

# **The Mysteries of Udolpho Study Guide**

## **The Mysteries of Udolpho by Ann Radcliffe**

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# Plot Summary

The *Mysteries of Udolpho* by Ann Radcliffe is a Gothic romance that presents supernatural phenomenon which is later explained by natural causes. In the novel, Emily St. Albert is orphaned and left to the charge of her aunt whose new husband, Montoni, subjects both Mme. Cheron and Emily to cruelty in order to attain his mercenary ambitions. Confined to Montoni's castle di Udolpho, Emily witnesses many supernatural events. After escaping from Udolpho, Emily returns to France, where eventually all of the mysteries are explained and she is reunited with her love, Valancourt. *The Mysteries of Udolpho* is a truly engaging and compelling novel.

After Mme. St. Albert dies, M. St. Albert and Emily take a journey for his health. On the journey, they meet Valancourt, who becomes Emily's lover. M. St. Albert approves. M. St. Albert dies, leaving Emily in Mme. Cheron's care. Mme. Cheron encourages Valancourt's courting of Emily until she marries Montoni, who disapproves. Montoni, Mme. Montoni nee Cheron, and Emily move to Venice, where Montoni treats his wife very poorly and tries to force Emily to marry Count Morano. Montoni abruptly departs with his new family to castle di Udolpho in the Apennines. After Count Morano attempts to kidnap Emily because he does not trust Montoni, Montoni dismisses Count Morano and his suit. There are many mysterious events that occur at the castle di Udolpho.

When Mme. Montoni refuses to sign her estates over to her husband's disposal, he imprisons her. Her imprisonment leads to her illness and subsequent death, and Emily inherits the estates which she also refuses to relinquish to Montoni. Emily is imprisoned in castle di Udolpho and learns that there is a French prisoner also contained within the walls who she believes to be Valancourt. With Ludovico's help, she meets the prisoner, Chevalier Du Pont, a long time admirer of Emily. Ludovico helps Emily, Du Pont, and Annette escape to France where they are shipwrecked at Chateau le Blanc, owned by Count De Villefort.

When Emily writes to Valancourt of her return to France, he visits her at the chateau. Unfortunately, Count De Villefort tells Emily of Valancourt's debauchery, and she renounces her lover. Many mysterious events occur at Chateau le Blanc, which makes Emily question her father's relationship with Marchioness de Villeroi, the former mistress of the chateau. Emily spends a lot of time at the nearby monastery of St. Claire. Montoni dies, and Emily claims her aunt's estates. She mourns the loss of Valancourt when she returns to Tholouse and La Vallee. She visits Chateau le Blanc and the monastery of St. Claire where many of the novel's mysteries are solved by the death of Sister Agnes, formerly known as Signora Laurentini. Primarily, Emily learns that the Marchioness de Villeroi was her father's sister. Count De Villefort learns that he is mistaken about Valancourt's character, and Emily and Valancourt are reunited and married.



# Section 1: Volume 1, chapters 1-5

## Section 1: Volume 1, chapters 1-5 Summary

The *Mysteries of Udolpho* by Ann Radcliffe is a Gothic romance that presents supernatural phenomenon which is later explained by natural causes. In the novel, Emily St. Albert is orphaned and left to the charge of her aunt, whose new husband, Montoni, subjects both Mme. Cheron and Emily to cruelty in order to attain his mercenary ambitions. Confined to Montoni's castle di Udolpho, Emily witnesses many supernatural events. After escaping from Udolpho, Emily returns to France where eventually all of the mysteries are explained and she is reunited with her love, Valancourt. "The *Mysteries of Udolpho*" is a truly engaging and compelling novel.

In the first chapter, Monsieur St. Albert's chateau stands on the banks of the Garonne, in the province of Gascony in 1584. St. Albert marries for love and must sell part of his family domain to his brother-in-law, M. Quesnel. On a walk to the fishing-house, St. Albert and Emily's favorite spot, Emily notices a sonnet written on a wainscot that she suspects is about her, though there is no dedication. St. Albert becomes sick, and upon his recovery, takes a walk to the fishing-house with his wife and daughter. Emily sees a dedication to herself added to the sonnet. Madame St. Albert notices her locket with a miniature of Emily is missing, and Emily suspects the poet and thief are the same person. Emily and M. St. Albert return from a walk to find Madame St. Albert sick with a fever; Madame St. Albert dies shortly after.

In the second chapter, the funeral occurs, and St. Albert and Emily return visits. They begin with a dinner at the Quesnels where they encounter Mme. Cheron, St. Albert's sister, and are introduced to distasteful Signor Montoni. St. Albert's illness returns, and the doctor suggests a trip. The night before leaving, Emily sees her father kissing the miniature portrait of an unknown lady.

In the third chapter, St. Albert and Emily are sad at the beginning of their journey but quickly begin to enjoy the natural beauty surrounding them. On the road, St. Albert and Emily meet a hunter, Valancourt, who joins them in their travel, helps them acquire lodging in the next town, and joins them for dinner.

In the fourth chapter, Valancourt parts ways with the St. Alberts, though both parties are sorry to do so. As St. Albert and Emily continue, a voice bids them stop, and St. Albert shoots before he recognizes Valancourt's voice. St. Albert offers the injured man a place in his carriage. Valancourt admires Emily as they converse. St. Albert is eager to arrive at the next town because he is tired and ill.

In the fifth chapter, St. Albert is pleased with Valancourt and Emily's appearance as lovers, though he worries that Valancourt does not have the means to support his daughter. The three come upon a shepherd's cabin, where a young woman laments that gypsies have stole several sheep. St. Albert and Emily give the young woman some



money, and Valancourt light-heartedly hands over his entire purse since that is the sum necessary to replace the sheep. They rest in Arles for the night and plan to part ways the next morning as Valancourt is nearly healed and St. Albert plans to proceed to the borders of the Mediterranean.

## Section 1: Volume 1, chapters 1-5 Analysis

Each chapter begins with a quote. Chapter one begins with a quote by Thomson, chapter two with a quote by Shakespeare and chapter three with a quote by the Minstrel. The fourth chapter begins with a quote by Caractacus, and the fifth chapter being with a quote by Thomson. This section is primarily focused with providing background information for the story. It introduces the main character and protagonist, Emily St. Albert, and shows the environment in which she has been raised as well as some information about her personality. Emily's mother dies, and her father's recurring illness foreshadows his death and Emily being orphaned. This section also acquaints Emily with Valancourt. Their time spent together in this section is the foundation upon which their relationship is built and foreshadows their future interactions and relationship.

St. Albert's melancholy thoughts of never returning to his home in La Valle in the third chapter foreshadows his death while traveling. He cries during his journey when he comes upon a spot that reminds him of his deceased wife's favorite spot; this shows his love for the late Madame St. Albert. St. Albert's constant illnesses foreshadow his death. Emily's concern and fear for her father shows her love and devotion. Valancourt's disregard of his own wound in consideration of Emily's fainting spell demonstrates his feelings for her. Valancourt shows his character by relinquishing all of his money to ease the troubles of the shepherd that he encounters on his journey with St. Albert and Emily. The fact that the three travelers take repose in a convent is a repetitive act throughout the novel that foreshadows the importance of the convent atmosphere throughout the story.

The sonnet and the stolen miniature of Emily foreshadows the discovery much later in the novel of her admirer and the perpetrator of these actions. The mention of St. Albert being forced to sell his family domain foreshadows Emily buying it toward the end of the novel. The poem "The Glow-Worm" that Emily writes is the first of many that she composes throughout her adventures. Mme. Cheron and M. Quesnel are introduced in this section as Emily's aunt and uncle, and their indifference toward their niece is displayed, which greatly affects the actions in the novel. Emily finds Signor Montoni distasteful, foreshadowing her future interactions with the antagonist of the story. When Emily sees her father kissing the miniature portrait of an unknown lady, one of the major mysteries of the novel is introduced, only to be resolved in the final chapters.



## Section 2: Volume 1, chapters 6-9

### Section 2: Volume 1, chapters 6-9 Summary

In the sixth chapter, Valancourt, St. Albert and Emily sadly separate after breakfast. St. Albert is eager to reach Perpignan because he expects letters from M. Quesnel that are to be sent there. When Emily looks for her book, she finds Valancourt's volume of Petrarch's poems with underlined passages, causing her to weep over Valancourt's obvious affection. In Perpignan, St. Albert receives his letters and tells Emily of his financial ruin. Emily consoles her father that poverty cannot deprive them of intellectual delights. St. Albert becomes sick again, and they decide to seek lodging at a chateau, but the gloomy road to the chateau dissuades them. When St. Albert faints, Emily disembarks and finds a group of peasants to help her. La Voisin, one of the peasants, offers to lodge them for the evening. Music plays in the woods, and La Voisin suggests that the woods are haunted since he has heard the mysterious music for eighteen years. St. Albert cries when he learns that they are near Chateau le Blanc, owned by the recently deceased Marquis de Villeroi and La Voisin mentions the late Marchioness. St. Albert intends to continue their journey the next morning, and Emily worries that her father is sicker than he will admit.

In the seventh chapter, St. Albert faints after breakfast and is sent to bed since he is unable to travel. He tells Emily that he will die soon and asks for a promise to a dying father. St. Albert asks Emily to burn the papers secreted in his closet without examining them and to never sell their chateau at La Vallee. Once a friar has taken St. Albert's last confession, St. Albert advises Emily on life matters, consigns her to Mme. Cheron's care, blesses her and dies. Emily is inconsolable.

In the eighth chapter, Emily visits her father's corpse and kisses his lips. That night, she hears the strange music. The next morning, a sister from the convent convinces Emily to visit the abbess, who consoles Emily. Although La Voisin becomes lost on their return to his cottage, he refuses to ask directions at the chateau because of the sad circumstances belonging to the chateau. St. Albert is interred in the church at the monastery of St. Clair where Emily stays for several days and writes Mme. Cheron who sends an attendant to conduct Emily back to La Vallee.

Back at La Vallee, Emily consoles herself with the memory of St. Albert and his wisdom and advice. Theresa, the housekeeper, attempts to console Emily. St. Albert's dog, Manchon, whines as he searches in vain for his master. All of the objects in the house awaken memories of St. Albert.

In the ninth chapter, Emily receives an invitation from Mme. Cheron to go to Tholouse, but she begs to stay at La Vallee for a while. Several weeks of retirement allow her affliction to soften into melancholy, and Emily ventures to visit the happy scenes from her past. In a moment of excessive grief, a stranger appears and apologizes for his intrusion. Emily recognizes Valancourt whom she acquaints with her father's death.



Expressing his sympathy, Valancourt escorts Emily back to her house and asks to take his leave the next morning since he will be retiring to Estuviere. Emily shamefully remembers that she has not yet adhered to St. Albert's desire for her to burn his papers and decides to do so immediately.

## Section 2: Volume 1, chapters 6-9 Analysis

The sixth chapter begins with a quote from Thomson and contains quotes by Milton and from "The Emigrants". The seventh chapter quotes Beattie, the eighth chapter quotes Collins, and the ninth chapter opens with a quote by Mason. When Emily and St. Albert ask a peasant for directions to the chateau, the peasant advises them against going to the chateau; this causes Emily to see the chateau as mysterious and foreshadows the supernatural events that later occur. La Voisin vocalizes his desire to die and join his wife, and St. Albert's reaction to this seems to indicate that he feels the same. St. Albert comforts Emily's tears at the suggestion by reminding her that separation by death is not eternal, alluding to an afterlife in heaven. The strange music that St. Albert, Emily and La Voisin hear is the first of many instances where the music plays. It foreshadows the story that reveals the reason for the music. La Voisin's explanation of the music being associated with death foreshadows Emily's later beliefs about the music and fills her with superstitious dread. The supernatural element to the music is one example of seemingly supernatural events that are later explained rationally.

Emily's curiosity is piqued at St. Albert's reaction to learning that they are near Chateau le Blanc and the monastery of St. Clair. This foreshadows her later adventures in both locations, as well as the discoveries she makes concerning the reasons for St. Albert's reaction. Likewise, Emily is curious about St. Albert's association with the Marquis and Marchioness de Villeroy, which also foreshadows the subsequent discoveries. Emily's reaction to her father's revelation that he is dying shows her love and loyalty to St. Albert. St. Albert's death fulfills the foreshadowing that occurs in the early chapters of the novel. Although Emily is tempted to join the convent, remembrances of Valancourt dissuade her from choosing that lifestyle; this demonstrates her love for Valancourt even before he makes his official declarations. Emily's fears of ghosts at La Vallee reveal her superstitious tendencies and foreshadow the many supernatural events that occur in later chapters.





## Section 3: Volume 1, chapters 10-13

### Section 3: Volume 1, chapters 10-13 Summary

In chapter ten, Emily is tempted to read the papers, but she destroys them immediately and decides to keep the miniature, which she now suspects is the Marchioness de Villeroi. Valancourt interrupts, and they walk through the gardens where he declares his love for Emily. Emily admits that she likes Valancourt as did her father, but points out the impropriety of receiving a male visitor without supervision. Valancourt kisses Emily's hand in farewell just as Mme. Cheron enters the garden. After Valancourt leaves, Mme. Cheron chides Emily about receiving male visitors without supervision, accusing her niece of duplicity in her desire to stay at La Vallee. Mme. Cheron wants to leave La Valle in the morning, so Emily packs and tearfully bids farewell to the happiness of her childhood haunts as well as the location of Valancourt's declaration of devotion.

In the next chapter, on the next morning, the carriage picks up Mme. Cheron and Emily. Meanwhile, Valancourt returns to Estuviere and thinks of Emily, worrying that her family will oppose the match and hoping for advancement in the military. Arrived at Thoulouse, Emily calms her sorrow with a reminder of St. Albert's precepts. In chapter twelve, Mme. Cheron forces Emily to attend many dinner parties with Montoni and Cavigni over the next two weeks. When Emily skips one, Mme. Cheron returns angry, because she has received a letter from Valancourt asking permission to visit Emily. Mme. Cheron dismisses Valancourt when he visits. At Mme. Clairval's party, Mme. Cheron insults Valancourt to the hostess only to learn that she is Valancourt's aunt. Mme. Cheron allows Valancourt to visit and accepts his addresses on her niece's behalf. As Mme. Cheron and Mme. Clairval plan the wedding, Montoni declares himself Mme. Cheron's suitor. In the thirteenth chapter, Mme. Clairval and Mme. Cheron plan to marry Emily and Valancourt quickly, though Mme. Clairval and Valancourt dislike Montoni. When Mme. Cheron marries Montoni, Emily's engagement is canceled because Montoni plans to return to Venice. Montoni refuses Valancourt's request for an interview, and Mme. Cheron burns the letter that Valancourt writes to Emily. Valancourt secretly visits Emily and suggests eloping, but she is opposed to a clandestine marriage and laments that they must part ways forever. Valancourt accuses her of indifference, but Emily affirms her love for Valancourt, yet says farewell amidst many tears.

