and they live together in bliss.

Schedoni/Count di Bruno

Schedoni is a proud and ambitious priest who serves as adviser to the Marchesa di Vivaldi. He conspires with the Marchesa to separate Vivaldi and Ellena, ordering Ellena's kidnapping from villa Altieri and imprisonment in the convent at San Stefano. After Vivaldi rescues Ellena from San Stefano, Schedoni continues scheming with the Marchesa. He charges Vivaldi with heresy, causing Vivaldi to be arrested by the Inquisition, and has Ellena kidnapped again and taken to a house on the beach where he intends for her to be murdered by Spalatro. After Spalatro refuses to kill Ellena, Schedoni decides to do so himself and goes into her room with a dagger; however, he drops the dagger when he notices the miniature portrait that Ellena wears around her neck. Waking Ellena, he questions her about the miniature until he reveals himself as her father, portrayed in the portrait.

Schedoni takes Ellena to villa Altieri and tries to intercede on Ellena and Vivaldi's behalf for the Marchesa to no avail. He travels to Rome to have Vivaldi released, but he is imprisoned by the Inquisition before he arrives. At the prison of the Inquisition, Nicola di Zampari, Schedoni's former friend, confidant and accomplice, betrays Schedoni and tells the Inquisition about Schedoni's past. Schedoni was formerly the Count di Bruno. He murdered his brother and married his brother's wife whom he later stabbed also. At this revelation, Schedoni is imprisoned. Schedoni insists that the Marchese di Vivaldi and Vivaldi be present for his confession during which he relays his paternity of Ellena. After this confession, Schedoni and Nicola di Zampari die from the poison that Schedoni has administered to them both.



Sister Olivia

Sister Olivia is a kind nun at the convent at San Stefano who befriends Ellena and helps Vivaldi rescue his beloved. She reappears much later in the book at the convent of Santa Maria della Pietà where Ellena is seeking refuge. Olivia and Ellena are happy to see one another again. When Beatrice visits Ellena, she recognizes Olivia as Ellena's mother. After Schedoni killed his brother, he married Olivia, his brother's wife. When Schedoni stabs Olivia, she, with the help of her sister Bianchi, feigns her death and seeks refuge in the convent at San Stefano. She consigns the care of her two daughters, the second of which dies, to Signora Bianchi who communicates the health of Ellena but never reveals their location in case Schedoni should find Olivia. Olivia is thrilled to be reunited with her daughter.

Mysterious Monk/Nicola di Zampari

The mysterious monk warns Vivaldi away from villa Altieri and slanders Ellena to the Marchese di Vivaldi. He reappears at the prison of the Inquisition to urge Vivaldi to call forth Schedoni and father Ansaldo. Revealing his identity as Schedoni's former friend, confidant and accomplice, Nicola di Zampari informs the Inquisition of Schedoni's former identity and crimes. Afterward, he is poisoned by Schedoni.

Paulo

Paulo is Vivaldi's faithful servant who helps Vivaldi rescue Ellena from the convent at San Stefano. He insists on accompanying his master to the prison of the Inquisition in Rome from where he escapes to inform the Marchese di Vivaldi of his son's circumstances. He refuses the reward of his liberty and remains a faithful servant to Vivaldi.

Marchese di Vivaldi

Marchese di Vivaldi is Vivaldi's father. He is informed by Nicola di Zampari that Ellena is not virtuous, causing him to threaten disinheritance if his son marries her. The Marchese di Vivaldi misses Vivaldi during his long journey and promises his wife on her deathbed that he will accept the match; however, he refuses to adhere to this promise after Schedoni claims to be Ellena's father. Marchese di Vivaldi agrees to his son's marriage after learning the truth of Ellena's parentage.

Signora Bianchi

Signora Bianchi the elderly aunt who raises Ellena. She promotes the match between Vivaldi and Ellena because she knows that she will die soon, leaving Ellena a young, friendless orphan. When she dies suddenly, Beatrice and Vivaldi suspect foul play.



Signora Bianchi is actually Olivia's sister who helps Olivia hide her daughters from the Count di Bruno. The only one who knows that Olivia is alive, Signora Bianchi keeps in touch with her sister until her death.

