EMILY BRONTE'S WORD ARTISTRY: SYMBOLISM IN WUTHERING HEIGHTS

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By

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*Wuthering Heights* is a composite of opposites. Its two houses, its two families, its two generations, its two planes of existence are held in place by Emily Brontë's careful manipulation of repetitive, yet differentiated, symbols associated with each of these pairs. Using symbols to develop her polarities and to unify them along the imaginatively rendered horizontal axis connecting Wuthering Heights and Thrushcross Grange, the vertical axis connecting the novel's several "heavens" and "hells," and the third dimensional axis connecting the spiritual and corporeal worlds, Emily Brontë gives the divided world of *Wuthering Heights* an almost perfect symmetry.

This study divides the more than seven hundred symbols into physical and nonphysical. The physical symbols are subdivided into setting, animal life, plant life, people, celestial objects, and miscellaneous objects. The fewer nonphysical symbols are grouped under movement, light, time, emotions, concepts, and miscellaneous terms. Verticality and thresholds, the two most important symbolic motifs, are drawn from both physical and nonphysical symbols.
The symbols establish the boundaries of the universe within which the action will take place and provide a substantial portion of its finite realism. They establish the details by which setting, characterization, and generations are both contrasted and recombined, and they depict the shifting relationships among the characters as well as accentuate the contrast between houses, families, and generations (this is especially true of the weather, light, movement, and threshold symbols). Furthermore, symbols, especially duplicated actions and situations, link the two families and the two generations; others, especially weather and animals, link the characters to their environment. Those relating to architecture and the immediate environment of the two houses give an anthropomorphic aspect to the setting and illustrate that the second generation, a modified version of the first generation, will effect a similar modification of the setting. Finally, those relating to heaven and hell suggest that the spiritual world is more than just a parallel universe; it exists within the physical world.
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CHAPTER I

EMILY BRONTE'S WORD ARTISTRY

The self-limiting and yet paradoxically uncontrollable world of Wuthering Heights is one that both permits and requires symbolic motifs. The novel's two houses, its two families, its two generations, and its two planes of existence are rescued from being two separate halves by Emily Brontë's careful control of setting, characterization, and theme. Much of this control is subtly woven into the fabric of Wuthering Heights by the repetitive, yet differentiated, symbols associated with each of these pairs. Working with an essentially antithetical structure, Emily Brontë manipulates her symbols to develop polarities and then to unify them along the imaginative horizontal, vertical, and spiritual axes suggested by the imagery. The purpose of this study is to identify, classify, and analyze the symbols which thus shape Wuthering Heights.

From an early age Emily Brontë was exposed to literature and to self-cultivation. Her father, an author of poetry and prose fiction, was an omnivorous reader who passed on to all of his children his fondness for literature. Their access to magazines and periodicals and a nearby circulating library provided the Brontë children with the works of Coleridge, Byron,
Shelley, Keats, Wordsworth, Burns, Southey, Pope, Dryden, Cowper, Thomson, Goldsmith, Shakespeare, Milton, Scott, Sterne, Richardson, Fielding, and Fanny Burney (46, p. 93). Unfortunately, it is presently impossible to determine which selections by each author each child read.

Of the three sisters, Anne Brontë is typically seen as the weakest writer, lacking the force and color of her sisters (9, p. 19). The appraisal of Charlotte and Emily Brontë has been far more extensive and convoluted. Both authors are noted for their individual strengths and contributions to the novel as an art form, but Charlotte Brontë's critics tend toward consensus in their analysis of her abilities and accomplishments. No such unity characterizes the criticism of Emily Brontë's works. In a statement describing Wuthering Heights, but applicable to its critics who meticulously dissect it yet never contain it, W. L. Andrews says that it is "like some particle of radium endlessly throwing off restless energy and yet never exhausting itself" (32, p. 10). Indeed, Emily Brontë's one novel is an affirmation of a power which Coleridge "describes as 'esemplastic', which dissolves, diffuses and dissipates in order to re-create" (23, p. 113).

The word most commonly mentioned in criticism of Emily Brontë's Wuthering Heights is "original." Unfortunately, it is impossible to determine when her individualistic style and outlook first manifested themselves because none of her earliest compositions has survived. Although the four Brontë children
are known to have written numerous stories of their respective imaginary kingdoms, only those of Charlotte and Branwell Brontë are known to exist today. Even if some of the tiny books of Anne and Emily Brontë had survived, there would still be little hope of determining what ideas or phrasings were hers only. The children cooperated so closely in these original efforts that the result is a natural blending.

Their earliest compositions date from June 5, 1826, when their father brought home twelve wooden soldiers for Branwell. These soldiers, dubbed the Twelves, prompted the children's make-believe worlds, as each invented and shared tales of his men. Having been

stimulated by a section of Africa in Goldsmith's
A Grammar of General Geography . . . they sent the Twelves to the West African coast, where they founded a group of kingdoms called the Great Glasstown Confederacy under the rule of the wooden Duke of Wellington, each soldier having a kingdom of his own. (9, p. 15)

The Angrian cycle began when a "son of the imaginary Wellington, the Duke of Zamorna, conquered another kingdom and became the King of Angria"; a short time later, Anne and Emily Brontë founded their own kingdom: "Gondal, an imaginary island in the Pacific, ruled over by an impervious Queen" (9, p. 15).

The Gondal and Angrian cycles were recorded in tiny, handmad books of microscopic script. These youthful writings are important for the light they shed on the Brontës' abilities to create settings, characters, and events. In
addition, Tom Winnifrith finds in these stories, biographies, epic and lyric poems, and magazines (8, p. 9) "confirmatory evidence of the sisters' preoccupation with the aristocrats, their emancipation from Victorian prudery, and the attraction of the Byronic hero, beautiful but damned" (64, pp. 4-5).

The Gondal influence carries over into Emily Brontë's poetry. Some critics, most notably Fannie Ratchford,* claim that all of Emily Brontë's work is Gondal-inspired (25, p. 22). Other critics are more conservative. Tom Winnifrith questions whether all the poetry is connected with Gondal (64, p. 5), and Derek Stanford sees too few great poems among the many wretched ones to justify using them as a "source of useful knowledge in our appreciation of Emily's poems" (56, p. 120).

Although the debate over how good Emily Brontë's poetry is, how much of it is Gondal-inspired, and what the poetry reveals about the author is far from being settled, most current criticism accepts the poetry as having a measurable impact on the creation of Wuthering Heights. W. A. Craik speaks of this connection:

It has been common, since the establishing of a reliable text of the poems by G. W. Hatfield, and the invaluable research into them by F. E. Ratchford, *See Fannie Ratchford's Gondal's Queen: A Novel in Verse (University of Texas Press, 1955). In recent years this work has attracted adverse criticism, primarily because, the critics claim, the author has been so intent on establishing her thesis that she is guilty of distortion. For instance, she does not follow Emily Brontë's own division of the poems into A and B manuscripts—Non-Gondal and Gondal. See especially Denis Donoghue's "Emily Brontë: On the Latitude of Interpretation" (Harvard English Studies, I (1970)).
demonstrating their essentially dramatic nature, to regard Emily Brontë's poems as the "way in" to the novel—as being the impressionistic raw materials of situation, attitude, and philosophy out of which the novel sprung. (17, p. 5)

Although this influence is outside the scope of this study, the following statements indicate the extent of the impact Emily Brontë's poetry—both Gondal and non-Gondal—has had on the development of her art.

1. Both the novel and the poems "capture the echoes, fleeting shadows, dissolving images of the author's explorations into 'the shadowy regions', . . . the unknown territories of the soul" (25, p. 43).

2. Universal Oneness is a theme common to the poetry and the novel, and since this Oneness is attainable only after "liberation from the shackles of life," there is in her poetry the "repeated imagery of the captive in a dungeon released from her chains" (25, p. 43).

3. The content of both the novel and the poetry suggests that Emily Brontë believed that

   (1) Hell exists only on earth, and no souls suffer torment after death. (2) A soul that has suffered sufficiently on earth attains its heaven. (3) A soul that has not suffered is in limbo for a time, but is redeemed by others' sufferings if not by its own, after enduring the poena damnii, deprivation of the desired heaven. (64, pp. 63-64)

4. Emily Brontë's "stoicism, pantheism, Christianity, and a form of personal quietism" are evidenced in the poetry (56, p. 167) and in the novel.
5. Emily Brontë's "symbolic regionalism" is found in her combination of the local and the universal: "... along with the heather, the sheep-tracks, and the moors, she gives ... a powerful impression of the more catholic side of nature: the wind, the stars, the sunlight, and the moon" (56, p. 155).

6. In her poetry's "dramatisation of the inner life can be followed the growth of an imagination, of a cosmos, and an idealized, yet pessimistic conception of human relationships that are extended into Wuthering Heights" (34, p. 31).

7. Weather, loneliness, infidelity, nature, and a world governed by set rules but one which creates its own evil are recurrent motifs in the poetry (34) and the novel.

8. Individual poems, such as "The Philosopher," appear to be "an embryo or codified statement of what the book is about" (34, pp. 80-81).

9. Often, the poems "read as a preface to the novel. The same subjects preoccupy the author; the same themes of separation and of union, of life in death, of the oneness of all life in nature, of the indestructibility of the soul" (26, p. 188) exist in both the poetry and the novel.

10. Emily Brontë was "fond of letting different voices express their opinions and making the structure of the poem as a whole reject or favour either voice. Here we have ... the germ of the narrative technique in Wuthering Heights" (23, p. 105).
11. Both "No Coward Soul Is Mine" and Wuthering Heights contain "something which might almost be called a mystic's vocation, a communion of the individual being with vitality itself. . ." (61, p. 41).

12. Antithesis, use of color, the grave, and passions "which prove and particularize abstractions" are elements of both the poetry and the novel (33, p. 96).

13. The same moral and metaphysical principles are expressed in the poems and in the novel (45, p. 157).

In addition to the poems, Emily Brontë's five essays written in French as school exercises during her 1842 stay at M. Heger's school in Brussels have philosophical content significant to any discussion of her cosmology. These five essays are as follows: "The Cat," May 15; "Portrait: King Harold on the Eve of the Battle of Hastings," June; "Filial Love," August 5; "A Letter from One Brother to Another," August 5; and "The Butterfly," August 11. The first and last essays have received the most scrutiny because they contain the core of what has come to be accepted as the basis of the philosophy which informs her poetry and her novel. The other essays, however, contain important auxiliaries of this philosophy and should not be lightly dismissed. For instance, "Portrait: King Harold on the Eve of the Battle of Hastings" illustrates "her delight in the concentrated power of the mighty romantic hero who is a species unto himself. Heathcliff in Wuthering Heights is the same thing in another guise,
a fictional tributary to the rising cult of the superman" (56, pp. 62-63). In this essay, Emily Brontë depicts King Harold with "... an inner conviction that by no mortal power will he be defeated. Death alone can gain victory over his arms. To her he is ready to yield, for Death's touch is to the hero what the striking off of his chains is to the slave" (13, p. 12). In Wuthering Heights it is death's touch which liberates Heathcliff and Catherine, making it possible for them finally to be united. In "Filial Love" Emily Brontë writes that God's commandment to "honor thy father and thy mother--if thou will live" is necessary because only through such a threat will "human beings . . . perform the tenderest and holiest of duties" (13, p. 13). In words which suggest the filial disobedience later woven into Wuthering Heights she writes:

This commandment is not given, this threat is not added for nothing: there may be people who are so contemptuous of their own welfare, their duty and their God, that the spark of heavenly fire within them dies and leaves them a moral chaos without order, a hideous degradation of the image in which they are created.

(13, p. 13)

In "A Letter from One Brother to Another," she writes what might easily have been uttered by Catherine of Wuthering Heights: "At last my soul and body being worn out with wandering, my bark shaken with so many tempests, I longed to gain a harbor. I resolved to end my days where they had
begun, and I longed to see again the native heath and the home so long abandoned" (13, pp. 15-16).*

Closer, more complex parallels exist between "The Cat," "The Butterfly," and Wuthering Heights. "The Cat" has been described as "trenchant and well shaped" with "a characteristically sardonic quality" revealing Brontë's "romantic misanthropy, pessimism, and dislike of conventions" (34, p. 63). In this essay, Emily Brontë suggests that cats and people are quite similar, and to those who would restrict this similarity to only the meanest of human beings, she responds "que si l'hypocrisie, le cruauté et l'ingratitude sont exclusivement la propriété des méchants, cette classe renferme tout le monde" (34, p. 64).** Also, by comparing a child's enthusiastic and seemingly innocent crushing of a butterfly to the harsh reality of a cat and half-eaten rat, she raises some interesting questions about the nature of man and his reality:

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*The overall tenor of Emily Brontë's poetry written while she was at Law Hill is likewise marked by alienation, perhaps "provoked by the writer's acute homesickness . . . " (25, p. 7). Charlotte's letter home in which she describes the pining of her sister further substantiates the premise that Emily Brontë's moors were the breath of life for her. She is known to have rambled endlessly on the moors and to have become disgruntled when she could not be there, breathing their spirit. Compare this sentiment to the speech uttered by Catherine: "'Oh, if I were but in my own bed in the old house!' she went on bitterly wringing her hands. 'And that wind sounding in the firs by the lattice. Do let me feel it--it comes straight down the moor--do let me have one breath!''' (p. 106).

**that if hypocrisy, cruelty and ingratitude are the characteristics exclusively of mean people, this class includes everyone . . . " (34, p. 64). [All irregularities in the French text are Emily Brontë's.]
"The Butterfly" illustrates her heterodox belief that "suffering hell removes hell's powers" (64, p. 64). In this essay she writes that

God is the God of justice and mercy; then, assuredly, each pain that he inflicts on his creatures, be they human or animal, rational or irrational, each suffering of our unhappy nature is seed for that divine harvest which will be gathered when sin having spent its last drop of poison, death having thrown its last darts, both will expire on the funeral pyre of a universe in flame, and will leave their former victims to an eternal realm of happiness and glory.

(13, pp. 18-19)

She reaches this conclusion after observing that "all creation is equally insane" because "every creature must be the relentless instrument of death to others" (13, p. 17).

Later, she comments on finding an ugly caterpillar feeding on the beautiful flower that has shielded him, seeing in this an analogy with man's hapless lot:

l'univers me paraissait une vaste machine construit seulement pour produire le mal: je doutais presque de la bonté de Dieu, dans ce qu'il n'anéantit pas l'homme sur le jour du premier peche. "Le monde aussi dû être detruit," je dis "écrasé comme j'écrase

*I have seen you enthusiastically hug your child when he [ran?] to show you a beautiful butterfly crushed between his cruel little fingers; then I would very much like to have had a cat with the tail of a half-swallowed rat hanging from his mouth to show you, as the exact image of your little angel" (34, p. 65).
ce reptile qui n'a fait rien pendant sa vie que de
rendre tout ce qu'il touche aussi dégoutant que lui
meme."*

These negative thoughts continue until the speaker observes
a butterfly and learns that "just as the ugly caterpillar is
the beginning of the splendid butterfly, this globe is the

As interesting as the poetry and essays are, Wuthering
Heights is indisputably recognized as the finest of Emily
Brontë's writings. Yet, because of her apparent reserve,
some critics have found it difficult to believe that this
remarkable novel could have come solely from her pen. As
previously indicated, the children did collaborate freely on
their early writings, but there is no corroborating evidence
to suggest that this sharing continued into Wuthering Heights.
In fact, the distinctive imagery and the unorthodox moral
structure would suggest otherwise. The quietly devout Anne
Brontë's hand is absent. Charlotte Brontë's introduction to
the 1850 edition of Wuthering Heights and other references
in her letters would likewise suggest no involvement. This
leaves only Branwell Brontë's claim, but as its basis is
posthumously recorded and is unsubstantiated by Charlotte
Brontë, its veracity is questionable.

*"The universe seemed to me a vast machine made solely
to produce evil: I doubted even the goodness of God for not
destroying man on the day of his first sin. 'The world too
should be destroyed,' I said, 'wiped out as I wipe out this
reptile that has done nothing in its life but to make every-
thing it touches as disgusting as itself'" (34, p. 66).
Indeed, the only reason to suspect Branwell Brontë as co-author of *Wuthering Heights* is provided by friends who report a meeting during which he claimed to have written a substantial portion of *Wuthering Heights*. This possibility first came to light in 1867 when *The People's Magazine* carried an anonymous article expressing "surprise that *Wuthering Heights* had been 'conceived by a timid and retiring female'" (43, p. 230). The article prompted three of Branwell Brontë's friends, William Dearden, Edward Sloan, and George Phillips, to recall how they had listened to Branwell Brontë read portions of a manuscript at a meeting of the friends at the Cross Roads Inn sometime in December of 1847 (43, p. 231).* Their confirmation that this manuscript was *Wuthering Heights* would certainly seem to substantiate Branwell Brontë's claim, but as Daphne du Maurier suggests:

> There remains the possibility that Branwell, short sighted as he was, seized a manuscript believing it to be his own, and on taking it from his hat realized that it was a tale of Emily's. His love of mischief would make him read it aloud if only to watch the effect upon Dearden and Leyland. That they were shocked, even horrified, would add to his delight. (21, pp. 179-80)

*The four friends had agreed to write a poem or drama and to meet in one month to discuss their efforts. Branwell Brontë's intended composition was entitled "Azrael, or Destruction of Eve," but at the meeting, he claimed to have mistakenly "picked up some stray leaves of a novel, 'on which, some time ago I tried my prentice hand.'" By the time of the meeting, however, the manuscript had been completed and had been circulating among the publishers for nearly two years (43, p. 230).*
Equally damaging to Branwell Brontë's claim is Charlotte Brontë's statement that her "unhappy brother never knew what his sisters had done in literature--he was not aware that they had ever published a line" (43, p. 131).

Two other sources for Branwell Brontë's claim to Wuthering Heights are similarly tenuous. The first is contained in a letter he wrote to Joseph Leyland in 1845 in which he discusses having completed the first of a three-volume novel. Although Francis Leyland assumes in his Brontë Family that this novel is Wuthering Heights, it is possible that Branwell Brontë's reference was to his fragmentary And the Weary Are at Rest (43, p. 232). The second source is Francis Grundy's 1879 Pictures of the Past which contains a chapter on Branwell Brontë. Apparently, Branwell Brontë told Francis Grundy that he had written a substantial portion of Wuthering Heights himself, a claim which Grundy says was substantiated by "his sister." If the sister in question were Anne—as Charlotte's earlier quoted statement would necessitate—she quite likely "would not give her brother away by contradicting his statement. . . . She could hardly do otherwise than appear to back him up. So her assent, or apparent assent, to what he was saying is no real evidence of truth" (43, p. 232). Also, as was possibly the case with Francis Leyland, Francis Grundy may have falsely connected the idea of collaboration with Wuthering Heights since "his notion of time was extremely vague" (21, p. 254).
Most critics have concluded that Wuthering Heights is solely the work of Emily Brontë. This consensus is one of few the critics have reached. Since its publication, Wuthering Heights has attracted intensive, almost unparalleled study. It has typically evoked strong reactions, and even though its earliest reviewers noted its originality, they were uncertain whether to apply the term as "approval or disapproval. They saw that the book's originality was a matter of its power and freshness and honesty, but equally, of its crudity and lack of art" (49, p. 129). Since "the novels of the Brontës appeared on a scene where it was assumed that woman occupies a sphere 'distinct and separate' from man's, and that when women took to writing, they would do so in terms of 'Their Proper Sphere'" (23, p. vii), such reactions would have been predictable. Moreover, at the time Wuthering Heights was published, the critic viewed it his responsibility to guard "public taste and decency," a belief strengthened by the then-current attitude that "the aim of fiction is to afford some sensation of delight" (49, p. 128).

Wuthering Heights was first published in December of 1847 under the pseudonym of Ellis Bell. Its critical reception was generally unfavorable because most of the reviewers found the style, the characters, and the moral texture unsavory. Yet even among such condemnations ran the common belief that the work suggested the guiding hand of what could be a masterful novelist—if he would follow conventions.
For instance, the *Athenaeum* review of December 25, 1847, condemned the novel's subject matter but recognized its power:

In spite of much power and cleverness; in spite of its truth to life in the remote nooks and corners of England, 'Wuthering Heights' is a disagreeable story. . . . Enough of what is mean and bitterly painful and degrading gathers round every one of us during the course of his pilgrimage through this vale of tears to absolve the Artist from choosing his incidents and characters out of such a dismal catalogue.

(69, p. 1324)

The *Examiner* review of January 8, 1848, likewise found the book "not without evidences of considerable power: but, . . . wild, confused, disjointed, improbable; and the people who make up the drama . . . are savages ruder than those who lived before the days of Homer" (68, p. 21). One week later, the review in *Douglas Jerrold's Weekly Newspaper* of January 15, 1848, described *Wuthering Heights* as "a strange sort of work," but one which readers in search of novelty and power would find rewarding (67, p. 77). The *Atlas* review of January 22, 1848, also found the book "strange, inartistic," but with "evidences in every chapter of a sort of rugged power--an unconscious strength--which the possessor seems never to think of turning to the best advantage" (66, p. 59). Even Sydney Dobell's review (in *The Palladium* of September, 1850), famous for being the first review to recognize the greatness of *Wuthering Heights*, spoke of the work as being an early effort by a gifted artist, but ironically he assumed that the four "Bell" novels were really the product of one man, Currer Bell.
The diversity and degree of objectivity of such reviews have led Norman Lavers to observe that "articles written on Wuthering Heights have become a sort of sub-genre, with their own rules and conventions" (38, p. 43). One result of such freedom has been "a tendency to regard it as anything but a novel--a personal document, a fairytale or myth, a mystical poem, a Yorkshire curio or a study in the psychology of maladjustment" (27, p. 9). Fortunately, the perspectives developed by distance and by insightful critics such as Lord David Cecil, Mark Schorer, Arnold Kettle, Florence Dry, John Hewish, and Dorothy Van Ghent have permitted a fairer appraisal of the novel's power and intrinsic worth.

Ian Gregor has grouped the critical approaches to Wuthering Heights into the metaphysical, the sociological, and the biographical (55, pp. 7-8). To this list should be added the historical and the structural. In the thirteen decades since its publication,

much good criticism has been accumulated on Wuthering Heights. Every theme and character has been examined, every technique of structure and characteristic of language. But it has been done almost entirely in the form of short discrete essays, each picking out its chosen strand of the pattern. It is a great tribute to the novel that so coherent an account will emerge from following through a single image or theme--wind, darkness, window, book, blood, two children . . . .

(49, p. 137)

Numerous critics have identified and discussed historical echoes of both previous and contemporary writers on the content and/or style of Wuthering Heights. Florence Dry discovers the close connection between Sir Walter Scott,
especially his *The Black Dwarf*, and the characters, setting, and plot of *Wuthering Heights* (20, p. 2). She sees an especially significant similarity in names: the hero of *The Black Dwarf* is Earnscliff; the villain is Ellislaw. Earn plus slaw requires only a simple transformation to provide Earnshaw. Likewise, -cliff and the heath setting readily yield Heathcliff. A final similarity she notes is that both Earnscliff and Heathcliff are always referred to by one name only (20, pp. 4-5). John Hewish concurs and suggests further that Scott "bequeathed Emily Brontë a feeling for atmosphere as well, perhaps, as hints of the function of narrators" (34, p. 120).

Echoes from the "low" or "black" type of Gothic Romanticism have likewise been noted (30, p. 7). E. T. A. Hoffman's "The Entail" and Bartholomew Simmond's "The Bridegroom of Barna" have characters, episodes, and settings suggestive of *Wuthering Heights* (11). Mrs. Humphrey Ward's introduction to *Wuthering Heights* claims that its similarity to "The Entail" indicates "the grafting of a European—and specifically German—tradition upon a mind already richly stored with English and local reality" (34, p. 125). Hewish, in particular, notes the "broad resemblance in the elements of separated lovers and outcast hero" of "The Bridegroom of Barna" to *Wuthering Heights* (34, p. 122). In a similar vein, Winifred Gerin has shown parallels in character and incident between E. T. A. Hoffman's "The Devil's Elixir" and *Wuthering*
Heights (26) and between Hogg's Confessions of a Justified Sinner and Mary Shelley's Valperga and Wuthering Heights (25).

Byron's influence was early suspected, and recent studies have unearthed additional connections. Hewish suggests that the character of Heathcliff is more than Byronic; he is modeled on Byron himself (34, p. 130). Although Byron's influence has been felt most strongly on character, his effect is also in evidence in incident and theme. Gerin believes "the satanic element present in Byron's heroes, with their defiance of all order, cosmic or social, their personal sense of grandeur, their lust for power" (25, p. 44) has made a strong impact on the cosmology of Wuthering Heights. A similar claim has been made for Byron's effects on Emily Brontë's poetry, especially those poems identified with Gondal.

In addition to the foregoing "origins" for character, theme, incident, and technique, critics have observed similar influences from Shakespeare (20), Godwin's Caleb Williams (34, p. 132), and stories such as "The Vault of L______," "The Sizar," "The Billiard Table," "Thubber-na-Shie; or The Fairy Well," "The Village Wonder," and William Carleton's serialized novel Fardorougha the Miser (19) which were published in Blackwood Magazine and other periodicals the Brontës would have had access to. Even actual buildings such as High Sunderland Hall and Ponden Hall have been identified as potential prototypes for the two houses in Wuthering
Heights (25). If they are, they reveal "how solidly Emily had laid her realistic foundations" (6, p. 53). Emily Brontë's stay at Law Hill and High Sunderland Hall also led her to the story of Jack Sharp, detailed by his cousin, Miss Caroline Walker, in a diary. Gerin has shown how remarkably similar this diary is in character and incident to situations in Wuthering Heights (25). For instance, Jack Sharp "had been adopted by his uncle and owed everything to him, just as Heathcliff did to Mr. Earnshaw. Not content with getting the property into his hands, he set about degrading the children of the second generation, as Heathcliff did with Hareton" (25, p. 11).

Thematic analyses of Wuthering Heights have been numerous and quite varied. They often have grappled with the moral fabric which so irritated the early reviewers and which continue to defy any one definitive label. Dorothy Van Ghent believes that Wuthering Heights baffles and confounds the ethical sense because it is not informed with that sense at all: it is profoundly informed with the attitudes of "animism," by which the natural world—"that world which is "other" than and "outside of" the consciously individualized human—appears to act with an energy similar to the energies of the soul; to be permeated with soul energy but of a mysterious and alien kind that the conscious human soul, bent on securing itself through civilization, cannot identify itself with as to purpose; an energy that can be propitiated, that can at times be canal- ized into humanly purposeful channels, that must be given religious recognition both for its enormous fertility and its enormous destructiveness.

(60, p. 135)
Derek Stanford believes that Emily Brontë was unable to create a moral character, "for her figures—like Catherine, Heathcliff, and Hareton—are either a law unto themselves, or—like Nelly Dean and Joseph—simple adherents to convention" (56, p. 257). Most critics, however, have found some solace by arguing that Wuthering Heights is neither moral nor immoral; rather, it is pre-moral. This concept underscores Lord David Cecil's famous essay, wherein he explains that Wuthering Heights "concerns itself not with moral standards, but with those conditioning forces of life on which naïve erections of the human mind that we call moral standards are built up" (15, p. 144). Inga-Stina Ewbank continues this argument, concluding that "with few exceptions . . . the art of Wuthering Heights has been seen as one which does not involve moral awareness" (23, p. 93). Edgar Shannon similarly asserts that "in the terms of Emily Brontë's moral equation there is no autonomous evil in the universe. Wrong issues only from the occlusion of love" (53, p. 210). This attitude ultimately permits one to "feel that nothing is good or bad except as it affects the union of Heathcliff and Catherine" (17, p. 12); thus, the belief in eternal damnation is omitted from the novel and from the author's creed (43, p. 132).

Other thematic analyses tend to adopt an amoral, immoral, or moral stance and to proceed from there. Several themes have thus been advanced for Wuthering Heights. Virginia
Moore views the theme as "a graphic portrayal of how revenge is useless, being circumvented by time in the interests of a universal justice not unbenevolent" (46, p. 328). C. P. Sangar says "the main theme is how a sort of human cuckoo, called Heathcliff, sets out with success to acquire all the property of two families . . ." (50, p. 4). For Derek Traversi, the work contains several themes: love, the contrast between two houses as two ways of life, and the necessity of unity (57). For Wade Thompson, the theme is infanticide carefully woven into "a world of sadism, violence, and wanton cruelty, wherein the children--without the protection of their mothers--have to fight for very life against adults who show almost no tenderness, love, or mercy" (57, p. 71). Other critics, including T. E. Apter, concentrate on Wuthering Heights as a "study of romantic love undertaken by a Romantic imagination" (5, p. 205).

Structural analyses have been equally far reaching. Certain critics have concentrated on narrative technique, finding it cleverly inspired (50, 27), inexcusably clumsy (62, 7), or dramatically necessary (40, 42, 10). Other critics have analyzed individual characters, labeling Nelly Dean the villain (31), an obtuse observer (44), or the voice of morality (17); Lockwood is seen as a Coleridgean wedding guest (12), a comic character (65), or a superfluous character (9); Catherine is a modern heroine (2), unbridled egotism (56), or a willful child of the storm (15);
Heathcliff is a Byronic hero (14), a Gothic villain (30), a representative of the "rebellious working men of the hungry 'forties'" (37), or a "demiurgic, primordial force of raw energy" (3).

Structural analyses have also included a close look at the novel's imagery, but without exception this scrutiny has been highly selective and typically limited to a particular object, pattern, or thread. For example, the significance of the several dreams and the religious precepts underscoring these dreams have been discussed by Ernest Baker, Ruth Adams, Edgar Shannon, William Madden, John Hewish, and Ronald Fine (6, 1, 53, 42, 34, 24). The use of animal imagery—though frequently limited to its being a means of characterization—has been studied by Mark Schorer, W. A. Craik, J. F. Goodridge, John Jordan, Charles Patterson, and Judith Weissman (51, 17, 27, 36, 47, 63). Nature's role, especially its more tumultuous aspects, has been analyzed by Bruce McCullough, Winifred Gerin, Inga-Stina Ewbank, J. F. Goodridge, Lord David Cecil, and Margaret Homans (40, 25, 23, 28, 15, 35). Architecture and landscape have been scrutinized by Tom Winnifrith, Dorothy Van Ghent, Edgar Shannon, John Hewish, Emilio De Grazia, and J. F. Goodridge (64, 60, 53, 34, 18, 27). Robert McKibbin has discussed book imagery (41); Jacqueline Simpson, the function of folklore (54); Katherine Ankenbrandt, the role of songs (4); Terry Eagleton has briefly analyzed the currant bushes (22); Elliott Gose, the
hearth (29); Ronald Fine, the weaponry, especially that which figures in Lockwood's dream and Hindley's struggle with Heathcliff (24).