### Section 3: Volume 1, chapters 10-13 Analysis

Chapter ten begins with a quote from Macbeth while chapter eleven begins with a quote by the Minstrel. The twelfth and thirteenth chapters begin with quotes by Collins and from "Castle of Indolence", respectively. Emily demonstrates her loyalty by adhering to her father's instructions to burn his papers without reading them. Her suspicion that the portrait is of Marchioness de Villeroi foreshadows the discovery that validates this assumption. Emily's decision to keep the miniature leads to and foreshadows many of the events that occur later at Chateau le Blanc. Valancourt's declaration fulfills the



foreshadowing that occurred during Emily's journey with her father and foreshadows their future relationship. Mme. Cheron's chiding accusations when she discovers Valancourt with Emily foreshadows her behavior to Emily throughout the novel, as well as her dislike of Valancourt at Tholouse.

Valancourt's desire to advance in order to win Emily's family's approval demonstrates his honorable intentions and devotion. Emily shows her good sense in calming herself with her father's precepts when she considers that no one loves her. The reappearance of Montoni at the parties that Mme. Cheron frequents foreshadows his involvement in Mme. Cheron and Emily's futures. Mme. Cheron's dismissal of Valancourt fulfills the earlier foreshadowing and her reversal upon discovering his aunt to be Mme. Clairval shows her social ambitions. Montoni declares himself Mme. Cheron's suitor, fulfilling the foreshadowing that occurs due to his repeated appearances. Mme. Cheron's marriage to Montoni and his decision to return immediately to Venice foreshadows the adventures that Emily faces in Italy. The fact that Montoni forbids Emily from marrying Valancourt and denies Valancourt an interview to debate the matter foreshadows the cruelty that he displays throughout the novel. Emily and Valancourt's separation foreshadows Emily's unhappiness while at the mercy of Montoni.



## Section 4: Volume 2, chapters 1-3

### Section 4: Volume 2, chapters 1-3 Summary

In chapter one, Emily wakes sad about leaving, and Mme. Montoni chides her for her lack of decorum. As they leave Tholouse, Valancourt appears in the road and secretly hands Emily a letter expressing the sincerity of his affections. In chapter two, Montoni is frigid towards his wife as their journey continues. They arrive at Montoni's mansion where he treats Mme. Montoni even poorly and quickly leaves with Cavigni. Mme. Montoni is thoughtful. Emily watches the scene out of the window and listens to music. In the third chapter, Mme. Montoni is angry when her new husband stays out all night. The next day, a party, consisting of Signor Bertolini, Signor Orsino, Count Morano, Signora Livona, Montoni, Mme. Montoni and Emily, take a gondola ride. Montoni boards another gondola and leaves the party. Count Morano pays special attention to Emily, inviting her and Mme. Montoni to the opera the next night. Despite the fact that Emily is appalled by his attentions, Mme. Montoni accepts the invitation. The next evening, Cavigni seems displeased with the attention Count Morano shows Emily, and Emily prefers nature to the opera. Mme. Montoni talks of going to castle di Udolpho in the Apennines because she has delusions of royalty since Montoni owns the castle, and Emily is excited at the prospect of visiting the country. Unfortunately, all plans to visit the castle are postponed when Count Morano declares his passions to Emily, something that Montoni and Mme. Montoni approve of.

Montoni receives a second letter from M. Quesnel, and Emily receives a letter from Valancourt which tells her that M. Quesnel leased La Vallee and fired Theresa. When Emily approaches Montoni about this matter, Montoni asks her to write her acquiescence to M. Quesnel, which she does, stating that she has more to say on the subject in person. Emily refuses when Count Morano attempts to take her for a ride alone, and Count Morano demands to know what this means since she has accepted his affections. When Emily denies this accusation, Montoni claims that she wrote to M. Quesnel about it. Emily explains that she wrote M. Quesnel about letting La Vallee, a fact of which Montoni feigns ignorance. Emily goes to her chambers where she laments her situation. Emily plans to ask to return to France with the Quesnels and board in a convent. Mme. Montoni refuses to support Emily's refusal of Count Morano. Count Morano does not visit for several days, and Emily, with the Montonis, embarks for the villa of Miarenti which M. Quesnel inherited. Emily enjoys her conversation with Mme. Quesnel about France though there is no mention of Valancourt.

### Section 4: Volume 2, chapters 1-3 Analysis

Chapter one begins with a quote by Goldsmith, chapter two with a quote from "Midsummer Night's Dream", and chapter three with a quote from "Julius Caesar". It is ironic that Mme. Montoni chides Emily for lack of decorum when she is not known for her decorum. Valancourt shows his devotion by giving Emily a letter as she leaves



Tholouse. During this section, Emily continues her habit of writing poetry as she writes "Storied Sonnet", "The Piedmontese", "The Sea-Nymph", and "Stanzas". Emily's love of nature is displayed through her pleasure during her journey to Italy. Montoni's familiarity with the militia foreshadows his troops that he accumulates at castle di Udolpho. Montoni's treatment of Mme. Montoni after their arrival in Venice reinforces and justifies the claim that Montoni married Mme. Montoni for pecuniary reasons.

The introduction of Signora Livona foreshadows the later discovery that she is Montoni's mistress; this is ironic since Emily likes the woman. Count Morano is introduced in this section, and his attention toward Emily foreshadows the declaration of his intentions later in the section. Emily being appalled by these attentions foreshadows his refusal of Count Morano's proposals. M. Quesnel's letter to Montoni about his recent inheritance foreshadows the trip that the Montonis and Emily take to visit the Quesnels. Valancourt's letter leads to confusion when Emily writes to M. Quesnel at Montoni's bidding. Emily later believes that Montoni orchestrated the confusion. This confusion leads to contention between Montoni and Count Morano. Mme. Montoni shows her indifference to her niece in supporting Count Morano's suit. Count Morano's absence for several days is misleading since he appears at the Quesnels' new home.



## Section 5: Volume 2, chapters 4-6

### Section 5: Volume 2, chapters 4-6 Summary

In chapter four, M. Quesnel insists that Emily marry Count Morano, who plagues Emily at the Quesnel's villa, making her eager to return to Venice. In Venice, Montoni threatens to force Emily to marry Count Morano. The wedding is delayed when Signor Orsino must hide after orchestrating a plot to stab a Venetian nobleman. After Orsino leaves Montoni's mansion, Montoni announces that the wedding will be held the next morning. That evening, Mme. Montoni takes bridal ornaments to Emily's chambers, insisting that the marriage is for Emily's own good. In chapter five, Annette, Mme. Montoni's servant, wakes Emily to tell her to prepare to leave Venice immediately. No one knows why Montoni has planned this sudden departure. The family travels to castle di Udolpho, where Emily fears Montoni is moving to easily force her submission to the marriage. Montoni refuses to answer Emily's questions pertaining to the reason for their sudden journey. As Annette shows Emily to her apartments, Annette tells her about the rumors that Udolpho is haunted. When Annette and Emily come upon a veiled picture, Annette mentions that she has heard of this picture, but she refuses to lift the veil because she promised not to tell anyone about the picture. Annette also tells Emily that Montoni inherited castle di Udolpho from Signora Laurentini, an unmarried lady who fell in love with another man, though Montoni courted her. Signora Laurentini takes a walk one night but never returns, and rumors abound that her ghost is seen throughout the castle at night.

In chapter six, Emily notices that the door in her room leading to a stairway is locked from the outside though it was not the night before, but Montoni refuses to let her switch rooms. Annette is unable to learn where the staircase leads. Emily examines the veiled picture, which causes her to faint. Scared to be alone, Emily spends much of the day with Mme. Montoni. The cavalier that Orsino stabbed is dead, but no one knows where Orsino is hiding. Annette mentions that a ghost guards the cannon at the end of the east rampart. Annette's earlier quest to see the veiled picture was unsuccessful since the chamber was locked. Around midnight, a carriage approaches, and Emily learns that Count Morano has arrived. She worries about the staircase to her room. Emily wakes when someone enters her chamber. Count Morano beseeches Emily, swearing his love and claiming that Montoni planned to sell Emily to Count Morano. Count Morano begs Emily to run away with him, but she refuses to put herself in the count's protection. As Count Morano calls his servant to abduct Emily, her corridor door opens, and Montoni, with several servants, appears. The servants separate Montoni and Count Morano as Montoni's servants rescue Emily from Count Morano's servants. After a few more words, Montoni fights and injures Count Morano. Montoni orders the count be taken from his castle immediately, but Emily pleads for Count Morano to receive care since there is no civilization nearby. When Montoni retires to tend himself, Emily nurses Count Morano, who apologizes to Emily and swears his vengeance upon Montoni. When Montoni sends a direction for Count Morano to leave immediately, the count suggests that Montoni is a murderer, causing Verezzi to threaten Count Morano. Emily adheres to



Count Morano's request for forgiveness and well wishes before obeying Montoni's summons. Montoni accuses Emily of caprice in favoring Count Morano since he has withdrawn his favor from the count's suit. He ignores Emily's denial and dismisses her.

## Section 5: Volume 2, chapters 4-6 Analysis

Chapter four begins with a quote by Thompson, chapter five with a quote by Collins, and chapter six with a quote from "Julius Caesar". In chapter five, Annette is diverted from her story about Signora Laurentini due to hearing things which she believes are ghosts. The rumors of Signora Laurentini's disappearance foreshadows the discovery of the story behind them much later in the novel. Emily's fear of superstitious events foreshadows the repetition of similar events which occur throughout the novel. Emily's presentiment that her fate rests at the castle di Udolpho foreshadows her discovery of the many events tied to the castle which affect her life and the lives of those nearest to her. The troops that approach and pass the castle di Udolpho, combined with Montoni's reaction, foreshadows the siege that occurs later in the book. Mme. Montoni is inconsolable which demonstrates that she has begun to understand the situation that she has married herself into.

M. Quesnel's insistence that Emily marry Count Morano shows his regard for his niece to be considered only as far as it is useful to gain social standing or financial security. Montoni's threats to force Emily to marry Count Morano foreshadows his many other threats to force. Orsino's plot and subsequent hiding plays a small part in the novel, yet creates a repercussionary force that dictates the motion of the plot; without this event, Montoni would never have fled to castle di Udolpho. Annette announces the departure from Venice, foreshadowing the trip to castle di Udolpho and the many events that occur in the desolate estate. The veiled picture and the mysterious chamber near Emily's apartment lend themselves to the air of mystery and supernatural possibilities that castle di Udolpho consists of. The story about Signora Laurentini also assists in creating an aura of fear and supernatural activity around the castle.

When Emily discovers the staircase door locked in the morning, it foreshadows Count Morano besieging her that night. The mention that no one knows where Orsino is hiding foreshadows the discovery that he is hiding at castle di Udolpho. Annette repeatedly tells Emily stories about the hauntings at the castle, reinforcing the mystery surrounding the castle and foreshadowing the solving of these mysteries. Count Morano's arrival at castle di Udolpho at midnight further foreshadows his attempt to kidnap Emily. Count Morano appears in Emily's bedchamber through the staircase door, fulfilling the earlier foreshadowing. Count Morano begging Emily to run away with him parallels Valancourt's similar request earlier in the novel. The fight between Montoni and Count Morano marks an end to Count Morano's suit of Emily. Montoni's accusations against Emily of caprice demonstrates the means to which Montoni will go to further his goals.



## Section 6: Volume 2, chapters 7-9

### Section 6: Volume 2, chapters 7-9 Summary

Chapter seven tells how Count Morano swears vengeance after learning of Montoni's departure. Montoni discovers that Count Morano's circumstances are less affluent and suspects that the count plans to defraud him of Emily's estate, which he demands as a fee, when Count Morano does not arrive to sign the contract. Count Morano arrives at castle di Udolpho and Montoni agrees to settle the matter the next day, but Count Morano decides to abduct Emily when he considers Montoni's duplicity. Carlo overhears his plot, and they rescue Emily. A group of banditti arrives at the castle, and Montoni questions the porter, incorrectly deeming the man not guilty. Annette visits Emily and shows her a picture of the lady who disappeared twenty years ago. When Emily visits Mme. Montoni, her aunt laments her marriage: Montoni is ruined, has spent her fortune and is trying to force her to sign away her settlement to pay off his debt. Emily advises her aunt against reproaching Montoni in order to avoid his violence. Montoni tells his friends how he received the castle. Signora Laurentini is a distant relation, and Montoni suspects her beloved did not return her affection and she committed suicide. A voice says "repeat them". When Montoni continues the story after ascertaining that no one is in the room, a voice says "listen!" The chamber is searched without success, and Montoni refuses to continue his story.

In chapter eight, Valancourt bribes a servant to visit Mme. Montoni's gardens. His regiment summons him to Paris where the other soldiers, feeling censured by Valancourt's reserve, plot his demise. In chapter nine, Montoni confines Mme. Montoni to her apartment when she refuses to sign over her settlements. The next morning, a party of banditti leave the castle. Ludovico suspects that Montoni is the captain of a band of robbers. When Montoni visits Mme. Montoni, she asks him about the fortifications and armed men, and he offers to confide in her if she signs over her estates. Her refusal leads Montoni to sentence her to be moved to the east turret. Mme. Montoni goes into a fit, and Emily convinces Montoni to give his wife one day to reconsider. On her return to her room, Emily sees Montoni enter the mysterious chamber next door.