Marchesa di Vivaldi

Marchesa di Vivaldi is Vivaldi's mother and she disapproves of his intention to marry Ellena. She plots with Schedoni against the young couple, even agreeing to have Ellena kidnapped and later murdered. Marchesa di Vivaldi repents of her ill deeds on her deathbed and makes her husband promise to allow Vivaldi to marry Ellena.

Beatrice

Beatrice is Signora Bianchi's servant who suspects her mistress died of foul play. When Ellena is kidnapped from villa Altieri, she is bound to prevent her from helping her young mistress. Beatrice recognizes Olivia as Ellena's mother at the convent of Santa Maria della Pietà.

Father Ansaldo

Father Ansaldo is the priest to whom the Count di Bruno confesses to murdering his brother. Although he is summoned by the Inquisition to testify against Schedoni, he is unsure that Schedoni is the Count di Bruno.

Spalatro

Spalatro is the assassin hired by Schedoni to kill Ellena. On his way to Rome to reveal Schedoni's treachery, he encounters Schedoni, Ellena and their guide in the deserted village where he is injured.

Carmelite Spies

The Carmelite spies follow Vivaldi, Ellena and Paulo after their escape from San Stefano, reporting back to Schedoni. At lake Celano, they kidnap Ellena and arrest Vivaldi during their marriage ceremony.

Bonarmo

Bonarmo is Vivaldi's friend who accompanies him to villa Altieri to serenade Ellena the first time, but he refuses to return because of the mysterious monk.



Abness of San Stefano

Abness of San Stefano knows the Marchesa di Vivaldi from youth and agrees to imprison Ellena at the convent. She is very cruel and tries to force Ellena to take orders.

Abness of the convent of Santa Maria della Pieta

Abness of the convent of Santa Maria della Pieta is very kind and happily offers Ellena refuge.

Inquisition

The Inquisition imprisons Vivaldi for heresy and urges him to repent to avoid torture.



Objects/Places

Naples

Naples is the city in Italy, near villa Altieri, where Vivaldi and his family live.

Church of San Lorenzo

The Church of San Lorenzo, near Naples, is where Vivaldi first sees Ellena.

Villa Altieri

Villa Altieri is a small village in Italy, near Naples, where Ellena and Signora Bianchi live. This is where Vivaldi begins courting Ellena and a mysterious monk warns Vivaldi away. Ellena is kidnapped from her home in villa Altieri.

Vivaldi Palace

Vivaldi and his parents, the Marchese and Marchesa di Vivaldi, live at the Vivaldi palace in Naples. This is where the Marchesa and Schedoni plot against Vivaldi and Ellena's relationship.

Convent of Black Penitents

The convent of the Black Penitents is the setting of the frame story, as well as the place where Count di Bruno confesses to Father Ansaldo that he killed his brother.

Rome

Vivaldi is taken to the prison of the Inquisition in Rome. Schedoni also is imprisoned by the Inquisition when he travels to Rome to facilitate Vivaldi's release.

Prison of the Inquisition

The prison of the Inquisition is in Rome, and this is where Vivaldi is taken on charges on heresy. Prisoners are questioned and tortured when they refuse to confess to their crimes. This is also where Schedoni's past as Count di Bruno is revealed, causing Schedoni to kill himself and Nicola di Zampari.



Convent at San Stefano

Ellena is taken to the convent at San Stefano when she is kidnapped the first time. Ellena meets and befriends Sister Olivia during her confinement here, which ends when Vivaldi rescues her.

Convent of Santa Maria della Pieta

The convent of Santa Maria della Pieta is located near villa Altieri, and Ellena plans to take refuge here after Signora Bianchi's death. This is where Ellena retires after Schedoni reveals himself to be her father.

Deserted Village

On their way through the deserted village, the guide tells Ellena and Schedoni a story about the malicious Barone di Cambrusca. Also, they encounter Spalatro here.

Lake Celano

After escaping from the convent at San Stefano, Ellena and Vivaldi travel to Lake Celano with the intent of getting marry, but during the ceremony, Ellena is kidnapped again, and Vivaldi is imprisoned by the Inquisition on charges of heresy.

Ursaline Convent

Ellena stays at the Ursaline convent while she and Vivaldi are at Lake Celano.