As the preceding overview suggests, *Wuthering Heights* has captured the attention of scores of critics. It has been condemned, praised, and subjected to the most mincing of analyses. Virtually every study, whether its approach is thematic, historical, an analysis of technique, or a history of ideas, alludes to the poetic quality of the language and to the curious world picture unveiled by such. Indeed, the study of the imagery of *Wuthering Heights* is particularly important to one's understanding of the novel because "Emily Brontë constantly shapes her materials so that they stand for ideas and concepts beyond themselves" (39, p. vii). As Lord David Cecil notes, Emily Brontë's "achievement is of an intrinsically different kind from that of her contemporaries; . . . it is specially distinguished by the power of its imagination" (15, p. 158). According to Virginia Moore, this imagination is "particularly Celtic, in that it is constantly aware of another world behind this world's turbulence and of another self 'unaccountable, defiant, and titanic,' and of the mystery of nature, and far origins, and great and powerful destinies" (46, p. 326).

One means to this other world, which forms such an important backdrop to the action and purpose of the novel, is the imagery. Mark Schorer acknowledges the uniqueness of
Emily Brontë's imagery; in fact, he concludes that "one of the most curious imaginative experiences in literature is recorded in the substrata [of Wuthering Heights], where we can watch the drama of a creative mind being thrust, by the quality and the logic of its own material, into full reality" (52, p. v). In a similar vein, Arnold Kettle notes that Emily Brontë

works not in ideas but in symbols, that is to say concepts which have a significance and validity on a level different from that of logical thought. . . . The symbolism of Wuthering Heights . . . is the expression of the very terms in which the novel has been conceived. In fact, it is the novel and the novel stands or falls by its validity, its total adequacy to life. (37, p. 108)

As all of these quotations suggest, Wuthering Heights offers a world rich for exploration. It offers, according to Walter Anderson, "in place of a logical structure and a realistic plot, a symbolic action progressing towards 'lyric' revelation and shaped according to a probability and necessity with other-worldly implications" (3, p. 113). One of the most effective means to these "other-worldly implications" is through a study of the imagery, and especially the symbolism, so adroitly manipulated by Emily Brontë. To date, however, no full-scale study of the symbolism has been published. The nearest exception to this statement is Elisabeth Van de Laar's The Inner Structure of Wuthering Heights (1969), which offers the fullest study of the imagery (59). Yet, Ms. Van de Laar's work is primarily a concordance of the imagery clusters she has identified. She speaks of the
following ten clusters which she, in turn, relates to each of the twelve major characters: the imagery of air; the imagery of water; the imagery of fire; the imagery of earth; the imagery of weather; the imagery of dreams, visions, forebodings, premonitions, and omens; the imagery of windows, doors, keys, walls, gates, mirrors, and portraits; the imagery of animal and vegetable life; the imagery of books and the Bible; and the imagery of light and darkness. Although this list appears complete and would suggest an exhaustive study, Ms. Van de Laar has been content to gather the clusters and to offer only brief explications of them as they relate to the work; she has seldom detailed their symbolic importance.

Richard Chase suggests that Wuthering Heights is meaningful because it portrays human beings caught in the schisms—caught between the Other world and This world, between Childhood and Adulthood, between Savagery and Civilization, between the Devil and God, between Master and Spirit, between Stasis and Motion. (16, p. 503)

Although one may not fully agree with Chase's ultimate conclusions, this statement does capture the polarity that has both perplexed and impressed the critics for a century and a half.

This study is based on the assumption that the elusive Brontëan universe of Wuthering Heights lies somewhere between these extremes. The novel is a synthesis of the "elemental forces in Man and Nature" that Emily Brontë accepted as connecting all creation" (25, p. 42). A detailed analysis of the
novel's symbolism is needed to determine of what and how this synthesis is constructed. By identifying, classifying, and analyzing the symbols of *Wuthering Heights*, one should be able to reach certain conclusions about the "realities" which form the boundaries of the Brontëan universe. Also, if Emily Brontë's symbolism is methodic, as it appears to be, an interpretation of it would reveal the dominant elements of her world picture. As Terry Eagleton suggests, *Wuthering Heights* offers an apparently timeless, highly integrated, mysteriously autonomous symbolic universe. . . . The world of *Wuthering Heights* is neither eternal nor self-enclosed; nor is it in the least unriven by internal contradictions. . . . In the case of this work it does seem necessary to speak of a "world view," a unified vision of brilliant clarity and consistency.

(22, pp. 97-98)

By pinning down Emily Brontë's world view, a term defined by Lucien Goldmann as "a true, total and coherent understanding of social relations" (22, p. 97), this study hopes to determine what Emily Brontë's intentions were in regard to theme, characterization, and technique. An initial reading of *Wuthering Heights* yields more than 700 symbols—actions, ideas, and objects—many of which are repeated, with several developing into motifs. Although the repeated images will have the most symbolic significance, the other symbols play an important role as well. If the study is successful, the "ontological slipperiness" of *Wuthering Heights* will be lessened, and a deeper appreciation of the work's uniqueness and of the author's expertise will be demonstrated.
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CHAPTER II

PHYSICAL SYMBOLS

There are more than seven hundred symbols in Wuthering Heights. Although most are repeated and several develop into motifs, grouping them for convenient discussion is no easy task. The difficulty is compounded by a characteristic of symbolism: A given symbol may have an impact on more than one element of the composition. It may develop theme, characterization, and structure. To minimize duplication, the symbols of this study are classified according to their nature rather than by type; a more nearly unified system of discussion results. The three selected categories are physical symbols, nonphysical symbols, and symbolic motifs of "thresholds" and "verticality."

Arbitrary decisions must sometimes be made when one places a symbol in one of these three categories, but a reasoned system is followed. If a symbol pertains to a tangible object, it is classified as a physical symbol. If a symbol refers to something intangible, it is grouped with the nonphysical symbols. The "thresholds" and "verticality" motifs are drawn from the first two groups; the symbols may be physical or nonphysical, but the motifs are classified separately because they are a major unifying force in the novel and
they are best explained when combined with their companion symbols. For instance, windows, doors, and other architectural thresholds have a physical basis, but it is the movement across the threshold that is most symbolic. Also, certain actions, such as Catherine's being bitten by Skulker and her daughter's being attacked by the dogs of Wuthering Heights, function as thresholds. The importance of such imagery only becomes clear when each type of threshold is discussed as part of the motif. The same is true of verticality. There is upward physical movement between the houses and within each house, and there is also emotional upward movement. In certain instances, overlapping of these groups will be unavoidable; at such times, when it is deemed necessary, additional information will be given to explain why a cited symbol is identified with one group and not another.

Emily Brontë employed numerous physical symbols in her novel. Some of these are traditional; others are private. Although the sheer number of these symbols is very large, viewing them through the clusters in which they fall reveals not only what any one symbol represents but also how its interrelationship with other symbols imparts an even more significant function. These physical symbols fall typically into one of six categories: those dealing with setting, with animal life, with plant life, with people, with celestial objects, and with miscellaneous objects.
Explicating an author's symbolism is a difficult task which contains inherent problems, among which are the tendencies to over-interpret, under-interpret, or mis-interpret (primarily by forcing symbols into a preconceived pattern).

As René Wellek and Austin Warren point out,

There is a kind of mind which speaks of "mere symbolism," either reducing religion and poetry to sensuous images ritualistically arranged or evacuating the presented "signs" or "images" on behalf of the transcendental realities, moral or philosophical, which lie beyond them. Another kind of mind thinks of symbolism as something calculated and willed, a deliberate mental translation of concepts into illustrative pedagogic, sensuous terms. (53, p. 189)

With Wuthering Heights in mind and, especially, its elusive philosophical statements, an interpretation exclusively along either of the above lines will obscure the author's intentions. Perhaps keeping Coleridge's definition of a symbol in mind will minimize these tendencies. Coleridge contrasts symbol to allegory by stating that

a symbol . . . is characterized by a translucence of the special in the individual, or of the general in the special, or of the universal in the general; above all by the translucence of the eternal through and in the temporal. It always partakes of the reality which it renders intelligible; and while it enunciates the whole, abides itself as a living part in that unity of which it is the representative. (8, p. 130)

Citing Coleridge is especially appropriate for a discussion of Emily Brontë's artistry, especially in respect to her symbolism. Inga-Stina Ewbank notes the similarity between Coleridge's and Emily Brontë's artistry. She suggests that
Emily Brontë is "perhaps the one novelist in the language to live up to Coleridge's definition of a poet":

The poet, described in ideal perfection, brings the whole soul of man into activity, with the subordination of its faculties to each other, according to their relative worth and dignity. He diffuses a tone and spirit of unity, that blends and (as it were) fuses each into each, by that synthetical and magic power, to which we have appropriated the name of imagination. This power . . . reveals itself in the balance or reconciliation of opposite or discordant qualities: of sameness, with difference; of the general, with the representative; the sense of novelty and freshness, with old and familiar objects; a more than usual state of emotion, with more than usual order; judgment ever awake and steady self-possession, with enthusiasm and feeling profound or vehement; and while it blends and harmonises the natural and the artificial, still subordinates art to nature; the manner to the matter; and our admiration of the poet to our sympathy with the poetry. (17, pp. 154-55)

Physical Symbols Relating to Setting and Environment

This category includes the physical locations where the novel's actions take place. As such, the category is central to the novel's imagery and, indeed, many nonphysical symbols such as lightning and weather gain significance by their association within the larger framework of setting. Since any complete discussion of the architectural symbolism of Wuthering Heights and Thrushcross Grange must explicate the symbolism imbedded in their names, selected nonphysical symbols are included in the following analysis.

The importance of the setting of Wuthering Heights is powerfully rendered in the often-quoted definition of "wuthering" provided by the author on the second page of the novel.
In describing the house which gives the title of the novel, she specifies that "wuthering" is "a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather" (p. 14). And indeed this description is significant because it introduces one of the most important sets of nonphysical symbols, that of weather. According to Cirlot,

> air is essentially related to three sets of ideas: the creative breath of life. . . ., the stormy wind, connected in many mythologies with the idea of creation; and . . . space as a medium of movement and for the emergence of life-processes. (7, pp. 5-6)

The hostile environment which envelops Lockwood on his first visit to the Heights embodies all three ideas. Both the house and its occupants are exposed to the fierce assault of their respective natures. Moreover, imbedded in the idea of "wuthering" are "the English verbs 'weather' and 'wither,' which suggest both the destructive and restorative effects of wind and sunshine" (21, p. 61). Both the house and its occupants must weather their self-willed storms to maintain the breath of life. Only when the occupants turn from that which is an integral part of their nature are they exposed to the destructive aspects of weather. Although a fuller explanation of weather's role is contained in Chapter III, it is fitting here to suggest that Emily Brontë's definition of wuthering could apply to

the morally stunted characters—to Hindley, like the north wind, bending others to his will, and to the gaunt Heathcliff, craving alms from Catherine and,
of course, the name Heathcliff links the man with nature in its more rugged and primitive aspects. (34, p. 6)

"Wuthering" is a particularly apt descriptor and tone setter. Its companion substantive is an equally appropriate descriptor, for "heights," like "wuthering," introduces another important nonphysical motif, that of verticality (discussed in Chapter IV). According to Cirlot, the idea of heights is "closely related to upward movement, which, by analogy to the symbolism of space and with moral concepts, corresponds symbolically to the tendency towards spiritualization" (48, p. 14). The novel's setting, composed as it is of a home on the heights and a home in the valley, is supportive of verticality as a symbolic motif. Moreover, since most of the characters are striving for something beyond themselves, their reaching for the heights is one of the prime motivators for the novel's actions. For instance, Catherine Earnshaw marries Edgar Linton so that she might be in a better position to achieve her heaven-on-earth and to aid Heathcliff to rise. Wuthering Heights, then, "a perfect misanthropist's Heaven" (p. 13), is the source for the conflict, the battles of will, and the ultimate resolution. Its exterior and interior are equally suggestive and equally important to the symbolism connected with its name.

Wuthering Heights is carefully detailed in the opening pages of the novel. Exposed to the fierce elements and surrounded by "a few stunted firs ... and by a range of gaunt
thorns all stretching their limbs one way, as if craving alms of the sun," the house has "narrow windows . . . deeply set in the wall, and the corners defended with large jutting stones" (p. 14). The "grotesque carving lavished over the front, and especially about the principal door, above which [is] . . . a wilderness of crumbling griffins and shameless little boys" (p. 14) makes an imposing impression on Lockwood during his first visit there.

This description not only sets the tone for Lockwood's stumbling introduction to the house and its occupants, but it also introduces several physical symbols: firs, thorns, windows, stones, and "griffins."* These firs and thorns are discussed here because they are a doorway to the most pervasive motif, that of antithesis. For instance, the "stunted firs" set up one of several paradoxes. Firs are frequently emblematic of immortality, longevity, piety, prosperity (28, p. 571), but these firs are stunted because of their prolonged exposure to the vicious winds that sweep across the moors. That is, they are restrained, held back from reaching their natural status; thus, unlike the motto "Without Thee Nothing" by which firs are associated with "the god of Israel of whom it is said: 'I am like a green Fir-tree. From me is thy fruit found' (Hosea, xiv, 8)," (28, pp. 270-71), these firs are an inversion of Christian piety. They may, however,

*Quotation marks are used throughout to distinguish terms as terms except when there is no possibility for a term to cause syntactical confusion.
be connected with natural piety, since many of Emily Brontë's statements which bear a religious semblance speak not of the typical heaven above but of the heaven on earth achievable by man in tune with his true nature. There may also be a secondary symbolism connecting the firs to the sun, both fire images. This connection is substantiated "by the fact that the Welsh for fir-tree is pyr, i.e., the Greek for fire" (4, p. 271). The thorns mentioned are also not robust; they are gaunt. If these thorns embody the universal symbolism of suffering, their reaching toward the sun in supplication of alms would tie them to the sun's symbolism of truth (28, p. 1509). Further, these thorns are a form of protection and are, thus, linked with the other protection symbols. In any case, the plants which surround Wuthering Heights mirror its own decayed state.

The large, jutting stones which protect the corners of Wuthering Heights partake of the stone as an image of longevity, permanence, and, perhaps, as the "abode of an eternal soul" (28, p. 1495). They are literally and metaphorically the cornerstone of the Heights and of what it represents. Their largeness contrasts with the narrowness of the windows, but both are points of exposure and both are determined by the violence of the wind. The stones must be large to cut the wind's force and to stabilize the house; the windows must be narrow to limit nature's ability to destroy. Even
the grotesque carvings of griffins are another protector of the Heights. According to Cirlot, a griffin,

like certain kinds of dragon, is always to be found as the guardian of the roads to salvation, standing beside the Tree of Life or some such symbol. From the psychological point of view, it symbolizes the relationship between psychic energy and cosmic force.

(7, p. 133)

It may not be too fanciful to see this latter relationship as an echo of the window, a membrane between two worlds, or of the fir, a life-giver and, hence, a Tree of Life. Yet, these griffins, like the stunted firs and the gaunt thorns, are crumbling; therefore, they may suggest that the Heights' way of life or its ability to protect a way of life is likewise crumbling. Since the reader's (and Lockwood's) introduction to the Heights is chronologically just prior to the resolution or crumbling of the conflict, this idea is strengthened.

This preliminary description of Wuthering Heights does several important things. It introduces the antithesis motif, it suggests the exposure/protection motif, and it intimates that the source of salvation, itself the ultimate form of protection, resides not above but within the soul of the receptive man. The other physical symbols perpetuate these ideas.

The interior of Wuthering Heights is one of tarnished brilliance, thus linking it with the earlier suggestions of thwarted destiny. The family sitting room, which includes both kitchen and parlor, is no longer a place for meeting or preparing food. These primary functions have been relegated
to the inner reaches of Wuthering Heights. That the kitchen has been "forced to retreat altogether into another quarter" (p. 14) may be a suggestion of "the forces at work in the house investing inanimate objects with a sinister presence and threat" (40, p. 124). Yet, as Emily Brontë states, "the apartment and furniture would have been nothing extraordinary as belonging to a homely, northern farmer . . ." (p. 15), but because of Heathcliff's domination, this appearance is not reality. The room's empty "ranks of immense pewter dishes, interspersed with silver jugs and tankards, towering row after row, in a vast oak dresser, to the very roof" (p. 14) recall the ancient majesty and bustling activity of former days. Its fall from such splendor is indicated by the "villainous old guns," "three gaudily-painted canisters," heavy black chairs "lurking in the shade," and "a swarm of squealing puppies; and other dogs [which] haunted other recesses" (pp. 14-15) [emphasis added].

On Lockwood's second visit to the Heights, he arrives at the beginning of a snowstorm and, as on the previous visit, finds the gate that leads into the courtyard chained. This chain is the first of several barriers he encounters; and each barrier, each locked door, each hasped window, each chained gate, each ill reception, forms a part of the protection motif so strongly in evidence from the house's earlier description and setting. Jumping over the gate, Lockwood knocks for entrance, but, receiving no response, he
silently condemns the residents for their inhospitable barring of the doors in daylight. Nonetheless, his never-uttered "I will get in" (p. 17) is a preview of the same plaintive cry of Catherine's ghost later that night. Finally, Lockwood is led by Hareton "through a wash house and a paved area containing a coal-shed, pump, and pigeon cote" to the "large, warm, cheerful apartment" (p. 18) in which he had been received on his earlier visit. His circu-itous entrance is interesting because it subordinates him to the servants, and it may be partially responsible for un-settling him and leading him to several false assumptions about the occupants and their relationship to each other. One thing is certain: whatever warmth and cheerfulness he perceives to exist at Wuthering Heights is not for him. The successive reactions of Joseph, Hareton, Catherine, and Heathcliff to his intrusion are another barrier.

The barrier imagery is echoed by nature herself: the snowstorm makes it impossible for Lockwood to leave. Lockwood is trapped into staying, not as a guest but as a captive because Heathcliff will suffer no one to range freely in his home. Begrudgingly permitted lodging, Lockwood is shown to an inner room, a room which had been Catherine's. Its sole furniture is "a chair, a clothes-press, and a large oak case" which "formed a little closet, and the ledge of a window, which it enclosed, served as a table" (p. 25). This oak bed, scene of several important episodes, has several
symbolic possibilities. According to Jobes, "early Christians used hollowed oak trunks to serve as coffins" and "in Celtic lore Merlin worked his enchantments under the oak" (23, p. 1189). Both of these ideas fit the oak bed because it is the enclosure, the "coffin," where Heathcliff's corpse is later discovered, and it is the threshold to the other world, which Catherine's ghost attempts unsuccessfully to cross. The latticed window it encloses "is the most important focus for the number of differing modes of consciousness in the novel. Like life itself, this strange window may open into another dimension" (51, p. 9). Also, the window is at the source of Lockwood's dream and thus partakes of the general symbolism of those dreams. Although these dreams are discussed in fuller detail in Chapter III, it is fitting to note here that the dreams acknowledge the other world's existence and the need for protection (i.e., the pilgrim's staff) against that world. Finally, this bedchamber is always kept locked by Heathcliff, as is his own. According to De Grazia, the room's being locked "adds a sexual dimension to the spiritual alienation suggested by locks and doors" (14, pp. 186-87).

On Lockwood's last visit to the Heights, virtually all has changed. Having been seized by an impulse to visit the Grange and having been greeted there by a servant perplexed by his unexpected arrival—"Yah sud ha' send word!" (p. 242), a feeble echo of his earlier inhospitable reception at Wuthering Heights--Lockwood returns to the Heights. He
finds the gate unlocked, the doors and lattices open, the
fire roaring with comfort and pleasure, and Cathy—the name
to be used in this study exclusively for Catherine's
daughter—affectionately teaching Hareton to read. Feeling
somewhat ashamed of having eavesdropped on their conversa-
tion, he goes around to the back to find refuge in the
comfortable kitchen. There he finds Nelly singing content-
edly and Joseph complaining vehemently. From Nelly he learns
of Heathcliff's death and of the gradual blossoming of the
Heights and of Cathy's having persuaded Hareton to "clear a
large space of ground from currant and gooseberry bushes" to
accommodate their "importation of plants [primarily flowers]
from the Grange" (p. 250).

The images summarized in the previous paragraph indicate
several important changes. The first is that the Heights is
no longer sealed. When Lockwood made his first visit there,
the gate was chained and "manifested no sympathizing move-
ment" (p. 13) to Heathcliff's unfriendly "Walk in." In fact,
the implication is that Lockwood is admitted because Heath-
cliff sees his "horse's breast fairly pushing the barrier"
(p. 13). This closed gate, representing the "estrangement
prevailing at Wuthering Heights at the opening of the book"
(43, p. 106), contrasts to the friendliness and union of out-
side with inside suggested by the open gate at the close of
the book. Gerald Gould finds the tomblike quality of
Wuthering Heights to be indicative of its being "dominated
by selfish, misanthropic characters . . . [thus] expressing the condition of their souls" (24, p. 103). Also, since a city was considered taken when its gates were won (28, p. 633), the open gate on Lockwood's final visit may suggest that Wuthering Heights has finally submitted to the elements among which and against which it has struggled. A second echo occurs with Lockwood's circuitous entry to Wuthering Heights on this last visit. On his second visit, he is led to the back; on this visit, he actively seeks the back. From being an insult, the rear entry becomes a sign of familiarity and openness. A third difference is that of plant imagery. In the opening pages, stunted firs and gaunt thorns accentuate the Heights' struggle. In the closing pages, the emphasis is on flower beds. Significantly, it is Joseph's gooseberry and currant bushes, two utilitarian plants, that are replaced by the nonutilitarian flowers, themselves suggestive of worldly delight and pleasure. In addition, since fertile soil at the Heights would be scarce, using that soil for beauty rather than for need may indicate that the new generation will replace Joseph's self-serving sanctimony with its own version of Eden. Of course, the flowers are also suggestive of spring, transitoriness, cheerfulness, and fruition. Each of these ideas could be intended undercurrents of the flower imagery.

Only Joseph and the fireplace remain unchanged. Joseph maintains his quarrelsome nature to the very end. He looks
upon the Heights as his own world and is intolerant of any intrusion into the order of that world. Although the Heights literally opens up and becomes filled with life's potential again, Joseph remains as sealed off as ever. Yet, even this consistency is purposeful. According to David Sonstroem,

the general failure to understand one another is frequently revealed by means of what might be called the "nowt"-device of perceptual censorship. Joseph is ever calling everyone else a "nowt". . . . The many lockings-out are a general expression of the cognitive deletion. . . . All the characters demonstrate such denial. . . . Less important characters also engage in disregard. (46, p. 51)

In this sense Joseph is a perpetual symbol of obtuseness and of the withering of the human soul when it is permanently sealed off from the revitalizing contacts with the life force. Also, according to William Madden, Joseph "who has been at the Heights almost beyond memory, serves as a loci genius and . . . there is something almost preternatural as well as sinister about him" (36, p. 129). Unlike his namesake who "awakened and became aware of his guilt of pride and his place as brother and man in society" (28, p. 888), this Joseph remains impervious. The fireplace is another consistency, but with an altogether different result. Lockwood's second visit to Wuthering Heights is occasioned by there being no proper fire at Thrushcross Grange, where there is only a servant girl "raising an infernal dust as she extinguished the flames with heaps of cinders" (p. 17). On reaching the Heights, however, Lockwood finds a warm, cheerful apartment which glows "delightfully in the radiance of
an immense fire, compounded of coal, peat, and wood" (p. 18). On his final visit, he also leaves Thrushcross Grange because it is cold, and seeks refuge at Wuthering Heights, whose "red fire illumined the chimney" (p. 242). Typically, the only fires which have any real warmth are those of Wuthering Heights (54, p. 191). Thus, the fire imagery is a means of separating the two houses of the novel and a means of suggesting that Wuthering Heights, even in its restrained state, has an integrity and potential about it which cannot be extinguished by nature or man.

As the preceding discussion of imagery connected with Wuthering Heights suggests, Wuthering Heights is a world of paradoxes. As an embodiment of natural and supernatural forces (20, p. 8), it is a microcosm of the novel and a representative of one of the novel's main structural devices, that of antithesis. It is "the home of all those natural forces, death-dealing or life-giving, which it is built to withstand; the fate of the Lintons, as well as the Earnshaws, depends on their relationship to it" (21, p. 60). Although its characters, events and images are presented . . . objectively . . . in the course of the novel they gradually accumulate significances which the reader's mind holds in suspension. Meanings are suggested rather than defined; they hover around, modifying each other and the work as a whole, but they are never totally paraphrasable. (17, p. 95)

After following Lockwood's trek through the various barriers--gate, door, inhospitality, forbidden room,
oak-panelled bed—the reader becomes habituated to Emily Brontë's sculpting her world view by using "the image of the house, with its windows and doors variously locked or open as a figure for varying psychic conditions . . ." (27, p. 11).

As J. Hillis Miller has pointed out, Wuthering Heights is a "kind of Chinese box of enclosures within enclosures" (38, p. 166). Further, its interior is "by subtle linguistic touches identified with the interior of a human body, and therefore with another human spirit. Lockwood's progress toward the interior of Wuthering Heights matches his unwitting progress toward the spiritual secret it hides" (38, p. 166).

The household, which has declined in stature, parallels Catherine Earnshaw's soul, which "had declined into a state of disintegration and neglect as a result of her inner turmoil" (24, p. 73). Yet, it is this same household that blossoms forth once the negativism of Heathcliff is removed. Thus, it may be that the mutable Wuthering Heights is an anthropomorphized version of Emily Brontë's imagination.

**Thrushcross Grange**

Thrushcross Grange and its imagery represent still another opposition to the ideas embodied in Wuthering Heights. Q. D. Leavis captures the essence of their differences in the following excerpt from her excellent article on Emily Brontë:

The corresponding differences between the farmhouse culture of Wuthering Heights and the polite world of
Thrushcross Grange in social attitudes, instinctive behaviour, physical appearance and health, style of speech, way of living, dress, deportment, emotional habits—the whole idiom of life—are perpetually kept before us and are given their due importance in determining action, plot and characterization.

(33, p. 121)

That the two houses are so different is another example of Emily Brontë's use of antithesis. J. F. Goodridge is correct when he says that "the two houses show us two possible ways of living: the one rock-like, built on the Heights, a bastion against the weather yet perilously close to the wild elements; the other crouched in a cultivated valley and standing in a sheltered park" (21, p. 62). The architectural appearance of Thrushcross Grange's exterior is never described. Its interior, however, suggests opulence; but, paradoxically, the actions of its inhabitants reveal that Thrushcross Grange has its own type of decadence and its own façade of reality. Emily Brontë describes through Heathcliff's young eyes the scene as follows:

It was beautiful—a splendid place carpeted with crimson, and crimson-covered chairs and tables, and a pure white ceiling bordered by gold, a shower of glass-drops hanging in silver chains from the centre, and shimmering with little soft tapers. Old Mr. and Mrs. Linton were not there; Edgar and his sister had it entirely to themselves; shouldn't they have been happy? We should have thought ourselves in heaven! And now, guess what your good children were doing? Isabella—I believe she is eleven, a year younger than Cathy—lay screaming at the farther end of the room, shrieking as if witches were running red-hot needles into her. Edgar stood on the hearth weeping silently, and in the middle of the table sat a little dog shaking its paw and yelping, which, from their mutual accusations, we understood they had nearly pulled in two between them. (p. 47)
As Heathcliff notes, the appearance of heaven is not the reality of heaven. He knows that the Grange contains all items necessary for a comfortable life and that its furnishings offer an existence beyond mere comfort, but he cannot abide the petulance and jealousy which having so much has fostered in the spoiled Linton children. In a speech which functions much as a prediction, he tells Nelly that he would not exchange places with Edgar Linton, not even if he "might have the privilege of flinging Joseph off the highest gable, and painting the housefront with Hindley's blood!" (p. 48).

As was the case with Wuthering Heights, the title and description of Thrushcross Grange are symbolic. A grange is, in addition to being the home of a country farmer, a place of hoarding or storing grain. In this sense Thrushcross Grange is another location fraught with potential, but the life there has become so easy that having has become an end in itself. As Goodridge notes, "Its children are spoiled and pampered so much that they are robbed of all connection with the sources of natural feeling" (21, p. 64). Other images connected with the Grange suggest that this state is not desirable. For instance, "thrush" is both a songbird and a disease, especially of children (47, p. 1371). As a songbird it suggests the gaiety and happiness that should exist in its namesake. As a disease it suggests the infestation which has neutralized that potential. "Cross" is likewise
paradoxical. Jobes lists several symbolic meanings applicable to the story:

It typified immortality and life, spirit and matter, and was used in sympathetic magic to stir the earth into production. . . . It represented a bird with outstretched wings or a man with outstretched arms, symbolizing the divine potential in bird and man. . . . It typified the gallows tree on which the fertility god . . . was hung after emasculation and with whose leaves in spring the god was resurrected. (28, p. 385)

Each of these ideas is implied in Thrushcross Grange. The house does stand in the conjunction of opposites, it is linked with a bird, and it is through the emendation of its life force that a new life, the result of the proper blending of opposites, is resurrected.

Until this potential is fulfilled, however, Thrushcross Grange is treated unsympathetically by Emily Brontë. On Catherine Earnshaw's first visit there, the scene, as previously described, is one of blighted happiness. After her marriage to Edgar, Catherine notes that Thrushcross Grange reflects the spiritual anemia of its owner (as Wuthering Heights comes to reflect the personality of Heathcliff). Her move from Wuthering Heights to Thrushcross Grange is not to find the promised land but to be engulfed by an environment hostile to her open nature. She soon learns that "the protection of the Grange . . . is also a bondage; it encloses her in the oppressive security of the family . . . ." (5, p. 212), and it imprisons her in a hierarchical society where subordinates are excluded. For instance, when Heathcliff
arrives for an unexpected visit with Catherine, Edgar is irritated that Catherine expects to treat Heathcliff cordially, and he is shocked that she plans to entertain Heathcliff in the parlor, as a token of their friendship and equality. Edgar suggests that the kitchen would be a more suitable place to welcome "a runaway servant as a brother" (p. 84). Catherine taunts Edgar by directing Nelly to set two tables in the parlor: "one for your master and Miss Isabella, being gentry; the other for Heathcliff and myself, being of the lower orders" (p. 84). Edgar's submission to Catherine's willfulness strengthens the idea that Heathcliff's return is "clearly a test" for Edgar. Further, because Heathcliff is reintroduced as "an intruder in the quiet garden, amid the apples and the soft sweet air, against the reflection of a score of glittering moons in the Grange windows" (37, p. 274), he resembles Satan tempting his personal "Eve" within her Eden. With his return, the sunshine Edgar and Linton see in each other is replaced by the muted lights of the moon and by lurking shadows.

Catherine's room at the Heights has been of special significance to her as a place of freedom from Joseph's harangues and as a place of guarded intimacy with Heathcliff; her room at the Grange becomes its antipode. From the confines of the Grange, Catherine realizes more clearly than ever what she has given up, and thus, on the evening of her fateful confrontation with Edgar, who has insisted that she choose
between Heathcliff and himself, Catherine becomes quite ill. In her bedroom she repeatedly "begs Nelly to open a window. Her sense of being stifled by illness and emotional conflict, her vision of the Heights as she leans out the window, set her within a world impossibly out of contact with the world in which she must live" (3, p. 215).