### Section 6: Volume 2, chapters 7-9 Analysis

Chapter seven begins with a quote by Milton, chapter eight with a quote by Shakespeare, and chapter nine with a quote from "King John". It is ironic that Mme. Montoni accuses Emily of being unsympathetic in chapter seven since Mme. Montoni is not known for her sympathetic nature, whereas Emily is much more caring. The discoveries that Emily makes about Montoni's character in this section justifies Valancourt's earlier accusations. Count Morano's accusations are believed as a result of these discoveries and leads to Emily's beliefs about the castle di Udolpho. Annette reveals many things about Mme. Montoni's gossip about Emily which offends Emily's



sensibilities, though she loyally chides the servant for the things she says about Mme. Montoni. Emily is shocked at her aunt's misrepresentations of her character as well as her failure to protect Emily's honor. In chapter nine, Annette's refusal to sleep near the mysterious chamber shows her superstitious fears and beliefs.

Chapter seven is preoccupied with clarifying the events that occur after Montoni's abrupt departure from Venice, as they relate to Count Morano. This is one of very few flashbacks that occur during the novel. Montoni's arrangement with Count Morano demonstrates his mercenary attitude and intent. The arrival of the banditti foreshadows the siege on the castle di Udolpho and reinforces the negative view of Montoni's character. Ludovico becomes a more prominent character in these chapters, and his advice and knowledge foreshadows his assistance in Emily's escape from castle di Udolpho. The voice that repeats Montoni's words while he is telling the story of Signora Laurentini provides another instance of supernatural activity and foreshadows the explanation of that phenomenon. Another diversion from the main plot informs the reader of Valancourt's circumstances. The reparations to the castle and the gathering of soldiers foreshadows the attack on castle di Udolpho. Montoni's greed is further illustrated by his torment of Mme. Montoni upon her refusal to sign over her estates. Emily shows her better nature in advising her aunt to relinquish the estates to promote her current comfort despite the fact that Emily would inherit them upon her aunt's death. Montoni's visit to the mysterious chamber foreshadows the discovery that Orsino is housed in the chamber.





## Section 7: Volume 2, chapters 10-12

### Section 7: Volume 2, chapters 10-12 Summary

In chapter ten, Montoni reminds Mme. Montoni of her deadline. At dinner, Montoni's glass bursts, and he later accuses Mme. Montoni of the poisoning and has her dragged away. Emily decides to search for her aunt while everyone is asleep. She worries because Annette does not appear. When she sneaks out of her room after midnight, she finds Annette, who Ludovico locked into a room for safety. Annette directs Emily to the east turret where Emily calls for her aunt, but no one answers. In chapter eleven, Emily asks Montoni about her aunt and says to release Annette. Montoni refuses to respond about Mme. Montoni but agrees to release Annette. Emily hears mysterious music that night and feels like her father is talking to her, comforting her. In the next chapter, Emily learns that the prisoner in the next chamber is Orsino. Annette conveys a message that the porter, Bernardine, has something important to discuss with Emily. Emily meets with Bernardine, who confides that he has imprisoned Mme. Montoni at Montoni's orders and agrees to allow Emily to see her aunt the next night. Emily worries that Bernardine's triumph results from intent to do her harm. She listens for the music, does not hear it, and decides it was sent from Heaven to comfort her.

### Section 7: Volume 2, chapters 10-12 Analysis

Chapter ten and eleven begin with quotes by Sayers, and chapter twelve begins with a quote by Shakespeare. When Emily dresses more simply than usual for dinner, Montoni demands she wear the most splendid dress she owns for the dinner with his cavaliers, and he sits her between two cavaliers at dinner. This is torturous for Emily's modest conduct, and it demonstrates Montoni's desire to offer Emily as a prize. Emily again sees Montoni exiting the mysterious chamber the night that Mme. Montoni is imprisoned, and this foreshadows the pending discovery that Orsino is hiding in that chamber. Emily is unable to find her aunt and believes that she has been murdered. The mysterious music that plays at night recalls the music that played when Emily was traveling with her father and foreshadows the music that again plays at Chateau le Blanc. Ironically, Emily believes that the music is connected to Signora Laurentini's disappearance; though this is not true at Udolpho, it is true when she goes to Chateau le Blanc.

Ludovico shows his love for Annette by securing her for her safety. Emily demonstrates loyalty and bravery by searching for her aunt after midnight. Montoni furthers Emily's fear that he has killed Mme. Montoni when he refuses to tell her where her aunt has been taken. Annette reveals that Orsino is the inhabitant of the mysterious chamber, fulfilling the earlier foreshadowing that occurs throughout the novel. Bernardine's message foreshadows Emily's meeting with the porter, and his planned meeting for the next night along with his triumph foreshadows his ill intent.



## Section 8: Volume 3, chapters 1-4

### Section 8: Volume 3, chapters 1-4 Summary

In the next volume, Bernadine sends directions for Emily to meet him at midnight unattended. Emily meets him with Annette hiding nearby. Bernadine leads Emily upstairs where she sees a horrifying corpse and faints. She recovers, surrounded by men whose attempts to kidnap her are thwarted by Montoni's arrival. Afterward, Emily begs Annette not to forsake her as all have since her father's death.

In chapter two, Annette and Emily suspect that Count Morano planned the kidnapping scheme. This is true; the count is also behind the poisoning attempt. Emily's appointment to talk to Montoni is postponed. Around midnight, Emily sees a figure on the rampart which she considers to be supernatural. In the third chapter, Emily asks Montoni to return to France since Mme. Montoni is dead. Montoni grants Emily permission to visit her aunt in the east turret. Emily finds her aunt very sick and convinces Montoni to allow her to take Mme. Montoni back to her apartments, where Emily and Annette nurse Mme. Montoni. That night, Emily sees the strange figure beckoning her. A sentinel goes into convulsions after following the figure. In the fourth chapter, Montoni harasses Mme. Montoni about her estates until she faints. That night, instead of the strange figure, Emily sees a soldier, Anthonio, with an odd flame on the point of his lance, which he says is an omen. Annette comes to tell Emily that Mme. Montoni is dying. Emily goes to her aunt, who dies shortly after.

### Section 8: Volume 3, chapters 1-4 Analysis

Chapter one begins with a quote from "Macbeth", chapter two from "Il Penseroso", chapter three by Milton, and chapter four from "Julius Caesar". Emily believes that Mme. Montoni is dead, and since Emily will inherit the estates upon her aunt's death, she believes that Bernadine is following Montoni's orders to murder her as well; however, she is so concerned for her aunt that she takes the risk and meets the porter anyway. The plot to kidnap Emily shows that Count Morano still has not given up. Emily worries about Annette's betrayal because she feels that everyone who is supposed to protect her has forsaken her since her father's death. Annette demonstrates her loyalty to Emily by watching all night as her mistress sleeps. Annette realizes their dilemma with Montoni when she wishes she had let Count Morano's men kidnap her and Emily.

The figure on the rampart is yet another seemingly supernatural event that occurs and foreshadows the explanation thereof later in the novel. When Emily asks to return to France, Montoni reveals that Mme. Montoni is alive and allows Emily to see her. Montoni shows only one instance of compassion in this story: he allows Emily to move Mme. Montoni back to her apartments, though he repents of this decision too late to rationally be effective. The mystery surrounding the figure on the rampart is heightened when a sentinel goes into convulsions after following the figure. Even as Mme. Montoni

is dying, Montoni harasses her about the estates that he covets so. The odd flame on Antonio's lance is viewed as an omen for death, which seems accurate when Mme. Montoni dies later that night. Emily demonstrates her knowledge of Montoni's indifference by delaying the news of his wife's death until the next day.



## Section 9: Volume 3, chapters 5-7

### Section 9: Volume 3, chapters 5-7 Summary

In chapter five, Montoni resents the fact that Mme. Montoni died with signing over her estates. Emily and Annette prepare the corpse and attend the interment, along with several of Montoni's men. After, Montoni refuses Emily's request to return to France since she refuses to relinquish Mme. Montoni's estates. Emily returns to her room where she worries about Annette's absence until she hears a French song from a lower room which leads Emily to believe the prisoner may be Valancourt. In chapter six, Annette reappears because Ludovico locked her up again to protect her from the drunken Venetians. Annette does not know if prisoners are held at Udolpho, but does know that Signora Livona is Montoni's mistress. While Annette inquires about prisoners, Montoni harasses Emily about the estates and threatens that she will not have the Languedoc or Gascony estates if she does not yield to him. The groaning voice repeats Montoni's threats. A party of men arrives. Annette returns with no news of prisoners but the report that an enemy is coming towards Udolpho. Carlo comes and tells Emily that she is to be conveyed to a place of safety in Tuscany, without Annette. Montoni's soldiers, Ugo and Bertrand, escort Emily through the woods to a peasant's cottage in Tuscany.

In chapter seven, Ugo leaves and the peasant's daughter, Maddelina, attends to Emily and brings her supper after everyone retires for the evening. One beautiful evening, Emily and Maddelina take a walk, guarded by Bertrand. They come upon a group of peasants singing "To a Sea-Nymph" because it is the eve of a festival. The peasants convince Bertrand to allow the girls to stay and dine with them. After this, the three often walk in the evenings.

### Section 9: Volume 3, chapters 5-7 Analysis

Chapter five begins with a quote from Mason, chapter six with a quote from Milton, and chapter seven with a quote by Thomson. Montoni shows no sympathy at his wife's death; he shows only resentment that she did not fulfill his wishes before she died. At Mme. Montoni's funeral, the friar seems to want to talk to Emily, but Montoni's men will not allow it. Emily shows devotion and love for Valancourt in her willingness to endure Montoni's torments to better her future life with her love. The Venetians show a disregard for Mme. Montoni's death with their merriment. The fact that the prisoner sings French songs leads Emily to believe, hope, and worry that the prisoner is Valancourt. Once again, Annette is locked up by Ludovico for her safety, showing his interest in her welfare. The groaning voice makes a reappearance in chapter six, which will be explained later in the novel. Emily's request that Ludovico help her escape foreshadows his later assistance in her escape from Udolpho and Montoni.



Her conveyance to Tuscany foreshadows her time there, but Emily worries that Montoni means to murder her in the forest since he has shown no concern for her welfare before this time. This fear is furthered by his refusal to permit Annette to accompany her. In her journey through the woods, Emily learns that Bertrand is a murderer. Ugo also confesses that Udolpho contains prisoners, though he does not know the details. Bertrand's tapering flame reminds Emily of the night Mme. Montoni died and seems to foretell her own death. Emily's desperate fear leads her to hope the enemy will find and rescue her. Emily again composes a poem, a repetitious action throughout the novel. It is ironic that the peasants sing "To a Sea-Nymph" since Emily wrote a poem entitled the same earlier in the novel. At the cottage in Tuscany, Emily learns that Marco, the peasant, gained his home from Montoni after a service for the villain around the time Signora Laurentini disappeared; this seems to confirm Emily's suspicion of Montoni's wrong-doing in the case of Signora Laurentini and his ill intent toward Emily.



## Section 10: Volume 3, chapters 8-9

### Section 10: Volume 3, chapters 8-9 Summary

In chapter eight, Count Morano is imprisoned soon after his return to Venice due to an accusation sent by Montoni accusing the count of designs against the state. The siege of Udolpho does not last long, and Montoni summons Emily back to castle di Udolpho. Emily overhears Verezzi and Bertolini arguing with Montoni about a former promise regarding Emily. Verezzi sees and chases Emily, who runs down a passage into Annette. The two girls go to Annette's chamber where they are joined by Ludovico, who sleeps in the adjoining chamber to protect them. The next morning, Ludovico agrees to help Emily escape. When Montoni sends for Emily, she signs over Mme. Montoni's estates when he promises to release her, but Montoni reneges on his promise. Emily worries about whether Valancourt is a prisoner in the castle. Annette joins Emily, and when they hear music on the wind, Annette calls for Valancourt but receives no answer. Emily's call produces a response too faint to hear. In chapter nine, Ludovico meets with the prisoner who will not reveal his name but returns the lost miniature of Emily and wants to contrive a meeting. A lute signals that he is leaving his prison the next night, and Emily rushes out of her room when she hears a footstep in the corridor. She sinks into the arms of a strange, Chevalier Du Pont, who has long admired Emily and pledges his services to her since he cannot conquer his affections. Footsteps on the private staircase reveal Ludovico, who leads Emily and Du Pont to Annette. The four steal two horses and escape through the woods, heading toward Tuscany. When they worry about their lack of money, Ludovico discovers booty in the horse's saddlebag. They finally reach the sea at Florence, and Emily is happy at the prospect of returning to France. Du Pont explains that he is the figure on the ramparts. He also acts as the repetitive voice from a chamber between the walls. Emily plans to wait at a convent until La Vallee is free for her to return home. Du Pont engages the captain of a French vessel to convey them to Marseilles.

### Section 10: Volume 3, chapters 8-9 Analysis

Chapter eight begins with a quote from "Richard II", and chapter ten opens with a quote by Beattie. A flashback in chapter eight reveals the state of affairs for Count Morano and at castle di Udolpho. Emily is summoned back to Udolpho after the siege yields. The argument between Montoni, Verezzi, and Bertolini seems to indicate some ill intent towards Emily. Ludovico demonstrates his loyalty and devotion by guarding Annette and Emily, revealing Montoni's schemes and agreeing to help Emily escape. Emily finally yields to Montoni's demands to sign over Mme. Montoni's estates, but he shows his devious nature by refusing to adhere to his promise to allow her to return to France. The fact that a faint response is heard when Emily calls to the prisoner playing the music leads Emily and Annette to believe the prisoner is Valancourt. Ludovico's agreement to inquire about the prisoner foreshadows the discovery of the prisoner's identity.



The prisoner's refusal to reveal his identity makes the reader question whether he is truly Valancourt, but the miniature of Emily that he produces seems to confirm his identity. Emily rushes into his arms only to find herself in the arms of a stranger. Du Pont is introduced in chapter nine as a long-time admirer of Emily. His appearance solves the mystery of the missing miniature and the music at the fishing-house at La Vallee. Ludovico's appearance on the stairway foreshadows Emily's escape from castle di Udolpho. He facilitates their escape by offering to take over the duty of the sentinel guarding the gate. In his discussion with Emily after their escape, Du Pont reveals that he is the figure on the ramparts, the voice behind the walls, and the musician who plays the lute at night. Most of the seemingly supernatural events that occur at castle di Udolpho are explained by Du Pont's involvement in the story. Emily again composes a poem, "The Mariner", in this section. Also, Emily, Du Pont, Annette, and Ludovico book a passage to France and begin their journey home which foreshadows their arrival and adventures in France.



