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# Knight of the Broom Flower [supplemental materials]

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Access transcript of full work.

# The Knight of the Broom Flower; or, the Horrors of the Priory, by an unknown author.

# Contents

## MLA Citation

*The Knight of the Broom Flower; Or, The Horrors of the Priory.* c. 1805.

## MLA Citation from the Gothic Archive

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## Full Title

*The Knight of the Broom Flower; Or, The Horrors of the Priory.*

## Summary

Henrique, a rich young French noble, overcomes the tragic death of his parents, proves his worth in battle, and is inducted into the order of the Knights of the Broom Flower, whose humility is only matched by their bravery. Henrique undertakes a journey to his uncle's estate, where he grew up, with his squire Lorenzo. They travel through the night; a storm arises, and they seek shelter in a nearby building. It proves difficult to gain admission; the "tall, robust" porter, Almagro, only lets them in when a female voice, roused by their knocks, allows it. They are well-treated and stay the night, but the next day they are not allowed to leave. Instead Almagro brings the woman, Elvira, who gave them admittance; she starts to tell them her story. The building they are in is a former priory which belonged to her parents, Elenora and Fernando, both nobility; its former prior, Ambertus, was a kidnapper, rapist, and murderer. She stops her story, but returns the next day to continue it: the crimes of the prior had polluted the building, so her parents were given it, and went to live in it. One day Elenora discovered Fernando murdered by Lermos, one of her old suitors, now a bandit, who invaded the priory and forcibly married her. Sixteen years later, she died. Now, says Elvira, Lermos plans to marry her to one of his henchmen. Henrique bribes Almagro, and Elvira, Henrique, and Lorenzo escape. Henrique and Elvira marry, and Lermos' bandit gang is punished.

## Constellation of Knowledge/Historical Context

The author of "The Knight of the Broom Flower; Or, the Horrors of the Priory" is unknown. First published in 1804 as part of Ann Lemoine's *Tell Tale* magazine, the tale has no apparent source material and few clues as to its creative origin. It is unlikely that "Broom Flower" was written by frequent Lemoine contributor Sarah Scudgell Wilkinson, since Wilkinson's name appears on the stories she wrote; unfortunately, certainty beyond this negative is impossible. "Broom Flower" was bound with *"Warrington Grange: or, Victims of Treachery. A Tale"*, as Chapbook 29 in Lemoine's "series of interesting adventures, voyages, histories, lives, tales, and romances." The chapbook as it was originally published is only available in the British Library; elsewhere (UVA and the Bodleian) it is in Volume Four of a six-volume binding of all of *The Tell Tale*.

Since the origins and author of "Broom Flower" are lost in the mists of time, what we know of its creative milieu must be deduced. Lemoine's *Tell Tale* was unapologetically

commercial, and embraced its ephemeral nature; it makes no attempt to be serious art, as Radcliffe, Ireland, and others may have. But "Broom Flower" stands out from its surroundings, nevertheless. Few chapbooks center the action around one specific location the way "Broom Flower" does; throughout the chapbook three separate storylines occur in the same location. (Given the title of "Warrington Grange", it is possible that Chapbook 29 was a "special issue" devoted to setting-as-character, a one-two punch of Other-Gothic/English-Gothic.) "Broom Flower" engages throughout with literary tradition: traces of the travel narrative are evident in the description of Henrique's journey, and the tale makes some attempt to set itself in reality, referring to historical events and real places. Not least intriguing is the presence of an entry for BROOM FLOWER, KNIGHTS OF THE in the 1807 *Encyclopaedia Perthensis*—an entry that reads as follows:

BROOM FLOWER, KNIGHTS OF THE: (Ordre de la Geneste,) a ci-devant order of knights instituted by St Lewis of France, on occasion of his marriage. The motto was exaltat humiles; and the collar of the order made up of broom flowers and husks, enamelled and intermixed with fleur-de-lys of gold, set in open lozenges, enamelled white, chained together, and a cross florence of gold hung at it. Some speak of another order of the Broom, established by Charles Martel, or rather Charles VI.

As opaque as the authorship of "Broom Flower" may be, the immediately surrounding culture attached some significance—some signification—to Broom Flower knighthood. It is worth noting the similarity between *Perthensis*' description of the order and that set down in the text.