This polarity between the two houses extends to the treatment accorded to the servants. As Winnifrith has pointed out, "At Wuthering Heights the servants are part of the family, Nelly being Hindley's foster-sister, and Joseph and Zillah being allowed to speak their mind to members of the family" (54, p. 191). With the exception of the ever-present Nelly, the servants at Thrushcross Grange are either unnamed or conventional backdrops of the sheltered life there. It is significant that Mr. Earnshaw had promised to bring Nelly a gift of "a pocketful of apples and pears" (p. 38) on the occasion of his visit to Liverpool, this gift being a token of her acceptance into the family as an equal to Hindley and Catherine whom he also promised gifts. At Thrushcross Grange, however, even Nelly is sapped of some of her characteristic strength. After she has informed Edgar of Heathcliff's secret visits and has been rebuked by Catherine for being a traitor and threatened by Edgar with dismissal if she brings him a tale again (p. 110), she reluctantly withholds evidence of Isabella's elopement with Heathcliff (p. 112). This unnatural reticence may be the
result of her feeling that Edgar sees her as a servant and as servant only. Admittedly this is her position, but she is accorded much greater freedom of expression at Wuthering Heights than is usual for servants.

**Minor Symbolic Locations**

There are several additional locations of importance to a study of the novel's symbolism. The most important of the minor locations are Gimmerton Kirk, the moors, and the Fairy cave, each of these having an inherent immutability that contrasts to the changes occurring at Wuthering Heights and at Thrushcross Grange. Emily Brontë's topography is as painstakingly worked out as is her chronology or her use of law or her use of folklore. C. P. Sangar summarizes its boundaries as follows:

> On going from Thrushcross Grange to the village of Gimmerton a highway branches off the moor on the left. There is a stone pillar there. Thrushcross Grange lies to the south-west, Gimmerton to the east, and Wuthering Heights to the north. The distance from Thrushcross Grange to Wuthering Heights is 4 miles, and Penistone Crags lie a mile and a half farther on. It is half an hour from Gimmerton to Thrushcross Grange. (40, pp. 12-13)

The importance of such definite geography is clearly in evidence during Catherine's delirium where she imagines that she can see the Heights:

> "Look!" she cried eagerly, "that's my room, with the candle in it, and the trees swaying before it; and the other candle is in Joseph's garret. Joseph sits up late, doesn't he? He's waiting till I come home that he may lock the gate. Well, he'll wait a while yet. It's a rough journey, and a sad heart to travel
it; and we must pass by Gimmerton Kirk, to go that journey! We've braved its ghosts often together, and dared each other to stand among the graves and ask them to come. But Heathcliff, if I dare you now, will you venture? If you do, I'll keep you. I'll not lie there by myself; they may bury me twelve feet deep, and throw the church down over me, but I won't rest till you are with me. I never will!" (p. 108)

The distance between Thrushcross Grange and Wuthering Heights is too great and the topography too rolling to permit Catherine such a view. Clearly, then, what she sees is metaphorical. Her avowal that she and her beloved Heathcliff must pass Gimmerton Kirk "to go that journey" clarifies that the journey intended is through death. The two lovers cannot be united in this world; it is only in the liberated afterlife that they can possess their other selves. The church and the graves connected with it are a threshold to this other life. Throughout the story, the village of Gimmerton is mentioned numerous times, usually as a spot through which a person leaving or returning to either of the two houses must pass. In this way, Gimmerton itself is a type of threshold; yet, it is a jaded one, partaking of the general blight associated with the human residences rather than with the hardness--durability--of the countryside. Its chapel lies in a hollow, between two hills--an elevated hollow, near a swamp, whose peaty moisture is said to answer all the purposes of embalming on the few corpses deposited there. . . . No clergyman will undertake the duties of pastor. (p. 28)

Even the chapel has fallen away from what it once was, has fallen into such disuse that there is no resident parson
because the people of the countryside are not willing to provide him living wages (p. 28). Its location echoes its spiritual slide. The nearby swamp is uncultivatable land just as the villagers' souls are uncultivated. The elevated hollow, one of the few genuine oxymorons in the novel, is a rather complex symbol. According to Cirlot,

A hollow is the abstract aspect of the cavern, and the inverse of the mountain. There are many symbolic significances superimposed upon the basic sense of the hollow, such as that of the Abode of the Dead, of Memories and of the Past, with further allusions to the mother and to the unconscious . . . , as the link between all these aspects. (7, p. 150)

These ideas are applicable to the chapel and its graveyard:

(1) The church was active in the past and its edifice is a reminder of that past; (2) the graveyard is, in one sense at least, an "Abode of the Dead"; and (3) Catherine's earlier remark that unity with Heathcliff lies beyond death is made in a state which Nelly takes to be delusion but which is actually more in fitting with an awareness that has finally moved from Catherine's subconscious to her conscious mind where it can be articulated. Although the church has potential, Emily Brontë stresses its disuse. After Catherine's father's death, the doctor and parson are sent for, but only the doctor responds, the parson sending word that he would come in the morning (p. 44). The region is not only spiritually depleted; its land is also weakened: "Gimmerton and the neighbourhood are so bleak that the oats are always green there three weeks later than anywhere else" (33, p. 98).
Also, Catherine's place of burial violates convention and, in so doing, may suggest that the Lintons, who go to church every Sunday, have come to recognize that burial within its confines is not necessarily the most sacred. In response to Catherine's wishes, the place of her interment, to the surprise of the villagers, was neither in the chapel, under the carved monument of the Lintons, nor yet by the tombs of her own relations, outside. It was dug on a green slope, in a corner of the kirkyard, where the wall is so low that heath and bilberry plants have climbed over it from the moor; and peat mould almost buries it.

(p. 140)

In death, she is allowed to become part of the sloping moor, and as Goodridge suggests, her "'green slope', where Lockwood stands at the end of the novel, is a symbol of the final harmony which Nature's economy has woven out of the conflicting heavens and hells" (21, p. 68). Its threshold aspect is stressed by Edgar's last speech to his daughter: "I am going to her, and you, darling child, shall come to us . . ." (p. 225). Earlier, he had found some solace by lying on top of "the green mound of her mother's grave, and wishing, yearning for the time when [he] might lie beneath it" (p. 205). Even his actions preceding this statement strengthen the interpretation that Edgar's preoccupation is to pass through the threshold and thereby gain peace. As Van de Laar states, when Edgar looks from the fir trees to the gravestones, he is invoking "an inverted dynamism" which is an apt symbol for death (48, p. 181).
The moors are a pervasive influence in the novel. They are eternal, incorruptible by man, a place of delight for children, and an exacter of toil for adults. When Catherine and Heathcliff seek to escape the oppressive environment of Hindley and Joseph, they turn to the moors. As Catherine states, "a scamper on the moors . . . [is] a pleasant suggestion" because they "cannot be damper, or colder, in the rain" than they are within Wuthering Heights (p. 27). Indeed, the moors are so much a part of their nature that it becomes "one of their chief amusements to run away to the moors in the morning and remain there all day, and the after punishment grew a mere thing to laugh at" (p. 46). The moors have their fearsome side too. Lockwood needs a guide to direct him safely across the moors after a storm so that he will not fall into "a bog or pit full of snow" (p. 23); Isabella maneuvers their treacherous marshes and rolling banks in her flight toward "the beacon light of the Grange" (p. 150); and Nelly Dean is thought drowned in Blackhorse Marsh (p. 221). Actually, it is these marshy regions that Emily Brontë imbues with danger, and though marshes do present a real danger, there is a metaphoric danger as well. Cirlot notes that

marshlands are a symbol of the "decomposition of the spirit"; that is, they are the place in which this occurs because of the lack of the two active elements (air and fire) and the fusion of the two passive elements (water and earth). (7, pp. 204-5)
Nonetheless, in both their positive and negative aspects, the moors are a threshold across which travellers between Wuthering Heights and Thrushcross Grange must pass. As perhaps the most important threshold, the moors play a role in the respective heavens of the young Linton Heathcliff and Cathy Linton:

He said the pleasantest manner of spending a hot July day was lying from morning till evening on a bank of heath in the middle of the moors, with the bees humming dreamily about among the bloom, and the larks singing high up overhead, and the blue sky and bright sun shining steadily and cloudlessly. That was his most perfect idea of heaven's happiness. Mine was rocking in a rustling green tree, with a west wind blowing, and bright white clouds flitting rapidly above; and not only larks, but thrrostles, and blackbirds, and linnets, and cuckoos pouring out music on every side, and the moors seen at a distance, broken into cool dusky dells; but close by, great swells of long grass undulating in waves to the breeze; and woods and sounding water, and the whole world awake and wild with joy. He wanted all to lie in an ecstasy of peace; I wanted all to sparkle, and dance in a glorious jubilee. (pp. 198-99)

For both children, the moors are a part of their heavens. For Linton, it is the passive beauty which enthralls him; for Cathy, it is the activity of nature against the backdrop of the moors that is important. Yet, neither's heaven would be complete without the moors.

The Fairy cave under Penistone Crags is another source of power and pleasure. It is this cave which Catherine envisions when Nelly tries to convince her that she is hallucinating, that she cannot really see the lights of Wuthering Heights from Thrushcross Grange. Catherine cannot reconcile her dream with reality; she thinks the fairies,
led by Nelly, have spirited her to their home where they will keep her while Nelly gathers weapons for them to use in working their mischief on her true home. In this sense, then, the Fairy cave is a barrier/threshold which bars Catherine from attaining her heaven of returning to Wuthering Heights.

For the young Cathy Linton, however, the Fairy cave is a place of mystery, and visiting it is a sign of having crossed the threshold into adulthood. When she sees the Crags in the distance and notes they have brightness longer than does the Grange, she longs to visit them. This desire is intensified when one of the servants tells her that the Fairy cave is there too. Yet, when she asks to visit Penistone Crags, she is always put off, with the admonition that she can go there when she is older (p. 156). The call is so great, however, that she disobediently goes there of her own accord, thereby meeting her cousin Hareton and discovering the world of Wuthering Heights. Ironically, the cave-threshold that had earlier separated her mother from her Wuthering Heights' heaven and imprisoned her in Thrushcross Grange becomes the entrance to Wuthering Heights for the daughter and leads her to her ultimate imprisonment there, momentarily blocking her regaining her heaven of Thrushcross Grange. Moreover, in both of these fateful scenes, the Crags "are connected with a kind of power . . . , an inner and older more primitive power than that possessed by civilized man living on the
surface of his more pleasant, less demanding low lands" (23, p. 11).

**Miscellaneous Symbolic Locations**

While most of the other symbolic locations are intangible and will therefore be discussed in Chapter III, there are four minor physical locations of symbolic importance to *Wuthering Heights*. These four are the "glen," "beck," "lumber-hole," and "sofa." The glen (pp. 83, 205, 241) and the beck (pp. 83, 114, 259) are typically reminders of nature's softer features and evoke pleasant connotations. The lumber-hole is the room Isabella is shown when she is seeking refuge from her newly wedded husband. Joseph describes it as "weel eneugh tuh ate a few porridge in. They's a pack uh corn i' t' corner, thear, meeterly clane; if hay're feared uh muckying yer grand silk cloes, spread yer handerchir ut t' top on 't" (pp. 120-21). As such, it stands in sharp contrast to the pampered life she has unwittingly fled. The sofa appears twice in connection with Linton. When Linton first arrives at the home of his Uncle Edgar, he complains that he cannot sit on a chair and is, therefore, directed to the sofa (p. 164). Even at Wuthering Heights, the sofa is Linton's favorite spot for passing his time or reading a book (p. 202). In both instances, the sofa is a silent reminder of Linton's weakness and soft constitution.

As the preceding discussions indicate, Emily Brontë's settings are more than just background for the action. They
are so involved in reinforcing the theme that one could claim, as Inga-Stina Ewbank does, that "there is in the novel not one description of nature and landscape for its own sake. Nature exists as uniquely part of people, places, and events: they are defined through nature, as Wuthering Heights itself is" (17, p. 142). The relationship is so well constructed and so subtly reiterated that it is possible to see Emily Brontë's physical landscape as an expression of her own psychological and spiritual ideas, the very basis of her world view. Wuthering Heights closely resembles the world she describes in her famous essay "The Butterfly." There is pain as prelude to change and change as prelude to improvement in both works. Goodridge's statement made in reference to Wuthering Heights could apply equally well to "The Butterfly":

Nature . . . [is] a complex of spiritual forces, embodying all that can be apprehended of fate and supernatural. Its workings are beyond good and evil in a social and moral sense. Only that which is strong and instilled with passionate feeling survives: Brontë's nature has no place for cold-hearted sentiment, softness, kindly religiosity or conventional moralism. (21, p. 68)

Physical Symbols Relating to Animal Life

Emily Brontë's realism is strengthened by her references to more than 100 animals. Many of these are included because they are appropriate to the setting and time. That is, farm lands would have farm animals, transportation would be by horse, and most homes would have domestic pets. Emily Brontë,
however, also includes animals which are not part of the countryside, and she has references to several mythological animals. In fact, much of the novel's folklore is based on animal beliefs or superstitions. Although a large number of her animal references are to domestic types, she seldom draws on them in "a domestic or pastoral vein, but almost always to make analogies with violence or savagery, or for purposes of scorn or abuse" (41, p. xv). It is also interesting to note that one means of her characterization is through animal imagery, and yet her animals "at times achieve a pleasant near-humanity. They have names and are called by them, and sexes which are recognized. (No dog is ever merely 'it', though Heathcliff sometimes is)" (11, p. 37).

This sympathy for the animals may derive from Emily Brontë's own intense fondness for animals. Apparently, she loved passionately all nature, birds, beasts, insects, flowers—all that lives. She would probably have loved to surround herself with pets, but here Miss Branwell put her foot down and "during her reign at the Parsonage there was but one dog, which was admitted to the parlour at stated times." But on the moors she made friends with the beasts and the birds to her heart's content. She would come home carrying in her hands some young bird or rabbit, talking softly to it all the while. "Ee, Miss Emily," the young servant would say, "I would think the bird could understand you." "I am sure it can," Emily would answer, "oh, I am sure it can."

(37, p. 118)

For convenience, the animals to be discussed are divided into domesticated, wild, and mythological. Unfortunately, this division is not as mutually exclusive as it appears. The domestic dogs of Wuthering Heights scarcely warrant that
label, and several "wild animals" such as the lapwing or pigeon are rendered with a gentleness connected with domesticated animals. Generally speaking, the domesticated animals serve as background or as a metaphor for characterization, with only a few being linked to plot. In their symbolic sense, they are typically "used for purposes of harsh satire or vilification" (41, p. 547). Most of the wild and mythological animals serve these greater purposes. Also, adverbs, adjectives, and verbs suggestive of animals, especially of wild animals, are used to describe characters and their actions. The result is that Emily Brontë breaks down "the barriers between the animal and the human" (21, p. 61).

**Domesticated Animals**

Several domestic animals associated with the two houses are named. The animals at Wuthering Heights include Gnasher, Grimalkin, Juno, Throttler, and Wolf. Those at Thrushcross Grange include Charlie, Fanny, Minny, Phoenix, and Skulker. As these two lists indicate, even the names assigned to the animals are tacit reminders of the differences between the two houses. Wuthering Heights' animals have harsh, fierce-sounding names, and its animals do tend to be aggressive. Of the five named animals of Thrushcross Grange, only Skulker conveys any suggestion of power, but even his is of an inverted type since "skulk" embodies the idea of stealth rather than aggression.
Gnasher and Wolf are Heathcliff's two dogs that Joseph sets on Lockwood as he attempts to take the lantern to light his way through the storm to Thrushcross Grange after his most inhospitable welcome at Wuthering Heights. It is perhaps significant that Heathcliff and Catherine are depicted as gnashing their teeth during times of great emotional stress and that Heathcliff is alluded to as "a fierce, pitiless, wolfish man" (p. 90). Further, Heathcliff's untamed nature links him to wolf "as a symbol of the principle of evil" (7, p. 375). Grimalkin is the "brindled, grey cat, which crept from the ashes and saluted [Lockwood] with a querulous mew" (p. 33) after Lockwood's encounter with Catherine's ghost. The name is appropriate because Grimalkin is both a cat and, as Jobes points out, "the spirit of a witch. In medieval demonology, a witch is permitted to assume the body of a cat nine times, hence the nine lives of the cat" (28, p. 691). Although this cat is very real, Lockwood's encounter with an animal whose name suggests the other world is an effective echo of his frightening encounter with that other world. The "villain Juno" is the dog Lockwood greets on his second visit to Wuthering Heights when he mistakes the young Catherine's lap full of dead rabbits as its litter (p. 19). Its name may be intended to recall the mythological Juno, whom Jobes says is the "personification of the procreative powers of each woman" (28, pp. 895-96). It is more likely, however, that the name is meant to suggest
Juno is the queen and guardian of Wuthering Heights. Throttler is the half-breed bulldog Hareton threatens to set on Isabella (p. 116), but which turns out to be the son of her Skulker and therefore befriends his former mistress (p. 122). Thus, Throttler, whose name suggests his ability of responding aggressively to Hareton's demands, is yet a blend of the two houses. He is a softened version of the gentler Skulker. In a sense, he is the canine counterpart to the second generation children.

Charlie and Phoenix are Cathy's two dogs and companions. Their being attacked by the canines of Wuthering Heights precipitates her introduction to Hareton and the world beyond the Grange. Charlie, "the fiercest of the pointers" (p. 158), is no match for the Heights' dogs though he apparently upholds his name symbolism of "manly, noble spirit" (28, p. 315). The name symbolism of Phoenix is more involved. According to D'Alviella,

Amongst the Egyptians, the Phoenix rising from its ashes represented the sun resuscitating every morning in the glow of dawn. Depicted on a pyre, and encircled by a halo of glory, this solar bird became, amongst the Romans, the emblem of the imperial apotheoses, and then passed to the sarcophagi of the Christians, as a symbol of the Resurrection.

(12, p. 95)

Its name imagery is aptly connected to its mistress. Cathy is, in one sense, the resurrection of her mother. In another, she is, as Cirlot notes, the phoenix "which we all keep within ourselves, enabling us to live out every moment and to overcome each and every partial death which we call a
'dream' . . . or 'change'" (7, pp. 253-54). Cathy survives her ordeal at Wuthering Heights to become the free spirit once again. Skulker has already been partially discussed; one more layer of symbolism may be implied. The word "skulk," in addition to meaning to keep in hiding or to slink or to sneak, refers to a pack or group of young foxes (47, p. 1235). In both instances, "skulk" embodies the ideas of cleverness and strategy rather than strength. Yet, Skulker is a bulldog, and a bulldog is usually noted for his strength. As the dog which grabs Catherine's ankle and thus precipitates her introduction to the world of Thrushcross Grange and its children, Skulker is a type of threshold, in the same way that Charlie and Phoenix become thresholds for the second generation.

The bulk of domesticated animals is not named because it is their generic aspects that are of symbolic importance. They are conveniently subdivided into household animals, farm animals, and miscellaneous animals (primarily birds). Within each group are references to the animals as actual animals and references to them as metaphors for human conditions. Sometimes, however, an actual animal develops symbolic or metaphoric significance. For instance, the horse that Heathcliff and Hindley squabble over is real, but he is also an emblem of superiority. The following discussion will emphasize those situations in which the animals are metaphorically
employed, but it will also include specific references to actual animals if there are symbolic overtones intended.

The first group includes references to brach, bulldog, cat, curs, dog, greyhound, hound, kitten, spaniel, watchdog, and whelp. Related terms are "at bay," "catgut," "dogged," "fangs," "howl," "rabid," and "wolfishly." It is interesting to note that the one animal which has a genuine attachment to or affection for a place or person in the novel is the dog. This attachment is understandable, though, because, as Weissman has pointed out,

The instincts that dogs and human beings share are not the instincts of wild animals; dogs have been bred to have instincts of fidelity to person and place which allow them to have genuine relationships with human beings of the kind no wild animal, however supposedly tame, can ever have. (52, p. 389)

Even so, typically only the dogs of the Grange (or their descendants) manifest true affection for their human masters. Often it is the human masters that take on canine properties. For instance, when Heathcliff is checked by Catherine from pursuing his fight with Edgar, he is "at bay" (p. 100); when Heathcliff poignantly details the anguish of his eighteen-year search for Catherine, he says, "I've been the sport of that intolerable torture! Infernal--keeping my nerves at such a stretch, that, if they had not resembled catgut, they would, long ago, have relaxed to the feebleness of Linton's" (p. 230). When the young Isabella and Edgar are frightened by a noise outside their safe home, they "howl" (p. 48); when Hindley overindulges, he becomes a "rabid drunk" (p. 66).
When Edgar loyally stays by his ailing wife's side (p. 60), or Isabella obediently follows Joseph through Wuthering Heights in search of suitable lodging (p. 121), or Hareton balks obstinately at Cathy's regime for learning (p. 248), each character is described as "doggedly" following a particular action.

Emily Brontë is fond of using similes or metaphors in making statements about the human condition. The term "dog" is used in these special ways six times. Hindley addresses Heathcliff as dog (p. 41) and pulls Nelly "back by the skin of the neck, like a dog" (p. 67). Isabella calls Catherine "a dog in the manger" (p. 89) when Catherine objects to Isabella's fondness for Heathcliff, and Catherine uses the same expression (p. 92) when she later insists that Isabella stay with her and Heathcliff during his next visit. After her unfortunate marriage, Isabella advises Heathcliff to go stretch himself over Catherine's grave to "die like a faithful dog" (p. 146) rather than persist in his efforts to get into Wuthering Heights where Hindley waits with murderous intentions. Cathy petulantly calls Hareton a dog: "He does his work, eats his food, and sleeps, eternally" (p. 245). The terms "brach," "greyhound," and "whelp" are similarly employed. "Brach" is an obsolete term for a hound bitch. Heathcliff tells Nelly that Isabella is a "pitiful, slavish, mean-minded brach" for thinking he could love her (p. 127). Nelly characterizes Cathy's quickness to run and play as
being "off again like a young greyhound" (p. 173). "Whelp" is used four times, three as a metaphor and one as a peace offering. Nelly describes Catherine after her night's vigil for Heathcliff as "a drowned whelp" (p. 77); Heathcliff calls his sickly son a whelp (pp. 170, 213); and Hareton offers Cathy "a fine crooked-legged terrier whelp" as a peace offering to quiet her after their dogs have tangled when she disobediently went in search of the Fairy cave (p. 161). On Lockwood's next-to-last visit to Wuthering Heights, he greets Hareton, who accompanies him to the house as "a watchdog," not a substitute host (p. 236).

The feline references are no less metaphorical. "Cat" occurs five times and "kitten" twice in this special sense. Lockwood characterizes the stalemate between Heathcliff and Cathy as a "cat and dog combat": "I'll put my trash away, because you can make me, if I refuse . . . [nonetheless] I'll not do anything, though you should swear your tongue out, except what I please!" (p. 34). When Nelly attempts to leap over some three years in her narrative, Lockwood expresses his need to hear every detail by drawing an analogy with a mother cat washing a kitten:

"No, no, I'll allow nothing of the sort! Are you acquainted with the mood of mind in which, if you were seated alone, and the cat licking its kitten on the rug before you, you would watch the operation so intently that puss's neglect of one ear would put you seriously out of temper?" (p. 58)

Further, when Edgar Linton calls on Catherine Earnshaw who acts abominably in his presence, Nelly notes how much control
the young girl already has over Edgar's heart. She says, "He possessed the power to depart, as much as a cat possesses the power to leave a mouse half killed, or a bird half eaten" (p. 66). Catherine speaks of "quarreling like cats" with Isabella over Heathcliff (p. 92), and Heathcliff breathes "as fast as a cat" (p. 258) just prior to his death and, therefore, his reunion with Catherine.

As is the case with dogs and subsequent animals, Emily Brontë matches precise characteristics of each animal to the situation in order to reveal a human trait. In addition to showing her own careful observations, such references form an immense network of animal imagery by which human actions are scrutinized. Her cat references specifically rely on the cat's traits of diligence, sorcery, and treachery (28, p. 296). Also, each reference is related to Catherine; thus, collectively, cats may be meant to suggest Catherine's ability to deceive herself and to bewitch others.

The farm animals subdivision includes references to ass, bull, calf, cattle, colt, heifers, herd, horse, lamb, sheep, mare, mule, pony, and swine. Only "cattle," "herd," and "mare" are without symbolic overlays. The others become metaphors for describing human characters or their actions. For instance, Catherine piquedly calls Joseph an ass (p. 75) because he is more interested in sermonizing than in finding the missing Heathcliff. Although the term may simply be meant derisively, there is also the possibility that Emily
Brontë has chosen "ass" because of its religious symbolism. According to Bayley, the ass is a "symbol of humility and patient endurance" (4, p. 48); according to Jobes, the ass is "the sacred animal of Christ" (28, p. 142). As applied to Joseph, the wearisome "self-righteous pharisee" (p. 42), the term is both appropriate and ironic. Heathcliff compares the weak Edgar to a lamb that "threatens like a bull" (p. 99). Again, Emily Brontë is probably alluding only to the power of the bull, but her Celtic background raises another possibility. According to Jobes, a common belief in Ireland is that bulls are "the reincarnations of divinities" (28, p. 259). Edgar's social status and wealth do give him some power beyond that of the ordinary man, but his personality tends toward the meek lamb. Heathcliff calls Hareton an "infernal calf" (p. 170) and his son Linton a "pulung chicken" (p. 169) because of his effeminacy and fearfulness. Young Edgar Linton depicts Heathcliff's long hair as "like a colt's mane over his eyes" and wonders that it does not "make his head hurt" (p. 55). Nelly describes Joseph's cogitations as similar to "a cow chewing his cud" (p. 251). When Catherine deliriously accuses Nelly of being in league with the fairies who are gathering "elf-bolts to hurt our heifers" (p. 105), the heifers in question are really Heathcliff and herself (9, p. 316). It is interesting to note, though, that "heifer" in folklore frequently alludes to the fairy godmother (28, p. 743). If this last idea is applicable, the
implication is that the fairies are warring among themselves and that the beneficent, good fairies are in jeopardy.

The term "horse" is a little more complicated than the preceding examples. "Horse" appears only once as a simile, when the dying Hindley is described as "snorting like a horse" (p. 154). All other references to horses are to the actual animals, but the childhood horse incident between Heathcliff and Hindley is quite significant to their later relationship. After Mr. Earnshaw buys two colts and gives each boy one, Heathcliff's horse, the more handsome one, falls lame; this prompts Heathcliff to say to Hindley:

"You must exchange horses with me; I don't like mine, and if you won't I shall tell your father of the three thrashings you've given me this week, and show him my arm, which is black to the shoulder."

Hindley put out his tongue, and cuffed him over the ears.

"You'd better do it at once," he persisted, escaping to the porch (they were in the stable). "You will have to, and if I speak of these blows, you'll get them again with interest.

"Off, dog!" cried Hindley, threatening him with an iron weight, used for weighing potatoes and hay.

"Throw it," he replied, standing still, "and then I'll tell how you boasted that you would turn me out of doors as soon as he died, and see whether he will not turn you out directly."

Hindley threw it, hitting him on the breast, and down he fell, but staggered up immediately, breathless and white, and, had not I prevented it, he would have gone just so to the master, and got full revenge by letting his condition plead for him, intimating who had caused it.

"Take my colt, gipsy, then!" said young Earnshaw. "And I pray that he may break your neck; take him,
and be damned, you beggarly interloper! and wheedle my father out of all he has, only afterwards show him what you are, imp of Satan." (pp. 40-41)

Obviously, actual horses are being discussed here, but they come to represent the conflict between Heathcliff and Hindley, and they indicate a basic personality characteristic of each youth. Hindley is volatile, subject to petulance and aggressive actions of revenge. Heathcliff is quiet, controlled, and, even at that age, quite capable of blackmail in order to get what he wants. He will even invite bodily harm if he can turn it to his advantage. Further, the episode illustrates that Heathcliff will settle only for the best, and he will take delight in extracting from Hindley his best, be it horse, sister, or house. Finally, the episode indicates how deceiving Heathcliff can be. With Hindley, appearance is reality; with Heathcliff, appearance is a means to reality.

One symbolic aspect of the horse may be intended. Jung "recognizes that the horse is a symbol pertaining to Man's baser forces" (7, p. 152), and Jobes notes that "in renaissance imagery [it is] a symbol of lust" (28, p. 789). Perhaps the horse here is a concretization of the low impulses within Heathcliff and Hindley.

"Horse" also appears in two metaphorical phrases. Heathcliff describes the depth of his love for Catherine and hers for him by saying that she cannot love only her husband because "the sea could be as readily contained in that horse-trough, as her whole affection be monopolized by him"
(p. 126). That is, her love capacity is so great and Edgar so puny that he could fill only a small portion of this capacity. The term "cart-horse," signifying blind obedience and a carefree but sterile world, is applied by Cathy to Hareton when she is exasperated with him for being content with his limited life (p. 245).

The remaining farm animal references are primarily metaphorical. "Lamb" is used six times, usually as a term of endearment. Nelly calls Heathcliff "as uncomplaining as a lamb; though hardness, not gentleness, made him give little trouble" (p. 40). She also calls the baby Hareton her "little lamb" (p. 69), the missing Cathy her "stray lamb" (p. 158), and she labels Catherine's dying as "quietly as a lamb" (p. 139). The two derisive uses of "lamb" occur in the Heathcliff-Catherine-Edgar triangle when Heathcliff depicts the mild-mannered Edgar as a lamb pretending to be a bull (p. 99). After Catherine intervenes to prevent Edgar from summoning help among his men, she says he is not even a lamb; "it's a sucking leveret" (p. 100). A leveret, a young hare, implies even more helplessness than a lamb. Equally important is that Catherine says "it's" rather than "he is": Edgar has fallen in her esteem to the place of a lowly animal.

The related term "sheep" is used by Nelly to characterize Heathcliff's presence among the Lintons. Nelly sees Heathcliff as an evil beast wandering among the stray sheep, the unprotected Lintons (p. 94). Hareton's obstinacy is that
of a mule (p. 246). Lockwood uses "swine" to depict the intensity of his agitation over having been subjected to Heathcliff's half-dozen "four-footed friends" (p. 16). That is, Lockwood finds not man's best friend but "a herd of possessed swine" masquerading as such.

The final subcategory of domesticated animals has only four representatives: canary, chicken, rabbits, and turkey. Only "canary" and "chicken" are used metaphorically, and "chicken" has already been explained. The one reference to canary occurs when Catherine is trying to dissuade the infatuated Isabella from pursuing Heathcliff. In an effort to prove that "Heathcliff is--an unreclaimed creature, without refinement, without cultivation; an arid wilderness of furze and whinstone," Catherine tells Isabella she would "as soon put that little canary into the park on a winter's day as recommend you to bestow your heart on him" (p. 89). The result for the canary or Isabella would be the same: death, a painful death at that.