House on Beach

When Ellena is kidnapped a second time, she is imprisoned in a house on the beach where Spalatro tries to poison her. It is during her time here that Schedoni reveals himself to be her father, during an attempt to murder her, after realizing that she wears a miniature portrait of himself.

Virginia

Virginia is a play that it being put on in a village that Schedoni and Ellena pass through on their return to Naples. Schedoni is very affected by the play, which is about a father killing his daughter.



Nicola di Zampari's Dagger

The dagger that Nicola di Zampari presents to the Inquisition is the dagger that Schedoni, formerly the Count di Bruno, used to kill his brother.

Schedoni's Dagger

Schedoni's dagger is tipped in poison, and Schedoni gives it to the guide with hopes that he will kill Spalatro and perhaps himself. Schedoni secretes some of the poison in his cloak and uses it to kill Nicola di Zampari and himself during his imprisonment in the prison of the Inquisition.



Themes

Crime

One of the most prevalent themes in "The Italian" is the theme of crime. Vivaldi and Paulo are locked in the monastery of the Spirito Santo. Ellena is kidnapped to prevent her from marrying Vivaldi. Marchesa di Vivaldi and Schedoni plot against Ellena and Vivaldi, with illegal methods. Schedoni and the abbess of San Stefano accuse Ellena of committing crimes against the Vivaldi family because of her love for Vivaldi. Schedoni has Ellena kidnapped a second time during her marriage ceremony to Vivaldi at lake Celano. She is taken to a house on the beach where Spalatro has been hired to assassinate her. Vivaldi is arrested by the Inquisition during the ceremony on charges of heresy, due to Schedoni's accusation.

Schedoni's sordid past as the Count di Bruno is revealed toward the end of the novel. The Count di Bruno killed his brother and married his brother's wife, only to kill her later. The guide through the deserted village tells a story about the illegal activities of the Barone di Cambrusca, including his association with Spalatro. Nicola di Zampari acts immorally by slandering Ellena to Marchese di Vivaldi. Vivaldi and Beatrice suspect that Signora Bianchi was poisoned. After his past is discovered, Schedoni kills himself and Nicola di Zampari.

Religion

One of the major recurring themes in the novel is that of religion. A lot of the characters are members of the church, and many of the settings of the novel are churches, convents and monasteries. The frame story occurs in the convent of the Black Penitents. Ellena is first imprisoned in the convent at San Stefano, and she later takes refuge in the convent of Santa Maria della Pietà. Schedoni resides at the monastery of Santa Spirito. Additionally, a lot of the action in the second half of the novel occurs at the prison of the Holy Inquisition in Rome. While at Lake Celano, Ellena lodges in the Ursuline convent, and Vivaldi boards at the Benedictine monastery.

Schedoni, one of the main characters, is a priest despite his immorality. The abbess of San Stefano is cruel in contrast with the kind-hearted abbess of the convent of Santa Maria della Pietà. At San Stefano, the cruel Margitone is contrasted with the kind Sister Olivia. Ellena is very pious and even accuses the abbess of San Stefano of desecrating her religion. A priest helps Vivaldi rescue Ellena at San Stefano, but due to a betrayal, he abandons them; luckily, another priest unlocks the gate, freeing Vivaldi and Ellena. Father Ansaldo reveals the confession of the Count di Bruno. Schedoni, Nicola, the abbess of San Stefano and the Inquisition demonstrates corruption in the church. The Inquisition has a very odd practice of forgiving those who confess their crimes while torturing those who deny their charges.



Concealment and Disguise

One of the most important themes in "The Italian" is that of concealment and disguise, both intentional and unintentional. Unintentionally, Ellena is disguised as a penniless, friendless orphan when in reality, she is from a good family and her mother is still alive. This is the result of her uncle killing her father and marrying her mother which leads to the major instance of concealment and disguise in this novel. Schedoni is actually the Count di Bruno. He kills his brother, marries his brother's wife, and then stabs his wife. Thinking that he killed her, he becomes a priest and changes his name to Schedoni; however, his wife, Olivia, actually survives the stabbing and entrusts her daughters, Ellena and a younger daughter who dies before she reaches one year old, to her sister, Signora Bianchi. Olivia becomes a nun at the convent at San Stefano and hides from her second husband.