## Key Words

### Anti-Catholic
Description forthcoming.

### Birth
Birth evolves in gothic literature as an overdetermined symbol stemming from man's darkest desires to overreach the boundaries of knowledge. A distortion of the natural act of human creation, the emphasis on its agonized, painful labour process functions as a perversion of nature in giving birth to all that is monstrous in human nature outside the safety of the domestic sphere. The arduous process of animating life in *Frankenstein* and *Jekyll and Hyde* manifests itself in the deformed birth-child that results: which Frankenstein condemns as "a filthy creation… [a] daemoniacal corpse to which I had so miserably given life" (56).
The trope of a deformed, perverted birth also has Biblical echoes, most evident in the demonic trinity of Milton's *Paradise Lost*, in which Sin is taken from Satan's head and the incestuous son of their union is torn out of her bowels. This is alluded to in the reference to Hyde as a "child of Hell", spawned from a division of evil that tears away the darker desires embedded in his creator's nature. It also resonates with the birth of the gothic novel, as the creation of its authors' restless imaginations and underlying desires in a repressive society.

Newfound impulses to conquer science and control creation can also be read as the challenging of authority, manifested in the birth of a rebellious self contesting religious and social orthodoxy. The birth of the monster in *Frankenstein* thus becomes a metaphor for the threatening figure of a working-class Everyman, who is nevertheless a product of bourgeois authority as much as its enemy.

Birth also becomes enmeshed with larger societal anxieties stemming from Malthus's treaty on population explosion, in the Victorian fear that racial (and social) Others would reproduce aggressively to threaten the existing power structure, and taint racial purity. This is mirrored by Frankenstein's fear that the monster would reproduce. Ultimately, the distorted birth process that haunts the gothic narrative is checked by the monstrous creation it releases: a mirror to the darkest aspects of its creator.

Source: Niroshi Sadanandan. "Gothic Keywords." http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html. Last Updated 2006. Last Accessed 9/16/2013. Web.

## Bifurcated Ideology
Description forthcoming.

## Chivalry
Description forthcoming.

## Doubling
Doubling refers to a multiplication by two, such as when two or more characters parallel each other in action or personality, for example. It can also mean internal doubling, or division within the self to exhibit a duality of character.

Often, seemingly disparate characters are shown through doubling to be fundamentally similar, hence collapsing the self-other dichotomy and imparting a worrying sense of indistinguishableness between the supposed opposites. This implies that boundaries between deliberately demarcated groups of people are actually slippery and unstable. External identity markers such as dressing and mannerisms are hence undependable, allowing social categories to become permeable and vulnerable to transgression by virtue of their easy imitation.

Doubling hence illustrates deep anxieties that Victorian elites had regarding the weakening of the distinctions drawn along lines of class, gender, race and nationality, posing threats to the interests of the self. It also raises a cautionary point that a thin line separates good and evil, and while it is easy for evil to infiltrate one's protected sanctum, it is equally easy for one to fall into the latter's trappings. As such, everything that seems good must also be held in suspicion of harboring a negative underside.

Doubling also foregrounds the motif of mirroring, in particular the projection of one's fears, desires and anxieties onto the other, which becomes an uncomfortable reflection of ugly traits that the self refuses to acknowledge. The other thus reveals the social ills and moral decay that high Victorian society tries to ignore. It also broaches the notion that there are always two sides to a coin, such as that crime and poverty would necessarily accompany wealth accumulation in a capitalistic society. Progress for some comes at the cost of hardship for many others.

At the individual level, doubling plays out an internal splitting of the self between the public face of high Victorian respectability and professionalism, versus the carefully hidden

face of despicability and immorality. It makes an oblique reference to Victorian hypocrisy, duplicity of standards and multiplicity of facades, as well as the fear of being discovered as such. It also dramatizes the inner struggle and vacillation between choices of good and evil in the individual. It is also interesting to note that for particular groups, doubling shows the essential sameness of perception by society of their status. Gothic representations of female characters for example, almost always seem to double each other in their stereotypical portrayal of feminine passivity when confronted with masculine power. Lastly, at the narrative level, the form and structure of gothic writings sometimes act as a double to the content of the novel, underscoring the importance of themes that are doubled (reiterated through form and content), and the narrative strategy of doubling itself.
Source: Diana Chan Tsui Li. "Gothic Keywords."
http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html. Last Updated 2006. Last Accessed 9/16/2013. Web.