Wild Animals

There are references to more than fifty undomesticated animals and more than a dozen related terms in Wuthering Heights. These are divided into land, air, and miscellaneous (insects, reptiles, fish). Sometimes Emily Brontë refers to an animal by a general label (such as monster) and sometimes by a specific type (such as fox). Within each of the categories named above, the general references will be discussed
first because these tend to be uniformly used and to provide an excellent introduction to the consistency and the frequency of Emily Brontë's animal imagery. The categories are discussed in the order of their numbers; thus, land animals are discussed first because they outnumber the representatives of the other categories, though the other categories are more significantly symbolic.

References to wild animals include bear, beast, creature, cub, fox, leveret, monkey, monster, mouse/mice, moor game, rascal, tiger, tigress, weasel, wolf, and worms. Related terms are "fangs," "ferret," "ferocity," "flock," "fold," "jaws," "lurking," "mad," "roar," and "wild." In the first list, "beast," "creature," and "monster" are general terms that can be used to describe either humans or animals. With two exceptions—"beast" is used once to describe the horse Heathcliff wangles from Hindley (p. 41), and "creature" is the term Lockwood uses to describe what it is he attempts to shake off when Catherine's ghost grabs his hand (p. 30)—Emily Brontë uses these terms to depict humans, usually a specific human.

Heathcliff is the "evil beast" wandering among the stray sheep (the Lintons) in Nelly's eyes (p. 94), and Isabella calls him "the brute beast" after she escapes Wuthering Heights and throws her wedding ring into the fire (p. 142). Heathcliff calls Hindley "a beast . . . changed into carrion" when Hindley dies (p. 154), and Hareton thinks of his
father's maniacal changes of mood as ranging from "wild beast's fondness" to "madman rages" (p. 67). Heathcliff characterizes as a beast the servant who comes to rescue Catherine from the jaws of Skulker (p. 48). In each instance "beast" is used to capture a crude, animal-like quality of a particular person.

The term "creature" is applied to Edgar three times; to Heathcliff three times; to Isabella twice; to Linton twice; to Catherine twice; and to Hareton, an anonymous girl, and servants once each. Although the term can be used to describe animate or inanimate, human or nonhuman objects, the frequency of Emily Brontë's applying the term to humans would suggest that she uses the term to differentiate between a person who is whole and fully in control of his life and a person who is a creature (with its implied subhuman status) dependent upon others. For instance, Edgar is implied when Catherine tells Nelly that "no mortal creature" will ever separate her and Heathcliff (p. 73). This statement is ironic because it is only as immortal creatures that Catherine and Heathcliff will be united. Catherine also calls Edgar "that creature" when she is irritated with him for threatening her happiness by objecting to Heathcliff (p. 82). Nelly calls Catherine and Heathcliff "unfriended creatures" when they are subjected to the tyranny of Hindley after Mr. Earnshaw dies (p. 46), and she calls Heathcliff the "most unfortunate creature that ever was born" if he is aware that he will lose "friend, love, and all" once Catherine becomes
Mrs. Linton (p. 73). Catherine labels Heathcliff an "unreclaimed creature" when she is trying to convince Isabella that he is not for her (p. 89). Heathcliff refers to Isabella as "creature" when he asks Catherine if she has been telling the truth about Isabella's infatuation with him (p. 93). After he marries Isabella, he again refers to her as "creature," this time as an irrational creature because she has obstinately "persisted in forming a fabulous notion of [his] character" (pp. 126-27). Linton is "an ailing, peevish creature" from birth (p. 151); even the servants at Thrushcross Grange are quick to note how intensely "a faint-hearted creature" he is (p. 172). Catherine develops into "a haughty, headstrong creature!" (p. 61); Cathy calls Hareton a "wicked creature" for speaking back to her (p. 160); the servants who will not tend Linton's every wish are "detestable creatures" (p. 190). The only fully positive time "creature" is used is to characterize the woman Lockwood meets and leaves at the seashore; she is "a most fascinating creature" (p. 15).

"Monster" occurs three times, once for Hareton and twice for Heathcliff. Although the term is more precisely applicable to some horrible or fabulous animal, Emily Brontë uses it in a context which makes it interchangeable with "creature." Hindley, in one of his manic rages, alludes to his son as a monster because the son will not respond instantly to the father's bidding (p. 67). Isabella applies
the term to Heathcliff twice. She tells Nelly that Heathcliff "is a lying fiend, a monster, and not a human being!" (p. 128) when Nelly advises her to leave him. After she finally does escape him, she again calls him a monster (p. 143).

The references to specific animals are in the pattern already established. Each reference highlights some quality of a specific character and, in so doing, links that character to the base world of animals. Since emotions provoke actions resembling the action of animals, those characters such as Heathcliff, Hindley, and Catherine who have the strongest emotions are the ones most frequently identified with the animals. The milder characters, such as Nelly, tend to resort to animal imagery only when they are under stress. When Hindley resolves to murder Heathcliff, Isabella describes her inability to reason with him by saying she "might as well have struggled with a bear" (p. 145). When Hindley is incensed over Hareton's refusal to welcome his kisses, he calls Hareton an "unnatural cub" (p. 67). In view of Isabella's later charge that Hindley is a bear, his reference to Hareton as his cub is an interesting coupling of the two generations. When Nelly is agitated over Cathy's running off on her own, she addresses her as "a cunning little fox . . . nobody will put faith in . . . anymore" (p. 159). Although this reference is probably alluding only to the artifice of the fox, it is possible that a folklore belief may underscore
Nelly's choice: "In witchcraft, a demon or goblin which takes a human form, especially that of a beautiful young woman for purposes of deceiving" is a fox (28, p. 606).

"Mice" is used twice, once positively and once negatively. In a positive sense, Nelly notes how the young Heathcliff and Catherine keep "as mute as mice" in a moment of unusual harmony within Wuthering Heights on the night Mr. Earnshaw dies (p. 44). In a negative sense, Catherine, taunting Edgar for seeking outside aid against Heathcliff, says, "Heathcliff would as soon lift a finger against you as the king would match his army against a colony of mice" (p. 99). That is, vanquishing Edgar takes no special labor and earns no real honor. The singular "mouse" is used in similar situations. Linton, escaping punishment, is said to be "as quiet as a mouse" (p. 216). Nelly describes Edgar's hapless lot in the hands of Catherine by saying that "he possessed the power to depart, as much as a cat possesses the power to leave a mouse half killed, or a bird half eaten" (p. 66). When Nelly tries to talk Cathy out of Wuthering Heights, Cathy commences "capering around the room; and . . . ran like a mouse over and under and behind the furniture" (p. 159).

The term "monkey" is used in reference to Catherine, Isabella, and Linton. In Catherine's case, the term is applied in slight derision by Nelly, who is exasperated to learn that Catherine has climbed out one skylight and in another in
order to be with Heathcliff, who has been locked into a room by Hindley (p. 57). Catherine later calls Isabella "an impertinent little monkey" for accusing her of hoarding Heathcliff (p. 89). When Nelly hears that Heathcliff's plan is to have Cathy marry his son Linton, she calls Linton a "little perishing monkey" (p. 217) to intensify the inappropriateness of Linton as a possible husband.

The "tiger/tigress" imagery occurs three times, once alluding to Isabella and twice as a means of expressing horror. The first instance occurs when Lockwood has been attacked by the dogs of Wuthering Heights. In a rage he tells Heathcliff that he "might as well have left a stranger with a brood of tigers" (p. 16). Just as humans have been given animal characteristics, some animals are associated with even more fierce varieties in order to establish their ruthlessness more effectively. The second reference occurs when Catherine calls Isabella a "tigress" for digging her nails into Catherine's hand in her effort to escape the torment of hearing Catherine deride her fondness of Heathcliff (p. 92). Later, Isabella calls Heathcliff a tiger to affirm his true nature and to indicate that nothing could rouse greater terror in her (p. 123). In each of these three cases, this exotic beast fulfills its symbolism of wrath and cruelty (7, p. 343).

The last symbolic "wild" animal is the worm, used by Heathcliff to express his delight in torturing those weaker than himself: "The more the worms writhe, the more I yearn
to crush out their entrails! It's a moral teething, and I grind with greater energy, in proportion to the increase of pain" (p. 128). At Heathcliff's ruthless hands, the oppressed learn the nature of reality; after their "moral teething" they will not mistake appearance for reality, and they will recognize Heathcliff for what he is.

The symbolic terms related to wild, land animals are "animal," "extra-animal," "fangs," and "ferret." Hareton's awakening to the human potential within him is contrasted to his having been "content with daily labour and rough animal enjoyments" (p. 239). Heathcliff prides himself on having debased Hareton into scorning "everything extra-animal as silly and weak" (p. 178). The fangs of Heathcliff's dogs are used in the traditional sense of death (28, p. 548). "Ferret" is used as a verb by Nelly to describe her efforts to comfort Catherine by searching out the missing Heathcliff. The last two examples cited above are traditional ideas connected with the terms. It is the first two examples that are of special interest. Both relate to Hareton, whose early years are lived in constant fear and degradation. Just as Hindley abuses Heathcliff, Heathcliff revenges himself on Hindley by abusing Hareton, Hindley's son. Yet the human-turned-animal is transformed into human again by the effects of a natural and positive love. In this one reversal one may see an abbreviated exemplum of the novel's theme.
The next category of wild animals consists solely of birds. In addition to two general terms and two related terms, there are thirteen specific birds mentioned. Unlike the previous category, most of these references are to the actual animal, but even these have symbolic significance because it is through such imagery that Emily Brontë reinforces characterization, structure, and theme. In fact, the emotional level of a character or the degree of happiness inherent in a given situation is often depicted by means of bird imagery. Also, since birds are traditionally connotatively more pleasing than land animals, the ideas they suggest tend to be positive in nature. This aspect of their symbolism clarifies why most of the birds specified are those which induce pleasant associations. In fact, only four terms contain traditionally negative connotations. This category includes the following terms: bird, bird of bad omen, blackbird, cuckoo, dove, dunnock, feathers, grouse, lapwing, larks, linnet, magpie, moorcock, ousels, pheasant, sparrow, and talons.

The general term "bird" occurs six times, always in connection with a specific character and always to depict that character's emotional state. The first reference is linked to Edgar, who is described by Nelly as being as unable to leave Catherine as a cat is able to leave a half-eaten bird (p. 65). Even at this early meeting, when Catherine acts abominably in his presence, Edgar is unable to overcome his
fondness for his future bride. He is compelled to follow his
natural instincts in the same way that a cat is forced to
follow his. "Bird" is associated four times with Cathy. In
the first instance, Cathy has just discovered the loss of her
secret communiques to Linton Heathcliff. Nelly captures the
intensity of Cathy's distress by saying,

Never did any bird flying back to a plundered nest
which it had left brim-full of chirping young ones,
express more complete despair in its anguished cries
and flutterings, than she by her single "Oh!" and
the change that transfigured her late happy counten-
ance. (p. 183)

Her anguish is an echo of her mother's earlier despair over
another plundered nest, that of the lapwings cruelly sacri-
ficed by Heathcliff when he placed a trap over the nest and,
thus, made it impossible for the parent birds to return. This
empathy expressed by child and mother—though years apart—is
a means of connecting the two generations and, thus, the two
"halves" of the book. Nelly's analogy is especially appro-
priate because Cathy is very fond of birds. They figure
prominently in her idea of "heaven" (see Chapter III), and
she is frequently identified not with, but as, a bird. For
instance, by the second reference, Cathy and the birds are
family. Cathy's depression, prompted by the interruption of
her "little romance" with Linton, has deepened. Her normally
active, bubbling personality has been replaced by melancholia
and passivity. Nelly, disturbed at the change in Cathy, con-
irms the degree of this change by recalling that Cathy used
to be fond of lying "in her breeze-rocked cradle, doing
nothing except singing old songs . . . or watching the birds, joint tenants, feed and entice their young ones to fly" (p. 186). Here Cathy shares her cradle, her "nest," with the birds. Secondly, Cathy's observance of the birds caring for their young recalls the earlier scene in which Cathy is pictured as a mother bird flying back to a plundered nest. In the third reference, Cathy is seen passing time within the prison of Wuthering Heights by carving figures of birds out of turnip parings (p. 237), perhaps because they remind her of the freedom and happiness she once had. The last reference reiterates the connection already established between Cathy and birds. Hareton, who has been intently watching Cathy for some time, is moved to touch one of her curls, which he does "as gently as if it were a bird" (p. 235). From acting like a mother bird to sharing her cradle with the baby birds to carving images of birds, Cathy becomes one with the birds.

The second general term is "bird of bad omen." This term is classified as general because more than one bird could fit this description. For instance, the albatross, the blackbird, the crow, the vulture, and many others could apply. No specific bird is necessary because the term is used as a metaphor for Heathcliff. He is the bird of bad omen, and Nelly wisely tries to discourage Isabella from pursuing him (p. 90). It is significant that Heathcliff, who has been strongly identified with "beast," "fiend,"
"creature," and other generally derisive terms, is labelled with yet another negative term, one of the few negativisms connected with birds. Both Catherine and Cathy are fond of birds. Heathcliff's cruelty to the lapwings distresses Catherine; his cruelty to Cathy momentarily separates her from the pleasant identification with birds.

Thus far, this work has shown bird imagery used to suggest cruelty of nature (real and metaphoric), materialism, freedom, and beauty. In addition to such traditional symbolism, Emily Brontë gives her bird imagery new significance by making it a means to depict character, structure, or theme. Her references to specific birds continue this method. For instance, Heathcliff is not only the bird of bad omen; he is also the cuckoo. When Lockwood first quizzes Nelly about the strange people he has met at Wuthering Heights, Nelly capsulizes Heathcliff's history by saying, "It's a cuckoo's, sir—I know all about it, except where he was born, and who were his parents, and how he got his money, at first" (p. 37). Nelly is alluding to the cuckoo's well-known habit of laying its eggs in other birds' nests. Heathcliff has usurped Wuthering Heights from Hareton, whom he has "cast out like an unfledged dunnock" (p. 37). His takeover of Wuthering Heights is tantamount to the cuckoo's appropriating another bird's nest. Secondly, the label is a fit descriptor of Heathcliff because the cuckoo has the reputation of being an adulterer (32, p. 267). Heathcliff's coming between
Catherine and Edgar has a suggestion of adultery, in form if not in action. Some critics even claim that he is the father of Catherine's child (45). Thirdly, since it "is assumed that ghosts and the devil can assume the form of the cuckoo" (32, p. 267), Nelly's labelling Heathcliff a cuckoo establishes the question of his mortality that runs throughout the novel, and it links Heathcliff to the later references of devil, vampire, and ghost. This one image, then, is a capsule for Heathcliff's personality, actions, and ultimate meaning, as well as a suggestion of the novel's theme. Isabella's fragility is established by Catherine's reference to her as a sparrow's egg which Heathcliff would gladly crush (p. 90). Her blue eyes that Heathcliff notes "detestably resemble Linton's" are described by Catherine as "dove's eyes--angel's" (p. 93). The dove's traditional symbolism of soul (7, p. 81) is strengthened by its combination with angel. Yet, an intentional irony may be contained in Catherine's thinking of Isabella as an angel, especially since she has just fought with Isabella, who has used her "talons" to free herself from Catherine's grasp. The term "talon" would link Isabella to a bird, not the gentle dove, but a bird of prey. Even this is ironic because the real bird of prey is Heathcliff. The second reference to dove is applied to Cathy, whose "capacity for intense attachments reminded [Nelly] of her mother" but whose dissimilarity is contained in her ability to be as "soft and mild as a dove" (p. 155).
The five references to larks are to the actual bird, and each is linked to its cheerful song. In the first, Edgar, concerned about Catherine's failing health, wishes she could be on the moors where "the sky is blue, and the larks are singing, and the becks and brooks are all brim full" because there "the air blows so sweetly" he feels it would cure her (p. 114). After Catherine's death, this spring scene reverts to a winter landscape: "The primroses and crocuses were hidden under wintry drifts; the larks were silent, the young leaves of the early trees smitten and blackened" (pp. 140-41). The next three references are linked to Cathy, whose happiness is echoed by the larks' song. In the first reference, Cathy and Nelly are strolling on the moors. While Cathy frolics, Nelly finds "plenty of entertainment in listening to the larks singing far and near, and enjoying the sweet, warm sunshine" (p. 174). The second and third references occur when Cathy is describing Linton's and her respective heavens. Linton is content to have the larks singing alone; Cathy requires more activity. She wants "not only the larks, but thrushes, and blackbirds, and linnets, and cuckoos pouring out music on every side" (p. 198). Cathy's heaven contains blackbirds and cuckoos along with traditional song birds. Both blackbirds and cuckoos have negative connotations that escape this child of the birds. She is so much a part of the birds that all varieties are her friends. It would be natural, then, for Cathy to think in bird imagery. This she
does when she refers to Hareton's habit of hoarding books he cannot read as a magpie that "gathers silver spoons, for the mere love of stealing" (p. 238). Although the magpie is famous for its love of bright objects, it is also a "bird of ill omen. It is unlucky to see one, especially one" (32, p. 663). As long as Hareton is locked away in himself, he presages trouble for Cathy. Indeed, until the two resolve the hostility between them, Hareton is a source of trouble and anguish for Cathy.

Bird imagery figures most prominently in the important delirium scene of Chapter 12. In this episode, Catherine is so distracted by the apparition she has seen in the mirror that she plucks feathers from her pillow and recalls Heathcliff's earlier promise not to shoot lapwings again. Catherine's mention of the lapwing does more than call forth a painful memory of Heathcliff. It also recalls a Celtic myth that the lapwing is an emblem of deceit and artfulness (28, p. 973). Deceit is a characteristic not so much of Heathcliff as of Catherine; yet, more significantly, deceit is a thread, woven through much of the novel's structure. That is, much of the action of the novel unravels as a result of Catherine's earlier ability to deceive herself into thinking that her marriage to Edgar Linton will be best for her and for Heathcliff because it will make it possible for her to help Heathcliff to rise. Her emphasizing the presence of the lapwing's feathers is also a symbolic echo of the novel's
structure because, as Jobes notes, "according to a Christian legend a handmaiden of Virgin Mary purloined one of her dresses for which she was turned into a lapwing and condemned forever to cry 'Tyvit! Tyvit! (I stole it! I stole it!)'" (28, pp. 973-74). In a similar vein, Catherine is guilty of stealing life from herself and from Heathcliff by marrying Edgar Linton. She is likewise condemned forever to an anguished cry. This anguish is also echoed by Catherine's oblique reference to finding pigeon feathers in her pillow and therefore being unable to die: "and this is a pigeon's. Ah, they put pigeon's feathers in the pillows--no wonder I couldn't die!" (p. 105). According to W. Carew Hazlett, "The presence of pigeon's feathers in the pillow or the bed of a dying person either prolongs that person's agonies of dying or even prohibits his death as he struggles in 'the most exquisite torture'" (6, p. 69). Catherine's anguish, precipitated by her choosing the wrong marriage partner, is larger than her character. It is the fabric of the novel and its nature is suggested by the lapwing and the pigeon. At first, the lapwing dominates her thoughts. As a bird with a plaintive cry, capable of "feigning a broken wing to protect the young, helpless and exposed in their ground nest" (39, p. 156), the lapwing is a fitting symbol for Catherine, also unable to get back to her nest on the heath (21, p. 32).

The final category of wild animals has thirteen representatives, predominantly insects and reptiles. Unlike the
previous two sections, these references are almost always negative and, predictably enough, most are uttered by or connected with Heathcliff. This division includes the following terms: centipede, cobweb, hive, moth, red herring, spider, reptile, serpent, snails, snake, venom/venomous, viper, and worms.

The terms associated with insects are used to reveal loathsomeness, fragility, feverish activity, peace, and curiosity. All but one are directly related to Heathcliff. Heathcliff stresses the vapidity of his son by calling him a cobweb, which "a pinch would annihilate" (p. 227). He studies Isabella with a stare that betokens both his hostility toward and his interest in her. After Catherine informs Heathcliff of Isabella's infatuation with him, he stares "hard at the object of discourse, as one might do at a strange repulsive animal, a centipede from the Indies, for instance, which curiosity leads one to examine in spite of the aversion it raises" (p. 92). This curiosity-provoked scrutiny recalls Lockwood's earlier reference to a cat licking her kitten and not being allowed to miss one spot (as a testimonial of Lockwood's needing to hear every detail) and to Lockwood's analogy of how much more interesting a spider in a dungeon is than a spider in a cottage (p. 58). In both instances, Lockwood is admitting that his interest in Heathcliff's history is so consuming that he can allow no detail to be omitted. In his isolation at Thrushcross Grange, Lockwood has no
diversions to distract his interest in Heathcliff, his
"spider in a dungeon." "Spider" is an interesting description
of Heathcliff. He is spiderlike in his ability to spin a web
to ensnare his enemies and in his venomous character. More-
over, several symbolic ideas associated with spiders and
detailed by Cirlot may be applicable here. According to
Cirlot,

The spider is a symbol with three distinct meanings;
sometimes they merge or overlap, sometimes one or the
other predominates. The three meanings are derived
from: (i) the creative power of the spider, as exem-
plified in the weaving of its web; (ii) the spider's
aggressiveness; and (iii) the spider's web as a spiral
net converging towards a central point. . . . The
spiders, in their ceaseless weaving and killing--building and destroying--symbolize the ceaseless alternation
of forces on which the stability of the universe de-
pends. For this reason, the symbolism of the spider
goes deep, signifying, as it does, that "continuous
sacrifice" which is the means of man's continual trans-
mutation throughout the course of his life. Even death
itself merely winds up the thread of an old life in
order to spin a new one. (7, p. 304)

Heathcliff's history is one of aggressive building, strategy,
patience, and transmutation. And even his death is to open
a new life not only for himself and Catherine but for Hareton
and Cathy as well. It is also interesting to note how many
of the characteristics of the spider noted by Jobes fit
Heathcliff too. Jobes cites these symbolisms: "creator,
cleverness, craftiness, cruelty, deceit, greed, industry,
malice, patience, spinning, temptation, vanquisher, weaving,
williness, witchcraft" (28, p. 1482). Only witchcraft does
not fit Heathcliff; yet, the terms which suggest that he may
be a preternatural being may permit even this idea to apply.
The reference to "hive" as a place of action is used by Lockwood but connected to Heathcliff. Lockwood applies the term to the dogs which besiege him at Wuthering Heights. The final insects to be discussed are the moths of the novel's last paragraph. They are coupled with images that suggest tranquillity. As Lockwood stands among the three graves of Catherine, Edgar, and Heathcliff, he

watched the moths fluttering among the heath and hare-bells; listened to the soft wind breathing through the grass; and wondered how anyone could ever imagine unquiet slumbers for the sleepers in that quiet earth. (p. 266)

The fluttering moths, the soft wind, and the quiet earth are images of gentleness and kindness. As such, they are in opposition to the fury of nature at the novel's opening. (See Chapter III for more analysis.)

The references to reptiles include reptile, snake, serpent, venom/venomous, and viper. Linton, who throws his "nerveless frame along the ground; [and] ... seemed convulsed with exquisite terror," is an "abject reptile" in Cathy's eyes (p. 212). As someone who grovels and is morally contemptible (28, p. 1333), "reptile" fits Linton. The remaining reptile references are to "snakes." Heathcliff is the "venomous serpent" Isabella flees once she has an opportunity (p. 123). Heathcliff also thinks of Isabella in snake terms. He calls her a viper when she resists his commands (p. 147). When Cathy tries to appeal to his good nature, Heathcliff dismisses her efforts; he would "rather he hugged
by a snake" (p. 219). Thus, Heathcliff, his wife, his son, and his son's coerced wife are each described as some form of reptile loathsome to the others. Further, the references to Cathy and Heathcliff are particularly interesting for the light they shed on the novel's structure. In Cathy's case, it is her similarity to her mother that gives Heathcliff such pain. When he looks into her eyes, he is reminded of Catherine and of what he has lost. Moreover, since a snake is sometimes symbolic of life renewal (28, p. 1469), Cathy's being linked to the snake may be a muted reminder of her mother. The idea of Heathcliff's being a "venomous serpent" is an echo of his earlier tempter role in Catherine's Eden at Thrushcross Grange. The venom/venomous imagery also involves Hindley and Cathy. When Hindley is in a murderous rage, he is described as full of venom (p. 201), and when Cathy is at her lowest ebb in the prison of Wuthering Heights, her method of protection is to grow as surly and as venomous as possible (p. 236).

The remaining two references in this category are neither insect nor reptile and thus are discussed separately. A red herring is a type of fish. It is also something intended to divert attention from the real matter at hand. Thus, when Nelly is seized by Hindley and threatened with the carving knife, she makes light of the situation by saying, "It has been cutting red herrings. I'd rather be shot, if you please" (p. 67). "Snails" occurs twice. Lockwood
explains how he "shrunk icily into myself, like a snail" when the woman at the beach returns his attention (p. 15). That is, like a snail, which carries its own protection about with it, Lockwood protects his sensitive emotions by rejecting involvement that poses any kind of threat. Heathcliff uses the term "snails and sour milk" (p. 169) to explain how his son Linton can be so weak and yet be a part of him. It is because he has been "poisoned" by snails and sour milk.

**Mythological Animals**

There are only three mythological animals referred to in *Wuthering Heights*. The three references are to basilisk eyes (Heathcliff), cockatrice (Linton), and griffins (that guard *Wuthering Heights* and have already been discussed in the section on setting).

Both basilisk and cockatrice refer to fabulous monsters whose glance is fatal. Thus, it is significant that Heathcliff is identified with the basilisk and his son Linton with the cockatrice. This is just one more method by which father and son are subtly linked. In her account of the tortuous days spent at *Wuthering Heights*, Isabella mentions a moment when Heathcliff's grief diverts his "basilisk eyes" (p. 148); thus she is able to make her escape. Since the basilisk has a snake's body, Heathcliff is once again identified with the evil of the serpent. Nelly's horror of Heathcliff's "shanghaiing" of Cathy and his plan to force her to marry Linton prompt Nelly to call Linton a cockatrice (p. 219).
cockatrice is similar to the basilisk; it is described by Jobes as a

fabulous monster with a cock's head, wings of a fowl, dragon's tail, and said to be hatched by a reptile from a cock's egg. [It is] deadly to those who feel its breath or meet its glance. Thus [it is] any crawling venomous . . . person who is insidious or treacherous and bent on mischief. (28, p. 354)

Its being hatched by another species is reminiscent of Heathcliff's cuckoo connection and is, thus, an even closer welding of the two generations. Also, just as Heathcliff's glance had been "fatal" to Isabella, who fell in love with him virtually on first sight, Linton's glance—and accompanying snivelling—is capable of eliciting from Cathy a sympathizing response.

Physical Symbols Relating to Flowers, Plants, and Trees

To complete the physical environment so carefully established by setting and animal life, Emily Brontë refers to the plant life of her region. One effect of her plant references is to show the passage of time. Another is to link the emotional state of particular characters to the seasons as they are revealed via plant imagery. Both of these effects are accomplished so subtly that the plant imagery tends to remain in the background, its symbolism buried there. Also, since much of its force is created by its conjunction with other symbols, especially setting, several of these plant symbols have already been discussed in the first section of this chapter. There are more than four dozen references within
this category. To make their numbers more manageable, these have been divided into flowers, plants, trees, and related terms. As is the case with animal life, all general terms within each of these subdivisions will be discussed, if applicable, before the specific plants are analyzed.

**Flowers**

In the subcategory of flowers appear such terms as bluebell, crocuses, flower, flower-bed, flower-plot, hare-bells, heather, hips, honeysuckle, primroses, and wall flowers. Unlike the previous sections, all references here are to actual flowers. Thus, the symbolism conveyed by these items is secondary. Also, unlike the previous sections, each reference here is linked either to Catherine or to Cathy; thus flowers become a reinforcement of the novel's unity. This is apparent even in the general terms (those which include the word "flower"). For instance, the flower-plot is the ledge that Catherine and Heathcliff stand upon in order to gain a better view of the inside of Thrushcross Grange (p. 47). As such, it seems to have little symbolic significance; however, it is an example of the cultivation and culture associated with Thrushcross Grange, and it is the earliest reference to link Catherine to flowers. After her marriage, specific flowers—with all the beauty, happiness, and promise they suggest—are usually seen at a distance, as unattainable as is the heaven she seeks. One exception is the flowers Edgar brings to Catherine to cheer her out of her despondency
These crocuses are momentarily successful, but only because they remind her of her past. She tells Edgar that they "are the earliest flower at the Heights" (p. 114). Even Edgar realizes how much the Heights mean to her; he wishes she were "a mile or two up those hills" where the healing air could cure her. Edgar's choice of crocuses then is doubly symbolic. Aside from being a herald of spring, the crocus blossom is "symbolic of youthful gladness" (28, p. 383). The memories it stirs in Catherine are those of her youth when she felt the greatest happiness. Catherine's daughter is also linked with flowers. The flower-bed she has Hareton build for her at the Heights is a sign of her restored happiness, and since this bed is filled with plants from the Grange, the cycle has turned full circle. That is, Catherine gains her first sight of Thrushcross Grange by standing on a flower bed; she is reminded of Wuthering Heights by the crocuses; and her daughter achieves the heaven Catherine sought by making over Wuthering Heights with flowers from the Grange.

Each of the specific flowers, with the exception of the wallflowers, is mentioned at a time of crisis for Catherine or Cathy. For instance, when Catherine is first married, Nelly describes her relationship with Edgar and Isabella in plant imagery. She says that they were "both very attentive to her comfort, certainly. It was not the thorn [Catherine] bending to the honeysuckles [Edgar and Isabella], but the honeysuckles embracing the thorn. There were no mutual
concessions; one stood erect, and the other yielded . . ."
(p. 81). Nelly's choice of flowers is quite effective. The thorn recalls the gaunt thorns of Wuthering Heights and therefore stresses Catherine's identification with that world; secondly, the thorn symbolizes "invincible virtue" as well as grief and suffering (28, p. 1561), and the honeysuckles symbolize "bonds of love, constancy, domestic happiness (28, p. 784). Their combination is an ironic statement of how the thorn will interrupt, even destroy, the world of the honeysuckles. This is, of course, what happens, and it is permitted to take place because Edgar's bond of love is a possessive type that permits no outside interference. In a sense, his embracing Catherine is what squeezes the life out of her. Van de Laar suggests that in this episode Nelly "has in mind the ideas of limpness and drawing strength from an outside source" (4, p. 180). This interpretation captures the physical side of the statement, but it does not clarify the emotional side of the encounter between thorn and honeysuckle, and it is that which is most significant because it is in the emotional arena that most of the novel's conflicts take place. In the next example, Catherine is attempting to calm herself after hysterically rending her pillow; she tells Nelly that she has imagined herself enclosed in the oak-panelled bed at home; and . . . the whole last seven years of my life grew a blank! I did not recall that they had been at all. I was a child; my father was just buried, and my misery arose from the separation that Hindley had ordered
between me and Heathcliff . . . and then memory
burst in--my late anguish was swallowed in a
paroxysm of despair.  