On his way to rescue Ellena from the convent at San Stefano, Vivaldi disguises himself as a pilgrim to avoid arousing suspicion when he enters the convent. The mysterious monk who warns Vivaldi away from villa Altieri is actually Nicola di Zampari in disguise; this is also the person who slanders Ellena to Marchese di Vivaldi. When Schedoni discovers the miniature of him around Ellena's neck, he assumes that he is her father and conceals his original intention to murder her. Despite his family's disapproval, Vivaldi plans to clandestinely marry Ellena at the beginning of the novel.

Style

Point of View

The point of view of this novel is third person. This point of view is omniscient and mostly reliable, proven by the fact that the narrator knows the thoughts and emotions of the characters, as well as their actions. The questionable reliability results from the narrator reporting characters' suspicions at any given time, which can be confusing when the characters change their opinions. This point of view is important since the plot is focused on Vivaldi and Ellena's relationship, the attempts to separate them and the anguish they experience in their fight to be together. The point of view allows the reader to understand their doubts and love for each other as well as the motivations of each of the characters.

There is a fairly equal distribution of exposition and dialogue, which allows the reader to visualize the scene as well as comprehend the relationships between all of the characters.

Setting

The main narrative of the novel begins in Italy in 1758; however, the frame story is set in Italy in 1764, several years later. In 1764, the priest allows the English traveler to see the manuscript of the main narrative which is based on the confession of an assassin who appeared at the convent of the Black Penitents. The main narrative begins in 1758 when Vincentio di Vivaldi first sees Ellena di Rosalba. The action of the novel occurs in the country of Italy, and despite the fact that the characters frequently switch locations through travel, they never actually leave the country. There is a very obvious separation between the nobility and the lower class, as evidenced by the Marchesa di Vivaldi's objection to her son marrying Ellena.

Vivaldi and Ellena first meet at the church of San Lorenzo in Naples. Vivaldi lives in Naples in his family home, Vivaldi palace. Signora Bianchi and Ellena live in villa Altieri, and this is where Vivaldi courts Ellena mostly, though they also visit the beautiful countryside surrounding Naples. Schedoni lives outside of the villa Altieri in the monastery of the Spirito Santo. After Signora Bianchi's death, Ellena plans to seek refuge at the convent of Santa Maria della Pieta, but her plans are thwarted when she is kidnapped from her home and imprisoned at the convent at San Stefano. The convent is also where she first meets and befriends Sister Olivia. Eventually, Vivaldi rescues Ellena, and they travel to Lake Celano where they plan to marry.

During the ceremony, Ellena is again kidnapped, and Vivaldi is arrested by the Inquisition. Vivaldi is taken to the prison of the Inquisition in Rome where he is questioned. Ellena is taken to an abandoned house on the beach where she is confined with only Spalatro for company. After Schedoni reveals himself to be Ellena's father,



they pass through a deserted village about which their guide tells a horrible story about the Barone di Cambrusca. Ellena finally takes refuge at the convent of Santa Maria della Pieta, where she learns that Olivia is her mother, while Schedoni travels to Rome to facilitate Vivaldi's release; unfortunately, Schedoni is arrested by the Inquisition on his way to Rome, due to Nicola di Zampari's betrayal. Schedoni and Nicola both die in the prison of the Inquisition in Rome, and Vivaldi returns to Naples where he learns the truth of Ellena's parentage and marries her. In the final chapter, Marchese di Vivaldi throws a festival at Vivalda's villa to celebrate his son's nuptials.

Language and Meaning

The language of this novel tends to be stiff and formal. The sentences are constructed in a manner that was common in writing of the era. This language does not, however, hinder understanding; instead, it allows the readers to immerse themselves in the setting of the novel by familiarizing them with the culture and terms that were commonly used.