## Entrapment

Entrapment, a favourite horror device of the Gothic, means to be confined or to be trapped in such a way that there is no way out. It is this sense of there being no escape that contributes to the claustrophobic psychology of Gothic space. The notion of claustrophobia is closely tied up with that of entrapment. Although it is most often regarded as a consequence of physical entrapment, it can also be more generally attributed to a character's sense of helplessness, or a feeling that one is caught up in some sinister plan or destiny over which one has no control.

There are essentially three types of entrapment: physical, mental, and existential. Physical entrapment would mean being physically trapped in some place. A recurring gothic device of physical entrapment is that of the protagonist trapped in a maze of some kind and trying to escape, but inevitably returning to the same spot again and again. An example of physical entrapment can be found in Stoker's *Dracula*. When Harker is being driven to the castle of Dracula, he experiences a moment of being physically trapped in the nightmare landscape of the Transylvania, as is evident in his remark that "[it] seemed to me that we were simply going over and over the same ground again; and so I took note of some salient point, and found that this was so" (Stoker). Another example of such entrapment is found in Smith's "A Rendezvous in Averiogne." In this short story, the protagonist Gerard is trying in vain to escape from a forest; he returns, inevitably, to the same spot every time. Eventually, "[his] very will was benumbed, was crushed down as by the incumbence of a superior volition" (Smith).

Mental entrapment, on the other hand, is about being confined to a certain state of mind. The gothic trope of madness, for example, is a form of mental entrapment. In a way, the insane are trapped in their own mental universe, into which no one else can penetrate. Renfield, in *Dracula*, is doubly entrapped; physically locked up in an asylum, he is also limited to the confines of his mental universe, doomed to be continually misunderstood by Seward, or simply dismissed as insane.

Lastly, there is also existential entrapment, which takes the form of social entropy and ontological or epistemological entrapment. An example of existential entrapment can be found in Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*; Dr Jekyll feels trapped by societal notions of respectability, by a constant pressure of having to uphold his reputation as a gentleman in the eyes of the Victorian public. As a way of breaking out of this 'prison',

Dr Jekyll invents the figure of Hyde. Hyde is therefore Jekyll's liberator, for it is as Hyde that Dr Jekyll can truly express himself, unbound by considerations of maintaining his respectability.
Source: Esther Leong. "Gothic Keywords."
http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html. Last Updated 2006. Last Accessed 9/16/2013. Web.

## Family

Industrial development in the Nineteenth century encouraged urbanization and by 1850 more than half of England lived in cities and worked in industries. This changing economic condition inevitably challenged conventional ideology of the family which became redefined to include members "whether actually living together or not" and "connected by (either) blood or affinity" (OED).

By this definition, the patriarchal figure became freed from monogamy. Dracula, as symbol of the new money-obsessed class, had three vampire wives. Similarly, with ready money, many figures of authority were in command of the imp-child. Instead of a genealogical right, the new capitalist society allows wealth to gain patriarchal authority over many.

While the new factory communities introduced new figures of authority, with respect to cloth and steel, production becomes increasingly specifically gendered. Through personifying industrial production, Gothic tropes seem to suggest via Frankenstein and Dracula that while possible, the resultant single-parent offspring are unnatural and terrifying.

At the same time, economically active working class women and the 'masculine' New Woman threatened conventional notions of feminine dependency. Writers like Stevenson reacted by only presenting negative working women (in both sense of the word) while Stoker singles intellectual Mina out for Dracula's sanction.

Proliferation of child labor positioned children as 'property generating property' as exemplified in The Bottle Imp. Dracula's brute beast children also aid his creation of vampire children. The horror of the four female vampires' feeding off children is an implicit gothic comment on the inhumane nature of this exploitation.

Source: Yao Lingyun. "Gothic Keywords."
http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html. Last Updated 2006. Last Accessed 9/16/2013. Web.