(p. 107)

Following this disclosure, Catherine sees herself as "Mrs. Linton, the lady of Thrushcross Grange, and the wife of a stranger; an exile, and outcast, thenceforth, from what had been my world" (p. 107). Although she is not fully certain why she is so changed, she fervently believes that "I should be myself were I once among the heather on those hills" (p. 107). For Catherine the heather is a reminder of her world, the only world in which she can exist. In the last example, the crocuses and primroses are in bloom at the time of Catherine's death. Yet, they are rapidly covered in snow as if nature were entering a time of mourning (p. 140), blanketing the land and silencing the birds.

The flowers connected with Cathy are no less symbolic. The bluebells mentioned by Nelly in an attempt to brighten Cathy's spirit have a reverse effect. Normally a flower of happiness, these bluebells are the last clump of the year. Cathy declines Nelly's invitation for her to clamber up the slope and pluck the flowers to show her ailing father (p. 186). Instead, Cathy grows more depressed, seeing the impending death of her father in the passing of these bluebells. As a flower which symbolizes solitude and sorrowful regret (28, p. 230), the bluebells are a well-chosen emblem of the emotional stress Cathy feels at the recognition of death around her. In the second instance, Cathy is picking
wild rose hips when she falls off the wall onto Heathcliff's land and is, thus, forced to hear from him how near death his son is as a result of her ceasing to write him letters (p. 188). It is this instance of Cathy's reaching for something beyond her that opens her again to the needs of another. Her reawakened sympathy sets in motion the wheels of her own "destruction." In the third example, Cathy is connected with her mother. The primroses that were mentioned at the time of Catherine's death figure in the rebirth of Cathy. In Cathy's case they appear after she and Hareton have reclaimed some prized fertile ground at the Heights for a flower bed. Cathy's friendship with Hareton is blossoming along with the flowers; this friendship is suggested by Cathy's placing primroses in his plate of porridge (p. 250). Van de Laar sees this flower as suggesting "the essence of spring" (48, p. 191). Any flower could do this much. The choice of primroses may have several additional connotations. Jobes notes that primroses are a fairy flower in Ireland and Wales, and they are "a key which supposedly has the power of opening treasure caves" (28. p. 1293). Hareton is the key that opens the fairy caves to Cathy, and he is also the key to her future happiness. If these meanings are intended, then the flower reinforces the fairy motif and unity of the novel by linking mother and child.
Plants

The next subdivision is composed of miscellaneous words: bilberry, corn, garden, gooseberry, grass, furze, heath, hedge, herbs, moss, plants, reed, turf, and weeds. The two general terms, "garden" and "plants," embody the range of symbolism connected with the specific plants. Plants in general are "an image of life, expressive of the manifestation of the cosmos and of the birth of forms" (7, p. 259). As such, they are symbolic of the life cycle, and both their presence and their hardiness may make statements about the human condition. Plants within a garden make focused statements. Cirlot notes that a garden "is the place where Nature is subdued, ordered, selected, and enclosed. Hence it is a symbol of consciousness" (7, p. 110). Van de Laar applies this concept to the garden Hareton makes for Cathy:

When we look upon the garden as a place where nature is subdued, ordered and enclosed, we can understand its symbolic meaning as the scene of processes of growing consciousness and maturity, a reconciliation of untamed (human) nature and ordered growth, a unification of part and counterpart. The making of the garden marks the beginning of a period of peace and happiness for Cathy and Hareton. (48, p. 56)

This adequately explains the symbolism of the garden at the end of the novel. However, there is one other symbolic garden, that of Thrushcross Grange. It is from this garden that Heathcliff is expelled alone after Catherine's being attacked by the bulldog necessitates her remaining behind at Thrushcross Grange (p. 50). It is also in this very garden that Nelly encounters the changed Heathcliff some years later.
(pp. 81-82), and it is in this garden that Heathcliff hovers about Catherine, seeking word of her health: "Last night, I was in the Grange garden six hours, and I'll return there tonight; and every night I'll haunt the place, and every day, till I find an opportunity of entering" (p. 128). Heathcliff's presence in the Thrushcross Grange garden and his absence from the one at Wuthering Heights may be suggestive of Paradise Lost and Paradise Regained. Certainly, the serpent imagery of Heathcliff would permit him to be the Serpent in the Garden as well.

The specific plants are not repeated with the same frequency as other symbols have been, but they add a power even if there is but one reference. Many of them have a wide range of symbolic meanings. For example, the corn sacks where Catherine and Heathcliff are forced to sit and listen to a three-hour sermon by Joseph appear at first glance to be convenient seats and only that. Yet, corn is a traditional symbol for harvest and is "universally worshipped as the staff of life" (28, p. 372). In this sense, the corn sacks are an ironic reminder of Joseph's failure to harvest the souls of two unrepentant children, whom he has "ranged in a row," another echo of planting. Only what he sows he will not reap. Another multilayered symbol is the furze. The reference occurs only once and then as a metaphor for Heathcliff who is described as "an arid wilderness of furze and whinstone" (p. 89). The furze bloom itself is a symbol of
anger (28, p. 618), an emotion which Heathcliff certainly expresses. Further, it is tempting to suggest that the furze reference is playing on Celtic lore. According to Jobes, the furze is the "Celtic Druid alphabet tree of the second vowel" (28, p. 618). This connection is admittedly oblique, but it becomes more plausible when one realizes that the fir tree, with which Heathcliff has already been linked, is the "Celtic Druid alphabet tree of the first vowel" (28, p. 618). Emily Brontë's Celtic background may have included this knowledge, and she may have woven its image into the character of Heathcliff. Another possibility occurs because of a traditional English belief: bringing the furze (or gorse) into a house is to invite death (32, p. 428). Certainly, Heathcliff's entrance to Wuthering Heights and Thrushcross Grange contributes to the deaths—spiritual, emotional, and actual—of the inhabitants.

The remaining specific plants have a more compact and more definite symbolism. For example, the heath and bilberry plants that cover Catherine's grave (p. 140) are an indication of her reunion with the moors. The gooseberry plants which Linton surveys with dissatisfaction on his first view of Wuthering Heights reveal his worry. They may also be intended to suggest the traditional symbolism of the gooseberry plant: anticipation or regret (28, p. 677). The broken hedge (p. 47) permits Catherine and Heathcliff to enter the yard of Thrushcross Grange and Cathy to exit
Thus, it is a barrier/threshold and will be discussed with its related symbols more fully in the next chapter. The heath is a pervasive symbol. Basically it is a place of happiness, an emblem of untamed nature, and a part of heaven for Catherine and Cathy (See Chapter III). The herbs Lockwood mentions (p. 130) are those from which he will extract wholesome medicine. That is, he will learn from the history Nelly is detailing for him.

All important remaining plant symbols refer to grass or a variety of grass. The grass references themselves are a way of showing the passage of time. For instance, in its first mention, the season is winter, and the grass is blanched. Coupled with moss and fungus, the blanched grass echoes Cathy's loneliness and despair (p. 186). Further, since Cathy has just been described as unusually passive, the moss symbolism of ennui (28, p. 1127) may be intended. Even if this meaning is not implied, the three plants are tied together by being three common plant forms capable of growing in the most rugged terrain. Later, when Cathy and Hareton are experiencing happiness and Heathcliff is on the verge of dying, the grass is as green as possible in its spring landscape (p. 257). Its vitality contrasts to the nervous reed, another grass form, by which Cathy is described as a token of her fear of Heathcliff (p. 216). The last mention of "grass" imagery is connected with Nelly. It occurs when she has a disturbing encounter with an apparition at the stone
post. She thinks that she sees Hindley, her "early playmate seated on the withered turf, his dark square head bent forward, and his little hand scooping out the earth with a piece of slate" (p. 94). This memory of twenty years before rushes in on Nelly, but she projects it onto withered turf rather than healthy.

Trees

The tree subdivision has only ten representatives, two of which have already been discussed in the section on setting. Since trees are the tallest plants, their symbolism is linked to verticality. This aspect of their symbolism is discussed in Chapter III; the discussion below speaks only of their immediate contextual symbolism. In their most general sense, they suggest "inexhaustible life, and are therefore equivalent to a symbol of immortality" (7, pp. 346-47). In this category are references to ash, black currant, cones, firs/fir boughs, fruit trees, hazel/hazel switch, knotted trunk, larch, oak, and tree.

The term "tree" occurs numerous times in the novel. Three instances are especially important for the light they shed on the novel's theme. The first is part of Catherine's explanation of her love for Edgar. She contrasts its temporality to the eternal type of love she has for Heathcliff: "My love for Linton is like the foliage in the woods. Time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath—
Catherine's statement is more truthful than she realizes. Her love for Edgar does change, but unlike the trees whose leaves return each year, once her love is extinguished, it can not be rekindled. By marrying Edgar, she loses the opportunity to love Heathcliff fully, and this loss results in the loss of her love for her husband. Her life becomes as barren as the winter landscape. The second instance involves Heathcliff and his power over Hareton. Heathcliff's "Now, my bonny lad, you are mine! And we'll see if one tree won't grow as crooked as another, with the same wind to twist it" (p. 154) is another reminder of Heathcliff's resemblance to the slanted firs of Wuthering Heights. Just as Hindley has degraded Heathcliff, Heathcliff will degrade Hindley's son. This analogy is one of several examples of landscape being applied to character and as Mark Schorer suggests, "This analogy provides at least half of the metaphorical base of the novel" (41, p. 545). The third instance happens late in the novel. Heathcliff is explaining to Nelly the change he feels within and the source of that change: he sees Catherine everywhere:

In every cloud, in every tree--filling the air at night, and caught by glimpses in every object, by day, I am surrounded with her image! The most ordinary faces of men and women--my own features--mock me with a resemblance. The entire world is a dreadful collection of memoranda that she did exist, and that I have lost her! (p. 255)
Catherine has become so much a part of nature, and Heathcliff's longing has become so intense that the two are inseparable. He is doomed to be reminded of her constantly; nothing can distract him.

During Heathcliff's wait in the Grange garden for word of Catherine's health, he leans against an ash tree (p. 138). While this may simply have been a convenient prop for him, it is possible that Heathcliff's conscious or unconscious choice of this tree is because of its supposed healing powers. In England it is believed to be especially helpful in curing children, and in the Scottish Highlands it is thought effective protection against witchcraft (32, p. 80). Another potentially magic tree is the hazel. It is "one of two sacred trees of Irish antiquity" (28, p. 735). The hazel is mentioned in connection with Cathy, who is fond of swinging in its branches and sharing her perch with the birds (p. 185). With Cathy's insistence on movement as a part of her heaven, her fondness for the sacred hazel is doubly significant. The knotted trunk against which Heathcliff dashes his head when he learns of Catherine's death (p. 139) may involve the idea of endlessness (28, p. 938), as Heathcliff's anguish will be endless. Further, the knotted trunk may be meant to suggest "the concept of binding and fettering--a concept which is generally expressive of an unchanging psychic situation, however unaware of his predicament the individual may be" (7, p. 172). The oak tree has already been discussed;
however, one reference needs to be mentioned here. In Heathcliff's efforts to explain how ineffective Edgar's care for Catherine will be in restoring her health, he says, "He might as well plant an oak in a flower pot, and expect it to thrive, as imagine he can restore her to vigour in the soil of his shallow cares!" (p. 129). What Catherine needs is freedom, and this can not be contained. Any effort to restrict her nature is to destroy her.

Miscellaneous Related Terms

There are several terms related to plant imagery, each reinforcing some aspect of character or theme. These symbolic terms include the following: apples, blighted, budded, crops, decay, deep-rooted, harvest, landscape, orange, pears, season, spring, and wilderness. With the exception of "budded," "harvest," and "spring," used primarily to mark time, this list contains items that are used to describe characters. This characteristic of Emily Brontë's style is captured quite well in the following excerpt about Cathy:

Catherine's face was just like the landscape—shadows and sunshine flitting over it, in rapid succession; but the shadows rested longer and the sunshine was more transient, and her poor little heart reproached itself for even that passing forgetfulness of its care.

(p. 211)

Her mother had been described in a similar way:

Catherine had seasons of gloom and silence, now and then: they were respected with sympathizing silence by her husband, who ascribed them to an alteration in her constitution, produced by her perilous illness, as she was not subject to depression of spirits before. The return of sunshine was welcomed by answering sunshine from him.

(p. 81)
Even on this subconscious level the similarity between mother and daughter is kept before the reader. Another example of using landscape to depict character is the analogy Nelly draws in relation to Hareton:

who was a well-made, athletic youth, good looking in features, and stout and healthy, but attired in garments befitting his daily occupations of working on the farm, and lounging among the moors after rabbits and game. Still, I thought I could detect in his physiognomy a mind owning better qualities than his father ever possessed. Good things lost amid a wilderness of weeds, to be sure, whose rankness far overtopped their neglected growth; yet, notwithstanding, evidence of a wealthy soil that might yield luxuriant crops under other and favourable circumstances.

(p. 161)

The term "wilderness" is also used to describe Heathcliff—"a wilderness of furze and whinstone" (p. 89)—and Wuthering Heights under his influence (p. 126). Another brief instance of landscape describing character occurs when Isabella, distressed at Catherine's taunting her for her love of Heathcliff, says Catherine "has blighted my single consolation" (p. 90). Another is Edgar's affection for Catherine, which is partially described as "a deep-rooted fear of ruffling her humour" (p. 81). A final example is Catherine's decline, described as dooming her to decay (p. 131).

The remaining miscellaneous terms are fruits, and their mention serves different purposes. For instance,

The fruit from the orchards of the Grange are a sign of its fertility. Connected with Nelly, that fruit indicates fruitfulness, natural growth, the concentration of warmth and nourishment that carries man through the cold winter. (23, p. 15)
Nelly is early linked to the apples. When Mr. Earnshaw goes to Liverpool, he promises to bring back gifts for Hindley, Catherine, and Nelly. Her gift is to be a pocket full of apples and pears (p. 38). On the evening Nelly encounters the returned Heathcliff in the garden of the Grange, she has been gathering a basket of apples (p. 81). While these are certainly apples, it is also tempting to see a suggestion of the temptation within the Garden of Eden since the apples, the garden, and the serpentine Heathcliff are present together. Also, since the ash tree that Heathcliff leans against is one of two sacred trees of ancient Ireland in Celtic tradition and the other sacred tree is the apple (28, p. 113), these apples may be intended in their context of being usable for divination (32, p. 68). This is not to argue that Nelly intends to use them as such; rather, it is merely a teasing possibility that comes to mind because of Nelly's well-avowed superstitions and her involvement with the orange, another fruit obliquely connected to the other world. When Catherine is ill, Nelly sends a servant for some oranges for her (p. 130). According to Jobes, oranges are a celestial fruit symbolic of infinity and perfection; they are also used as a cure for dyspepsia and in certain witchcraft rituals (28, p. 1212). The reference to oranges may, therefore, be connected to the other "witchcraft" symbols. The other reference to apples is as a metaphor. Joseph's black currant
trees are the apple of his eye; their being sacrificed for a flower garden is especially painful to him (p. 250).

Physical Symbols Relating to Persons, Real and Imaginary, Past and Present

Emily Brontë does not rely only on setting, animals, and plants to portray her symbolic ideas; she uses human beings as well. She draws her people from the past and from the present, from reality and from imagination. Of the persons mentioned, most are unnamed: some references are by general labels such as "fiend"; others are by descriptive titles such as "ploughboy." In regard to the named characters, a word of caution is necessary. The following discussion is not intended as a substitute for character analysis; nor is it directed towards establishing historical parallels between Emily Brontë's characters and those of previous authors. Many excellent analyses devoted to these two purposes are available on every major character. The discussion is limited to an explanation of symbolic ideas involving these named characters, ideas that can not be adequately discussed under any other symbolic classification. Yet, even here there is a problem inherent in any work that divides symbols into separate sections. A given symbol may involve discussion in more than one area. For instance, many of the named characters are referred to by the general terms. Involved in these multiple labels is the idea of verticality, by which a person's social status or position respective to another
character is measurable (see Chapter IV). When necessary, the following discussion will refer the reader to the appropriate section of subsequent chapters for further analysis.

Actual Specified Persons

All actual persons specified by name are either characters within the novel or biblical allusions. The discussion of the characters themselves is presently limited to an analysis of the name symbolism. The named persons include the following: Catherine, Cathy, Edgar, Frances, Hareton, Heathcliff, Hindley, Jabez Branderham, John, Jonah, Joseph, Judas, Kenneth, Linton, Lot, Matthew, Nelly, Noah, Paul, Peter, and Shielders. There are a few other characters who are named, but these are the servants at Thrushcross Grange and their names occur infrequently.

Not all the characters have symbolic names, and often the symbolism connected with a character occurs not so much as part of the name but as the result of actions. Nonetheless, there are some symbolic possibilities that need to be explored.

The name "Catherine" is linked to "her triple role--Earnshaw, Heathcliff, and Linton--as the writer of the journal fragment and as the child-phantom of Lockwood's dream: all of which epitomizes, Blake-like, her 'spiritual form'" (11, p. 15). Its repetition in the second generation is a means of welding the two generations. Secondly, the name may be intended to suggest her similarity to Katherine
of *The Taming of the Shrew* (16, p. 26). She may share something with this namesake, but Catherine is not made over by the love of a good man; rather, her life is virtually destroyed by the separation of soul and body this marriage brings about. Other Shakespearean parallels have been noted: her "ravings during her last illness are suggestive of those of *King Lear*. Both prate on birds, of the wind and storm" (16, p. 29), and her ghost is similar to that of *Julius Caesar* (16, p. 33). Her husband's name is another echo of *King Lear* (50, p. 53), which is mentioned in the novel. Like Shakespeare's Edgar, this Edgar is initially credulous, easily taken in by others, and unable to believe in the purity of evil.

Hareton has no Shakespearean counterpart; yet it is through his ultimate union with Cathy that the forces of nature are calmed and order restored (perhaps as Edgar helps to bring about the restoration of order in *King Lear*). Gerald Gould disagrees with Hareton's being a unifying agent. He says, "A child is normally a positive symbol, representing integration of the personality; but in this case, because of its source, it becomes a symbol of dissolution" (24, p. 73). Hareton's personality partakes of his father's; in fact, it is stronger. His mother is a weak character who quickly dies; his father is a strong character who weakens under Heathcliff's influence; but Hareton is a strong character who strengthens under the negative influence of Heathcliff.
and the positive influence of Cathy. His name may be meant to suggest its animal counterpart, the hare, a symbol generally of procreation (7, p. 139) or love of learning (28, p. 725). It is through Hareton's union with Cathy that the future is given a chance to procreate; and although his love of learning occurs late in the novel, it is the result of Cathy's influence, and it, in turn, influences Cathy's reconciliation with him. Another link to the animal may be Hareton's reckless (hare-brained) actions before his redemption. The potential animal symbolism of Hareton continues with his father's name: Hindley. Secondly, "hind" is also an archaic term for farm laborer or peasant (47, p. 626). Through Heathcliff's machinations, Hindley's social status is downgraded to that of a peasant. He dies broke. His decline parallels that of Wuthering Heights; in fact, "Emily Brontë establishes the illusion that in some mysterious way the same malignant nature that shaped Wuthering Heights has shaped the soul of Hindley" (34, p. 6).

Heathcliff's name suggests his character. His being given the name "of a son who died in childhood" (p. 39) links him to the Earnshaws and raises the possibility of his being an illegitimate son of Mr. Earnshaw (45). Moreover, the heath and cliff portions of his name link him to the landscape. The heath is a pervasive symbol throughout Wuthering Heights. Heathcliff is the only major character to span both generations, and his burial with Catherine on the heath
suggests that his being exists beyond his mortal life. This suggestion is confirmed by the ghosts sighted walking on the moors. The -cliff part of his name suggests aspiration (also part of the Heights' symbolism) and strength. Heathcliff does aspire to rise from his lowly beginnings, and his strength or hardness is mentioned several times in the novel. For instance, Catherine says her "love for Heathcliff resembles the eternal rocks beneath—a source of little visible delight, but necessary" (p. 74). Indeed, Catherine's love for Heathcliff is the base of her existence; when this base is removed, her spirit withers and dies. In his connection with the eternal rocks, Heathcliff is "a demiurgic, primordial force of raw energy . . . like the moor itself" (1, p. 114). Mary Visick believes that Heathcliff is "an expression of that inward sense which Emily Brontë called 'God within my heart': as Catherine's lover he is the robbed and forsaken exile from peace" (50, p. 75). Also, because Heathcliff has no surname, his one name "suggests he never achieves the social identity and psychic maturity prerequisite to exercising moral judgement" (36, p. 151). This may account for "his equivocal status on the edge of human" (49, p. 125). With the lowly heath and the towering cliff in juxtaposition, Heathcliff's name reinforces the betweenness of his character. He is between poverty and riches; . . . virility and impotence; . . . between brother and lover. . . . He has much force, yet fathers an exceptionally puny
child. Domestic yet savage . . ., bleak yet full of fire. . . . He stands also between a past and a future. (30, pp. 420-21)

Four characters with symbolic names remain to be discussed: Joseph, Lockwood, Shielders, and Zillah. Joseph, the pietistic and intractable, "wearisomest, self-righteous pharisee that ever ransacked a Bible to rake the promises to himself, and fling the curses on his neighbours" (p. 42) is ironically unlike his biblical namesake. He never becomes aware of his transgressions or of his place as "brother and man in society" (28, p. 888). Lockwood's name, like that of Heathcliff's, suggests his character and "the symbols--doors and locks--of isolation he himself rather undramatically personifies" (14, p. 182). He is an insecure man, who tries to protect his emotional core by locking out that which threatens him. It is fitting that he describes himself as a snail (p. 15) because he too draws into himself and shuts the world out. His name is "suggestive of a coffin, death-in-life, repression; Heathcliff's, suggestive of open air and untamed nature" (15, p. 700). Zillah is a Hebrew name meaning shadow (28, p. 1720). As a clergyman's daughter, Emily Brontë would certainly know this and also that she was a descendant of Cain, the mother of Tubal-cain, "father of all such as forge copper and iron," and the wife of Lamech, famous for the Curse of Lamech: "If Cain shall be avenged sevenfold, truly Lamech seventy and sevenfold" (Genesis 4:24). It is hard to believe that her presence in the story is not related to the revenge motif. (29, p. 15)
The last character is Shielders, the curate who lets Catherine "grow up in absolute heathenism" (p. 48). His name is ironic; rather than shielding the souls of the people in his parish, he leaves them to themselves. In fact, he stops coming to Gimmerton entirely.

The remaining names mentioned are all biblical allusions and are used in their most general sense. Noah, Lot, and Jonah are mentioned together on the evening of a great storm which felled a tree limb "and knocked down a portion of the east chimney-stack, sending a clatter of stones and soot into the kitchen fire" (p. 76). This noise prompts Joseph to fall on his knees and to beg God to "remember the patriarchs Noah and Lot; and, as in former times, spare the righteous, though he smote the ungodly" (p. 76). Obviously, Joseph counts himself among the chosen. Nelly, hearing Joseph's prayer, thinks that there probably is a Jonah among them. She uses Jonah as "any person causing disaster, grief, or ill-luck" (28, p. 886). Joseph cites Lot and Noah in reference to each man's having survived some disaster. Lot endured the lust of Sodom; Noah's faith saved the human race.

"Judas" is a term applied to Heathcliff by Nelly when she sees him kiss Isabella even though he has told Catherine that he finds Isabella loathsome (p. 96). Matthew, Paul, Peter, and John are mentioned together by Joseph to stress his conviction that Hindley is doomed because he fears neither mortal
nor heavenly judges and continues to gallop "dahn t' broad road to destruction" (p. 91).

Mythological, Specified Persons

There are only eight terms that refer to specific mythological persons: Fairie Annie, Grimalkin, hector (used as a verb but taking its force from Hector), Hercules, Juno, King Lear, Milo, and Titan (while not an individual, the term is included here because it refers to any one of the sons of Uranus and Gaea). The first two terms form part of the folklore motif; the rest, with the exception of King Lear, belong to Greek mythology.

Fairie Annie is in a title of a song Nelly is singing on Lockwood's last visit to Wuthering Heights. "Fairy Annie's Wedding" is a song that has not been discovered; however, there is a Scottish ballad called "Fair Annie," and it is about a wedding. A synopsis of it follows:

Fair Annie, mother of his seven sons, is told by Lord Thomas that he will have another woman as his wife, for Fair Annie has no lands and his bride-to-be is rich. Fair Annie volunteers to be hostess at the reception and feast. She does so well that the new bride takes a liking to her. When the newly weds retire, Annie lies on her lonely couch weeping, and the bride comes out to speak to her. The two discover that they are sisters; Annie is a long-ago-abandoned lady and not a housekeeper as the bride thought her. The bride leaves the home a maiden.

(32, p. 363)

This song's relationship to the plot of Wuthering Heights is tenuous, but it does illustrate a lost person's being restored to her rightful place and a person's electing another because
of financial considerations. The first parallel resembles the life of Cathy, and the second echoes her mother's fateful choice of Edgar over Heathcliff. Even if the song's content is not allegorical, the song's title has a symbolic meaning. According to Katherine Ankenbrandt,

"Fairy," . . . is apparently a play on words; it suggests such ordinary ballad sobriquets as "fair Annie" but it has also the obvious second meaning in English --"one of a class of supernatural being" . . .--and a third possible one in Scots (or Border) dialect--"feirie" (adjective) means "fit to travel; hence nimble, vigorous" (OED).

In its suggestion of fairies, the ballad is linked to the folklore motif, and it is especially appropriate that Nelly should sing the song, since she is one of the most superstitious characters in the novel. The term "Grimalkin" is actually used as the name for the cat Lockwood encounters at Wuthering Heights. It is included here only because the term is one which suggests the spirit of a witch (28, p. 691).

The other terms also include one that serves for the name of an animal. Juno is not the Roman queen of the heavens; she is the vicious dog Lockwood encounters at Wuthering Heights (p. 16). Hareton is also connected to Juno by twitching his shoulder in the same manner as the sleeping Juno does (p. 245). The verb "hector" is used to describe Joseph's lording over the "tenants and labourers . . . because it was his vocation to be where he had plenty of wickedness to reprove" (p. 61). The name originally meant defender but degenerated to mean bully (28, p. 741), and it is this sense
that is implied. Hercules is mentioned twice, each time by Heathcliff and each time in the sense of Hercules' labors. The first reference occurs in Heathcliff's speech to Nelly in which he says he has finally convinced the foolish Isabella that he is not the "hero of romance" she has imagined. That she has come to hate him has been "a positive labour of Hercules" (p. 127). The second reference is part of Heathcliff's explanation to Nelly why his lust for vengeance has been neutralized. He says,

I get levers and mattocks to demolish the two houses, and train myself to be capable of working like Hercules, and when everything is ready, and in my power, I find the will to lift a slate off either roof has vanished! My old enemies have not beaten me; now would be the precise time to revenge myself on their representatives: I could do it; and none could hinder me. But where is the use? I don't care for striking, I can't take the trouble to raise my hand! That sounds as if I had been labouring the whole time, only to exhibit a fine trait of magnanimity. It is far from being the case—I have lost the faculty of enjoying their destruction, and I am too idle to destroy for nothing. (pp. 254-55)

Heathcliff alludes to Hercules as a symbol for strength and perseverance. His second reference also alludes to Hercules' being "unable to undertake a new task until after he had brought his previous trial to a successful conclusion" (7, p. 145). Thus, even though Heathcliff is "eligible" to destroy the two houses and thereby complete his revenge, he is motivationally enervated, hardly a Hercules. Catherine's reference to Milo occurs in her emotional declaration that she will not be separated from Heathcliff and whoever tries to divide them will suffer "the fate of Milo" (p. 73). The
allusion is appropriate to the idea of division because Milo "was an athlete who sought to split an oak in two with his hands. His hands were trapped in the cleft and he was torn to pieces by wolves" (13, p. 266). Ironically, Catherine's statement holds true, not as applied to others but as applied to herself. As Cecil Davies has pointed out, this threat begins the ghastly estrangement of the lovers, the dead and the living trapped in the cleft trunk of their own torn unity, and themselves torn to pieces by the wild beasts that Catherine, her own Milo, has evoked. (13, p. 268)

Nelly applies the term "Titan" to Heathcliff when she tries to convince him that his present listlessness is due to his having gone without food and sleep for three days. She says this is enough to unsettle a Titan (p. 262). Since the Titans were called the Elder Gods and ruled supreme in the universe, anything that could unsettle them would be beyond mortal—or Herculean—abilities. That the Titans came to "signify the untamable forces of primeval Nature" (7, p. 344) is a reminder of Heathcliff's earlier association with primordial energy (1). The final reference is Lockwood's comparing himself to King Lear. On his exit from Wuthering Heights after his frightful experience there with the dogs, Lockwood utters "several incoherent threats of retaliation that, in their indefinite depth of virulency, smacked of King Lear" (p. 24). Lockwood recognizes that his threats are but bluster; yet, his reference to King Lear serves a double purpose. It sets up a framework for the important role of the
stormy moors and the animals of *Wuthering Heights*; it also suggests the role of the good son (Edgar) in helping establish order again.

**Unspecified, Real Persons**

The dozen characters of *Wuthering Heights* have been described as part of the landscape, by their respective animal natures, and by being linked to plant imagery. One additional way Emily Brontë depicts their personality or shows their motivation is to allude to them by more than five dozen terms which express their primary trait of the moment. Some of these terms are traditional labels of endearment, but the vast bulk of the references in this category is negative epithets used to underscore the verticality motif, especially in respect to social status. Predictably enough, most allude to Heathcliff; yet, each major character receives his due. Since there is such a large number of terms to be explained, these will be grouped under the character most involved.

**Heathcliff.**—Heathcliff is referred to by twenty-five separate "human" labels, only three of which carry positive connotations: prince, soldier, and sleeper. Most are used to reinforce his beastly qualities, his status on the edge of humanity, or his mysterious origins. For instance, when he first arrives at Wuthering Heights, he is referred to as "it" or "gypsy." Both terms stress his low status and his role as an unwelcome intruder. "It" is apparently a neutral term because Hareton is called "it" by a servant girl
immediately after his birth (p. 59). However, in Heathcliff's case (p. 39), the term is intentionally derisive and befits the nameless boy, who is treated as coldly as an animal by all but Mr. Earnshaw. Perhaps such an inauspicious beginning prompts Heathcliff to speak of his own son, certainly someone he cannot identify with, as "it" (p. 169). The gypsy label not only stresses Heathcliff's status as an outsider, but it looks forward to Catherine's labelling him fortune teller (p. 49) and Hindley's calling him vagabond (p. 55). Heathcliff is called a gypsy by the Earnshaws (p. 15), the Lintons (p. 49), Joseph (p. 78), and Edgar (p. 83). In each case, it is Heathcliff, the outsider, the interloper, that is being stressed.

