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Masters Essay outline
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Introduction: research questions (~1,500 words)
- Brief sketch of criticism on Male vs Female Gothics over time – from Fleenor's societal emphasis on relationship to patriarchy to a more literary emphasis in Wallace & Smith's *New Directions*.
- But a more closer literary focus requires narrowing the field of Gothics under examination.
- This narrower focus is not in keeping with how, e.g., Ann Radcliffe was perceived as readers – she was not canonized separately from other Gothic writers either on the shelves of the circulating libraries or in the minds of book reviewers (as 'literary fiction' is separated from 'romance novels' today)
- Accordingly, my project is to examine the Gothic on a large scale.
- To take the first steps toward that large-scale examination, I have deployed data visualizations of metadata regarding 208 early Gothic texts. My data derives from Ann Tracy's bibliography *The Gothic Novel 1790-1830: Plot Summaries and Index to Motifs* and Frederick Frank's *The First Gothics: A Critical Guide to the English Gothic Novel*; my experimental method is informed by Willard McCarty's "Knowing: Modeling in Literary Studies" and by Lisa Samuels and Jerome McGann's "Deformance and Interpretation."
- Ultimately, my fundamentally historicist methods will lead me to argue that gender in the early Gothic does not operate as a female/male terror/horror Radcliffe/Lewis binary.

Methodology: conceptual framework (~1,500 words)
- I carried out a wide range of experiments. The bulk of my paper today will discuss the most fruitful/successful of those experiments, but the pool from which I selected them was broad. [Some discussion of other attempts and why I have chosen not to focus on them]
- Most in need of explanation, I suspect, is my decision not to focus on any of the experiments which involved actual texts, whether literary or bibliographic. [The reason: carefully-edited full texts, by definition, only exist for novels which have received wide critical attention – they are suited to a fundamentally different project than mine, which seeks breadth.]
- The key terms for my approach are "modeling" and "deformance."
- [definition & application of McCarty's "modeling" framework]
- [definition & application of Samuels & McGann's "deformance" framework]
- [descriptions of the two 'models' of the early Gothic created by the two experiments under consideration, and what assumptions about the field each makes / how it deforms 'the Gothic' in order to make particular details more salient]

Experiment 1: Ann Tracy's "motifs" (~2,500 words)
- I graphed the 70 motifs indexed by Tracy that appeared in at least 20 novels, and tried to see which motifs, if any, could be used to predict an author's probable gender.

- In terms of sheer popularity, the defining features of the Gothic as a genre appear to be fainting, confinement, abductions, storms, and suicide mentions. All of these are essentially gender-neutral.
- In fact, more than half of the motifs were neutral.
- Of the 31 motifs that indicated gender neutral, 29 were male-dominated. Male-dominated motifs were the kinds of things we'd expect from the Male Gothic: murder, blood, corpses, human sacrifice, putrefaction, starvation, torture…
- The most striking male motif was incest: General themes of incest are widespread, appearing in 51 of the 208 novels under consideration-- nearly a quarter of the works. However, in 45 of those novels, there are no cases of what Tracy terms "actual" incest, only "incest, literary flirtation with (including false alarms, foiled attempts, threats, and unconsummated incestuous passion)." This kind of narrative discretion is employed roughly equally by both male and female authors, and makes up the vast majority of all depictions of incest. However, six cases of actual, no-narrative-flinching incest are documented-- and all six are by men.
- To force one's readers to look directly at the horrors depicted, rather than allowing them to become terrified by their own imaginations, is, of course, the technique of the horror-Gothic, as contrasted with the terror-Gothic. Identifying the horror-Gothic as a predominantly male affair comes as no surprise, and accords nicely with the critical tradition of identifying Lewis as the quintessential horror-Gothic writer.
- In contrast to the wild abundance of male tropes, in my model of the genre, the 'Female Gothic' is defined by only two things: libertines, and miniature portraits.
- The more we seek a neat binary in the model, the more we find that it is unbalanced. For example, my sample suggests that men write more about men (male fainters, male abductees, clergymen), though without corresponding evidence that women write more about women (female fainters, female abductees, nuns and abbesses).
- And indeed, all of the strongly male-dominated motifs are much less common than the more neutral motifs. This model suggests that, rather than a balanced opposition of Radcliffe's female terror Gothic vs Lewis's male horror Gothic, the genre as a popular movement was defined by a less-sensationalist (possibly Radcliffean, possibly terror-mode) non-gendered Gothic mainstream, with a subset of male horror Gothic writers making up a minor tradition within it.

Experiment 2: Frederick Frank's "gothic types" (~2,000 words)
- In order to better define that Gothic mainstream, I turned to a second bibliography, which classified novels by their 'Gothic type.'
- Frank's "types" are, like Tracy's "motifs," clearly intended for a different sort of scholarly use: for the 178 texts indexed by both authors, he provided 131 unique classifications. Many of these are "unique" only from the point of view of a spreadsheet: "Domestic fiction (various Gothic elements)" and "Domestic fiction (intermittent Gothic elements)," for example, clearly refer to the same general "type." [In order to deal with this, I broke down the types into "tags"]
- The sample is dominated by the high Gothic and by the terror mode, both of which are largely gender-neutral affairs. However, horror is not nearly so evenly matched against terror as we might have hoped — nor as male-dominated. And mingled in with our

Radcliffean and Monk-ian novels are all kinds of schools not often accorded particular importance for the field as a whole: history, domestic, sentimental, naturalized, Schauerromantik.

- Indeed, in accordance with the conclusions I drew from Tracy's motifs, the Male Gothic operates as a distinct minority of the genre as a whole. Even including 'Monk-ian' in this list requires a bit of fudging; this category includes 3 texts named as imitations of The Monk, 5 texts named as 'monastic shockers,' and The Monk itself — and even then this only provides 9 novels, below my initial arbitrary threshold of 10.
- And yet, it seems that the Radcliffean novel, as a categorization, *does* bear scrutiny as a gendered tradition.
- The 'school of Radcliffe' is connected with many of the things we'd expect – 'high' Gothic, terror, explained supernatural – but also firmly tied to the sentimental novel. (50% of Radcliffean novels are also high gothic! If you know a book is Radcliffean, you know it is probably high gothic, terror mode, and sentimental, in that order. 25% of sentimental novels are also Radcliffean! Genres which are likely to include Radcliffean novels are sentimental, naturalized/explained supernatural, and high Gothic, in that order.)
- The sentimental novel, separately from the connection with Radcliffe, is undoubtedly the province of women.

Implications: relate the results of both experiments to existing critical work on the Gothic's root in the sentimental novel (~750 words?)
- [currently taking copious notes on Ernest Baker, Eino Railo, JMS Tompkins, Clara McIntyre]

Conclusion (~750 words?)
- reflect on the fundamentally historicist nature of my methods
- draw some preliminary conclusions about how the field of the early Gothic appears differently through this lens (setting aside both gendered trends, what defines the 'mainstream'?)
- suggest ways for future research to investigate the early Gothic as a broad historical phenomenon

Total words: ~9000?

Appendices:
- Appendix A: detailed, technical explanation of experimental methods
- Appendix B: all Tracy motif charts
- Appendix C: all Frank Gothic type charts