## Section 11: Volume 3, chapters 10-13

### Section 11: Volume 3, chapters 10-13 Summary

In chapter ten, Count De Villefort inherits Chateau le Blanc. His daughter, Blanche, leaves the convent and is very pleased with the chateau's beauty, though the countess complains. In chapter eleven, Dorothee tells Blanche that her late lady died in the suite of rooms at the end of the passage. After the family takes a boat ride, they take shelter in the monastery because a storm is approaching. When their carriages return them to Chateau le Blanc, they hear a signal of distress from a sea vessel stuck in the storm. Count De Villefort hosts the strangers who turn out to be Emily, Du Pont, Annette, and Ludovico.

In chapter twelve, Blanche convinces her father to invite Emily to stay at the chateau instead of the convent. Emily talks to Dorothee about the mysterious music, and Dorothee says it has sounded since her lady's death. Emily writes the abbess asking to board at the convent, as well as to M. Quesnel and Valancourt. Although Emily esteems Du Pont, she cannot encourage his affections, and he leaves Chateau le Blanc. Emily goes to the convent after promising to visit again soon. M. Quesnel's response to Emily is cold, and he advises her to stay at the convent.

In chapter thirteen, Emily visits Chateau le Blanc because Blanche misses her. Count De Villefort advises Emily on recovering Mme. Montoni's estates. When Emily cries over a box of Valancourt's letters, Dorothee walks in and picks up M. St. Albert's miniature, exclaiming over the portrait of her lady. After much persuasion, Dorothee promises to tell Emily the story of her lady later that night if she can get away from the dance of the vintage. At the dance, Emily and Valancourt are reunited, though Valancourt seems forlorn and begs her to forgive him. The next day, Count De Villefort reveals to Emily that Valancourt plunders and lives his life in debauchery. When Valancourt joins them in the garden, Emily refuses to speak to him but promises to accept an interview the next day.

### Section 11: Volume 3, chapters 10-13 Analysis

Chapter ten begins with a quote from "Sacred Dramas, and chapter eleven begins with a quote by Thomson. Chapter twelve begins with a quote from Gray, and chapter thirteen begins with a quote from Pope's Homer. Count De Villefort obtains Chateau le Blanc the same year that M. St. Albert dies. The fact that the chateau is in need of repairs is evidence that Marquis de Villeroi abandoned the property. The Countess De Villefort is angry that Blanche accompanies them because she is jealous of her stepdaughter's beauty. It is ironic that Blanche is released from a convent shortly before Emily takes refuge in one. The chateau stirs Blanche's imagination, paralleling Emily's reaction to castle di Udolpho. Blanche is frightened when she gets lost in the chateau. Dorothee shows her loyalty to her late lady by her constant lamentations and her refusal





to open the Marchioness de Villeroy's suite of apartments. The signal from the sea vessel stuck in the storm foreshadows the arrival of the refugees from castle di Udolpho, a matter which is quickly fulfilled when they arrive at Chateau le Blanc. Count De Villefort's friendship with and interest in the love affairs of Du Pont foreshadows his disapproval of Valancourt.

Dorothee and Emily discuss the mysterious music that plays at night in the woods surrounding Chateau le Blanc. This music is made more mysterious by the fact that it began to sound shortly after the Marchioness' death. The supernatural events at Chateau le Blanc recall the veiled picture at Udolpho and M. St. Albert's burned papers to Emily's mind. Dorothee claims that Emily reminds her of her late lady, foreshadowing the discovery of Emily's relation to Marchioness de Villeroy. While Emily is in the area, she shows respect and appreciation by visiting La Voisin. Although Emily does not share Du Pont's affections, she does esteem the chevalier and his melancholy over her rejection bothers her. M. Quesnel's letter lacks the affection an uncle should show his niece and reproves her for rejecting Count Morano. When Emily and Valancourt are reunited, his behavior worries her, and his words foreshadow the discovery of his unimpressive behavior. Count De Villefort fulfills the earlier foreshadowing by informing Emily of the rumors surrounding Valancourt's behavior in Paris. This reunion does not meet expectations as it is shortly followed by Emily's decision never to see Valancourt again.



## Section 12: Volume 4, chapters 1-6

### Section 12: Volume 4, chapters 1-6 Summary

In the first chapter of volume four, Emily finds Valancourt in the library with Count De Villefort that evening. Emily responds with silence to Valancourt's solicitations, finally telling him that she cannot think of him as the one she once loved due to his ill behavior. This is the last time she will see him due to his own conduct. Valancourt blames Count De Villefort for promoting Du Pont, but Emily insists it is his own behavior that makes this necessary. Valancourt admits that he is ruined by debt, laments yield to Paris's allurements, promises to always love Emily, and bids her farewell. Emily agrees to see Valancourt one more time because she is miserable at renouncing him. She is too concerned with her situation to recall her appointment with Dorothee. She wakes sick the next morning. In chapter two, Valancourt is plagued with remorse and despair because he planned to tell Emily about his mistakes but did not expect them to cause a permanent break. When he meets her again, he apologizes and hopes his behavior does not cause her unhappiness for long. Valancourt leaves after their tearful goodbye, and Emily returns to her chambers. Chapter three reverts to Montoni, who is betrayed by his condottieri who are captured in the woods surrounding castle di Udolpho; this leads to Count Morano's release from prison. Dorothee reminds Emily of the story that night and tells her how the Marchioness came to Chateau le Blanc twenty years ago, unhappy because she was forced to marry the Marquis though she was in love with a chevalier whose name Dorothee refuses to reveal. The Marquis grew harsh and jealous, and the Marchioness fell ill and died after a year. Marquis de Villeroi grieves his wife's death, refuses to return to the chateau and dies in the north of France. After the story, Dorothee asks how Emily came to possess the miniature of the Marchioness and tells Emily that there is a portrait of the Marchioness de Villeroi in her suite that looks more like Emily. Since Count de Villefort intends to open the suite anyway, Dorothee agrees to show Emily the portrait the next day. The next night, Dorothee and Emily go to the Marchioness' suite where Dorothee is plagued by hallucinations and painful recollections. Dorothee throws the Marchioness de Villeroi's veil over Emily to see how much Emily looks like her late lady. Emily discards the veil and picks up the Marchioness' lute. In the Marchioness' bedchamber, the pall on the bed moves, and the apparition of a human countenance rises above the bed, causing Emily and Dorothee to flee the suite. Back in Emily's apartment, they note the impossibility of anyone being in the suite. Emily comforts Dorothee that time will explain the mysterious affairs. Dorothee and Annette both remain the night with Emily due to their fear.

In chapter five, the servants whisper that the chateau is haunted, but Count de Villefort forbids anyone to say such a thing. He receives his friend, Baron de Saint Foix, and the Baron's son, Chevalier St. Foix, an admirer of Blanche, as guests. Blanche and the Count admit the Chevalier's affections. Emily cannot bear the scenes of gaiety and often walks alone in the evening. One evening, Emily is frightened by a passing figure. Back at Chateau le Blanc, Emily hears groans in the gallery outside her chamber but no one responds to her inquiries. Eventually, Annette comes to Emily and tells her a maid



fainted after seeing an apparition vanish at the doors of the Marchioness de Villeroi's chambers. Due to the servants' increased terror, Ludovico volunteers to keep watch in the mysterious chambers that night. In chapter six, Count de Villefort and Henri escort Ludovico to the chambers. The Count offers to release Ludovico from his promise when he learns the Marchioness de Villeroi died in the chambers. After the others leave, Ludovico gazes at the portrait of the Marchioness in surprise and with great attention before settling down to read a volume of Old Provençal tales. In the supper room, Count de Villefort teases his guests about their superstitious fears, and Emily decides against telling him of her adventures in the chambers with Dorothee. After Ludovico reads "The Provençal Tale", he sleeps, dreaming that he sees a man's face above him and waking to find no one.

## Section 12: Volume 4, chapters 1-6 Analysis

Chapter one begins with a quote from "Midsummer Night's Dream", chapter two from "Romeo and Juliet", and chapters three and four by Shakespeare. Chapters five and six both begin with quotes by Thomson. In the first chapter, Emily disputes Valancourt's claim that the Count de Villefort is acting as Du Pont's champion; instead, she claims that the Count is acting as her friend. The first two chapters show the separation between Emily and Valancourt, which is contrary to the expectations that readers have up to this point. This is shocking and ironic since they are both so eager to be reunited. Valancourt's actions are questionable, but Emily shows her honor and love for decorum by renouncing the man she loves due to his inappropriate actions. Despite their parting, Valancourt swears eternal love to Emily. Emily is so distracted by the sorrow of her separation with Valancourt that she temporarily forgets about her appointment with Dorothee to learn about the Marchioness de Villeroi. A diversion informs the reader of the estate of Montoni and Count Morano's affairs. Montoni's capture foreshadows his pending death.

Dorothee's story about the Marchioness de Villeroi causes Emily to suspect that her father had a liaison with the Marchioness. The painful story foreshadows the discovery of the truth of the affair at the end of the novel. The events that occur in the Marchioness' apartments are another example of supernatural activity, which is later explained rationally. The action itself foreshadows the explanation.

In chapter five, Emily composes yet another poem, "Song of the Evening Hour". The servants' fear that the chateau is haunted foreshadows Ludovico acting as guard. The introduction of Baron and Chevalier St. Foix foreshadows Blanche's marriage to Chevalier St. Foix. The figure that Emily encounters on her walk foreshadows the later discovery concerning the Marchioness' haunted chambers. The maid fainting after seeing the apparition near the Marchioness' chamber door further foreshadows Ludovico acting as guard in the chamber. This foreshadowing is fulfilled when Ludovico volunteers to guard the chambers. The Count de Villefort shows his own superstitious fears by offering to release Ludovico from this promise when he learns that the Marchioness de Villeroi died in the chambers. His mockery of the supernatural in the supper room inhibits Emily from sharing her experiences. The story that Ludovico reads



is ironic since it pertains to the ghost of a knight appearing before a Baron and requesting burial. Ludovico's dream of a man standing before him is ironic since the Marchioness, a woman, died in the chamber, and it also foreshadows the discovery of the chamber's mystery.



## Section 13: Volume 4, chapters 7-10

### Section 13: Volume 4, chapters 7-10 Summary

In chapter seven, Emily takes her walk the next morning and finds a poem, "Shipwreck", carved on the stone tower near Chateau le Blanc and believes Valancourt wrote it. Count De Villefort joins her and attempts to cheer her up with the hope of regaining Mme. Montoni's estates. Back at the chateau, the Count enters the Marchioness' chambers to find that Ludovico has vanished. No one can find Ludovico. Baron St. Foix is convinced of the probability of apparitions, and many servants quit. With Dorothee's consent, Emily tells Count De Villefort about their adventures in the suite, and the Count decides to watch for ghosts in the suite himself some night. Many guests leave, and Du Pont returns to Chateau le Blanc. Emily receives Du Pont with reserve, but Count De Villefort encourages Du Pont to hope. When Du Pont renews his suit to Emily, Emily ignores the Count's encouragement of Du Pont's suit and returns to the convent. In chapter eight, Count De Villefort receives a letter from his advocate encouraging Emily to assert claim of her aunt's estates at the same time that Emily receives a letter from M. Quesnel relating the news of Montoni's death. M. Quesnel offers his assistance to Emily in laying claim to Mme. Montoni's estates and offers to meet her at Tholouse. Count De Villefort visits the convent to tell Emily of the advocate's letter, and she relates her news. Since Ludovico is still missing, Count De Villefort intends to keep watch with Henri in the suite, and Emily is unable to dissuade him. That night, the Count and his son retire to the Marchioness' apartments.

In chapter nine, Count De Villefort refuses to discuss the events that occurred in the Marchioness' apartments with Baron St. Foix. The Count visits Emily that evening but also refuses to discuss the matter with her. As the nuns discuss the Count's foolishness in interfering with supernatural matters, Sister Agnes, who is insane, is rude to Emily. Sister Frances invites Emily to midnight prayer where she tells her Sister Agnes' history: Sister Agnes' father married her to a nobleman she disliked but managed to convey her to the convent and circulate a rumor that she died. Love and remorse drives Sister Agnes insane. Emily says that Sister Agnes' countenance seems familiar at times, and Sister Frances sees a resemblance between Emily and Sister Agnes, who has been at the convent nearly as long as Emily has been alive. Count De Villefort and Blanche join Baron St. Foix at his chateau as Emily joins M. Quesnel at Tholouse, attended by Annette.

In chapter ten, Emily mourns Mme. Montoni's death and the loss of Valancourt. At Tholouse, she learns that M. Quesnel has left her with a letter containing the business she still must perform since he was called away on other business. Emily hastily conducts the business as she is eager to return to La Vallee. The gardens recall memories of Valancourt, and Emily sees a figure who she thinks may be Valancourt as she mourns her loss. Emily walks several days later in the garden with Annette who tells her of a robber in the garden night before last. Emily believes it was Valancourt, but



questioning the gardener produces no clues to the robber's identity. Emily finally returns to La Vallee, sad, and without the hope of meeting anyone she loves.

## Section 13: Volume 4, chapters 7-10 Analysis

Chapters seven and nine begin with quotes from Shakespeare, while chapter eight begins with a quote from "Hamlet". Chapter ten begins with a quote from "Pleasures of Memory". The poem "Shipwreck" that Emily finds carved into the stone tower parallels the poem she found near the fishing house at La Vallee. Count De Villefort focuses his energy towards Emily's happiness on recovering her aunt's estates which is ironic since her sorrow stems from the loss of Valancourt which is the Count's fault. Ludovico's disappearance parallels Signora Laurentini's unexplained disappearance and foreshadows the discovery of the cause of his disappearance and the supposed haunting in the Marchioness' chambers. It is ironic that Count De Villefort's well-meaning hopes for Du Pont lead only to his friend's increased disappointment. The more Emily learns about the Marchioness, the more she suspects a connection between Marchioness de Villeroi and M. St. Albert; this foreshadows the discovery of the connection between the two though the specific relationship is not foreshadowed. Emily's decision to return to the convent is a direct result of Du Pont's suit. The news from Count De Villefort's advocate is useless since Montoni, the only one who would challenge Emily's claim, is now dead. The Count's intent to sleep in the Marchioness' suite foreshadows his doing so.

