

Contents

1. INTRODUCTION.....	9
I. IMAGINATION AND “GOTHICISATION”	25
2. Gothic Poetry and the Female Demonic	27
2.1. John Aikin, “Arthur and Mathilda” (1791) – “When, lo! Instead of fleshly shape, He grasp’d an empty shade”	30
2.2. Matthew Gregory Lewis, “The Bleeding Nun” (1797) – “I am thine, and thou art mine, Body and soul forever!”	35
2.3. P. B. Shelley, <i>Original Poetry by Victor and Cazire</i> (1810) and <i>The Wandering Jew</i> (1810) – “Where wild demoniac passions roll”	39
2.4. The Demon Lover.....	44
3. The Gothic Novel – Lewis, Dacre, Shelley, and the Evil Temptress	47
3.1. Matthew Gregory Lewis, <i>The Monk</i> (1797)	48
3.2. Charlotte Dacre, <i>Zofloya</i> – “The brilliant glare of the terrible volcano, pregnant even in its beauty with destruction” (1806)	56
3.3. Percy Bysshe Shelley, <i>Zastrozzi</i> – “Beneath whose beauteous eyes, belying heaven, lurk searchless cunning, cruelty and death” (1810).....	65
3.4. <i>Femme Diable</i> and <i>Femme Diabolique</i>	75
II. ROMANTIC IMAGINATION AND DISILLUSION: THE SYMBOLIC WOMAN.....	77
4. Gothic Aesthetics in Romantic Poetry – Revisioning the Demon Lover 79	
4.1. Coleridge and the Gothic – “All the tribe of Horror & Mystery, have crowded on me”	80
4.2. Coleridge’s “Christabel” (1797) – “Carved with figures strange and sweet / All made out of the carver’s brain”	83
5. Romantic Enchantresses – The Ambivalence of Evil	95
5.1. Thomas Love Peacock, “Rhododaphne, or, the Thessalian Spell” (1818) – “In semblance falsely fair... For purest fragrance deadliest bane”	96
5.2. John Keats, “Lamia” (1819) – “At once, some penanc’d lady self, the demon’s mistress, or the demon’s self”	108

5.3. John Keats, “La Belle Dame Sans Merci” (1819) – “The latest dream I ever dreamed”	119
5.4. P. B. Shelley, “On the Medusa of Leonardo da Vinci in the Florentine Gallery” (1819) – “Its horror and its beauty are divine”	125
5.5. P. B. Shelley, “Epipsychedion” (1821) – “One, whose voice was venomed melody”.....	129
5.6. The Romantic Enchantress and the <i>Femme Fatale</i>	137
6. William Blake and the Garden of Love.....	141
6.1. Blake and the Garden of Love – “Binding with briars my joys and desires”	143
6.2. William Blake, <i>Vala, or The Four Zoas</i> (1797–1810) – “A False Feminine Counterpart of Lovely Delusive Beauty”	145
6.3. The Idolized Female Form	158
III. REVISIONARY IMAGINATION AND ACTUALITY	161
7. Radical Questioning: Politics and Revolution.....	163
7.1. The “prime Enchantress” Revolution.....	164
7.2. Revaluating the Fatal Woman: Charlotte Corday	166
7.3. Lord Byron, <i>The Corsair</i> (1814) – “I’ll try the firmness of a female hand”.....	179
7.4. The Violent Woman.....	187
8. Obsession and Hypocrisy – Imagining the <i>Femme Fatale</i>	189
8.1. William Hazlitt, <i>Liber Amoris</i> (1823) – “The false, the fair, the inexpressive she”	189
8.2. Thomas de Quincey, “The Female Infidel” (1834) – “Like the Lady Geraldine”	195
8.3. The Imagined Lamia	196
IV. FEMMES FATALES IN ENGLISH ROMANTICISM	197
9. Conclusion – Romantic Enchantresses, <i>Femmes Fatales</i> , and <i>Fin-de-Siècle</i> Aestheticism	199
9.1. Fatal Women, Enchantresses and <i>Femmes Fatales</i> : A Typology in Romanticism.....	200
9.2. Romanticism and Ambivalence: Envisioning the <i>Femme Fatale</i> ...	204
BIBLIOGRAPHY	207
INDEX.....	222