The language of the novel tends to characterize the different characters and their respective social classes. The novel is told through a fairly equal distribution of exposition and dialogue, so the reader has the opportunity to become acquainted with the individual characters through their spoken language, rather than just the language of the narrator. By the use of language, the reader will quickly learn of Schedoni's malicious nature. They can also see Vivaldi and Ellena's kind-hearted disposition, and Paulo's verbose diction makes his loyalty to his master evident. The language used also distinguishes classes and education via the diction used by certain characters, such as that used by Paulo, a servant, in comparison with that used by Vivaldi, his master. Additionally, the quotes that begin each chapter serve to set the tone of that chapter, as well as the narrative overall. Throughout the novel, the language is very effective at distinguishing characters and setting the tone without hindering the reader's comprehension of the narrative.

Structure

This novel is comprised of thirty-four chapters plus a frame story. Each chapter is between two and fifteen pages long. Although the chapters are untitled, they are numbered, and each begins with a quote that alludes to and sets the tone for the contents of that particular chapter. The chapters tend to be mostly short and descriptive; the amount of time that passes throughout the novel is unclear but seems to be approximately two years.

The plot is very complex and contains many subplots. The main plot is concerned with the romance between Vivaldi and Ellena; however, this is complicated by his parents' disapproval. The Marchesa di Vivaldi and Schedoni plot against Vivaldi and Ellena. They kidnap Ellena and imprison her in San Stefano, but Vivaldi rescues her and plans to marry her at Lake Celano. Ellena is kidnapped again, and Vivaldi is imprisoned



during their marriage ceremony. During Ellena's second imprisonment, Schedoni realizes, during an attempt to murder Ellena, that she is his daughter. Ellena seeks refuge at the convent of Santa Maria della Pieta while Schedoni travels to Rome to procure Vivaldi's release. Ellena learns that Olivia is her mother and Schedoni is her uncle, not her father. Schedoni is imprisoned by the Inquisition when his former accomplice and confidant betrays his past as the Count di Bruno. Vivaldi is released and reunited with Ellena who shortly becomes his bride.

The novel is somewhat slow paced but very easy to read and engrossing. There are many flashbacks to Schedoni's past as bit by bit is revealed. The novel is very entertaining and surprising from beginning to end.



Quotes

"Why, my friend, if we were to shew no mercy to such unfortunate persons, assassinations are so frequent, that our cities would be half depopulated." The Italian, Preface, p. 4.

"This is not a time for fastidious scruples, now that a solemn truth calls out to us. My dear girl, I will not disguise my feelings; they assure me I have not long to live. Grant me then the only request I have to make, and my last hours will be comforted." Signora Bianchi, Chapter 3, pp. 27-28.

"And only if I have cause of complaint, holy father? Are strong truths to be told only when there is direct cause of complaint? Is it only when we are injured that we are to be sincere?" Vivaldi, Chapter 4, p. 36.

"But, as the probability of his never being able to discover her abode, returned to her consideration, the anguish she suffered told how much more she dreaded to lose than to accept Vivaldi, and that love was, after all, the most powerful affection of her heart." Narrator, Chapter 6, p. 49.

"You are too late. It is past midnight; she departed an hour ago. Look to your steps!" Mysterious Monk, Chapter 7, p. 50.

"It is unnecessary that I should withdraw for the purposes of considering and deciding. My resolution is already taken, and I reject each of the offered alternatives. I will neither condemn myself to a cloister, or to the degradation, with which I am threatened on the other hand. Having said this, I am prepared to meet whatever suffering you shall inflict upon me; but be assured, that my own voice never shall sanction the evils to which I may be subjected, and that the immortal love of justice, which fills all my heart, will sustain my courage no less powerfully than the sense of what is due to my own character. You are now acquainted with my sentiments and my resolutions; I shall repeat them no more." Ellena, chapter 8, p. 58.

"Strong minds perceive that justice is the highest of the moral attributes, mercy is only the favorite of weak ones." Schedoni, Chapter 10, p. 77.

"Is power then the infallible test of justice? Is it morality to obey where the command is criminal? The whole world have a claim upon the fortitude, the active fortitude of those who are placed as you are, between the alternative of confirming a wrong by your consent, or preventing it by your resistance. Would that your heart expanded towards that world, reverend father!" Vivaldi, Chapter 11, p. 83.

"I think I could endure any punishment with more fortitude than the sickening anguish of



beholding such suffering as I have witnessed. What are bodily pains in comparison with the subtle, the exquisite tortures of the mind!" Sister Olivia, Chapter 11, pp. 87-88.