Other terms which question Heathcliff's origin are blackguard, churl, knave, Lascar, prince, and vagabond. When Edgar decides that Catherine's friendship with Heathcliff is detrimental to their marriage, he speaks of Heathcliff as being a blackguard (p. 98). Since a blackguard in England is "a menial, a scullion in the kitchen" (28, p. 222), Edgar's statement is an echo of his former suggestion that the kitchen would be a more suitable place for Catherine to entertain Heathcliff than would the parlor (p. 84). Edgar has always felt superior to Heathcliff; even in Heathcliff's obviously improved position, Edgar's superior attitude is not lessened. In fact, his feeling threatened intensifies his verbal aggression. Lockwood, intrigued by the man he has
just met at Wuthering Heights, says that Heathcliff "must have had some ups and downs in life to make him such a churl" (p. 37). Lockwood is probably referring to Heathcliff's boorish behavior, but he may also have in mind "churl" as freeman of the lowest rank. Although Heathcliff's financial position would certainly put him above this social level, his actions would denigrate him to such a base. The last negative reference is to Heathcliff as a Lascar. On discovering Heathcliff and Catherine in his garden, the latter having been attacked by Skulker, Mr. Linton attempts to explain away Heathcliff's presence by saying that he is a Lascar [an East Indian sailor] or an American or Spanish castaway (p. 49). He sees Heathcliff as a foreigner, a rootless vagabond, and one not worth being treated kindly. Hindley's later reference to Heathcliff as a vagabond echoes Mr. Linton's first impression (p. 55). Only Nelly gives to Heathcliff the possibility that his origin is one of high birth. When she is consoling him over his rivalry with Edgar, she tells him to think of himself as "a prince in disguise. Who knows but your father was Emperor of China, and your mother an Indian queen, each of them able to buy up, with one week's income, Wuthering Heights and Thrushcross Grange together" (p. 54). Ironically, it is Heathcliff who "buys up" both Wuthering Heights and Thrushcross Grange.

Many of the terms address not Heathcliff's origins but his present status or actions. With one exception, these
paint a very black picture. Catherine calls Heathcliff a baby for his childish tallying of the hours she spends with him versus those she spends with Edgar (p. 64). Nelly explains to Heathcliff that it is his countenance that puts off those who would be friends:

Do you mark those two lines between your eyes; and those thick brows, that instead of rising arched, sink in the middle; and that couple of black fiends, so deeply buried, who never open their windows boldly, but lurk glinting under them, like devil's spies? Wish and learn to smooth away the surly wrinkles, to raise your lids frankly and change the fiends to confident, innocent angels, suspecting and doubting nothing, and always seeing friends where they are not sure of foes. Don't get the expression of a vicious cur that appears to know the kicks it gets are its desert, and yet hates all the world, as well as the kicker, for what it suffers. (p. 54)

In addition, Heathcliff is seen as a brute (p. 56), a villain (pp. 117, 145), and a coxcomb (p. 55) by Hindley, who feels himself superior to Heathcliff even when Heathcliff tries to take Nelly's advice above. To Edgar, Heathcliff is a ruffian (p. 98) and a ploughboy (pp. 83, 84). To Isabella, Heathcliff is a brute (p. 142) and a ruffian (p. 147); to Catherine, he is a brute (p. 97) for tormenting her; and to Nelly he is a savage (p. 46) growing up without proper parental guidance and a villain (p. 416). As several of the above terms suggest, Heathcliff is seen negatively by most characters. The one exception is Cathy, who tries to reason with Heathcliff by telling him twice that he is not a fiend (pp. 90, 219). The implication is that he is behaving fiendishly but his human heart is yet reachable. Of course, she learns
otherwise; yet, it is interesting that she tries to see him for what she hopes he is by denying what he really is.

The remaining terms are slightly more complex. On the evening that Hindley is planning to murder Heathcliff if he gains admittance to Wuthering Heights, Isabella thinks that she is safe from Heathcliff's "sharp cannibal teeth" (p. 146). While he is not a true cannibal, this allusion is predictive of his actions toward his own son and, for that matter, toward anyone who stands in his way in his efforts to reach his "heaven." Indeed, Heathcliff's zeal for revenge does tend to consume those it touches. Since Isabella had earlier thought of Heathcliff as a hero of romance, someone whose love is all-encompassing (p. 126), her recognition of his animal nature is a major step forward for her. Ironically, Heathcliff does have an all-encompassing love--for Catherine, not Isabella. Between the time that Isabella irrationally sees only good in Heathcliff and realistically sees his evil, she describes an evening when he is "praying like a Methodist; only the deity he implored is senseless dust and ashes; and God, when addressed, was curiously confounded with his own black father" (p. 144). Heathcliff thus passes from the human to the inhuman, pausing momentarily to offer prayer, but not to the Christian God. In a similar way, Heathcliff passes from the human to the nonhuman in the eyes of Hareton. Early in the story, Heathcliff accidentally saves Hareton who has tumbled over the banister. Heathcliff
regrets having saved the boy, not because he has anything against the boy but because saving him robs Heathcliff of a speedy revenge against Hindley. This is clearly implied by Nelly's description of the aftermath:

A miser who has parted with a lucky lottery ticket for five shillings, and finds next day he has lost in the bargain five thousand pounds, could not show a blanker countenance than he did on beholding the figure of Mr. Earnshaw above. (p. 68)

From this human miser, Heathcliff becomes Hareton's "devil daddy" (p. 95). Toward the end of Heathcliff's life, Hareton has been captivated by Cathy and has begun to question his mindlessly following Heathcliff's bidding. This change prompts Heathcliff to view Cathy with "an expression of mortal hate" (p. 252). What is interesting in this reference is that Heathcliff's hatred has returned to the scope of human limitations. By this point Heathcliff has become so obsessed with joining Catherine that his inhuman manipulations of those around him cannot be maintained.

The final two terms are positive, rather than negative. When Nelly is trying to account for the change that has overcome Heathcliff during his years of absence, she asks if he has been a soldier (p. 82). The implication is that Heathcliff's new composure is the result of military training. There may also be the suggestion of "soldier of fortune" since Heathcliff obviously has gained financial stability. The last reference is to Heathcliff as a sleeper in the quiet earth (p. 266). This is how Lockwood views his former
landlord. It is a fitting description because it concerns itself not with Heathcliff's good or bad qualities, but with his present peace. It implies the cliché that death is the great equalizer. Yet, even this reference is ironic because Heathcliff's spirit apparently does not rest; it walks the moors with the spirit of Catherine.

Catherine.—There are eleven terms describing Catherine as she appears to those around her. Unlike those associated with Heathcliff, Catherine's terms evoke a mixture of positive and negative connotations. This is understandable because Catherine herself has an uneven temperament. Basically a headstrong girl, indulged by the men in her life, she develops into an inconsistent woman of intense emotions.

Those terms which depict positive characteristics are "bairn," "coquette," "idol," and "sleeper." The first is the Scottish equivalent of child and is mentioned to show the solidarity of the Earnshaw family before it is threatened by the intruder from Liverpool (p. 39). The second term is normally negative, but Nelly uses "coquette" (p. 62) to describe what the young Catherine is not. She is guileless around Heathcliff and Edgar. Far from being flirtatious, Catherine is herself—even to her tantrums—with both men. The third term occurs after Catherine has died; Nelly permits Heathcliff to view her, his idol, one last time. Although "idol" can have a negative connotation where traditional religious values are involved, such is not the case
here. "Idol" merely emphasizes Heathcliff's devotion to Catherine. The final term "sleeper" occurs when Lockwood is viewing her grave. Its application and its irony are the same as Heathcliff's.

The remaining terms express a negative characteristic, usually brought about by her being pampered. Nelly notes that as Catherine matures, she becomes haughty and sees herself as queen of the countryside, someone without peer (p. 61). (This allusion to royalty becomes significant in explaining some of the terms connected with Edgar.) Her behavior in front of Edgar prompts Nelly to label her a "marred child" (p. 66). Heathcliff, during his major argument with her as Mrs. Linton, calls her a fool and an idiot (p. 97) if she thinks that her sweet words will erase all the pain she has caused him or if she thinks he will suffer unrevenged. The final negative terms are those used by Lockwood in his efforts to describe what he has grappled with. He calls her apparition a fiend and a minx (p. 31).

**Edgar.**--The nine terms associated with Edgar span his lifetime. Only the reference to Edgar as sleeper in Lockwood's visit to his grave is positive. The other terms concentrate on his weakness as seen by the other characters, and several of these imply verticality.

When Heathcliff asks Nelly to make him good, she promises to arrange him "so that Edgar Linton shall look quite a doll" beside him (p. 54). Nelly's innocent choice of "doll"
is appropriate because Edgar has led a pampered life, and in terms of masculine characteristics, Heathcliff's inherent strength overshadows Edgar's natural reserve. Before her marriage, Catherine admits that Edgar's handsomeness attracts her, that she could only hate or pity him if he were ugly or a clown (p. 71). This reference may imply the idea of the clown as "a mystic figure, and the inversion of the king...; hence the clown is a victim chosen as a substitute for the king" (7, p. 51). In one sense, Edgar is a buffoon, at the mercy of Catherine. In another, he is a victim because her divided loyalties allow Heathcliff (the king?) to remain supreme. This idea is reinforced in the famous quarrel between Heathcliff and Edgar when Catherine intervenes and throws the key (symbol of power) into the fire and taunts her husband by saying that "Heathcliff would as soon lift a finger at you as the king would march his army against a colony of mice" (p. 99). Her statement serves as a reminder of Heathcliff's superiority over Edgar and a reiteration of Edgar as clown/victim. Another reinforcement occurs when Nelly suggests that Edgar's asking Catherine to marry him after he has seen her true nature makes him either "hopelessly stupid or a venturesome fool" (p. 70). The term "fool" identifies Edgar as victim and a subservient to a king—or in this case a queen. After Catherine's marriage to Edgar, she calls both Edgar and his sister Isabella "spoiled children, [who] fancy the world was made for their accommodation; and,
though I humour both, I think a smart chastisement might improve them, all the same" (p. 86). Ironically, Catherine--the "marred child"--sees in others a characteristic of herself. Of course, this reference occurs after Heathcliff has returned, and her world has been turned upside down by the jealousy of husband and friend. In the quarrel scene cited above, Heathcliff hurls several derisive labels. He sees Edgar as a "milk-blooded coward" (a label which could adequately describe Heathcliff's own son later) or a "slavering, shivering thing" (p. 100). Both terms imply a low status and thus function on the scale of verticality by which Edgar's actions are measured. It is significant too that Heathcliff, who has already been identified closely with "fiend," uses this term to describe Edgar, whose hatred of Heathcliff causes him to put the needs of his wife second, but only momentarily (p. 136). Throughout the two men's encounters, Catherine is the prize each has struggled for. Only when she requires attending can these two postpone their hostilities. After Catherine's death, Edgar withdraws into himself:

Grief, and that altogether, transformed him into a complete hermit: he threw up his office of magistrate, ceased even to attend church, avoided the village on all occasions, and spent a life of entire seclusion within the limits of his park and grounds, only varied by solitary rambles on the moors and visits to the grave of his wife, mostly at evening, or early morning before other wanderers were abroad. (p. 151)

Yet, his infant daughter wins his heart, described in a way that recalls Edgar's submissive connection with royalty. She wields a "despot's sceptre" (p. 152).
Hindley.--Eight terms characterize Hindley. With the exception of being called a bairn (at the time that Catherine is so designated), all the labels are negative. Two occur in an analogy whose context supplies the negative connotations not normally associated with the terms themselves. These two terms are "captain" and "crew," and they appear in Nelly's comparison between Hindley and Edgar:

They had both been fond husbands, and were both attached to their children; and I could not see how they shouldn't both have taken the same road, for good or evil. But . . . Hindley, with apparently the stronger head, has shown himself sadly the worse and the weaker man. When his ship struck, the captain abandoned his post; and the crew, instead of trying to save her, rushed into riot and confusion, leaving no hope for their luckless vessel. (p. 152)

When Francis dies, Hindley's life is irrevocably altered; rather than attending properly to his son, he begins his own dissipation and no one can reason with him.

The other terms span Hindley's life in order to show the source of his flawed character. After his father's death, Hindley grows up like a savage (p. 46) with no one to check his cruelty. Once he marries, he continues to shut out everyone but his wife and himself. As Nelly says, "He had room in his heart for only two idols--his wife and himself: he doted on both, and adored one" (p. 60). That he worships his wife is not necessarily negative; that he worships himself is. It is this self-centeredness that has been his guiding trait all along and has provoked his hostility to Heathcliff and to his own son Hareton.
Most of the remaining negative labels result from Hindley's actions toward his son or Heathcliff. In his encounters with his son, he exhibits either "his wild beast's fondness or his madman's rage" (p. 67). In his resolve to murder Heathcliff, he behaves like a lunatic (p. 145). In both instances, madman and lunatic, Hindley's sanity is questionable. His hatred, augmented by liquor, drives him to his death, and he dies "true to his character, drunk as a lord" (p. 153). Even in his death, Hindley's self-appointed superiority is present. That he dies like a lord refers to his position of power within Wuthering Heights, even though at the time of his death, he has been stripped of all real power by Heathcliff.

Cathy.--There are eight terms used to describe Cathy. Predictably, all but two make positive statements. Only Heathcliff and Joseph have anything truly negative to say about her. The positive terms address her innocence, preciosity, and suffering.

"Fiend" and "quean" are the only negative labels. Heathcliff, irked at her constant defiance, asks her, "What fiend possesses you to stare back at me, continually, with those infernal eyes?" (p. 251). Joseph, who thinks of all people as wicked, sees her as a hussy, "a flaysome, graceless quean" who has bewitched Hareton into sacrificing Joseph's prized plants for Cathy's impractical garden (p. 251).
Three terms are neutral: chit, philosopher, and recluse. Heathcliff calls Cathy a chit when she overlooks the possibility of calling for help to the search party sent out from the Grange (p. 220). Although chit can have a negative connotation, here it merely stresses her childlike, trusting nature. Another term that suggests this basic quality of Cathy is philosopher. Nelly describes Cathy's growing friendship with Hareton as having its ups and downs because Cathy is no "philosopher [or] ... paragon of patience" (p. 249). That is, even as a young adult, Cathy lacks the sophistication usually expected of an adult. She emerges from her ordeal with her childlike innocence intact. Her having spent the first thirteen years of her life as a contented recluse (p. 155) probably accounts for her ability to survive in the isolation of Wuthering Heights.

Of the remaining three terms, two speak of her value and one of her suffering. She is her father's prized jewel (p. 219). Even after her trial as wife of Linton, Cathy maintains her characteristic high status. She is described as being "as high as a princess" (p. 234). This reference recalls her mother's having been referred to as "queen"; a queen's daughter would be a princess. Thus, Cathy's high status, like that of her innocence, has come through intact. The one term that indicates the measure of her suffering at Wuthering Heights is the reference to her as Quaker (p. 233). Before her reblossoming, Cathy shows the toll her emotional
and physical battle with Heathcliff has taken. Her characteristic beauty is submerged by her dress; she is "donned in black, and her yellow curls combed back behind her ears, as plain as a Quaker; she couldn't comb them out" (p. 233).

This repressed look does not last long though. As her old self returns, so does her appearance. In fact, her happiness can be measured by her appearance.

**Hareton.**—All eight items related to Hareton are mildly negative, all but one expressing the success of Heathcliff's efforts to corrupt the lad. The one exception is Nelly's worries that Hareton's abuse at the hands of his father will make him an idiot (p. 68). Actually, it is Heathcliff who holds most sway over Hareton. He sees to it that Hareton is "never taught to read or write; never rebuked for any bad habit which did not annoy his keeper; never led a single step towards virtue, or guarded by a single precept against vice" (p. 161). Both Linton and Cathy taunt Hareton about his illiteracy. Linton calls him a boor, a clown, and a dunce (p. 178). Cathy, irritated that Hareton has taken her books away from her, thinks he plans to turn her into a dunce too (p. 238). Even Nelly has some harsh words for Hareton, formerly her "bonny" lad. During her imprisonment in Wuthering Heights, Nelly says that Hareton is "a model of a jailer—surly, and dumb, and deaf to every attempt at moving his sense of justice or compassion" (p. 221). Hareton applies the final term to himself. At a moment of great vexation,
while Hareton is being encouraged to befriend the now-willing Cathy, he says that she still hates him and does not think him "fit to wipe her shoon! Nay, if it made me a king, I'd not be scorned for seeking her good will any more" (p. 247). "King" recalls Cathy's "princess" and Catherine's "queen" connections. In a sense, Hareton does become king once he and Cathy are free to enjoy each other openly.

Isabella.—Isabella is the feminine counterpart of Edgar. As such she shares his weaknesses, and the six terms by which she is addressed stress these qualities. Catherine thinks of her as a spoiled child (p. 86) or a naughty fondling (p. 89) who expects everything to go her way. Kenneth, the gossiping doctor, characterizes her as a fool for her secretive midnight walks with Heathcliff (p. 111). After their marriage, Heathcliff complains that she quickly degenerates into a slut (p. 126). The kindest word Heathcliff has for her is that she is to be the proxy for Edgar's suffering; that is, Isabella will have to endure Heathcliff's torture until he can reach Edgar directly (p. 123). Isabella herself describes her life with Heathcliff as one of horror and one which necessitates her sneaking about the house as if she were a thief (p. 144). Although these terms are not actually symbolic, each contributes to the verticality motif and is, thus, important to the symbolic structure of Wuthering Heights.
Linton.—Five terms describe Linton, and each is negative. When Heathcliff takes delivery of his son, he speaks of him as his property, his "it" (p. 169). Heathcliff cares so little for his son that he would welcome Hareton's "thrashing him to a mummy" (p. 172) if Heathcliff did not need Linton for bait. Since "mummy" conveys a suggestion of Egypt, it may be intended to link Hareton to Heathcliff, the gypsy—which also contains a hint of Egypt. Heathcliff also addresses Linton as a ninny because Linton calls Cathy "Miss Catherine" in unnecessary deference to her position as a lady (p. 176). Nelly too has harsh words for this unfortunate lad; she sees him as a "sickly slip" (p. 195) and a wretch (p. 216) concerned only with his safety and comfort.

Joseph.—Joseph's irascible nature is reinforced through five terms, only the first two of which are truly symbolic although each contributes to the important verticality. Lockwood describes Joseph's unfriendly reaction to his second visit as one appropriate to someone who felt that "there were some mortal feud unavenged" between them (p. 19). Nelly explains that Joseph has a mortal feud with everyone because he is a wearisome "self-righteous pharisee" (p. 42), who feels everyone else is doomed to perdition. From his supposed position as one of the saved--and therefore superior--Joseph looks down on everyone else. He surveys Isabella "with sovereign contempt" (p. 117). In retaliation, Isabella pictures him as a self-serving cynic (p. 120). Even Heathcliff finds
Joseph's rambling superiority too much at times; he furiously checks Joseph's aggravation over losing his plants by calling him an idiot and a fool (p. 250-51).

**Nelly.**—Only three terms develop Nelly's characteristics. She explains her reluctance to leave Hindley, even though he has become unbearably tyrannical, because she thinks of herself as his foster-sister (p. 61). Yet, she is still able to muster disapproval of him. She upbraids him for indulging Catherine's whims and for treating the servants as slaves (p. 74). In her role as protectress, Nelly approaches being a jailer for Cathy (p. 195), an ironic prediction of her becoming a prisoner under the real jailers, Heathcliff and Hareton.

**Lockwood.**—The two terms which describe Lockwood are self-applied. After his unsettling visit at Wuthering Heights, he acknowledges that he has been a weak wretch (p. 36). Four weeks later he sarcastically says his illness has given him "a charming introduction to a hermit's life" (p. 80).

**Frances.**—Frances has only one term connected with her role in the Wuthering Heights hierarchy. To Hindley, she is an idol (p. 60) to whom he can devote his life and whose loss is justification for a life of dissipation.
Unspecified Mythological or Incorporeal Persons

This category contains almost four dozen terms ranging from those traditionally associated with folklore to those suggesting the inhabitants of the infernal or celestial regions. These latter references are included here, not because they are imaginary, but because they are incorporeal and cannot adequately be discussed elsewhere. Also, the folklore and religious patterns often overlap, as is exemplified by the several uses of the term "witch." Several of the terms in this category are used for characterization, and, as such, they imply a distinct level on the verticality scale by which each character can be measured. However, most of the terms occur in their actual, not metaphoric, context. Of the forty-five terms to be discussed, twenty-three are associated with folklore in one sense or another. Of the remaining terms, seven have celestial connections; ten involve infernal regions, and five suggest an otherworldliness that context alone can identify as celestial or infernal.

Folklore.—Emily Brontë "normally puts her folklore references to structural or thematic use, clustering them most thickly at the opening and close, and before major climaxes or turning points" (44, p. 53). The best introduction to the folklore symbols is provided by three terms: changeling, elf, and fairy. These terms establish the importance of folklore beliefs in the novel, and they support the
repetitive structure that provides much of the novel's unity. For example, the term "changeling" is directly applied to Catherine and Linton and indirectly applied to Heathcliff. After Lockwood's disturbing encounter with Catherine's ghost, he quickly cites several terms in an effort to pinpoint, as much for himself as for Heathcliff, what it is he has encountered. He tells Heathcliff that the night has been swarming with ghosts and goblins and one fiend, one minx, one changeling, one wicked soul has been most frightening (p. 31). From the general and primarily neutral term "ghosts," Lockwood lights on "changeling," thus linking Catherine to several folkloric figures. As a changeling, she would be

the offspring of mischievous fairies, underground gnomes, or the demons and witches [who has been] substituted by its malicious parents for a beautiful and normal infant . . . left unguarded, especially before baptism. (28, p. 311)

In her unbaptized state, she would be a wicked soul, and her goblin identification would account for Lockwood's terror since goblins are among the most malicious folklore figures. When Heathcliff first takes delivery of his son, he calls him "it," a term often used for the unbaptized. This "it" may be a dim flicker of Catherine's "wicked soul." Joseph's reaction that Linton cannot be Heathcliff's offspring-- "Sure-ly . . . he's swopped wi' ye, maister, an' yon's his lass!" (p. 169)--carries the hint of Linton's being a changeling. This hint becomes a conviction later when Nelly,
exasperated with Linton's selfish concern for his own welfare, calls him a "pitiful changeling" (p. 217). Heathcliff himself functions as a changeling. Having been "given the name of a son who had died confirms the impression of a fairy changeling" (39, p. 144), and being a changeling "could be a source for Heathcliff's usurpation of the Earnshaw property" (25, p. 390). Secondly, until Heathcliff is christened, he is referred to only as "it," a label which recalls "a common sub-Christian superstition that unbaptized infants are in the devil's power" (44, p. 52), an idea also inherent in "changeling." Thus, Heathcliff, his soul (Catherine), and his son are linked through the imagery of changeling.

This linking quality also functions in the "elf" references, associated with Heathcliff, Hareton, Cathy, Catherine, and Nelly. When Nelly encounters Hareton, but before she has recognized him as Hareton, she describes him as "an elf-locked, brown-eyed boy" (p. 94). Her identifying Hareton as an elf prepares the way for his elflike behavior to Cathy. According to Jobes, elves haunt unfrequented places and delight in leading travelers astray; yet, sometimes they are friendly and helpful (28, p. 503). In a sense, the solitary Hareton does lead Cathy astray by introducing her to the forbidden fairy caves; later he helps her find happiness. Cathy herself is linked to the elf world by Heathcliff's "keep your elf's fingers off; and move, or I'll kick you!" (p. 219). Her mother is even more closely aligned with the
elf world. Catherine's delirium at the onset of her fatal illness is "dominated by omens, folk beliefs and ghost lore" (44, p. 57). Her imagining Nelly as an old woman "gathering elf-bolts to hurt our heifers" (p. 105) places Catherine and Nelly within the "other world" of the fairy cave. The reference to heifers, while metaphorically suggesting Heathcliff and Catherine, is double edged. In folklore, heifers frequently typify the fairy godmother (28, p. 743). Thus, in this instance Nelly is not the ambivalent elf or fairy; she is the hag (p. 105), the "Scottish she-devil . . . believed to be in league with the devil or the dead" (28, p. 707). Later, when Catherine discovers that Nelly is her "hidden enemy," she physically attacks her to force her to "howl a recantation" (p. 110). According to Jacqueline Simpson, this clearly shows that "Catherine shares the belief that to assault a witch will force her to take off her spell" (44, p. 58).

The fairy references include fairy, fairy cave, "Fairie Annie's Wedding" (already discussed), fairishes, and fairy tale. With the exception of the above situation involving Catherine, these references are most closely associated with Cathy and Hareton, most of the references being of a gentle, positive nature. During Lockwood's obtuse delving into the relationships of the people he meets in Wuthering Heights, he calls Cathy the "beneficent fairy" (p. 21). While this expression is ludicrous in view of Cathy's hostility toward
Lockwood, it is important to the theme of *Wuthering Heights*, and it prepares the reader for the other fairy references involving her as a child. Moreover, Lockwood's term suggests the idea of Cathy as the guardian spirit of Wuthering Heights. Unwittingly, Lockwood has stumbled onto a fact about Wuthering Heights. It is guarded—by its architecture, including its griffins; by its dogs; and by the watching dead, the ghost of Catherine. Additionally, since Cathy becomes the possessor of Wuthering Heights she is in the best position to guard it.

As a child, Cathy is described "as gay as a fairy" (p. 157) in her make-believe world of Arabian merchant, and she is especially enthralled by the "mysteries of the Fairy cave" (p. 162). One of her earliest quarrels with Hareton occurs when she orders him to prepare her horse and to show her "where the goblin-hunter rises in the marsh" and to tell her about the "fairishes" (p. 160). Clearly Cathy's restricted world of Thrushcross Grange has not offered her the excitement that her childish nature requires. She tries to add this spice by learning more about the fairies. Also, since visiting the Fairy Caves has been associated in her mind with proof of having attained adulthood, her rebellious wandering off in search of their mysteries is doubly important (see the early section on setting for more commentary). This cave symbolizes more than a fairy mansion (28, p. 300). It suggests Cathy's psychological unconscious (7, p. 39) and, in this sense, it is linked to Cathy as guardian, symbol of
"the forces gathered on the threshold of transition between different stages of evolution and spiritual progress" (7, p. 129). The final term, "fairy tale," is mentioned by Lockwood who ironically thinks that Cathy's world would have been immensely improved—would have been "something more romantic than a fairy tale"—had she and he "struck up an attachment, as her good nurse desired, and migrated together into the stirring atmosphere of the town" (pp. 240-41). This reference serves several purposes: (1) It recalls Heathcliff's earlier statement that Isabella had looked upon him as a hero of romance (a role Lockwood here envisions for himself in regard to Cathy); (2) it ties together the numerous references to fairy figures; and (3) it suggests that Wuthering Heights itself has the structure of a fairy tale. This last suggestion is readily visible. As Goodridge has pointed out, Barely hidden beneath the surface of Nelly's guarded scepticism, Christian sentiment and "nursery lore," and Joseph's Calvinistic pharisaism, there lies a whole world of country superstition—a world inhabited by ghosts, fairies, witches, ghouls, goblins, and vampires, inextricably confused with the language of hell-fire sermons and Victorian fairy tales. (22, p. 172)

Another important cluster of folklore symbolism revolves around ghost, ghoul, phantom, spectre, and vampire. Aside from the ghostly presence of Catherine at the beginning and the ghostly walks of Catherine and Heathcliff at the end, there are some eleven references to the ghostly domain.

The first reference occurs when Lockwood is denied the use of Hareton as a guide back to Thrushcross Grange because
that would leave no one to look after the horses. This
callousness of Heathcliff softens Cathy's callousness; when
her statement that "a man's life is of more consequence than
one evening's neglect of the horses" is rebuffed by Hareton,
she retorts that she hopes Lockwood's ghost will haunt Hareton
(p. 24). Lockwood is involved with a ghost that night, not
his own, but Catherine's. The next reference of importance
comes through Nelly's chastisement of Hindley's treatment of
his son. She tells him that it is a "wonder his mother does
not rise from her grave to see how you use him. You're worse
than a heathen--treating your own flesh and blood in that
manner!" (p. 68). Apparently, Nelly accepts a widespread folk
belief that "a prematurely dead mother cannot rest in the
grave but returns to suckle the babe or help her child in the
hour of need" (33, p. 94). The ballad she soothes Hareton
with (p. 69) has been identified as "The Ghast's Warning," and it

has resonances beyond Hareton's plight; its ominous
tone sets the scene for Catherine's decision (in
much the same way as a snatch of song may set a
scene in Shakespeare) and hints at the theme of
ghostly return. (44, p. 55)

Although Nelly admits to being superstitious, she does
not invite others to share their related thoughts. She dis-
missed Catherine's efforts to discuss her queer dreams by
saying that everyone is "dismal enough without conjuring up
ghosts and visions to perplex us" (p. 72). Given her own
two immediately previous references, this refusal rings a
little false, unless it is because Nelly has had so many ghosts on her mind that she wishes to change the subject. She is successful in squelching Catherine's discussion this time; however, she is unable to escape the next instance. This next reference occurs when Catherine imagines she can see Wuthering Heights from her Thrushcross Grange window and recalls how she and Heathcliff had braved the ghosts of Gimmerton Kirk (p. 108). Although it is unlikely that Catherine and Heathcliff have actually seen ghosts in the Kirk-yard, the reference serves to point out that their only hope for reunion is in the world on the other side of this mortal life.

Heathcliff plays on Cathy's sympathies when he tells her that his "presence is as potent on [Linton's] nerves as a ghost; and I fancy he sees me often, though I am not near" (p. 227). This statement could apply equally well to Heathcliff, who is haunted by the memories of Catherine. He senses her presence everywhere and, as he tells Nelly, he has "a strong faith in ghosts; ... a conviction that they can, and do exist, among us!" (p. 229). That Heathcliff's incorporeal presence haunts his son is mirrored by Heathcliff's being haunted by the "spectre of a hope, through eighteen years!" (p. 230). The spectre which haunts him and the hope which haunts him are the same: a chance at reunion with his beloved Catherine. That his hope is fulfilled is suggested by the legend that surrounds him after his death. The local
people swear he walks in the company of another spirit. Although Nelly tries to dismiss the young shepherd's claim to have seen these phantoms (p. 265) as the product of his solitary ramblings and the local legends, she is not entirely convincing. Even she admits that "being out in the dark" or being left alone in Wuthering Heights is unsettling and something she seeks to avoid.

The final reference to ghosts is Lockwood's. Since his encounter with Catherine's ghost sparks his interest in the history of Heathcliff, it is fitting that he should close with an allusion to ghosts, especially since his reference is that Wuthering Heights, which is to be shut up, will be "for the use of such ghosts as choose to inhabit it" (p. 265). Lockwood is in an excellent position to judge the attraction Wuthering Heights and its atmosphere will have for the ghosts of Heathcliff and Catherine.

The one reference each to ghoul and vampire occurs in Nelly's speech on the evening of Heathcliff's death. She has seen him through youth, adolescence, and adulthood, but she is still uncertain whether he is mortal or an incarnate demon (p. 260). Her reference to Heathcliff as a ghoul is especially appropriate because ghouls are, among other things, grave robbers (28, p. 653). Nelly knows that Heathcliff has twice disturbed the grave of Catherine. The vampire referred to is also part of a folk belief that applies equally well to Heathcliff or Catherine:
According to English and European folk traditions, the bodies of suicides and murderers often became vampires, or experienced other kinds of "unquiet slumbers," and in these cases the bodies tended to remain intact and uncorrupted after burial.