The Count's reaction to sleeping in the Marchioness' suite further adds an air of mystery and intrigue to the supernatural events that occur at Chateau le Blanc. Sister Frances relates to Emily Sister Agne's sad history, and Emily sees similarities between that story and the one that Dorothee told her about the Marchioness de Villeroi. The fact that Emily believes Sister Agnes' face is familiar foreshadows the discovery of who she actually is as does the fact that she has been at the convent nearly all of Emily's life. The Count demonstrates his friendship to Emily by offering to travel together which is, unfortunately, impractical. Emily's sorrow is seen in chapter ten as she mourns the loss of everyone who has been truly dear to her. M. Quesnel's indifference is shown by the fact that he does not wait to greet his niece. Emily's walks through the gardens are filled with recollections of Valancourt, their time together, and regret at losing him due to his conduct. She refuses to believe that his heart is depraved even if his conduct has been criminal. Emily is disgusted with the neighbors' attention due to her sudden wealth.



## Section 14: Volume 4, chapters 11-13

### Section 14: Volume 4, chapters 11-13 Summary

In chapter eleven, Emily returns to La Vallee where memories make her happy. She composes "To Autumn" while walking in the garden the day after her arrival. Emily visits Theresa and is happy to find that Theresa lives in a nice cottage that a kind friend provided to take care of Theresa when Emily was unable. When Theresa praises Valancourt, Emily asks Theresa not to mention him, but Theresa loves Valancourt because it was he who gave her the cottage and provides her with a quarterly allowance. When Emily learns that it has been a long time since Theresa heard from Valancourt, she asks Theresa to send a messenger to his steward to learn of his condition.

In chapter twelve, after enjoying themselves at Chateau de St. Foix, Count De Villefort and Blanche head toward La Vallee with the St. Foixes. They get lost and knock at a chateau where they are admitted. The men join their hosts in preparing dinner, leaving Blanche behind in a dark hallway. When she searches for the rest of her party, she overhears several of the men, who are banditti, plotting to steal from and murder her party. Blanche tries to run away and falls, alerting the banditti, who steal her miniature and hold her captive. A shot discharges in the distance, and three of the men leave one in charge of Blanche. Chevalier St. Foix appears, pursued by ruffians, and Blanche faints. She recovers to find her lover lying beaten near her. Ludovico enters, followed by Count De Villefort, and they make their escape. Ludovico is unable to relate his adventures because the banditti pursue them.

In chapter thirteen, Emily visits Theresa to learn about Valancourt, but the messenger is only able to ascertain that no one has heard anything about Valancourt since he left Languedoc. Emily is distraught because she believes Valancourt is dead. A knock on the door reveals Valancourt, causing Emily to faint. She recovers in her former lover's arms and greets him coldly. Theresa assures Valancourt that Emily still cares for him; Valancourt is happy, but Emily chides Theresa for saying such things. Despite the storm outside, Valancourt departs, and Emily leaves when her carriage arrives after directing Theresa never to hint to Valancourt that she loves him. Valancourt sits in his lodging, thinking of his appearance at Tholouse and in the garden when he saw Emily. He returns to Theresa to learn all that he can about Emily. Before Valancourt leaves, he gives Theresa all of his money and a ring to give to Emily for her to remember him by.

### Section 14: Volume 4, chapters 11-13 Analysis

Chapter eleven begins with a quote by Gray, chapter twelve begins with a quote from "Macbeth", and chapter thirteen begins with a quote by Beattie. Repetitiously, Emily composes another poem while walking in the garden at La Vallee. She is happy to learn good things about Theresa's welfare, and the knowledge that Valancourt is the producer



of the good in Theresa's life seems to renew Emily's affection for him. This impression is reinforced by her request that Theresa send a messenger to discover how Valancourt is doing. While Count De Villefort's party is traveling, Blanche becomes frightened, but Chevalier St. Foix tries to comfort his lover by conversing with her about mundane things. When their guides further frighten Blanche with stories of robbery and murder, Count De Villefort ruins their efforts by sharing his own stories and frightening the guides. Their arrival at the banditti's chateau parallels M. St. Albert's journey near Chateau le Blanc. The events that occur at the banditti's chateau produces Ludovico, whose adventures are related later. His inability to explain them to Count De Villefort foreshadows their later revelation. Valancourt's appearance at Theresa's cottage causes Theresa to assure Valancourt that Emily still cares for him, a fact that Emily contradicts since it does not adhere to decorum to care for her former lover due to his inappropriate actions. Her behavior foreshadows her refusal of Valancourt's ring through Theresa as his proxy. His return to Theresa's cottage to learn what he can about Emily demonstrates how much he loves her and foreshadows their eventual reunion.





## Section 15: Volume 4, chapters 14-19

### Section 15: Volume 4, chapters 14-19 Summary

In chapter fourteen, a stranger arrives with an urgent message for Emily as she is talking to Annette. After initially denying the interview because she thinks it to be Valancourt, Emily admits the stranger, Ludovico, who delivers letters from Count De Villefort relating their adventures, informing her that Blanche is engaged to Chevalier Saint Foix, and inviting her to Chateau le Blanc. Ludovico and Annette are happily reunited. Ludovico explains his disappearance to Emily: in the Marchioness' apartments, he sees a man's face and hears voices behind the door. He feigns sleep, but four pirates kidnap him and take him to Rousillon. They hide their spoils in the vaults of the castle and spread the rumor that Chateau le Blanc is haunted in order to secure their hiding spot. These pirates are connected with the banditti who mean harm to Count De Villefort's party. Ludovico saves the party from the banditti's conspiracy. The music at Chateau le Blanc is not from the pirates, though. Later that evening, Theresa brings Emily the ring from Valancourt, but Emily refuses to accept it and forbids Theresa from bringing further messages from Valancourt. Emily prepares to journey to Languedoc. Since Annette is now engaged to Ludovico, Emily plans to sell Thoulouse to provide Annette with a sufficient marriage settlement.

In chapter fifteen, Blanche arrives at La Valle, and Emily leaves after refusing to accept Valancourt's ring again. Du Pont joins the party traveling to Chateau le Blanc, and Emily absolutely refuses his suit. Emily visits the convent where she learns that Sister Agnes is dying and has sent for the confessor, Mons. Bonnac. Emily returns to the chateau because she does not want to see Sister Agnes. In chapter sixteen, Emily and Blanche visit the convent to ask about Sister Agnes, who is still alive but likely to die during the night. The abbess confides that Sister Agnes' former days were full of errors and suggests Emily visit Sister Agnes since she is naming Emily in her illness. During their visit, Sister Agnes asks Emily if she is the daughter of the Marchioness de Villeroi because she looks like her. She bequeaths to Emily a miniature of the Marchioness and also shows her a picture of Signora Laurentini, claiming that it is she, Sister Agnes. Sister Agnes advises Emily to beware of passions and revenge. When Emily claims that she saw the picture at castle di Udolpho, Sister Agnes is sure that she is the daughter of the Marchioness. When she recalls the mysteries at castle di Udolpho, Emily accuses Sister Agnes of being a murderer, and Sister Agnes faints. After she recovers, Emily returns to Chateau le Blanc after promising to return since the abbess insists that she must talk to Emily the next day. The next day, Emily hears that Sister Agnes is dead. At Count De Villefort's invitation, Mons. Bonnac visits the chateau and informs Du Pont of Valancourt's assistance in releasing Mons. Bonnac from jail. When Count De Villefort learns of this, he writes an apology and invitation to Valancourt, determined to make reparation.

The next chapter opens several days after Sister Agnes' death, when her will is opened. In her will, she bequeaths one-third of her personal property to the nearest surviving



relative of the Marchioness de Villeroy, which happens to be Emily. The abbess summons Emily and tells her the history of Signora Laurentini di Udolpho. Signora Laurentini loves Marquis de Villeroy and becomes his mistress with the promise of marriage. When he goes to France and marries another, she plots revenge, arrives in France, and convinces him to slowly poison his wife. After the death of the Marchioness de Villeroy, the Marquis curses Signora Laurentini as the instigator of his crime, and she retires to the convent and plays the lute at night as a remedy for her insanity. The Marchioness de Villeroy is M. St. Albert's beloved sister, and the papers he demanded Emily burn were their correspondence. Signora Laurentini leaves all of her property to Emily, as the nearest surviving relative of the Marchioness, and to the wife of Mons. Bonnac, who happens to be Signora Laurentini's nearest relative. Under the veiled picture at castle di Udolpho had appeared a decayed corpse which Emily believed was the body of Signora Laurentini that Montoni had discarded after murdering her, but in actuality, the corpse is only a wax figure. Although Emily is sad about the history of the Marchioness de Villeroy, she is relieved in her suspicions about her own lineage.

In chapter eighteen, Emily is more distinguished at Chateau le Blanc because of her status as a relative of the house of Villeroy. She still laments and worries about Valancourt. One night, she plays and sings "To Melancholy" as she thinks of him at the watch-tower where he inscribed "Shipwreck". As she cries, a person enters the watch-tower. Emily is frightened to behold Valancourt and asks the reason for his appearance. Valancourt expects a different reception as a result of Count De Villefort's letter, which admits that he detected the slanderers who profaned Valancourt's reputation. Emily is relieved and assures Valancourt that he is still dear to her. When they return to Chateau le Blanc, Count De Villefort explains fully, and everyone is happily reunited.

Chapter nineteen concludes the novel with three marriages: Blanche marries Chevalier St. Foix, Emily marries Valancourt, and Annette marries Ludovico. After a grand wedding at Chateau le Blanc, Emily and Valancourt return to La Vallee. Valancourt's brother is so pleased with the marriage that he resigns part of his rich domain to his younger brother. Tholouse is sold, and Emily recovers M. St. Albert's family domain from M. Quesnel, situating Annette as housekeeper and Ludovico as steward. Emily and Valancourt stay at the family domain several months out of the year but primarily reside at La Vallee.

## **Section 15: Volume 4, chapters 14-19 Analysis**

Chapters fourteen and nineteen begin with quotes from Milton, and chapter fifteen begins with a quote by Gray. Chapters sixteen and seventeen open with quotes from "Macbeth", and the opening quote of chapter eighteen is also by Shakespeare. The stranger that arrives with a message for Emily serves as a misdirection, as she believes it to be Valancourt. Ludovico's arrival facilitates his reunion with Annette and foreshadows their marriage. The message also contains news of Blanche's engagement, which foreshadows her marriage to Chevalier St. Foix. Ludovico's mysterious disappearance is finally explained, as is the mystery surrounding the Marchioness de Villeroy's suite of apartments. The mysterious music at Chateau le



Blanc is still unexplained in chapter fourteen, though. Emily appears to show her lack of feelings by refusing to accept Valancourt's ring, but she is merely adhering to the rules of decorum since she is unable to accept his affections. In chapter fifteen, Emily is reunited with Blanche and Count De Villefort, and she undeniably rejects Du Pont's affections. Her visit to the monastery of St. Claire reveals that Sister Agnes is dying which foreshadows her story. Emily thinks about the poem "To the Winds" during Sister Agnes' illness.

Mons. Bonnac's association with Sister Agnes foreshadows his familial connection to her. His story concerning Valancourt aiding his release from prison foreshadows Emily's reconciliation with Valancourt, as does Count De Villefort writing a letter to Valancourt. Du Pont relinquishes Emily to a worthy rival when he hears of Valancourt's good deed. Emily's talk with Sister Agnes reveals the mystery surrounding Signora Laurentini's disappearance from castle di Udolpho and furthers Emily's suspicion of M. St. Albert's association with the Marchioness de Villeroi. Sister Agnes' will makes it necessary for the abbess to explain to Emily her connection to Signora Laurentini. The story about Signora Laurentini and Marchioness de Villeroi explains many mysteries throughout the novel and also clarifies M. St. Albert's connection to the Marchioness de Villeroi, which explains his reaction to being so near Chateau le Blanc on his journey with Emily. What is beneath the veiled picture at Udolpho is finally explained: both what Emily believed it to be and what it actually is. Emily is relieved in her suspicions about her family's relationship with Marchioness de Villeroi. Emily persists in her concern for Valancourt because of her love for him. His arrival at the watch-tower, combined with Count De Villefort's explanation, fulfills the earlier foreshadowing of Emily and Valancourt's reunion. Emily honors her father by purchasing the family domain from M. Quesnel, and everyone marries happily.



# Characters

## Emily St. Albert

Emily St. Albert is the heroine or protagonist of "The Mysteries of Udolpho". She is chaste and virtuous. On a journey with her father, she falls in love with Valancourt. Early in the novel, Emily is orphaned and left to her aunt, Mme. Cheron's, care. Mme. Cheron advocates her relationship with Valancourt until she marries Montoni. Because Montoni disapproves, Emily is forced to leave Valancourt and move to Venice. In Venice, Montoni tries to force Emily to marry Count Morano, but Emily refuses to yield to Montoni's demands. When Montoni abruptly relocates to castle di Udolpho, Count Morano follows and tries to force Emily to run away with him, but Montoni and his servants rescue Emily. Emily is plagued at castle di Udolpho with supernatural events, such as mysterious music and the figure on the ramparts. She learns of a French prisoner and agrees to a meeting, thinking it to be Valancourt, but discovering Chevalier Du Pont, a long time admirer of Emily. With Ludovico's help, Emily, Du Pont and Annette escape from castle di Udolpho.

Emily and the other refugees are shipwrecked near Chateau le Blanc, and Count De Villefort invites them to remain at the chateau. Count De Villefort tells Emily of Valancourt's indiscretions when her lover visits her at Chateau le Blanc, causing Emily to denounce her relationship with Valancourt. Emily spends much time at the monastery of St. Claire and experiences many supernatural events at Chateau le Blanc. After Montoni dies, Emily lays claim to her aunt's estates. Although she misses Valancourt greatly, she refuses to yield to his advances. Emily returns to Chateau le Blanc where she learns of her family's history concerning the Marchioness de Villeroi and is reunited with Valancourt. Emily marries Valancourt, and they reside mostly at La Vallee.

## Montoni

Montoni is the antagonist of the story. He marries Mme. Cheron and forbids Emily to marry Valancourt. He marries Mme. Cheron for mercenary reasons because he believes that she is rich. After their marriage, he moves with Mme. Montoni nee Cheron and Emily to Venice where he treats his new wife coldly. In Venice, he spends little time with his new family but continues to court his mistress, Signora Livona. He also tries to force Emily to marry Count Morano because he agrees to promote Count Morano's suit if he agrees to give Montoni Emily's Gascony estates as a fee for his permission to marry Emily.