"Silence is sometimes eloquence." Schedoni, Chapter 15, p. 119.

"Avoid violence, if that be possible, but let her die quickly! The punishment is due to the crime." Marchesa di Vivaldi, Chapter 15, p. 120.

"Can this be in human nature! — Can such horrible perversion of right be permitted! Can man, who calls himself endowed with reason, and immeasurably superior to every other created being, argue himself into the commission of such horrible folly, such inveterate cruelty, as exceeds all the acts of the most irrational and ferocious brute. Brutes do not deliberately slaughter their species; it remains for man only, man, proud of his prerogative of reason, and boasting of his sense of justice, to unite the most terrible extremes of folly and wickedness!" Vivaldi, Chapter 17, p. 135.

"Dante's inscription on the entrance of the infernal regions, would have been suitable to a place, where every circumstance and feature seemed to say, 'Hope, that comes to all, comes not here!'" Narrator, Chapter 17, p. 135.

"Alas! I have no longer a home, a circle to smile welcomes upon me! I have no longer even one friend to support, to rescue me! I — a miserable wanderer on a distant shore! tracked, perhaps, by the footsteps of the assassin, who at this instant eyes his victim with silent watchfulness, and awaits the moment of opportunity to sacrifice her!" Ellena, Chapter 19, pp. 149-150.

"For your life! who is there that would think it worth the taking...Poor insect! Who would crush thee?" Schedoni, Chapter 19, p. 151.

"No more a villain than yourself, Signor, I only do your business; and 'tis you that are sordid, for you would take all the reward, and I would only have a poor man have his dues. Do the work yourself, or give me the greater profit." Spalatro, Chapter 20, p. 156.

"Unhappy child! — behold your more unhappy father!" Schedoni, Chapter 20, p. 161.

"It is terrible to see any one suffer, Do not, by remaining here, leave me a possibility of grieving for you. What anguish it would occasion you, to see me bleed; judge, then, what must be mine, if you are wounded by the dagger of an assassin!" Ellena, Chapter 22, p. 180.



"I tell you truth, also, and the benevolence of your nature may be permitted to rejoice, for justice no longer has forbade the exercise of mercy." Schedoni, Chapter 24, p. 199.

"Trusting to the natural clearness of your perceptions, I doubt not that when you have maturely considered the subject, every objection will yield to a consideration of your son's happiness." Schedoni, Chapter 24, p. 200.

"A brother's blood has stained it!" Mysterious Monk, Chapter 28, p. 232.

"But probabilities themselves, are strongly against the evidence of a man, who would betray another by means of words dropped in the unguarded moments of powerful emotion." Vicar-general, Chapter 28, p. 238.

"In me you have murdered the father of Ellena di Rosalba!" Schedoni, Chapter 29, p. 247.

"It is my mother, then, whom I see! When will these discoveries end!" Ellena, Chapter 30, p. 256.

"That which I have to make known relates to the cabal formerly carried on by him, the father Nicola, and myself, against the peace of an innocent young woman, whom, at my instigation, he has basely traduced." Schedoni, Chapter 32, p. 264.

"Father, you have never loved, or you would have spared yourself the practice of artifices so ineffectual to mislead or to conquer a lover. Did you believe that an anonymous adviser could have more influence with me than my affection, or that I could be terrified by such stratagems into a renunciation of its object?" Vivaldi, Chapter 32, p. 268.

"You see, you see how people get through their misfortunes, if they have but a heart to bear up against them, and do nothing that can lie on their conscience afterwards; and how suddenly one comes to be happy, just when one is beginning to think one never is to be happy again!" Paulo, Chapter 34, p. 280.

Topics for Discussion

Describe the relationship between Ellena and Vivaldi.

Why does the Marchesa di Vivaldi object to Vivaldi marrying Ellena?

What is Schedoni's role in the persecution of Ellena and Vivaldi?

What does Ellena discover about her family in "The Italian"?

Who is Spalatro, who hires him, and what is his job supposed to be?

Who is the mysterious monk, and what are his actions during the novel?

What events lead to the Marchese di Vivaldi promoting his son's marriage to Ellena di Rosalba?