(25, p. 406)

As someone who has contributed to the early deaths of several characters, Heathcliff could be termed a murderer. Catherine also is a murderess in the sense that she has, by separating body and soul in her choice of Edgar, "murdered" herself and Heathcliff. Since her body is well preserved by the peat, and since she apparently has walked the earth haunting Heathcliff (and anyone else unfortunate enough to sleep in her bed), she shares certain characteristics with the vampire.

Other folklore references are less pervasive, but not less important. These references include mention of bugbear, fate, genius, and monster. A bugbear is "a sort of hobgoblin in English folklore, thought of as being in the form of a bear" (32, p. 168). Originally a goblin bear that eats little children, its meaning has been extended to encompass any object needlessly feared (28, p. 258). It is this latter sense Heathcliff implies when he chides Nelly for inventing bugbear stories to terrify Cathy into staying away from Wuthering Heights (p. 188). Actually, the original meaning is more in keeping with Heathcliff's plans. Another term removed from its original meaning is "genius." In Roman mythology,

each individual was accompanied through life by a protecting spirit or genius who comforted him in
sorrow, prompted him to noble deeds, etc. In time a second genius, instigator of evil, entered the individual and, on the outcome of the conflict between the two, depended the fate and nature of the individual. (28, p. 645)

Heathcliff assumes the role of this "evil genius" (p. 148) bent on corrupting Hareton and winning the struggle against Hareton's better nature. A second term derived from Greek and Roman mythologies is "fate." The Fates were three sisters who controlled the destiny of every person, arbitrarily spinning out the length and nature of each man's life. No god, not even the king of the gods, had any power over the Fates. In the novel, four characters are fated, apparently following the course of their life as it is laid out for them, totally unable to alter its direction. These four are Edgar, Catherine, Heathcliff, and Isabella. Nelly remarks that Edgar is so smitten by Catherine "there will be no saving him—He's doomed, and flies to his fate" (p. 66). Catherine's vows that whoever would separate her and Heathcliff will suffer the fate of Milo (p. 73) come true, not for the outsiders but for herself and Heathcliff. Each leaves the other and each suffers the anguish which being torn apart from one's other self brings. Isabella's realization of what her marriage to Heathcliff really means is expressed by her poignant statement that "the concentrated essence of all the madness in the world took up its abode in my brain the day I linked my fate to theirs!" [Heathcliff, Hindley, and Hareton] (p. 121). After Catherine's delirium resulting from
her argument with Heathcliff and Edgar, she is "fated, sure to die" (p. 132). What is interesting in these four examples is that they are restricted to the first generation. This, in itself, is a silent affirmation that there is yet hope for the future.

The final terms of this section are goblin, imp, and flint. A goblin is "a malicious sprite fabled to live in groves and grottoes, frightful or grotesque in appearance" (28, p. 666). It is similar to a ghoul in that both are generally evil and eat little children. Other than the goblins swarming in Lockwood's bedchamber, the term is used exclusively as a metaphor for Hindley or Heathcliff. Both are goblinlike in their attitude toward Hareton, though Heathcliff's actions are more despicable because they are intentionally harmful while Hindley's are tangential to his general neglect of the world. Hindley applies the term to himself when he complains that Hareton "deserves flaying alive for not running to welcome me, and for screaming as if I were a goblin" (p. 67). After Nelly learns how wild a life Hareton is encouraged to lead, she escorts him home in order to speak with Hindley; "but, instead of Hindley, Heathcliff appeared on the door stones, and I turned directly and ran down the road as hard as ever I could race, making no halt till I gained the guidepost, and feeling as scared as if I had raised a goblin" (p. 96). Later, on the evening of Heathcliff's death, Nelly is startled by the look on his face
as he sits by the fire. She describes his ghastly paleness and black eyes and strange smile as the face not of Heathcliff but of a goblin (p. 259). Isabella too speaks of Heathcliff as an "incarnate goblin" she has finally managed to escape (p. 142). Another type of goblin with which Heathcliff is identified is the imp, "an evil spirit of low rank; a ... contemptible supernatural being; a small or young demon; a hobgoblin" (28. p. 826). Isabella describes her battle with Heathcliff as that equal to having struggled with a legion of imps (p. 149). Earlier, during the forced horse swapping, Hindley had called Heathcliff an imp of Satan (p. 41), thus linking him not only to the supernatural world but to the infernal regions as well. This linking quality is also present in "flint." Heathcliff is called a flint-stone; his "substitute" son Hareton grows up with the same characteristic hardness. It is also significant that one of Hareton's favorite weapons is flint (p. 95). Aside from being a fire-producing stone (and thus linking it to the other fire imagery discussed in Chapter III), the flint in the British isles is often referred to as elf-shot, fairy shot, or elf-arrows and they are said to have been shot by the fairies at a person or animal to bewitch them. On the other hand, they are thought, for the most part, to protect the possessor from these little people (32, p. 394).

Hareton's hurling the flint at Nelly precedes the section where Nelly is called a fairy by Catherine, but the connection
does not go unnoticed. The idea of elf-arrows above also links Heathcliff and Hareton since Heathcliff is metaphorically one of the heifers Catherine says Nelly's elf-bolts are intended to hurt.

_Infernal._—The eleven terms which suggest an infernal other world are mostly synonyms for "devil." The three exceptions are "monster," "witch," and "kin." "Monster" has a myriad of possibilities, including several which are more appropriately linked to animal life. The term is included here, however, because each reference is as a metaphor for Heathcliff or Hareton. Generally speaking, monsters are symbolic of the cosmic forces at a stage one step removed from chaos. . . . On the psychological plane, they represent the base powers which constitute the deepest strata of spiritual geology, seething as in a volcano until they erupt in the shape of some monstrous apparition or activity.

(7, p. 213)

The first reference is to Hareton. Hindley speaks of his son's reluctance to be embraced by him as proof that the boy is a monster—a non-human (p. 67). Isabella twice speaks of her husband as a monster (pp. 128, 143). In the first reference—"He's a lying fiend, a monster, and not a human being!"—she is referring to Heathcliff as one step removed from chaos. Her second reference deals more directly with Heathcliff's psychological state.

"Witch" occurs nine times, only five of which carry the idea of "one who deals with the Devil in order to work a spell upon humans" (28, p. 1687). The other references could
as easily have shrew or some other non-mysterious term substituted for them. For example, when Heathcliff calls Cathy a witch, he merely means that she vexes him, not hexes him (p. 228). Of those references where "witch" is suggestive of an infernal conspiracy, three are most important. The first is Heathcliff's description of the petulance he has observed in Isabella and Edgar. During Isabella's quarrel with Edgar over a lap dog, she throws a tantrum. Heathcliff describes her as "screaming at the farther end of the room, shrieking as if witches were running red-hot needles into her" (p. 47). This description may suggest that Heathcliff is a believer in the power of witches (44, p. 51). It is also a description that could apply well to Isabella's life as wife to Heathcliff, and it is a description which resembles closely the brain fever fit of Catherine. The second reference is Catherine's accusation of Nelly. Catherine is convinced that Nelly means to harm her or Heathcliff. She is equally convinced that no mortal power can ever separate them. Thus, when she calls Nelly a witch (p. 110), she reveals that she is a wholehearted believer in witchcraft and its powers (44, p. 51). The third reference is Joseph's belief that Cathy is a witch, practitioner of Black Magic, and responsible for "forcing" Hareton to rebel against the righteous Joseph by making him pull up Joseph's prized plants (pp. 243, 251). Since Joseph has earlier called
Catherine a witch (p. 78), his present statement links the two generations.

The one reference to kin is effective for suggesting Heathcliff's true nature. After Catherine's death and Heathcliff's mysterious disappearance, Isabella tells Nelly that Heathcliff has been gone nearly a week and she is uncertain whether "the angels have fed him, or his kin beneath" (p. 143). It is obvious through her reference to his kin that Isabella believes Heathcliff belongs to the infernal regions and gets his power from there. This is more intense than being a witch in league with the devil; here Heathcliff is a devil.

The remaining terms are all related to "devil"; in fact, devil has five synonyms: demon, deuce, diabolical, Nick, and Satan. All together there are more than fifty references. Most of the terms apply to Heathcliff or are spoken by him in reference to something or someone vexing him. This is not surprising because, as Inga-Stina Ewbank has shown,

The imagery connected with Heathcliff—whether used by him or (mainly) by others in reference to him—is uniformly suggestive of savagery and evil. It refers to unyielding, harsh and sterile aspects of nature . . . or to wild and predatory beasts . . . or to infernal powers, picturing him as a devil incarnate. This last is much the most frequent type of reference to him. (17, p. 99)

It would be superfluous to list all the references; however, five specific examples are interesting for the unity they provide and for the insights into how a character develops.
The first example is Heathcliff's eyes being described "like devil's spies" (p. 54). Edgar Shannon sees Heathcliff's eyes as "a metaphoric representation of his loneliness and suffering" (43, p. 213). Heathcliff's features do tend to reflect his psychological state at the moment, but they are never described as fully open. They are always guarded. What is interesting in the example above is that at this point, Heathcliff's diabolical nature has not matured. He is not the incarnate demon of the later pages; here he looks as if he is in league with, not one of, the devils.

The second example is Joseph's terming the Christmas songs and accompanying festivities "devil's psalmody" (p. 57). Joseph is quick to condemn any display of entertainment, but it is amusing that he who stresses religious training would reject Christmas cheer. Joseph's religion, though, is a curious blend of his own interpretation of the Bible and his belief in black magic. This is shown in his exasperated speech to Isabella after he has shown her throughout Wuthering Heights:

"Whear the divil--" began the religious elder. "The Lord bless us! The Lord forgie us! Whear the hell wold ye gang? ye marred, wearisome nowt! Yah seen all but Hareton's bit uf cham'er. They's nut another hoile tuh lig dahn ini' th' hahse!" (p. 122)

Joseph is cautious not to invite the devil into the house by using his name in an oath. In fact, Joseph alludes to the devil most frequently by the terms Satan or Nick (p. 27), the latter being "perhaps an abraded form of Nicor or connected
with Nickel, a German goblin. In Scotland called Nickle Ben" (28, p. 1168).

Mother and daughter are linked by "devil" in Heathcliff's mind. Heathcliff sees Cathy's similarity to her mother, but it is through the devil quality in each that he is able to articulate this similarity. After Heathcliff slaps Cathy for biting him, he threatens her with a daily taste if he catches "such a devil of a temper" in her eyes again (p. 216). His beloved Catherine certainly had such a potent temper; and, it is Cathy's eyes which most remind Heathcliff of Catherine. A later episode demonstrates how potent the image which Cathy stirs up in Heathcliff is, and again it is her eyes that cause him the greatest pain:

I've given over crying; but I'm going to kneel here, at your knee; and I'll not get up, and I'll not take my eyes from your face, till you look back at me! No, don't turn away! do look! You'll see nothing to provoke you. I don't hate you. I'm not angry that you struck me. Have you never loved anybody, in all your life, Uncle? Never? Ah! you must look once--I'm so wretched--you can't help being sorry and pitying me. (p. 219)

That Heathcliff sees the devil in Cathy's eyes, as Isabella and Nelly had seen the devil in his eyes, may explain why Heathcliff is forced to send Cathy out of his sight. It is not that he fears the devil; rather, it is that the devil reminds him of Catherine because, as he tells Nelly, Catherine was often a devil to him in life and she continues to be a devil--taunting, teasing, always staying just out of reach--to him in death (p. 230).
Celestial.—The seven terms suggestive of the celestial regions are angel, cherub, deity, goddess, saint, soul, and spirit. Not all of the more than three dozen citations are for purposes of characterization, but those that are are primarily attached to the female characters. Again, there are too many instances to warrant separate illustrations. The following examples indicate how Emily Brontë manipulates the imagery at the top of her verticality scale.

The term "angel" is linked most frequently to Cathy, though Catherine is not far behind. Often "angel" is used simply as a term of endearment, but even these references are important to the novel's theme because they support the idea of verticality which is part of that theme (see Chapter IV). Of those examples where "angel" implies the spiritual realm, three deserve closer attention. The first occurs in the opening scene where Lockwood mistakes Cathy for Heathcliff's wife. Heathcliff's answer is an abrupt "Oh! you would intimate that her spirit has taken the post of ministering angel, and guards the fortunes of Wuthering Heights, even when her body is gone. Is that it?" (p. 20). Actually, as Heathcliff is well aware, Catherine's spirit does hover about Wuthering Heights, not as "ministering angel" but as restless ghost. Yet, Heathcliff's calling her "ministering angel" is significant. As previously indicated, Cathy is linked to guardian imagery. Thus, this term, applied to the mother, but provoked by the presence of the daughter, is yet another example
of Emily Brontë's blending of generations. The second example occurs in Nelly's description of Catherine immediately after her death. Nelly says that Catherine has the look of perfect peace and that "no angel in heaven could be more beautiful than she appeared" (p. 137). Nelly finds solace by thinking that Catherine has finally found peace. Heathcliff, however, has a different perspective. As he looks at her corpse, he says,

"Why, she's a liar to the end! Where is she? Not there--not in heaven--nor perished--where? Oh! you said you cared nothing for my sufferings! And I pray one prayer--I repeat it till my tongue stiffens--Catherine Earnshaw, may you not rest as long as I am living! You said I killed you--haunt me, then! . . . Be with me always--take any form--drive me mad! only do not leave me in this abyss, where I cannot find you! Oh, God! it is unutterable! I cannot live without my life! I cannot live without my soul! (p. 139)

Nelly thinks that Catherine is at peace, with the angels. Heathcliff knows she is not, and his anguish comes from not knowing where she is. As he looks on her corpse, he knows she is not there. He knows also that she is not in heaven because she is as incomplete without him as he is without her. He knows her spirit has not perished, but he is at a loss where to look for her. This is his abyss, the abyss from which he invites her to haunt him.

The most important reference to angels occurs when Catherine tells Nelly of her dream of being thrown out of heaven onto the heath. She says,

"Heaven did not seem to be my home; and I broke my heart with weeping to come back to earth; and the
angels were so angry that they flung me out, into the middle of the heath on the top of Wuthering Heights; where I woke sobbing for joy. (p. 72)

The angels reject Catherine because she rejects them first. In a sense, this parallels Heathcliff's walking out on Catherine when he overhears only a part of her conversation and believes that she has walked out on him. More importantly though, this dream (discussed further in Chapter III) indicates the nature of Catherine's heaven. Its one prerequisite is that she and Heathcliff are together.

"Saint" is the next important celestial symbol. Generally, "saint" denotes a Christian, someone totally good, or someone willing to die for his beliefs. As such, it is a positive label somewhat similar to "angel." Yet, in one significant case, Emily Brontë imbues the term with a negative layer. This occurs at the time of Catherine's death when Heathcliff wants to know if she died like a saint (in a state of grace) (p. 138). Heathcliff finds it repulsive to think that Catherine might have recanted at the last moment and thus be admitted to heaven—which would seal their separation. When he learns that she never regained her senses, he is relieved and proceeds with the speech discussed on the previous page. Unity is the only means to a positive life or a positive death. Separation—even within heaven—is intolerable.

The idea of saintliness is also an integral part of the novel's theme. As Nelly says, Hindley's treatment of Heathcliff and Heathcliff's later revenge on Hindley and Hareton
and Edgar and Cathy constitute the bulk of the novel's action
and the basis for its theme of unity as a positive force and
division (which revenge depends upon) as a negative force.

"Soul" is the last important celestial term. It occurs
with symbolic significance at least eleven times. Other than
those within dreams (to be discussed in Chapter III) and
those suggesting merely the animating life spirit, there are
four references, each referring to the actual soul, that are
important to an understanding of the symbolism connected with
this term.

The first two references occur during Heathcliff and
Catherine's argument at Thrushcross Grange. Each tortures
the other over Catherine's impending death. Catherine, who
cannot bear the thought of existing without Heathcliff, tells
him she shall not pity him because he has killed her. Her
immediate concern is "How many years do you mean to live
after I am gone?" (p. 132). Catherine's accusation elicits
a stern rebuke from Heathcliff:

You know you lie to say I have killed you; and,
Catherine, you know that I could as soon forget you
as my existence! It is not sufficient for your
infernal selfishness, that while you are at peace
I shall writhe in the torments of hell? (p. 133)

For Catherine and Heathcliff, torment is being parted. She
tries to comfort Heathcliff by telling him that she will not
be at peace, that her only hope is that they will never be
parted. This moves Heathcliff so much that he is unable to
look upon her face or come to her side as she requests. His
staying apart from her at this moment causes her to have sus-
picions. She addresses her next remarks to Nelly:

Oh, you see, Nelly! he would not relent a moment to
keep me out of the grave! That is how I'm loved!
Well, never mind! That is not my Heathcliff. I
shall love mine yet; and take him with me--he's in my
soul. And . . . I'm wearying to escape into that
glorious world, and to be always there; not seeing it
dimly through tears, and yearning for it through the
walls of an aching heart; but really with it, and
in it.  

(p. 134)

Catherine's words may give the appearance of sentimentality,
but they are reality. When she says, "that is not my Heath-
cliff," she means the statement literally. Heathcliff is a
part of her. The real Heathcliff cannot be taken from her
and, therefore, the two halves cannot be separated. That
Heathcliff feels the same way about Catherine is quite clear
from his impassioned speech in which he says that living
without her is living with his soul in the grave, and, there-
fore, it is not living at all:

You have killed yourself. . . . You loved me--then
what right had you to leave me? . . . Misery, and
degradation, and death, and nothing that God or
Satan could inflict would have parted us; you, of
your own will, did it. I have not broken your
heart--you have broken it--and in breaking it, you
have broken mine. So much the worse for me, that I
am strong. Do I want to live? What kind of living
will it be when you--oh, God! would you like to live
with your soul in the grave?

(pp. 134-35)

Throughout all of these mutual accusations the lovers' phys-
ical actions mirror their emotional upheaval. They grind
their teeth, wring their hands, and embrace with a fervor
that would squeeze the breath from slighter individuals.

Their is a picture of a soul in upheaval. Catherine fears
restlessness underground while her soul still walks the earth. Heathcliff fears walking the earth while his soul lies underground. Catherine’s position here is the same as in the dream in which she reported being thrown out of heaven. Without her soul, heaven is no place of bliss. Heathcliff’s position parallels his anguished search for Catherine once she has died. He knows that his soul—Catherine—is not in heaven or in the ground. It is somewhere near at hand. If he can find it one last time, body and soul can finally unite.

The next important reference is Heathcliff’s statement, “My soul’s bliss kills my body, but does not satisfy itself” (p. 262). By his own analogy, he is "a man struggling in the water . . . within arm’s-length of shore" (p. 262). After Nelly advises him to make his peace with God so that he will be fit for heaven, Heathcliff tells her, "I have nearly attained my heaven; and that of others is altogether unvalued and uncoveted by me!" (p. 263). Clearly, Catherine is Heathcliff’s heaven. He senses her nearness and knows that his soul’s bliss—literally the happiness of Catherine and his own as well—is achievable after death. It is therefore logical for Heathcliff to long for death.

**Miscellaneous terms.**—Five terms of this subdivision are neither positive nor negative except as revealed by their context. These terms are "incorporeal sweetheart," "preterhuman," "thing," "unearthly," and "beauty." Linton’s letters to Cathy strike Nelly "as singularly odd compounds of ardour
and flatness, commencing in strong feeling, and concluding in the affected, wordy way that a schoolboy might use to a fancied, incorporeal sweetheart" (pp. 182-83). Although this term is applied to Linton's letters, it fits his father's situation; indeed, the only incorporeal sweetheart is Catherine. The term "preter-human," meaning simply beyond the human range, is applied to Heathcliff who calls on "preter-human self denial in abstaining from finishing" Hindley completely on the evening that Hindley has locked Heathcliff out of the house. This term links Heathcliff to all the other on-the-verge-of-human epithets. "Thing" and "what" are consistently used negatively. When Isabella asks "what" it is she has married, the implication is that Heathcliff is not human (p. 115). Isabella, Edgar, and Heathcliff are each termed "thing." In the first two cases (pp. 92, 100, 109), "thing" is used to suggest either weakness or an unwanted quality or both. In Heathcliff's case, the term is used in an expression which recalls the mysterious origin and the indefinite nature of the man: "But where did he come from, the little dark thing, harboured by a good man to his bane," (p. 260). The last reference, that of "unearthly beauty," is applied to Catherine's calm moments after her brain fever. At these moments, Nelly thinks there is some "unearthly beauty" in her passivity (p. 131). The significance of the term is that it indicates the source of the change; Nelly would have the change result from Catherine's resignation to
her death and her expectation of heaven. For Catherine, however, death and heaven both mean separation from Heathcliff; yet, death is also the way, the only way, to Heathcliff. Catherine might well feel serene as she envisions her life with Heathcliff. Since her eyes "appeared always to gaze beyond, and far beyond—you would have said out of this world" (p. 131), what they are focusing on is not heaven from which the angels would expel her again but heaven-on-earth: Heathcliff and Catherine together again and inseparable at last.

Physical Symbols Relating to the Celestial Bodies

Within this classification are symbols related to clouds, moon, stars, and sun. The discussion which follows does not address the symbology inherent in the light from these sources; light and dark images are discussed in Chapter III. This discussion is limited to the symbolism expressed by these four celestial bodies.

Clouds

Occurring most frequently are references to clouds and related terms (beclouded, clouded, cloudy, and thunderclouds). Although clouds have long been used to suggest the mood of persons observing them, Emily Brontë's technique is slightly different. She seldom refers to actual clouds; rather, her clouds are metaphors for the emotions of her characters. In fact, her characters' faces are like her landscape scenes: both suffer storms, calm moments, darkness, and brightness.
These metaphorical instances involve nearly every character. Lockwood describes the confusion and irritation of Wuthering Heights as a "cloud" he has caused (p. 20). Before Nelly proceeds to answer Lockwood's questions about its household, "a cloud of meditation over her ruddy countenance" appears (p. 36). The young Heathcliff, left to himself, has face and hands "dismally beclouded" (p. 51). Edgar, conciliatory to Catherine's needs, darkens if he sees any servant "grow cloudy at some imperious order of hers" (p. 81). Later, his hostility toward Heathcliff "clouds" the removal of Catherine's misery (p. 87). Her capriciousness is revealed by "a suddenly clouded brow" (p. 132). Heathcliff's basilisk eyes are "shaded with a heavy cloud" (p. 148) or are the "clouded windows of hell" (pp. 149-50). After Heathcliff plays on Cathy's emotions by telling her Linton is pining for her and that her refusal to visit or write is cruel, Cathy's heart is "clouded now in double darkness" (p. 189). Vexed by Cathy, Hareton grows "black as a thundercloud" (p. 160) or scowls "like a thundercloud" (p. 248).

Even those instances involving actual clouds reflect the emotions of the characters or indicate that a major upheaval is about to occur in their lives. For example, on the evening of Heathcliff's disappearance, "the clouds appeared inclined to thunder" (p. 76); on the evening of his death, the cloudy evening is "so still that not only the murmur of the beck down Gimmerton was distinguishable, but its ripples
and its gurgling over the pebbles, or through the large
stones which it could not cover" (p. 259). In the first
instance the clouds and the impending storm parallel the tur-
moil within Catherine. In the second, the peaceful scene
suggests that Heathcliff is to find calm at last, free from
the tumult within him and raging about him at Wuthering
Heights. A second example involves Cathy. On the afternoon
that her spirits are at a low ebb over her father's despond-
ency, "the cold, blue sky was half hidden by clouds, dark
grey streamers, rapidly mounting from the west, and boding
abundant rain" (p. 185). When she is happy, as in describing
her heaven, there must be "bright, white clouds flitting
rapidly above" (p. 198). In the first instance, Cathy's
gloom is reflected by the clouds, just as earlier the storm
clouds had reflected Catherine's gloom over losing someone
she loves. The second instance, similar to the second one
above, indicates the calm that comes with attaining one's
heaven. A third example occurs as Heathcliff nears death.
He sees Catherine "in every cloud, in every tree--filling
the air at night" (p. 255). Here Catherine is a part of
nature and, as the idol Heathcliff worships, her ubiquitous
presence forms the object of an odd pantheism whose articula-
tion occurs only at times of great stress.

Moon

The moon occurs less frequently than the clouds, but its
appearance usually coincides with a momentous change or the
presence of the imaginary realm. This last feature is understand-able, given the moon's nature. According to Cirlot, one
significant aspect of the moon concerns its close association with the night (maternal, enveloping, unconscious, and ambivalent because it is both protective and dangerous) and the pale quality of its light only half-illuminating objects. Because of this, the moon is associated with the imagination and the fancy as the intermediary realm between the self-denial of spiritual life and the blazing sun of intuition.

(7, p. 216)

When Heathcliff returns after his three years' absence, he is a portent for a momentous change, but he is also a danger. This ambivalent quality of his return is reflected by the scene as described by Nelly:

It had got dusk, and the moon looked over the high wall of the court, causing undefined shadows to lurk in the corners of the numerous projecting portions of the building... my eyes were on the moon, and my back to the entrance, when I heard a voice behind me say--

"Nelly, is that you?"

It was a deep voice, and foreign in tone; yet there was something in the manner or pronouncing my name which made it sound familiar. I turned about to discover who spoke, fearfully, for the doors were shut, and I had seen nobody on approaching the steps.

(p. 82)

The moon and all it suggests have left Nelly susceptible to the fears her imagination can conjure up, even when the voice sounds familiar. As she and Heathcliff stand in the garden talking, Heathcliff looks "up to the windows, which reflected a score of glittering moons" (p. 82). Here the moon may be intended to suggest Heathcliff's beloved Catherine; however, since there is a score of moons reflected in the windows, the
picture is one of illusion, not reality. The Catherine within Thrushcross Grange is not the Catherine that Heathcliff left at Wuthering Heights.

On the evening that Catherine thinks she can see Wuthering Heights from Thrushcross Grange, there is no moon. Aside from making it more difficult to see, the absence of the moon reinforces the absence of the ideal Wuthering Heights represents for Catherine. As her lost heaven, Wuthering Heights can exist only in her imagination, where time can be erased. Another important link between the moon and Wuthering Heights occurs on the evening Heathcliff has to force his way into the house. Isabella metaphorically says that "the summer moon"—that brief "happiness" she and Hindley have experienced in Heathcliff's absence—has been replaced by "a blast of winter"—the force of reality rushing in (p. 146). A third example is the harvest moon that shines brightly on the evening Cathy manages to escape Wuthering Heights and to arrive at Thrushcross Grange in time to see her father before he dies (p. 225). Here the moon represents the season of death and transformation.

Stars and Sun

The symbolism involving the stars and sun is similar to that of the moon and clouds. Their presence tends to correspond to the characters' state of happiness or their state of knowledge, even if this knowledge does not bring them happiness. For instance, when Lockwood thanks his stars, it
is for their having steered him to the desolation of Wuthering Heights so that he could learn that his own efforts to hold himself "independent of all social intercourse" is impractical and unwise. In thanking his stars, he is calling on them as "a symbol of the spirit" (7, p. 309). Yet it is the desire for knowledge that motivates his return to Wuthering Heights. On his last visit to Wuthering Heights, he describes his trek from Thrushcross Grange as "rambling leisurely along with the glow of the sinking sun behind and the mild glory of a rising moon in front--one fading, the other brightening" (p. 242). The sinking sun suggests the end to an era, and the rising moon suggests the beginning of a new era. Unknown to Lockwood at this time, a new era has indeed begun. With Heathcliff's death comes the possibility of a new life for the survivors. Also, Lockwood's combining sun and moon may suggest an idea common "in some folklore-traditions [where] the urge to allude in some way to the supreme good, which, by definition, is incapable of definition, is met by saying 'to join the Sun and the Moon'" (7, pp. 319-20).

Another example of the sun's representing knowledge occurs in respect to the Penistone Crags. Cathy wishes to visit them because the sun highlights their features long after the valley is dark. To Cathy, the Crags are a mystery to be explored and a sign of adulthood. The sun's shining on them merely makes them irresistible, as forbidden knowledge becomes irresistible for Cathy. Just as the gaunt thorns of Wuthering
Heights crave alms from the sun (p. 14), Cathy craves the knowledge and excitement the sun opens for her.

Physical Symbols Relating to Miscellaneous Objects

Under this heading are a selected number of physical symbols which are not readily grouped within any of the preceding classifications. Several physical symbols such as those connected with the threshold imagery (door, window, key) are not included here; nor are the objects involved in the four dreams or weather included. Thresholds are discussed in Chapter IV; dreams and weather are discussed in Chapter III; and even though there are numerous physical symbols connected with each of these divisions, they are best discussed in the context from which they gain their power. The symbols discussed below are arranged alphabetically within categories, as appropriate.

Household

Castle.—This term occurs when Isabella and Heathcliff arrive at Wuthering Heights after their wedding. Isabella notes that Heathcliff locks the outer gate as if they "lived in an ancient castle" (p. 116). The reference is made in a demeaning manner. It recalls Heathcliff's earlier speech to Catherine during which he tells her, "Having levelled my palace, don't erect a hovel and complacently admire your own charity in giving me that for a home" (p. 97). In Isabella's case, the reference to castle is a silent reminder of the
contrast between the opulence and openness of Thrushcross Grange and the enclosed, isolated, less stately Wuthering Heights. Heathcliff's reference to palace is metaphoric. Catherine has ruined his happiness, and he is incensed that she apparently expects him to be content to settle for less than what he feels is his by rights.

**Cup.**—As is the case with the above terms, this term is used with a reversal of its typical meaning. Nelly admits that she has not told Edgar everything about Cathy and her enforced detention at Wuthering Heights because she does not want "to add . . . bitterness . . . to his already overflowing cup" (with its echo of Psalms 23) (p. 224).

**Hearth.**—In *Wuthering Heights*, a single detail or location may occur at intervals, each new occurrence adding depth to the developing symbolism. Such is the case with "hearth." Originally, the hearth was a "sanctum for the family" (28, p. 738) and thus a place of physical and emotional warmth. For Heathcliff, "the hearth is his favorite place for thinking . . . ; many of his expressions of anger and passion are derived from the fire and its qualities" (48, p. 66). Being near the hearth may equal ruling the hearth for Heathcliff. His son is also associated with the hearth, primarily because his constitution is so weak that he must have the artificial heat and safety provided by the
hearthstone (pp. 175, 193, 198, 212). In fact, he has to gather his energies to leave the hearth (p. 178).