In order to hide his friend Signor Orsino from the law, he retires to castle di Udolpho in the Apennines which he has laid claim to since a distant female relative, Signora Laurentini, disappeared around twenty years previously. At castle di Udolpho, he imprisons Mme. Montoni for refusing to sign over her Languedoc estates because he is in debt. He also leads a group of banditti to pillage the local villages. Montoni sends



Emily to Tuscany when Udolpho is under siege. Eventually, Montoni dies when his banditti are captured and betray him.

## Valancourt

Valancourt is Emily's love. He falls in love with Emily when he meets her on her journey through the country with her father. He courts Emily when she moves to Tholouse. At first, Mme. Cheron promotes his suit, but when she marries Montoni, Emily is forced to leave Valancourt. Valancourt visits La Vallee and secretly buys a cottage for Theresa since Emily is unable to take care of her former housekeeper. Valancourt is in the infantry, and his peers set snares for him in Paris, causing him to be imprisoned for debt. When Emily hears false reports of his debauchery, she renounces Valancourt. After Count De Villefort learns of his mistake in reporting Valancourt's character to Emily, he apologizes and tells Emily of his error. Valancourt is reunited with Emily, and they are happily married.

## Mme. Montoni nee Cheron

Mme. Cheron is M. St. Albert's sister and Emily's aunt. She is left in charge of Emily when Emily is orphaned. Mme. Cheron is frivolous and treats her niece indifferently. She agrees to Valancourt's courtship of Emily until her new husband disapproves. When she marries Montoni, Mme. Montoni moves to Venice where her new husband treats her coldly. After their retirement to castle di Udolpho, Mme. Montoni refuses to sign over her estates to Montoni and is imprisoned in the east turret. As a result of her imprisonment, she gets sick and dies.

## Marchioness de Villeroi

Marchioness de Villeroi is the late lady of Chateau le Blanc. Dorothee mourns the loss of her lady who resembles Emily. Marchioness de Villeroi's father forces her to marry the Marquis de Villeroi even though she is in love with a chevalier. She is treated poorly by the Marquis because he is still in love with Signora Laurentini. Her husband slowly poisons the Marchioness de Villeroi, feeling guilty afterward. Towards the end of the novel, Emily learns that the Marchioness de Villeroi is M. St. Albert's sister.

## Signora Laurentini

Signora Laurentini is the rightful owner of castle di Udolpho. She disappears twenty years before the novel begins, and Emily believes that Montoni murdered her. Actually, she is in love with Marquis de Villeroi and plots revenge when he marries another. Signora Laurentini moves to France, where she instigates Marchioness de Villeroi's murder. After Marquis de Villeroi feels guilty and renounces her, Signora Laurentini takes orders and is known as Sister Agnes at the monastery of St. Claire. When she



dies, Signora Laurentini bequeaths one-third of her personal property to the nearest living relative of the Marchioness, which happens to be Emily.

## **Chevalier Du Pont**

Chevalier Du Pont is a long-time, secret admirer of Emily. He steals a miniature portrait of Emily from the fishing-house at La Vallee. Du Pont is imprisoned at castle di Udolpho where he plays mysterious music at night, walks on the ramparts to catch a glimpse of Emily, and frightens Montoni by acting as the voice in the walls. Du Pont escapes from castle di Udolpho with Emily, Ludovico, and Annette. He is friends with Count De Villefort and continues his hopes that Emily will consider him. When he learns of Valancourt's true character, Du Pont relinquishes Emily to a worthy rival.

## **Count De Villefort**

Count De Villefort inherits Chateau le Blanc after Marquis de Villeroi dies. He encourages Du Pont's courtship of Emily and tells Emily of Valancourt's debauchery, ending that relationship. When he discovers the truth about Valancourt, he apologizes to Valancourt and explains to Emily.

## **Annette**

Annette is Mme. Cheron's servant who is very loyal to Emily. She is in love with Ludovico and escapes from Udolpho with Emily, Ludovico, and Du Pont. She often obtains information for Emily at castle di Udolpho and Chateau le Blanc. She is very superstitious and verbose. Eventually, she marries Ludovico and is situated as Emily's housekeeper at M. St. Albert's family domain.

## **Ludovico**

Ludovico is the servant of one of Montoni's friends. He falls in love with Annette and helps Emily, Du Pont, and Annette escape from castle di Udolpho. When he keeps guard in the Marchioness de Villeroi's suite of apartments, he is kidnapped by pirates, but Ludovico reappears later at the banditti's chateau where he rescues Count De Villefort's party.

## **Monsieur St. Albert**

Monsieur St. Albert is Emily's father who meets and approves of Valancourt before his death. On his deathbed, Monsieur St. Albert asks Emily to promise to burn his letters that are hidden in his closet. When he dies, he leaves Emily under Mme. Cheron's care.



## **Count Morano**

Count Morano tries to marry Emily in Venice, and Montoni promotes his courtship because of their agreement that Montoni will gain Emily's Gascony estates. When Count Morano follows Emily to castle di Udolpho, he attempts to kidnap her, leading to a fight with Montoni and the ultimate denial of his suit.

## **Blanche De Villefort**

Blanche De Villefort is the daughter of the Count De Villefort. She is released from a convent to move to Chateau le Blanc. She is curious and frightened by the supernatural events that occur at Chateau le Blanc. Blanche becomes Emily's friend and eventually marries Chevalier St. Foix.

## **Theresa**

Theresa is M. St. Albert's housekeeper. She is faithful to M. St. Albert and Emily. Valancourt buys a cottage for her when Emily is unable to take care of Theresa. She tries to give Emily a ring from Valancourt, but Emily refuses to accept it.

## **M. Quesnel**

M. Quesnel is Emily's uncle on her mother's side. He treats her indifferently until she inherits much land and wealth, at which point she is now much more useful to Emily.

## **Chevalier St. Foix**

Chevalier St. Foix is the son of Baron St. Foix, a friend of Count De Villefort. He loves and marries Blanche De Villefort.

## **Abbess**

The abbess of the monastery of St. Clair reveals the history of the Marchioness de Villeroi and Signora Laurentini to Emily.



# Objects/Places

## France

France is where approximately half of the story occurs and where Emily is born. The French are seen as the heroes in this novel.

## Italy

Italy is where approximately half of the story occurs and where Montoni is from. The Italians are seen as the villains of this novel.

## Fishing-house

Located at La Vallee, the fishing-house is M. St. Albert and Emily's favorite spot to relax. It is also where the miniature portrait of Emily disappears and she hears a lute being played.

## Missing Miniature of Emily

The miniature of Emily belongs to her mother and vanishes from the fishing-house. Du Pont steals it because of his affection for Emily.

## Cottage in Tuscany

Montoni sends Emily to a cottage in Tuscany for safety when Udolpho is under siege by enemies.

## Monastery of St. Claire

The monastery of St. Claire is where Emily spends much time and both M. St. Albert and Sister Agnes die. It is also where the mysteries surrounding the Marchioness de Villeroi are explained.

## Miniature of the Marchioness de Villeroi

The miniature of the Marchioness de Villeroi is what Emily finds her father mysteriously crying over. She keeps it after his death, and Dorothee is surprised to see it, especially since Emily resembles the Marchioness.





## **La Vallee**

La Vallee is the St. Alberts' country house where Emily is raised. It is also her primary residence with Valancourt after their marriage.

## **Tholouse**

Tholouse is Mme. Cheron's home which Montoni covets and Emily inherits after her aunt's death. It is also known as the Languedoc estates.

## **Venice**

Venice is where Montoni lives and returns after his marriage to Mme. Cheron. This is where he tries to force Emily to marry Count Morano.

## **Castle di Udolpho**

Montoni claims castle di Udolpho after Signora Laurentini's disappearance. It is where he imprisons his wife and Emily as well as the scene of many seemingly supernatural events.

## **Staircase**

The staircase adjoins to Emily's apartments at castle di Udolpho. Emily finds it locked from the outside on her first night at the castle. Count Morano uses it in his attempt to abduct Emily, and Ludovico utilizes it when he helps Emily escape from Montoni.

## **Mysterious Chamber**

The chamber next to Emily's apartments are rumored to be haunted, and Montoni makes many late night visits to the chamber. It is finally revealed that Signor Orsino is hidden in the chamber.

## **East Turret**

The east turret at castle di Udolpho is rumored to be haunted, and it is here that Montoni imprisons Mme. Montoni after her refusal to sign over Tholouse over to her husband.



## **Mysterious Music**

Emily hears mysterious music late at night at castle di Udolpho and Chateau le Blanc. It is eventually revealed that Du Pont plays the lute at castle di Udolpho, and Sister Agnes plays at the monastery of St. Claire which can be heard at Chateau le Blanc.

## **Family Domain**

M. St. Albert is forced to sell his family domain because he is not very affluent, but Emily buys it back from M. Quesnel after she sells Thoulouse. She and Valancourt live there several months each year.

## **Veiled Picture**

The veiled picture at castle di Udolpho frightens Emily, who believes it is the decayed corpse of Signora Laurentini and proof that Montoni murdered her. In reality, it is only a wax figure.

## **M. St. Albert's Manuscript**

M. St. Albert cries over a collection of papers and asks Emily to promise to burn them without reading them on his deathbed. Emily complies, but she later learns that the letters were the correspondence between M. St. Albert and his sister, the Marchioness de Villeroi.

## **Marchioness de Villeroi's Suite of Apartments**

The Marchioness de Villeroi dies in her suite of apartments. The suite is rumored to be haunted, and many supernatural events occur there. Ludovico disappears from the suite while he is guarding it. Eventually, it is discovered that a group of pirates use the suite to hide their booty.

## **Theresa's Cottage**

Valancourt buys a cottage for Theresa near the La Vallee estate.

## **Valancourt's Ring**

Valancourt asks Theresa to give a ring to Emily as a remembrance of him, but Emily refuses to accept the ring.



## Signora Laurentini's Will

Signora Laurentini's will bequeaths one-third of her personal property to the nearest living relative of the Marchioness de Villeroi, which happens to be Emily. The rest of her property is bequeathed to Mons. Bonnac's wife who is Signora Laurentini's nearest living relative.

## Gardens at Tholouse

Valancourt courts Emily in the gardens at Tholouse with Mme. Cheron's approbation. This is where they have their final interview before Emily goes to Venice. When Emily returns to Tholouse, the sight of the gardens causes her to recall memories of Valancourt, which make her sad since she has renounced him.

## Watch-tower

The watch-tower near Chateau le Blanc is where Valancourt carves a poem into the wall. Because of this, it becomes one of Emily's favorite spots. This is where Valancourt finds and is reunited with Emily when he visits Chateau le Blanc after Count De Villefort realizes his error in judging Valancourt's character.



# Themes

## Supernatural Occurrences

Supernatural occurrences repeatedly appear throughout the novel, but they are later explained rationally. Mysterious music plays at night at castle di Udolpho, but Emily learns that the music is played by Chevalier Du Pont. The repetitive voices that resound through the walls at castle di Udolpho also is revealed to be Chevalier Du Pont, as is the figure on the ramparts. The mysterious chamber next door to Emily's apartments at castle di Udolpho is rumored to be haunted. It is made more mysterious by Montoni's late night visits. Later, Emily discovers that Signor Orsino is hidden in that chamber since he is wanted by the law. The veiled picture at castle di Udolpho hides what appears to be a decayed corpse, and Emily believes that it is Signora Laurentini's corpse and that Montoni is her murderer. Actually, it is a wax figure. Signora Laurentini's mysterious disappearance causes everyone to believe that she is dead, but Emily later learns that she moved to France to pursue Marquis de Villeroy.

Music also plays in the woods around Chateau le Blanc when Emily travels with her father and later when she stays there after escaping from castle di Udolpho. It is later revealed that the music comes from Sister Agnes at the monastery of St. Claire. The suite of apartments formerly inhabited by the Marchioness de Villeroy is rumored to be haunted due to the noises that come from the place, but eventually Ludovico reveals that pirates use the rooms to store their booty and promote the rumors to better secure their treasure. Ludovico's mysterious disappearance from the apartments is also explained by the pirates. Finally, the association between M. St. Albert and the Marchioness de Villeroy causes Emily to question her father's involvement with the Marchioness, especially in connection with the other seemingly supernatural events that occur at Chateau le Blanc. Finally, Emily learns that the Marchioness de Villeroy is her aunt, M. St. Albert's beloved sister, who was poisoned by her husband.

## Cruelty and Indifference

Cruelty and indifference is a common theme in this novel, especially as it pertains to greed and mercenary motives. Mme. Cheron first disapproves of Valancourt because she believes him to be poor, but her opinion quickly changes when she learns that his aunt is Mme. Clairval. After Montoni marries Mme. Cheron, he refuses to allow Emily to marry Valancourt because he figures that he can sell her and earn a profit. He tries to do exactly that when he returns to Venice by agreeing to condone Count Morano's courtship for the fee of Emily's Gascony estates. Mme. Montoni also condones Count Morano's suit because of his title. Furthermore, M. Quesnel advises Emily to marry Count Morano because he wants the money and prestige associated with such an alliance.



Montoni marries Mme. Cheron for mercenary reasons, and after their marriage, he tries to force her to sign over her Languedoc estates so that he can get out of debt. Due to her refusal, Montoni imprisons Mme. Cheron in the east turret, causing her illness and death. He is indifferent to her death, caring only that she did not sign over the estates before her demise. Montoni treats Emily poorly after she inherits the Languedoc estates until she escapes with Du Pont, Ludovico, and Annette. Additionally, Montoni pillages local villages because of his greed. When Emily inherits a lot of property, M. Quesnel is suddenly much kinder to her. The neighbors around Tholouse also treat her differently after she accumulates wealth.

## Loyalty and Devotion

Loyalty and devotion are themes that are seen much less frequently throughout "The Mysteries of Udolpho", but they are present nonetheless. One such example is Emily's devotion to Valancourt. She rejects Count Morano and Du Pont's suits because of her love for Valancourt. Valancourt is also loyal to Emily, though he makes some mistakes in his behavior that causes her to renounce him. Regardless of this separation, Emily never encourages any other suitor and continues to think and worry about Valancourt. Emily is loyal to her father, M. St. Albert, by adhering to his last wishes. She also demonstrates devotion to Mme. Montoni by advising her aunt to relinquish her estates in order to avoid Montoni's cruelty.