## Female Sexuality

Aspects of female sexuality figure prominently in gothic literature insofar as there is a strong preoccupation with what may happen if female sexuality is not contained within the structures of patriarchal authority across many Gothic texts. The highly disturbing image of Lucy the "Un-Dead" throwing the child whom she was cradling in her arms earlier on onto the hard ground without so much as a blink in the eye in Bram Stoker's *Dracula* (1897) encapsulates one example of such a preoccupation—that of motherhood gone wrong. The

mother-child relationship—one that is usually regarded as nurturing and loving—is violently destabilized at this instance where Lucy—as the symbolic mother—harms the child whom she was supposed to be protecting. Relating to motherhood, the theme of birth signals the preoccupation with the unknownable dimensions of female sexuality that many Gothic texts exhibit. In Mary Shelley's *Frankenstein* (1831), the birth of Victor Frankenstein's creation is depicted as one that is monstrous insofar as it is "unnatural"; Frankenstein is, symbolically, both father and mother to the creation that he abhors from the moment of its birth. Given that it was a woman who authored Frankenstein, this then signals how female sexuality—in all its different aspects—was very much on the minds of both men and women in Victorian Britain. When seen alongside the socio-cultural-historical developments in Victorian Britain, it becomes possible then to view the depictions of female sexuality in gothic literature as responses to women's increasing freedom and mobility during this period; Mina Harker in *Dracula*, for instance, is very much a response to the New Woman phenomenon.

Source: Ashley Lin. "Gothic Keywords." http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html. Last Updated 2006. Last Accessed 9/16/2013. Web.

## Host
Description forthcoming.

## Interpolated Narratives
Description forthcoming.

## Intertextuality
Gothic intertextuality can be seen as a vampiric form of drawing elements from other texts, of sucking key ideas and characteristics into its own narrative body to nourish and enrich itself. Intertextuality exists everywhere in all literary genres, but Gothic intertextuality stands apart from the usual usage as it both subverts and perverts the original meanings and intentions of the original text, in a bid to overturn, question and invert its significance. Examples of this can be seen in both Frankenstein and Jekyll and Hyde, where Biblical references are made for the sole purpose of challenging and undermining its religious import, thus constituting a form of blasphemous truncation. In the latter novel, Ephesians 2:14 is used to refer to how Jekyll has used science to split himself into two beings, thus deviating from and upending the original Biblical meaning. The multiplicity of jarring intertextual sources used in Gothic texts also works to create deliberate dissonance and deep destabalisation within its narratives, being in line with how the Gothic as a genre seeks to critically interrogate, topple and displace existing social norms and beliefs, of revealing the darker nature of the self and society that lies hidden within. A key example would be the use of Coleridge's "The Rime of the Ancient Mariner" in Frankenstein, where the Romantic journey motif is subverted by how there is no proper end or closure to Walton and Victor's physical and scientific journeys undertaken, thus refuting the possible positive ending to Coleridge's poem.

Source: Magdalene Poh. "Gothic Keywords."
http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html. Last Updated 2006. Last
Accessed 9/16/2013. Web.

## Landscape/Nature

Landscape plays an important function in gothic literature, although its significance varies
according to the socio-historical context in which a particular gothic text is found, and
obviously according to the narrative structure of the individual text as well. In early gothic
texts such as in the novels of Ann Radcliffe, protagonists (often young, sheltered and naïve
girls) undertook journeys to a far-off, exoticised land which was portrayed as a realm of
danger, excess, and the breakdown of the controls and restrictions of the domestic and
"civilized" space. Thus these exotic lands – often the stereotypical Catholic and
Mediterranean spaces of Italy and Spain, whose inhabitants were portrayed as volatile,
treacherous and governed by uncontrolled passions – became not only socio-political
antitheses to the "safe" space of England (although even this was ultimately unsettled by
the characteristic gothic doubling), but also a symbol for the inner landscape of restriction,
exposure to the other, temptation, the finding of a new balance, and return.

In terms of more specifically psychological processes, the gothic journey and the projection
of internal significance onto an external landscape might be read as various forms of
representation and resolution ("projection" and "introjection," the ebb and flow of life
processes such as aging and the life cycle or desire, sexuality, tensions between two
opposing selves). For examples of such readings of gothic literature, see Maud Bodkin's
reading of "The Rime of the Ancient Mariner" in Archetypal Patterns in Poetry:
Psychological Studies of Imagination; or Anne Williams' essays on various gothic texts in
Art of Darkness: A Poetics of Gothic. In this mode of signification, landscape elements such
as the sea, the sublime mountains, various forms of waste land, the dual-entry house, and
so on, assume heavily-overdetermined meanings tied to the complexities of deep
psychological processes.

Exoticised landscapes are thus always closely related to the trope of the gothic other –
those Moors, Italians, Indians, Russians, Africans, Jews, East Europeans, and other strange
types who crop up throughout gothic literature, and whose function is at least in part to
embody the social and political anxieties of England's encounters with its colonies and
competitors. While colonial gothic narratives are most obviously concerned with the
anxious placement of England vis-à-vis its colonial spaces, all gothic literature in varying
ways reflects the anxiety of place in an age of growing global contact and interaction.

Source: Robbie Goh. "Gothic Keywords."
http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html. Last Updated 2006. Last
Accessed 9/16/2013. Web.

## Memory

Description forthcoming.

## Motherhood

The typical gothic mother is absent or dead. If the mother is alive and well, such as Lucy's
mother in Bram Stoker's Dracula, she is associated with the incapacity to carry out her
maternal duties. The typical gothic mother has to be killed in order for the domestic

instability that underpins the gothic text to flourish. Only the occasional evil or deviant mother (Olalla's mother in Robert Louis Stevenson's "Olalla" for example), is allowed to survive in the gothic text. Even then, the evil and deviant mother figure (such as H.R Haggard's titular character in She) has to be removed eventually for there to be some sort of closure to the gothic text.

The repression of the mother allows the progression of the narrative in the gothic mode. The missing mother also serves as a social commentary where her absence and silence highlight the repression of women within an overwhelming patriarchal regime.

The missing mother points to the absence of regulation and the absence of stability in the family, hence the desire for the male characters to usurp the maternal role and circumvent the female's role in procreation (Victor Frankenstein and Dr Jekyll do that in their respective fictional worlds). At the same time, the missing mother is a signifier for the stranglehold of men over the legal and physical self-agency of the women in gothic texts.

Source: Choo Li Lin. "Gothic Keywords."

http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html. Last Updated 2006. Last Accessed 9/16/2013. Web.

## Othering

The Gothic problematic of "othering" may be usefully approached by understanding its narrative as the product of anxiety stemming from a rapidly booming industrialist Victorian society. The Gothic text, then, is to the society what Hyde is to Jekyll. Despite an inherent narrative "monstrosity" (I borrow Chris Baldick's term here), the Gothic text cannot be "othered" from the society (and 'conventional' narrative) it mirrors, because it is born from the troubled suspicion of this same society's advancement. In this same respect, Frankenstein as "Romantic Gothic" cannot be properly regarded as "other" from the Romance paradigm, because it really is the "bastard" of its own narrative father, in the same way Hyde is a baser version of Jekyll's self. Dracula, too, cannot be "other" to human; he cannot be the antithesis of life (i.e. death) when he is "Un-Dead." Catherine's famous three words in Emily Bronte's Wuthering Heights perhaps most excellently pronounce the Gothic paradox of "othering": "I am Heathcliff." Self-identity can only be affirmed not through the mirroring of self in other, but through the self being the other. Jekyll becomes his own other, when he recognises that Hyde is "(other) than (himself)" and yet is "(himself)." In the same way that Frankenstein's monster is "other" to himself, it also validates him, because it is an extension of his own powers of science. Similarly, there must be a Dracula in every human subject, if this vampirish symbol of the id is only waiting to break through the constraints of the ego and super-ego.

Source: Yeo Huan. "Gothic Keywords."

http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html. Last Updated 2006. Last Accessed 9/16/2013. Web.

## Violence

Violence, like over-determined symbols in Gothic literature, functions as much as an act of social interrogation as it is an act of affirmation. In both Frankenstein and Dr Jekyll and Mr Hyde, strict social mores and policing that prompt the disastrous, transgressive reactions of repressed selves are manifested in the physical violence wrought by Frankenstein's and Dr Jekyll's doubles, the monster and Mr Hyde. Here, violence also highlights class anxieties where the repressed working class, like Frankenstein's self-educated monster, rebels

violently against social masters like Frankenstein. Human superficiality that incites Frankenstein's monster's violence also operates to reflect the monstrosity in society itself. Apart from interrogating social norms, scientific advancement and its monstrous power, building on the Promethean over-reacher theme, are also examined in its production of violent figures and emotional violence, like that experienced by Frankenstein and Dr Lanyon after witnessing what science can achieve. Here, gothic atavism of regression alongside material and scientific progress is manifested in the figures of Jekyll and Hyde, where the latter's regression is demonstrated in his ape-like appearance and, more significantly, in his disregard of human moral codes—his violence. Yet, while violence undermines and questions the adequacies of law, it also serves to affirm social codes. The violence of staking in Dracula, for instance, acts as a social cleansing ritual of removing figures that threaten social instability and miscegenation. Here, the violence of staking Lucy, as is the mutilation of Elizabeth in Frankenstein, also takes on phallic terms to affirm masculinity in an age of increasing sexual anxieties.
Source: Sophia Koh.. "Gothic Keywords."
http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html. Last Updated 2006. Last Accessed 9/16/2013. Web.