Another example of loyalty is M. St. Albert mourning over his sister's letters and her miniature portrait nearly twenty years after her death. Blanche and Chevalier St. Foix's romance demonstrates loyalty and devotion since neither of them strays at all. Chevalier St. Foix even waits several years for Blanche until Count De Villefort decides that his daughter is old enough to consider a suitor. Annette and Ludovico's romance shows loyalty and devotion as Ludovico locks Annette up for her safety several times at castle di Udolpho. He also helps her escape and visits her as soon as he escapes from the banditti. Eventually, their relationship culminates in marriage. In a different scenario, Signora Laurentini's devotion to Marquis de Villeroi leads her to follow him to France and seek vengeance on his wife, Marchioness de Villeroi.

# Style

## Point of View

The point of view in "The Mysteries of Udolpho" is first person. This point of view is omniscient and unreliable, since the narrator presents limited information at certain points in order to enhance the plot but later reveals the truth of the matter to be something very different from the supernatural event that seemed to be presented. The point of view is also proven to be omniscient by the fact that the narrator knows the characters' thoughts and feelings, which is important to the novel since Emily's emotions are integral in conveying the supernatural feel that some of the events in the novel provoke.

The point of view is very subjective as the narrator clearly differentiates between the protagonists and the antagonists in the way that they are presented within the story. Emily, the protagonist, has no flaws and does everything according to proper behavior, whereas Montoni, the antagonist, has no redeeming qualities. The one time he takes a slightly humane action, he tries to revoke it immediately but is prevented due to Emily's haste in completing the orders. The story is told mostly through exposition with dialogue scattered throughout since Emily spends much time alone, thinking. The action of the novel primarily follows Emily with occasional detours to other important characters for the purpose of providing back-story or completing the reader's knowledge on important events that are occurring simultaneously with the action in Emily's life. For example, when Emily is safeguarded in Tuscany, the narrator diverts back to Venice to tell of Count Morano's trials and Udolpho to tell of the siege.

## Setting

The novel is set in Europe in the late sixteenth century. It is a continent that consists of many countries. While the inhabitants of different countries speak different languages, the proximity of the many different countries makes it very common for natives of one country to speak additional languages. For example, Emily, the main character, is French and speaks French fluently, but she is also quite adept at Italian as a result of the education her father has given her. The entire novel is written in English, but Emily often asks Italians to speak a certain language for someone else's sake, which provides the impression that the novel has been written in English for the reader's sake, though the actual conversations take place in French and Italian.

About half of this novel occurs in France while the other half occurs in Italy, and one of the most important distinctions in the novel is the fact that the French characters are seen primarily as the protagonists, whereas the Italian characters are the villains. Though there are some French characters that exhibit behavior less than appealingly and some Italians with redeeming qualities, the majority of the evil that occurs in the



novel does so by the hand of an Italian character to a French character. The French are civilized, but the Italians are barbaric.

The story begins in France; Emily grows up in La Vallee, her father's country home in the province of Gascony, on the banks of the Garonne. She and her father journey through the countryside of Paris where they eventually arrive near Chateau le Blanc and the monastery of St. Claire, a fact which greatly disconcerts M. St. Albert. After her father's death, Emily returns to La Vallee until her aunt summons her to her Languedoc estate, Tholouse. After Mme. Cheron changes her name, she and Emily move with Montoni to Venice. Montoni suddenly flees Venice, and they move to castle di Udolpho in the Apennine Mountains. During the siege of Udolpho, Montoni sends Emily to Tuscany for her safety. A diversion in the text tells of the events in Paris that pertain to Valancourt.

Eventually, Emily, Du Pont, Annette and Ludovico escape from castle di Udolpho and return to France. They are rescued from a storm at sea by Count De Villefort and housed at Chateau le Blanc for some time. Eventually, Du Pont departs, and Emily boards at the monastery of St. Claire. After Montoni's death, Emily returns to Tholouse and finally to La Vallee. She learns of her family's history at the monastery of St. Claire and is reunited with Valancourt at a lighthouse near Chateau le Blanc. After their marriage, Emily and Valancourt buy M. St. Albert's family estate from M. Quesnel and live there several months each year, though they reside primarily at La Vallee.

## Language and Meaning

The language of "The Mysteries of Udolpho" tends to be casual and informal for the most part, though there are some instances where the dialogue veers toward the formal, mainly in appropriate situations. The sentences are constructed in a manner that tends to be very detail-oriented and descriptive, especially since most of the novel is written as exposition that describes the scenery and Emily's feelings as opposed to action that would require a more concise style of writing. The language is very easy to understand and enhances the readers' ability to comprehend the world in which they are immersed. The language is definitely representative of the time period and place in which the novel was written: eighteenth century England.

The language of the novel is characterized by the tone. The language in the form of dialogue tends to characterize the individual, specifically in the tone that they present to the protagonist. It is easy to see the indifference prevalent in Mme. Montoni and M. Quesnel's attitudes toward their niece. Likewise, Montoni's indifference and threats toward anyone that is not promoting his pecuniary goals demonstrates his cruelty and mercenary motives. In direct opposition, Emily and Valancourt's despairing monologues show that they are distraught by their separation and the many other events that conspire during the novel.

## Structure

"The Mysteries of Udolpho" contains four volumes, each approximately 150 pages long. The novel as a whole is 620 pages long. Each volume is broken down into chapters as well. The first volume contains thirteen chapters, the second volume contains twelve chapters, the third volume possesses thirteen chapters, and the fourth volume is the longest, with nineteen chapters. Each chapter begins with a quote from a famous work or author; many of these quotes are from Shakespeare's works. The chapters are usually fairly short and descriptive.

The plot of the novel is complex, with many subplots that coalesce to enhance the main plot of the novel. Some of the subplots focus on the papers that M. St. Albert has Emily burn at his death, the veiled picture at castle di Udolpho, the music that plays at both Udolpho and Chateau le Blanc, the death of the Marchioness de Villeroi, and the mysterious disappearance of Signora Laurentini. These seemingly innocuous events and objects factor largely into the overall plot of Emily's life as her family history is revealed at the end of the novel and composes all of these events into rational reasons for their importance in the story and in Emily's life.

The pace of the novel is often quite slow due to the extensive descriptions of the scenery as well as repetitive actions, such as Montoni harassing Mme. Montoni about relinquishing her estates and Emily listening for the mysterious music at night. The story is mostly linear but contains several flashbacks or diversions when the point of view diverts to characters other than Emily, usually in order to explain how she got to a certain point in relation to other characters. The end also contains several major flashbacks as the mysteries of the novel are explained, since these mysteries originated in the distant past and the past must be explained in order for Emily to understand the present. The plot is quite engrossing, and the novel is easy to read and very entertaining.





## Quotes

"But St. Aubert had too nice a sense of honour to fulfill the latter hope, and too small a portion of ambition to sacrifice what he called happiness, to the attainment of wealth."

Volume 1, Chap. 1, p. 4

"You, sir, renewed my taste for society; when you had left the hamlet, it did indeed appear a solitude. I determined, therefore, since my object was merely amusement, to change the scene; and I took this road, because I knew it led through a more romantic tract of mountains than the spot I have left. Besides, I will own, and why should I not? that I had some hope of overtaking you." Valancourt, Volume 1, Chap. 4, p. 38

"These scenes, soften the heart, like the notes of sweet music, and inspire that delicious melancholy which no person, who had felt it once, would resign for the gayest pleasures. They waken our best and purest feelings, disposing us to benevolence, pity, and friendship. Those whom I love—I always seem to love more in such an hour as this." Valancourt, Volume 1, Chap. 4, p. 44

"The world, ridicules a passion which it seldom feels; its scenes, and its interests, distract the mind, deprave the taste, corrupt the heart, and love cannot exist in a heart that has lost the meek dignity of innocence. Virtue and taste are nearly the same, for virtue is little more than active taste, and the most delicate affections of each combine in real love. How then are we to look for love in great cities, where selfishness, dissipation, and insincerity supply the place of tenderness, simplicity and truth?" M. Saint Albert, Volume 1, Chap. 5, pp. 47-48

"I was unwilling, my dear Emily, to throw a cloud over the pleasure you receive from these scenes, and meant, therefore, to conceal, for the present, some circumstances, with which, however, you must at length have been made acquainted. But your anxiety has defeated my purpose; you suffer as much from this, perhaps, as you will do from a knowledge of the facts I have to relate. M. Quesnel's visit proved an unhappy one to me; he came to tell me part of the news he has now confirmed. You may have heard me mention a M. Motteville, of Paris, but you did not know that the chief of my personal property was invested in his hands. I had great confidence in him, and I am yet willing to believe, that he is not wholly unworthy of my esteem. A variety of circumstances have concurred to ruin him, and—I am ruined with him." M. Saint Albert, Volume 1, Chap. 6, p. 56

"Besides, my dear sir, poverty cannot deprive us of intellectual delights. It cannot deprive you of the comfort of affording me examples of fortitude and benevolence; nor me of the delight of consoling a beloved parent. It cannot deaden our taste for the grand, and the beautiful, or deny us the means of indulging it; for the scenes of nature—those sublime spectacles, so infinitely superior to all artificial luxuries! are open for the enjoyment of the poor, as well as of the rich. Of what, then, have we to complain, so long as we are not in want of necessaries? Pleasures, such as wealth cannot buy, will



still be ours. We retain, then, the sublime luxuries of nature, and lose only the frivolous ones of art." Emily Saint Albert, Volume 1, Chap. 6, p. 57

"Above all, my dear Emily, do not indulge in the pride of fine feeling, the romantic error of amiable minds. Those, who really possess sensibility, ought early to be taught, that it is a dangerous quality, which is continually extracting the excess of misery, or delight, from every surrounding circumstance. And, since, in our passage through this world, painful circumstances occur more frequently than pleasing ones, and since our sense of evil is, I fear, more acute than our sense of good, we become the victims of our feelings, unless we can in some degree command them. I know you will say, (for you are young, my Emily) I know you will say, that you are contented sometimes to suffer, rather than to give up your refined sense of happiness, at others; but, when your mind has been long harassed by vicissitude, you will be content to rest, and you will then recover from your delusion. You will perceive, that the phantom of happiness is exchanged for the substance; for happiness arises in a state of peace, not of tumult. It is of a temperate and uniform nature, and can no more exist in a heart, that is continually alive to minute circumstances, than in one that is dead to feeling. You see, my dear, that, though I would guard you against the dangers of sensibility, I am not an advocate for apathy. At your age I should have said THAT is a vice more hateful than all the errors of sensibility, and I say so still. I call it a VICE, because it leads to positive evil; in this, however, it does no more than an ill-governed sensibility, which, by such a rule, might also be called a vice; but the evil of the former is of more general consequence. I have exhausted myself, and have wearied you, my Emily; but, on a subject so important to your future comfort, I am anxious to be perfectly understood." M. Saint Albert, Volume 1, Chap. 7, p. 75-76

"Let me not forget the lessons he has taught me! How often he has pointed out the necessity of resisting even virtuous sorrow; how often we have admired together the greatness of a mind, that can at once suffer and reason! O my father! if you are permitted to look down upon your child, it will please you to see, that she remembers, and endeavours to practice, the precepts you have given her." Emily Saint Albert, Volume 1, Chap. 8, p. 87

"St. Aubert had given no directions concerning this picture, nor had even named it; she, therefore, thought herself justified in preserving it. More than once remembering his manner, when he had spoken of the Marchioness of Villeroy, she felt inclined to believe that this was her resemblance; yet there appeared no reason why he should have preserved a picture of that lady, or, having preserved it, why he should lament over it in a manner so striking and affecting as she had witnessed on the night preceding his departure." Volume 1, Chap. 10, p. 98

"I never trust people's assertions, I always judge of them by their actions; but I am willing to try what will be your behaviour in future." Mme. Cheron, Volume 1, Chap. 12, p. 113



"'O Signor!' said Madame Cheron, with an affected smile, 'I perceive you have learnt the art of complimenting, since you came into France. But it is cruel to compliment children, since they mistake flattery for truth.' Cavigni turned away his face for a moment, and then said with a studied air, 'Whom then are we to compliment, madam? for it would be absurd to compliment a woman of refined understanding; SHE is above all praise.' As he finished the sentence he gave Emily a sly look, and the smile, that had lurked in his eye, stole forth. She perfectly understood it, and blushed for Madame Cheron, who replied, 'You are perfectly right, signor, no woman of understanding can endure compliment.'" Volume 1, Chap. 12, pp. 123-124

"This Montoni: I have heard some strange hints concerning him. Are you certain he is of Madame Quesnel's family, and that his fortune is what it appears to be? That I certainly will, but it is very imperfect, and unsatisfactory information. I gathered it by accident from an Italian, who was speaking to another person of this Montoni. They were talking of his marriage; the Italian said, that if he was the person he meant, he was not likely to make Madame Cheron happy. He proceeded to speak of him in general terms of dislike, and then gave some particular hints, concerning his character, that excited my curiosity, and I ventured to ask him a few questions. He was reserved in his replies, but, after hesitating for some time, he owned, that he had understood abroad, that Montoni was a man of desperate fortune and character. He said something of a castle of Montoni's, situated among the Apennines, and of some strange circumstances, that might be mentioned, as to his former mode of life. I pressed him to inform me further, but I believe the strong interest I felt was visible in my manner, and alarmed him; for no entreaties could prevail with him to give any explanation of the circumstances he had alluded to, or to mention any thing further concerning Montoni. I observed to him, that, if Montoni was possessed of a castle in the Apennines, it appeared from such a circumstance, that he was of some family, and also seemed to contradict the report, that he was a man of entirely broken fortunes. He shook his head, and looked as if he could have said a great deal, but made no reply." Valancourt, Volume 1, Chap. 13, pp. 145-146

"'Emily!' said he, 'this, this moment is the bitterest that is yet come to me. You do not—cannot love me!—It would be impossible for you to reason thus coolly, thus deliberately, if you did. I, —I—am torn with anguish at the prospect of our separation, and of the evils that may await you in consequence of it; I would encounter any hazards to prevent it—to save you. No! Emily, no!—you cannot love me.' 'We have now little time to waste in exclamation, or assertion,' said Emily, endeavouring to conceal her emotion: 'if you are yet to learn how dear you are, and ever must be, to my heart, no assurances of mine can give you conviction.'" Volume 1, Chap. 13, pp. 147-148

"Recollecting that she had parted with Valancourt, perhaps for ever, her heart sickened as memory revived. But she tried to dismiss the dismal forebodings that crowded on her mind, and to restrain the sorrow which she could not subdue; efforts which diffused over the settled melancholy of her countenance an expression of tempered resignation, as a thin veil, thrown over the features of beauty, renders them more interesting by a partial concealment." Volume 2, Chap. 1, p. 150



"In the evening, Madame Montoni, who, during the day, had observed a sullen silence towards her husband, received visits from some Venetian ladies, with whose sweet manners Emily was particularly charmed. They had an air of ease and kindness towards the strangers, as if they had been their familiar friends for years; and their conversation was by turns tender, sentimental and gay. Madame, though she had no taste for such conversation, and whose coarseness and selfishness sometimes exhibited a ludicrous contrast to their excessive refinement, could not remain wholly insensible to the captivations of their manner." Volume 2, Chap. 3, p. 174

"But Montoni, who had been allured by the seeming wealth of Madame Cheron, was now severely disappointed by her comparative poverty, and highly exasperated by the deceit she had employed to conceal it, till concealment was no longer necessary. He had been deceived in an affair, wherein he meant to be the deceiver; out-witted by the superior cunning of a woman, whose understanding he despised, and to whom he had sacrificed his pride and his liberty, without saving himself from the ruin, which had impended over his head. Madame Montoni had contrived to have the greatest part of what she really did possess, settled upon herself: what remained, though it was totally inadequate both to her husband's expectations, and to his necessities, he had converted into money, and brought with him to Venice, that he might a little longer delude society, and make a last effort to regain the fortunes he had lost." Volume 2, Chap. 3, p. 176

"You will guess the motive that first induced me to make myself known to Theresa: it was, indeed, no other than that of gaining admittance into the chateau and gardens, which my Emily had so lately inhabited: here, then, I wander, and meet your image under every shade: but chiefly I love to sit beneath the spreading branches of your favourite plane, where once, Emily, we sat together; where I first ventured to tell you, that I loved. O Emily! the remembrance of those moments overcomes me—I sit lost in reverie—I endeavour to see you dimly through my tears, in all the heaven of peace and innocence, such as you then appeared to me; to hear again the accents of that voice, which then thrilled my heart with tenderness and hope." Valancourt via letter, Volume 2, Chap. 3, p. 178

"Emily blushed, and was silent; she now perceived too clearly, that she had hoped an impossibility, for, where no mistake had been committed no conviction could follow; and it was evident, that Montoni's conduct had not been the consequence of mistake, but of design." Volume 2, Chap. 3, p. 194

"Emily seized the first opportunity of conversing alone with Mons. Quesnel, concerning La Vallee. His answers to her enquiries were concise, and delivered with the air of a man, who is conscious of possessing absolute power and impatient of hearing it questioned. He declared, that the disposal of the place was a necessary measure; and that she might consider herself indebted to his prudence for even the small income that remained for her. 'But, however,' added he, 'when this Venetian Count (I have forgot his name) marries you, your present disagreeable state of dependence will cease. As a relation to you I rejoice in the circumstance, which is so fortunate for you, and, I may add, so unexpected by your friends.'" Volume 2, Chap. 4, p. 197



"Well, ma'amselle, that is saying more than I expected of you: but I am not so much afraid of fairies, as of ghosts, and they say there are a plentiful many of them about the castle: now I should be frightened to death, if I should chance to see any of them. But hush! ma'amselle, walk softly! I have thought, several times, something passed by me." Annette, Volume 2, Chap. 5, p. 214

"O could I know, what passes in that mind; could I know the thoughts, that are known there, I should no longer be condemned to this torturing suspense!" Emily Saint Albert, Volume 2, Chap. 6, p. 225

"I fear, to thy peril, my good Annette, for it seems his verses have stolen thy heart. But let me advise you; if it is so, keep the secret; never let him know it." Emily Saint Albert, Volume 2, Chap. 6, p. 228

"You mistake me, sir. Allow me to thank you for the interest you express in my welfare, and to decide by my own choice. I shall remain under the protection of Signor Montoni." Emily Saint Albert, Volume 2, Chap. 6, p. 243

"This is an instance of female caprice, which I ought to have foreseen. Count Morano, whose suit you obstinately rejected, so long as it was countenanced by me, you favour, it seems, since you find I have dismissed him... To that I reply nothing, but it must certainly be a more than common interest, that made you plead so warmly in his cause, and that could detain you thus long in his presence, contrary to my express order—in the presence of a man, whom you have hitherto, on all occasions, most scrupulously shunned!... You add hypocrisy to caprice, and an attempt at satire, to both; but, before you undertake to regulate the morals of other persons, you should learn and practise the virtues, which are indispensable to a woman—sincerity, uniformity of conduct and obedience." Montoni, Volume 2, Chap. 6, pp. 249-250

"Pardon me, madam, it is not natural to me to boast, and if it was, I am sure I would not boast of sensibility—a quality, perhaps, more to be feared, than desired." Emily Saint Albert, Volume 2, Chap. 7, p. 260

"It will avail you nothing, to deny the fact; I have proof of your guilt. Your only chance of mercy rests on a full confession;—there is nothing to hope from sullenness, or falsehood; your accomplice has confessed all... Spare your words, your countenance makes full confession of your crime.—You shall be instantly removed to the east turret." Montoni, Volume 2, Chap. 10, p. 290

"Long-suffering had made her spirits peculiarly sensible to terror, and liable to be affected by the illusions of superstition.—It now seemed to her, as if her dead father had spoken to her in that strain, to inspire her with comfort and confidence, on the subject, which had then occupied her mind. Yet reason told her, that this was a wild conjecture, and she was inclined to dismiss it; but, with the inconsistency so natural, when imagination guides the thoughts, she then wavered towards a belief as wild." Volume 2, Chap. 11, pp. 305-306



"Those were surely no mortal sounds! No inhabitant of this castle could utter such; and, where is the feeling, that could modulate such exquisite expression? We all know, that it has been affirmed celestial sounds have sometimes been heard on earth. Father Pierre and Father Antoine declared, that they had sometimes heard them in the stillness of night, when they alone were waking to offer their orisons to heaven. Nay, my dear father himself, once said, that, soon after my mother's death, as he lay watchful in grief, sounds of uncommon sweetness called him from his bed; and, on opening his window, he heard lofty music pass along the midnight air. It soothed him, he said; he looked up with confidence to heaven, and resigned her to his God." Emily Saint Albert, Volume 2, Chap. 12, p. 314

"Having reached a landing-place, 'You may wait here, lady,' said he, applying a key to the door of a chamber, 'while I go up, and tell the Signora you are coming.' 'That ceremony is unnecessary,' replied Emily, 'my aunt will rejoice to see me.' 'I am not so sure of that,' said Barnardine, pointing to the room he had opened: 'Come in here, lady, while I step up.'" Volume 3, Chap. 1, p. 321

"Moderation is the virtue of cowards, they are moderate in every thing—but in fear." Verezzi, Volume 3, Chap. 3, p. 336

"I, as the husband of the late Signora Montoni, the heir of all she possessed; the estates, therefore, which she refused to me in her life-time, can no longer be withheld, and, for your own sake, I would undeceive you, respecting a foolish assertion she once made to you in my hearing—that these estates would be yours, if she died without resigning them to me. She knew at that moment, she had no power to withhold them from me, after her decease; and I think you have more sense, than to provoke my resentment by advancing an unjust claim. I am not in the habit of flattering, and you will, therefore, receive, as sincere, the praise I bestow, when I say, that you possess an understanding superior to that of your sex; and that you have none of those contemptible foibles, that frequently mark the female character—such as avarice and the love of power, which latter makes women delight to contradict and to tease, when they cannot conquer. If I understand your disposition and your mind, you hold in sovereign contempt these common failings of your sex." Montoni, Volume 3, Chap. 5, pp. 351-352

"O dear, ma'amselle! I forget to tell you what you bade me ask about, the ladies, as they call themselves, who are lately come to Udolpho. Why that Signora Livona, that the Signor brought to see my late lady at Venice, is his mistress now, and was little better then, I dare say. And Ludovico says (but pray be secret, ma'am) that his excellenza introduced her only to impose upon the world, that had begun to make free with her character. So when people saw my lady notice her, they thought what they had heard must be scandal. The other two are the mistresses of Signor Verezzi and Signor Bertolini; and Signor Montoni invited them all to the castle; and so, yesterday, he gave a great entertainment; and there they were, all drinking Tuscany wine and all sorts, and laughing and singing, till they made the castle ring again. But I thought they were dismal sounds, so soon after my poor lady's death too; and they brought to my mind what she



would have thought, if she had heard them—but she cannot hear them now, poor soul! said I." Annette, Volume 3, Chap. 6, p. 363

" 'Tell your lady,' said the Chevalier, as he gave me the picture, 'that this has been my companion, and only solace in all my misfortunes. Tell her, that I have worn it next my heart, and that I sent it her as the pledge of an affection, which can never die; that I would not part with it, but to her, for the wealth of worlds, and that I now part with it, only in the hope of soon receiving it from her hands. Tell her'—Just then, Signora, the sentinel came in, and the Chevalier said no more; but he had before asked me to contrive an interview for him with you; and when I told him, how little hope I had of prevailing with the guard to assist me, he said, that was not, perhaps, of so much consequence as I imagined, and bade me contrive to bring back your answer, and he would inform me of more than he chose to do then. So this, I think, lady, is the whole of what passed." Ludovico, Volume 3, Chap. 9, p. 410

"Who could first invent convents! and who could first persuade people to go into them? and to make religion a pretense, too, where all that should inspire it, is so carefully shut out! God is best pleased with the homage of a grateful heart, and, when we view his glories, we feel most grateful. I never felt so much devotion, during the many dull years I was in the convent, as I have done in the few hours, that I have been here, where I need only look on all around me—to adore God in my inmost heart!" Blanche de Villefort, Volume 3, Chap. 11, pp. 439-440

"I had once a taste for innocent and elegant delights—I had once an uncorrupted heart." Valancourt, Volume 3, Chap. 13, p. 465

"To have lost Valancourt by death, or to have seen him married to a rival, would, she thought, have given her less anguish, than a conviction of his unworthiness, which must terminate in misery to himself, and which robbed her even of the solitary image her heart so long had cherished. These painful reflections were interrupted, for a moment, by a note from Valancourt, written in evident distraction of mind, entreating, that she would permit him to see her on the approaching evening, instead of the following morning; a request, which occasioned her so much agitation, that she was unable to answer it. She wished to see him, and to terminate her present state of suspense, yet shrunk from the interview, and, incapable of deciding for herself, she, at length, sent to beg a few moments' conversation with the Count in his library, where she delivered to him the note, and requested his advice. After reading it, he said, that, if she believed herself well enough to support the interview, his opinion was, that, for the relief of both parties, it ought to take place, that evening." Volume 3, Chap. 13, pp. 471-472

"I have solicited to see you this evening, that I might, at least, be spared the further torture of suspense, which your altered manner had occasioned me, and which the hints I have just received from the Count have in part explained. I perceive I have enemies, Emily, who envied me my late happiness, and who have been busy in searching out the means to destroy it: I perceive, too, that time and absence have weakened the affection you once felt for me, and that you can now easily be taught to forget me." Valancourt, Volume 4, Chap. 1, p. 473



"Let us talk no more upon this subject, you may be assured, that no ordinary circumstance has imposed this silence upon me towards a friend, whom I have called so for near thirty years; and my present reserve cannot make you question either my esteem, or the sincerity of my friendship." Count de Villefort, Volume 4, Chap. 9, p. 528

"Surely there is some magic in wealth, which can thus make persons pay their court to it, when it does not even benefit themselves. How strange it is, that a fool or a knave, with riches, should be treated with more respect by the world, than a good man, or a wise man in poverty!" Emily St. Albert, Volume 4, Chap. 10, p. 541

"Yet why should I ask? what you have already told is too much. O Valancourt! thou art gone—forever gone! and I—I have murdered thee!" Emily St. Albert, Volume 4, Chap. 13, p. 573

"Her death presents to us a great and awful lesson. Let us read it, and profit by it; let it teach us to prepare ourselves for the change, that awaits us all! You are young, and have it yet in your power to secure 'the peace that passeth all understanding'—the peace of conscience. Preserve it in your youth, that it may comfort you in age; for vain, alas! and imperfect are the good deeds of our latter years, if those of our early life have been evil!" Abbess, Volume 4, Chap. 16, p. 592

"'You know me then,' said Laurentini, 'and you are the daughter of the Marchioness.' Emily was somewhat surprised at this abrupt assertion. 'I am the daughter of the late Mons. St. Aubert,' said she; 'and the lady you name is an utter stranger to me.'" Volume 4, Chap. 16, p. 597

"O! how joyful it is to tell of happiness, such as that of Valancourt and Emily; to relate, that, after suffering under the oppression of the vicious and the disdain of the weak, they were, at length, restored to each other—to the beloved landscapes of their native country,—to the securest felicity of this life, that of aspiring to moral and labouring for intellectual improvement—to the pleasures of enlightened society, and to the exercise of the benevolence, which had always animated their hearts; while the bowers of La Vallee became, once more, the retreat of goodness, wisdom and domestic blessedness! O! useful may it be to have shewn, that, though the vicious can sometimes pour affliction upon the good, their power is transient and their punishment certain; and that innocence, though oppressed by injustice, shall, supported by patience, finally triumph over misfortune! And, if the weak hand, that has recorded this tale, has, by its scenes, beguiled the mourner of one hour of sorrow, or, by its moral, taught him to sustain it—the effort, however humble, has not been vain, nor is the writer unrewarded." Volume 4, Chap. 19, p. 620



## Topics for Discussion

Compare and contrast castle di Udolpho and Chateau le Blanc.

List three seemingly supernatural occurrences and provide rational reasons for those occurrences.

Why is M. St. Albert so upset when he learns of his proximity to Chateau le Blanc?

What is the significance of the miniature portrait of a lady and the papers that M. St. Albert has Emily burn?

How is Signora Laurentini connected to Emily and how does she recognize Emily as a relative of the Marchioness de Villeroy?

Why does Montoni marry Mme. Cheron, and why does he torment Mme. Cheron and Emily?

What is the cause of the dispute between Montoni and Count Morano? How is it resolved?

How does Emily demonstrate her constancy and devotion to Valancourt throughout the novel?