## Contextual Background Linked to Keywords

chivalry, othering, violence, entrapment, family, violence, host

From the first sentence of "Broom Flower" the concept of political power is in play. The thorough description of why Henrique is a Knight of the Broom Flower, the legal flavor of the text's multiple descriptions of inheritances, the lawless nature of the primary antagonist—all encourage the reader to be aware of political situation. Even the chilling tale of Ambertus' depredations is purportedly an explanation of why Elvira's (upper-class) parents were in possession of a priory. And while Henrique is presented as the flower of French chivalry, comrade and representative of the saintly King Louis, he is impotent when confronted by the transgressive legal structure of the bandit society. It would be noble and chivalric for Henrique to chop his way out of the priory, vanquishing banditti left and right; but he effects his escape through bribery—by adopting the subversive legality of the other.

intertextuality, anti-Catholic, doubling, family, birth, entrapment, female sexuality, motherhood

In comparison to other Gothic chapbook texts, "Broom Flower" exhibits a sophisticated degree of awareness of its literary surroundings. It indulges, in fact, in multiple intertextualities—more traditionally, by recycling Gothic tropes, but also more uniquely by appealing to broader literary tradition of the time. The repurposed tropes are obvious, especially in the Ambertus narrative; an evil monk kidnaps and rapes an innocent heroine, then murders her baby, before being found out and punished. This is anti-Catholic ideology at its most distilled: the church's structure shelters monsters who abuse their power. But that ideology is doubled in the social criticism present in "Broom Flower." Lermos, Elenora's suitor-turned-bandit rapist, is a member of the upper class who manipulates his

social situation to hide his murders. Thus, the nobility (like the Catholic church) shelters monstrous villains who abuse the power structure for their own ends.

landscape/nature, interpolated narrative

The chapbook's interaction with its more general literary surroundings, however, is more unique. The ties to travel narrative can hardly be ignored, beginning with the reason for the journey: Henrique means "to survey every edifice remarkable for its beauty or antiquity...and gratify his laudable curiosity at the same time." In other words, he undertakes a grand-tour-esque journey in order to edify his mind. A clear itinerary is provided, and ornate pastoral descriptions of the landscape serve no clear narrative purpose (extremely rare in the traditionally plot-heavy chapbook form). Then, too, the interpolated narratives work as motivation for the story, rather than interruptions of it. While hardly well-written, "Broom Flower" engages with both its immediate and its broader literary surroundings in an unique fashion.

## Bibliography of Related Information

Bearden-White, Roy. *"Chapbooks of Henry and Ann Lemoine." SIU-C, 2008. Web. 9 November 2013.*

- Bearden-White, a PhD student at SIU-C, has linked a breakdown of the contents of each issue of The Tell Tale, with page range for each story in each issue, as well as locating the issues in the bound volumes in which The Tell Tale survives.

> ----. *"A History of Guilty Pleasure: Chapbooks and the Lemoines."* Papers of the Bibliographic Society of America 103.3 (2009): 283-318. Web. 9 November 2013.

> > -Bearden-White examines the publishing history of the Lemoines with book-history tactics, drawing conclusions about the skills and achievements of both members of the publishing team.

> ----. *"How the Wind Sits; Or, the History of Henry and Ann Lemoine, Chapbook Writers and Publishers of the Late Eighteenth Century."* Order No. 1449997 Southern Illinois University at Carbondale, 2007. Ann Arbor:ProQuest. Web. 9 Nov. 2013.

> > - Of special interest is Bearden-White's discussion of Ann's manipulation of titling conventions as a commercial tactic.

Koch, Angela. *"'The Absolute Horror of Horrors' Revised: A Bibliographic Checklist of Early-Nineteenth-Century Gothic Bluebooks."* Cardiff Corvey: Reading the Romantic Text 9 (2002): 45-111. Web. 9 November 2013.

- Koch's (somewhat suspect) "checklist" locates copies of the text in three different places: the British Library, the Bodleian, and the Cambridge University Library. She's missing at least one location—the UVA Special Collections have all six volumes of The Tell Tale.