**Mirror.**—The mirror is an important symbol in two instances, one involving Heathcliff and one involving Catherine. The first is when Nelly "puts Heathcliff in front of the looking-glass. He is not—in her opinion—what he should be. The mirror is the door that must give Heathcliff access to the knowledge of what he should try to become" (48, p. 113). In this episode, Nelly encourages Heathcliff to think his face into a benevolent countenance (p. 54). Here the mirror "takes the mythic form of a door through which the soul may free itself 'passing' to the other side" (7, p. 211). In the second episode, Catherine sees her reflection in the mirror and is frightened by it. She thinks the room is haunted, especially when she hears the clock striking twelve (p. 104). Van de Laar believes that the reflection which frightens her is a "projection of her own anxiety" (48, p. 129). However, there is a folk belief which more fully accounts for Catherine's terror; she thinks she has seen "her 'fetch,' a kind of double whose appearance at midnight predicts the death of the beholder" (25, p. 390). This mirror is involved in two other folk beliefs as well. First, sick people were not allowed to see themselves in a mirror "because the soul (thought of as a separate entity like a bird) might easily take flight from the weak body by being projected into the mirror and so bring about the sick person's death"
This would help explain why Nelly covers the mirror. However, there is another possibility, and it involves the second folk belief:

Mirrors were always covered or turned face to the wall immediately after death had taken place in the house, in order that the reflection of the dead spirit might not, as superstition feared, be seen in the glass, with dire consequences to the viewer. (33, p. 146)

All of these folk superstitions are applicable to Catherine's fear of herself.

Picture.—The symbolism of a picture or portrait is similar to that for mirror. As the image of what it represents, the picture is a form of reflection. Yet, it "also reflects something of the person of the spectator, as the impression the portrait makes is to some extent a projection of the spectator himself" (48, p. 112). The two pictures Cathy has of her parents take on separate meanings depending on the viewer. For Linton, getting the pictures is a means of demonstrating his power over Cathy. For Cathy the pictures represent memories and family ties. For Heathcliff, one, Catherine's, is a memory worth preserving; the other merits crushing. Since Cathy attempts to hold on to her father's portrait and Heathcliff saves only her mother's portrait, these represent the respective projections of hope for reunion for Cathy and Heathcliff (p. 223).

Wine.—Wine is an ambivalent symbol. Sometimes its offering is a sign of friendship. When Heathcliff offers
Lockwood some wine after his rude reception, his request—
"The dogs do right to be vigilant. Take a glass of wine?"—
is the closest he comes to offering friendship. The second
episode involves Catherine's analogy that her queer dreams
have sometimes "stayed with me ever after, and changed my
ideas; they've gone through and through me, like wine through
water, and altered the colour of my mind" (p. 72). Even
diluted by other thoughts and by reality (water), the power
of the imagination (wine) is inescapable.

Books

Books figure quite prominently in Wuthering Heights.
There are dozens of references involving every major char-
acter. To Cathy alone there are thirty-five references in
which books function as a symbol of the division between her
and other people. Several critics have suggested that the
impact of books in Wuthering Heights is an indication of
Emily Brontë's own position. From this tenuous stance, John
Hewish argues that her

attitudes toward literature seem to have been con-
flicting . . . : books were dead, bourgeois, stifling,
the refuge of characters inadequate to the element
of high passion and feeling, but they were also an
important factor in the maintenance of civilisation,
in the ordinary process of life. (26, p. 34)

Cathy is certainly capable of "high passion and feeling,"
and books are central to her happiness. Moreover, it is the
lack of books--and the education they suggest--that is most
often used to degrade a character. As Keith Sagar has pointed
out, "Hareton's illiteracy is presented as perhaps the most shameful manifestation of his degradation. His reclamation is effected by a combination of love and books" (39, p. 155). The negative qualities associated with books come not from the books themselves but from what McKibben calls their distinctive misuse . . . in each household . . . in the first part of the novel. At Wuthering Heights it is something to be spurned or destroyed or overwritten if it cannot be seen to contribute directly to the life of willful passion. At the Grange it offers a refuge and a retreat, an alternative, neatly-processed version of human life and nature which prepares Cathy very badly for her exposure to the reality at the Heights. (39, pp. 155-56)

**Edgar.**--For Edgar books and his library are both a means of isolating himself from the pains of living and a means of evoking fond memories. Once Heathcliff returns and "domestic strife becomes the rule in his home, Edgar increases the frequency of his visits to his books" (35, p. 162). For instance, after Edgar forces Catherine to choose between Heathcliff and himself, she locks herself into her bedroom; he passes the time in his library where he "shut himself up among books that he never opened" (p. 103). Edgar's turning to his library is an instinctive act of self-preservation. During his own illness, the library is the only spot which draws him from his bedchamber (p. 211).

**Catherine.**--Catherine does not exhibit a fondness for books. As a sign of her youthful rebellion, she throws Joseph's "dingy volume . . . into the dog-kennel, vowing [she] hated a good book" (p. 27). Further, she sees books
as her rival. She cannot abide Edgar's burying himself among his books while she is on the brink of her grave (p. 104). She asks Nelly, "What, in the name of all that feels, has he to do with books, when I am dying?" (p. 104). Van de Laar notes this difference between Catherine and Edgar; Catherine is incapable of seeing the value or the significance of books. To be absorbed in a book seems to her a vicarious way of living, contrary to her inclinations towards more active occupations. The book lying disregarded on the window-sill, placed there by Edgar . . . , is a silent symbol of the futility of his attempts to bridge the gap between their different personalities.

Cathy.—Cathy is most closely connected to the book imagery. She has inherited her father's fondness for books, and her sadness is always greatest when she is separated from her books. Her friendship with Linton is conveyed by books; she feels sorry that his books are not as nice as hers (p. 182), and the books she sneaks him are her token of friendship (p. 184). As part of her isolation and punishment, Heathcliff destroys her books at Wuthering Heights; he cannot, however, remove them from her memory. After Cathy upbraids Hareton for hoarding books he cannot read, she tells him that she has most of her books "written on my brain and printed in my heart, and you cannot deprive me of those!" (p. 238). The turnaround in her relationship with Hareton is expressed by their sharing books. Once Cathy had taunted Hareton for his illiteracy; now she teases him affectionately and helps him learn to read (p. 248).
Hareton.—Books divide Hareton from the cultured Cathy. Later, they "reclaim him from savagery and make him worthy to take possession of his inheritance" (38, p. 205). Prior to this, however, he has been thoroughly humiliated by Cathy for his inability to read and then for his clumsy efforts to teach himself to read. The later provocation causes him to throw his books into the fire (p. 239). When he and Cathy are reconciled, it is through Cathy's offering him a book (p. 246). These books come to "symbolize a human faith in communication and social intercourse" (22, p. 160).

Heathcliff.—Heathcliff never reads. His early falling away from Catherine is depicted in book imagery:

He struggled long to keep up an equality with Catherine in her studies and yielded with poignant though silent regret: but he yielded completely; and there was no prevailing on him to take a step in the way of moving upward, when he found he must, necessarily, sink beneath his former level. (p. 63)

Nelly explains that Hindley's degradation of Heathcliff erases "the benefit of his early education: continual hard work, begun soon and concluded late, had extinguished any curiosity he once possessed in pursuit of knowledge, and any love for books or learning" (pp. 62-63). Years later, his substitute—Hareton—suffers the same degradation. Just as is the case with Hareton above, the change that comes over Heathcliff just prior to his death is expressed by book imagery. When he finds Cathy and Hareton enjoying a book together, he takes the book from Hareton, glances at the open
page, and returns it "without any observation, merely signing Catherine away" (p. 254). Van de Laar says, "His action of returning the book to Hareton signifies his recognition of the fact the open book is the symbol of the way they will go together from now on, now that violence, ignorance and stubborn pride are conquered" (48, p. 210). This book becomes the "symbol of the truth they have discovered together, of the road that lies before them, and of life itself" (48, p. 211).

Joseph.—Books are a means for Joseph to tyrannize others. They represent "the codified expression of an authority which demands to be obeyed" (38, p. 179). Of course, few books are worth having. Only the bible and religious tracts (of the approved type) are permitted. Thus, when Catherine and Heathcliff throw Joseph's book into the dog kennel, this is "a rejection of the only form of Christianity they know, the religion of Joseph" (21, p. 13). That Joseph maintains his resistance to books in general is clear when he answers Cathy's act of leaving a book for Hareton with "Ony books ut yah leave, Aw suall tak' intuh th' hahse . . . un' it'll be mitch if yah find 'em agean; soa, yah muh plase yourseln!" (p. 249).

Nelly.—For Nelly, books are either a status symbol or a pastime. She tells Lockwood that she has read more than he might expect. She proudly displays her learning in the
following speech: "You could not open a book in this library that I have not looked into, and got something out of also, unless it be that range of Greek and Latin, and that of French, and those I know one from another" (p. 59). Nelly sees her reading as proof that she is above the average servant. On another occasion, while Nelly is recuperating from her three weeks' cold, she passes the time by having Cathy read to her (p. 196).

Eyes

Eyes have long been viewed as a gateway to the soul. In *Wuthering Heights*, the eyes are this and much more. They are often a gateway to the past and thus a link of the two generations. In addition, Emily Brontë uses eyes to reveal emotional states, to function as weapons, to block reality, and to reveal reality; to indicate times of contemplation, times of agitation, times of happiness, times of anger; to unveil the real self and to hide the real self; to be a threshold into the other world. She mentions eyes more than eighty times with significance and numerous more times in passing. The following overview indicates the diversity to which eye symbolism is put to use.

When Lockwood first meets Heathcliff, he mentions Heathcliff's eyes. He says Heathcliff

little imagined how my heart warmed towards him when I beheld his black eyes withdraw so suspiciously under their brows, as I rode up, and when his fingers
sheltered themselves, with a jealous resolution, still further in his waistcoat, when I announced my name. (p. 13)

Here Heathcliff's reflexive sheltering of his hand of friendship is paralleled by the eyes withdrawing under their brows as a snail might draw into itself when threatened. The description is interesting also because black eyes are, for the mystics, a symbol of cunning (28, p. 539), an idea certainly applicable to Heathcliff. Heathcliff's eyes, described as resembling "devil's spies" (p. 54), are the feature by which Nelly is able to recognize the stranger in the garden as Heathcliff (p. 82). Catherine is well aware of the power in Heathcliff's eyes; she warns him that he must be careful, as "they are instruments that will do execution— you must beware of your eyes" (pp. 92-93). This weaponry aspect of his eyes is reiterated in the basilisk imagery. For Heathcliff, however, his eyes are a source of irritation. Wherever he looks he is reminded of Catherine; sometimes the pain is so great that he has to send the person whose eyes he sees from the room. In another instance, Heathcliff's eyes are the barrier between reality and what he wants. He tells Nelly of this distress:

And when I slept in her chamber—I was beaten out of that—I couldn’t lie there; for the moment I closed my eyes, she was either outside the window, or sliding back the panels, or entering the room, or even resting her darling head on the same pillow as she did when a child. And I must open my lids to see. And so I opened and closed them a hundred times a night—to be always disappointed! (p. 230)
At his death, his eyes remain open. Nelly tries to close them, "to extinguish, if possible, that frightful, life-like gaze of exultation, before anyone else beheld it" (p. 264). Van Ghent believes that the eyes' refusal to close in death is a

symbol in a metaphorical form (the "fiend has now got 'out', leaving the window open"), elucidating with simplicity the meaning of the 'window' as a separation between the daemonic depths of the soul and the limited and limiting lucidities of consciousness, a separation between the soul's "otherness" and its humanness. (49, pp. 134-35)

Given the example cited above (when Heathcliff loses his heaven by opening his eyes), his open eyes in death may represent not that the fiend has gotten out but that heaven has gotten in.

The eye imagery involving the other characters is less pervasive but still significant. For instance, Frances' illusory health is measured by her eyes, which "sparkled as bright as diamonds" (p. 45); Catherine's happiness at returning home to Wuthering Heights after her five weeks at Thrushcross Grange shows in her eyes that "sparkled joyfully, when the dogs came bounding up to welcome her" (p. 51); her contemplation of her future husband is revealed by her knitted brows (p. 63), and the pain she causes for Heathcliff is accentuated by her eyes. He tells her,

It is hard to forgive, and to look at those eyes, and feel those wasted hands . . . . Kiss me again; and don't let me see your eyes! I forgive what you have done to me. I love my murderer--but yours! How can I? (p. 135)
The eyes as a gateway to the past and as that which haunts Heathcliff occur several times. The most important times are as follows. Cathy's eyes remind Heathcliff of her mother. Yet, Cathy's eyes and Hareton's are "precisely similar, and they are those of Catherine Earnshaw" (p. 254). Heathcliff had earlier noted this aspect of Hareton: "When I look for his father in his face, I find her every day more! How the devil is he so like? I can hardly bear to see him" (p. 240). Since Catherine and Hindley also have the same eyes (p. 150), Heathcliff's vengeance against Hindley and Hareton is a vengeance against Catherine as well.

**Weapons**

There are a number of weapons mentioned either for their aggressive potential or as a means of protection. Interestingly, the one person who uses no "weapons" other than his own strength is Heathcliff. His presence, especially the power of his basilisk eyes, is sufficient to produce the results he desires. As De Grazia points out, "separation—psychological, physical, and legal—is Heathcliff's most effective weapon" (14, p. 181). He does not require the knives, iron weight, pistols, and fowling piece of Hindley, the stones of Hareton, the verbal abuse of Joseph, the talon-nails of Isabella, the armed men of Edgar, or the tantrums and threats of Catherine.
Knife.—The evening that Catherine dies, Heathcliff dashes his head against a tree and howls "like a savage beast getting goaded to death with knives and spears" (p. 139). In this instance, the knife symbolizes martyrdom (28, p. 937) because Heathcliff's anguish precipitates his slow self-annihilation. In the quarrel between Heathcliff and Hindley, Hindley's knife closes on his own wrist and slits the flesh (p. 147). Here the weapon-wielder becomes the victim of his own weapon. In the third instance where a knife is involved, the wielder is Heathcliff; however, the knife is merely a convenient object to throw. It is not really used as an intentional weapon against Isabella (p. 150). Hewish suggests that the knife that Hindley wields is one of several sex symbols with the resulting psychological criticism reanimating "the early ghosts of morbidity, if not of perversion, in Wuthering Heights" (26, p. 151).

Pistol.—Hindley's pistol is an object which gives him hope of achieving revenge. As he tells Isabella,

I cannot resist going up with this every night, and trying his door. If once I find it open, he's done for! I do it invariably, even though the minute before I have been recalling a hundred reasons that should make me refrain; it is some devil that urges me to thwart my own schemes by killing him. (p. 138)

Isabella is almost mesmerized by the weapon, seeing it as something which would make her powerful enough to repel Heathcliff. In this combination of weapon and entrance symbolism is a reminder of the "staff-cudgel condensation of
the first dream—also associated with 'gaining entry.' Here it carries from the second dream the sense of horrible catastrophe if entry is allowed" (18, p. 22). Another episode involving Hareton and a gun is frequently given a Freudian interpretation, as is the breaking of Hareton's pipe by Cathy (p. 247). Moser's Freudian interpretation is refuted by Elliot Gose's own Freudian interpretation:

Thomas Moser sees the gun's exploding and the breaking of Hareton's pipe as examples of Emily's and Cathy's depriving him "of his male sexual force". . . . On the contrary, hunting and smoking with male companions, if one must be Freudian about it, are clearly inverted sexuality (Should one say masturbation or homosexuality?) Cathy may be "unfeminine" in breaking the pipe, but she does free Hareton for male-female love. (23, p. 18)

It seems more likely that the gun burst is just a convenient plot manipulation, necessitating Hareton's staying near the hearth—and giving Cathy time to solidify their friendship.

Nails.—Isabella and Heathcliff are linked through the imagery of fingernails, either as defense mechanisms or as aggressive weapons. When Heathcliff discovers Lockwood in Catherine's room and learns of her most recent effort to return to Wuthering Heights, he displays his anguish by grinding his teeth and crushing his nails into his own palms (p. 31). In respect to Heathcliff's earlier demonstrated animal nature, one might expect him to claw or gnash at others; here, however, his frustration is turned in on itself—in token of the failing strength of Heathcliff's resolve. The episode involving Isabella is likewise
provoked by Catherine's presence. In this instance, Isabella, irked by Catherine's teasing her about her love for Heathcliff, escapes Catherine's hold by digging her nails into Catherine. The bestial significance is confirmed by Catherine's subsequent upbraiding of Isabella for using her talons and thus showing her true nature to Heathcliff (p. 92).

**Teeth.**—Teeth symbolically function on three separate levels: weapon, emotional gauge, and revenge. Cathy uses her teeth (and nails) as a weapon when she is determined to leave Wuthering Heights and has not yet experienced Heathcliff's power. She claws and bites Heathcliff in her futile effort to gain the key he holds (p. 216). This "tooth and nail" fight establishes the commitment of their continual struggle. Most often teeth are an object by which to gauge the emotions of Heathcliff and Catherine. When either is upset, each will gnash and grind his teeth, almost as a reflex action or as a physical manifestation of a psychic upheaval. For instance, following Catherine's quarrel with Heathcliff, she is described as "grinding her teeth, so that you might fancy she would crash them to splinters!" (p. 102). Heathcliff, tortured by the knowledge that Catherine's death is near, grinds his teeth (p. 133); he also grinds his teeth when he learns that he has missed her ghost (p. 31).

The third use of teeth is as a symbol for revenge; this special use occurs twice, both times in connection with Isabella. The first instance is in Heathcliff's muttered "I
have no pity! I have no pity! The more the worms writhe, the more I yearn to crush out their entrails! It's a moral teething, and I grind with greater energy, in proportion to the increase of pain" (p. 128). This statement establishes the basis for his new morality. As Goodridge demonstrates,

His thoughts move forward by both logic and transferred association of images, with a cryptic Shakespearean effect. The crushing of worms suggests to him the grinding of teeth, this in turn a teething baby. Now he takes up the application for him of teething: it is "a moral teething," that is, a growing up into a new morality of his own (using Isabella to cut the teeth of his revenge and outgrow all feelings of pity and humanity). (21, p. 35)

The second instance occurs when Isabella tells Nelly that her one hope is to be revenged upon her inhuman husband; she wants to "take an eye for an eye, a tooth for a tooth" in order to reduce him to her level (p. 149). Here the teeth function not as a defensive mechanism or aggressive weapon but as a sign of equality.

Pitchfork.—On Lockwood's first visit to Wuthering Heights, Hareton appears with a pitchfork. This object prefigures the symbolism connected with Hareton's character; however, the pitchfork suggests several ideas that are later borne out. One, the pitchfork hints at the diabolical; Hareton is linked to Heathcliff, his "devil daddy," and thereby to the diabolical. Two, the pitchfork is a symbol for harvest (28, p. 1276), and Hareton represents the future as much as does any crop. Three, the pitchfork is a type of weapon-protection and thus is linked with that motif
(discussed in the first section of this chapter). In this sense, it may also be a prototype of the pilgrim's staff that figures so significantly in Lockwood's dream.

Poison.—Poison consistently occurs in situations that suggest one character's happiness is poisonous—murderous—to another's. For instance, Isabella, disbelieving Catherine's warning about Heathcliff, calls Catherine a "poisonous friend" (p. 90). A few pages later, Edgar tells Heathcliff that his "presence is a moral poison that would contaminate the most virtuous" (p. 99). Both brother and sister have instinctively used imagery which suggests that there is a poisonous force at work within their home. Isabella would have this evil be Catherine; Edgar would have it be Heathcliff. Neither is entirely correct. The "poison" is choosing falsely, separating the "real" self from the "appearance" self. It has already been ingested and threatens to destroy all those exposed to it: Catherine, Heathcliff, Isabella, and Edgar. Nelly too recognizes the poisonous quality of Heathcliff's visits. She chides Edgar for allowing Heathcliff to poison Catherine against him (p. 110). Later, Isabella admits that she cannot return to the haven of Thrushcross Grange because Heathcliff would be determined to poison their comfort (p. 142). A minor example occurs in reference to Joseph's bacca pipe. Linton finds it poison (p. 172); thus, like his father, Linton cannot passively permit others to have happiness.
Stone.—Stone occurs in two separate symbolic situations and is a means of linking the generations. The stone is one of three earth images most closely related to Hareton; the other two are the mountain-cave and the garden (48, p. 55). These three images correspond with the "three stages of life: childhood, adolescence, and adult life" (48, p. 55). The stone Hareton hurls at Nelly is "picked up intuitively by the child to express its feelings of hostility and aggression, making the stone into a symbol of his inner experience" (48, p. 56). The stone connected with Hareton's father is the stone guidepost. Because the stone guidepost is where Nelly sees the apparition of Hindley, it becomes a doorway to the past (p. 94). Further, this apparition, like Catherine's ghost, "manifests itself as a child; partly this is a symbol of lost childhood happiness, but also a reflection of the belief mentioned in Jane Eyre that dreams and visions of children are particularly ominous" (44, p. 56). After this apparition, Nelly rushes to Wuthering Heights, where she beholds not Hindley but his son Hareton who hurls the rock at her. In this juxtaposition is the proof of Hareton's decline and the success of Heathcliff's efforts to corrupt the boy. It is significant that Nelly, who thinks of herself as Hindley's foster sister and Hareton's nursemaid, would be reminded by one stone image of the first generation and a second stone image of the second generation. In this manner,
Emily Brontë links the two masculine generations, as she links the feminine generations in the next symbol. 

**Whip.**—As a symbol, whip occurs on two occasions. The first involves Catherine; the second, Cathy. When Mr. Earnshaw leaves for Liverpool, he promises to bring gifts back for Catherine, Hindley, and Nelly. Catherine asks for a whip. According to Cirlot, 

The symbol of the whip is a mixture of that of the knot or bow and that of the sceptre, both of them signs of domination, mastery and superiority. It expresses the idea of punishment, like the truncheon and the club—counterbalanced by the sword as a symbol of purification—and also the power to encircle and overwhelm. (7, p. 372) 

Catherine's request for a whip is an indication that she wishes to dominate her environment rather than be ruled by the conventions that would restrict her. It is doubly ironic then that she later chooses a marital convention which effectively dissolves all freedom—of the type she must have to survive. When Catherine's father returns, Catherine receives not the whip but Heathcliff. She immediately directs her anger over the lost whip by "grinning and spitting" at Heathcliff (p. 39). This initial rejection of Heathcliff occurs because he is the unwanted replacement for her whip. In this sense, his substitution echoes the changeling imagery surrounding his introduction into Wuthering Heights. There may also be an intended connection between whip and its human substitute because Heathcliff does become Catherine's "whipping boy." Moreover, her choice of a whip indicates that she
"wishes to develop the rougher, more physical and active emotional side of her nature . . . ," while her brother's choice of a fiddle suggests his concern is to "develop the finer, more cultural, less active emotional side of his character" (23, p. 4). That is, the whip separates the personalities of brother and sister and suggests that Catherine's choice is for domination and strength, equalities normally associated with males. Thus, from this early age, Catherine's forceful personality is established.

The second use of the whip involves Cathy and Hareton in an inversion of her mother's confrontation with Heathcliff. Cathy's irritation over Hareton's rough treatment of Linton is illustrated by her striking Hareton with her riding whip (p. 202). Cathy treats her friendship with Linton as her gift to Linton; she uses her whip to protect that gift. Ultimately, her striking Hareton is tantamount to her mother's spitting at Heathcliff. Both mother and daughter respond aggressively when their happiness is threatened, and both are threatened by a male whom they initially detest but come to respect and love.

Miscellaneous

Ten miscellaneous physical symbols remain to be discussed. The first of these contains two additional symbols that can best be understood in conjunction with the "almanack."
Almanack.—Heathcliff keeps track of the evenings that Catherine spends with the Lintons versus those she spends with him. He marks these on the almanack, using crosses for the evenings he is left alone and dots for those he shares with Catherine (p. 64). The almanack is a silent reminder of the importance of the seasons to the life/death cycle of Wuthering Heights. Heathcliff's choice of marks is equally suggestive. The cross, standing "for the conjunction of opposites, wedging the spiritual (or vertical) principle with the principle of the world of phenomena" has become a "symbol of agony, struggle, and martyrdom" (7, pp. 65-66). Heathcliff's intuitive choice of the cross underscores his anguish at being separated from Catherine. Each separation is a day's martyrdom. Likewise, the dots he uses to mark those evenings Catherine spends with him are an effective symbol, as dots indicate finality (28, p. 465), a feeling of completion Heathcliff can have only in his union with Catherine.

Blindman's buff.—This childhood game is one in which a blindfolded player attempts to catch and identify another player. Hence, it has become a symbol for "one who tries to solve something without sufficient knowledge" (28, p. 225). Cathy's unsuccessful efforts to entice Linton to play this game at Wuthering Heights indicates how naïve she is about the realities of the world beyond her Grange sanctuary (p. 199). Once she has sufficient knowledge about Heathcliff
and his designs she is better equipped to cope with this world and, ultimately, to prevail.

Blood.—Since "blood" carries the idea of revenge, one would expect blood imagery to be connected with Heathcliff. Indeed, with the exceptions of the blood on Catherine's lips during her fit (p. 102) and the slashed wrist of her ghost (p. 30), all references to blood are associated with Heathcliff. Interestingly though, most of these references are metaphors for exertion or emotional trauma, rather than revenge. For example, Heathcliff bats his head against the tree when he realizes that Catherine is dying (p. 139). Later, when he feels her ghost's nearness, he expresses his futile efforts to be reunited with her in blood imagery: "I felt her by me—-I could almost see her, and yet I could not! I ought to have sweat blood then, from the anguish of my yearning, from the fervour of my supplications to have but one glimpse!" (p. 230). The most interesting use of "blood" occurs in Heathcliff's statement that his love for Catherine exceeds his hatred of Edgar and holds that hatred in check:

and you see the distinction between our feelings. Had he been in my place, and I in his, though I hated him with a hatred that turned my life to gall, I never would have raised a hand against him. . . . I never would have banished him from her society, as long as she desired his. The moment her regard ceased, I would have torn his heart out, and drank his blood! But, till then . . . I would have died by inches before I touched a single hair of his head. (p. 125)
This willingness to drink the blood of his foe establishes a framework for Nelly’s later reference to Heathcliff as a vampire.

"Chevy Chase".—Katherine Ankenbrandt has detailed the connection between this ballad and *Wuthering Heights*. The following discussion summarizes her findings. According to The Spectator of May 2, 1711, "Chevy Chase" is "the favourite ballad of the common people of England" (2, p. 104). As one of Cathy's favorites, it "symbolizes the excellent literary culture she has grown up with; and the ignorant Hareton's selection of it to study symbolizes his natural good taste, his willingness to be guided" by Cathy (2, pp. 103-4). In a sense, this ballad about armed combat is thematically "a sort of capsule image of the book" (2, p. 103). Moreover, the selection and its use underscore a characteristic of Hareton that affects his relationship with Cathy. As Ankenbrandt points out, Percy (Reliques I, 35) says that "Chevy Chase" 'is uncommonly rugged and uncouth, owing to it being written in the very coarsest and broadest northern dialect'" (2, p. 104). Ankenbrandt notes that Hareton, like Joseph, speaks broad Northern; yet ironically Hareton must look up "the hard words" of a written dialect that in oral form is his by heritage and rearing. His selection of "Chevy Chase" and Catherine's ridicule of his way of reading it then symbolize the relationship between them—which is really a failure of relationship—and the different relationship of each to traditional culture. (2, p. 104)
**Grave.**—With so many deaths occurring in *Wuthering Heights* it is understandable that the respective graves would function symbolically, and it is predictable that the grave would most typically be used as a threshold to the other world. One important exception is Nelly's reference to mothers rising from their graves to protect their young: "Oh! I wonder that his [Hareton's] mother does not rise from her grave to see how you use him" (p. 68). This notion is further supported by the ballad Nelly sings as she nurses Hareton: "It was far in the night, and the bairnies grat, / The mither beneath the mools heard that" (p. 69). This ballad is "evidently one expressing the widespread belief, in folk-song and folk-tale, that a prematurely dead mother cannot rest in the grave but returns to suckle the babe or help her child in her hour of need" (33, p. 94). A similar idea is contained in Nelly's statement to Hindley that "it's well people don't really rise from their grave, or, last night, she [Catherine] might have witnessed a repulsive scene" (p. 149). Catherine had earlier boasted having stood between Hindley and harm; in this sense, she is his protector.

**Hieroglyphics.**—Lockwood refers to the scrawlings in Catherine's diary as hieroglyphics (p. 26). While this term expresses the enigmatic situation he will soon be involved in, it may also be meant to suggest the mysterious origin of the gypsy (from Egyptian) Heathcliff. That is, Emily Brontë frequently inserts terms which are immediately explicable but
which take on new meanings as further layers of imagery are added. For example, see mummy below.

**Mummy.**—Linton's being called a mummy (p. 172) serves two purposes. First, it links him to his father's "Egyptian" imagery. Second, it underscores his weakness, as a mummy is "figuratively any person or thing whose characteristics are dried up or shriveled" (28, p. 1136).

**Pearl.**—In Catherine's efforts to dissuade Isabella's love for Heathcliff, she avers that Heathcliff is "not a rough diamond--a pearl-containing oyster of a rustic . . ." (p. 90). Heathcliff is what he appears to be; he is not a hidden potential.

**Pipe.**—The pipe imagery is associated with Joseph and Hareton. For Joseph, the pipe is one of three things he needs for contentment, the other two being a good fire and a pot of ale. All three are principles of warmth; his dreams are generated in the flames of fire and alcohol and in clouds of smoke. The fire has also a sacred quality: being tested by fire . . . prepares the path to salvation. (48, p. 63)

The pipe, a "portable sacrifice altar" (28, p. 1275), reinforces this idea. For Hareton, the pipe is a sign of pleasure and a potential Freudian symbol. Thomas Moser sees Cathy's breaking Hareton's pipe as a form of emasculation (23, p. 18); however, it is equally possible that the breaking of the pipe is a freeing of Hareton from his masculine world. This idea
is supported by the improved relationship between Cathy and Hareton after she intrudes into his world by breaking his pipe.

**Treasure.**—Treasure represents something prized. For Emily Brontë the term is a means of linking generations. When Edgar derisively calls Heathcliff Catherine's treasure (p. 83), he is indicating his objection to Heathcliff's presence and his own jealousy. Catherine's daughter describes her books as her treasure (p. 237) of which Heathcliff has robbed her. Thus, Catherine's treasure (Heathcliff) robs Edgar of his treasure (Catherine), and Heathcliff, in turn, robs Cathy of her treasure (her books and her father). The completed cycle is suggested through the skillful interweaving of the term.

**Conclusions**

The preceding pages have discussed the major physical symbols of *Wuthering Heights*. They have also indicated that Emily Brontë's symbolism influences three areas of her art: structure, character, and theme. The following claims can be substantiated on the basis of the physical symbols alone; however, their validity is supported by the nonphysical symbols as well.

1. *Wuthering Heights* has a realistic core accentuated by the presence of actual animals, plants, topography, and weather.
2. The physical setting of the novel establishes the polarities of the Brontëan universe. The novel's tendency to expand forever outward is held in check by the skillful interlacing of the physical symbols, especially those which link the two houses, their two families, or their two generations.

3. The physical symbols provide a convenient form of pictorial shorthand. That is, by relying on the metaphorical significance of her symbols, especially those associated with animal and plant imagery, Emily Brontë can build a concrete symbology around her characters and their traits, which become all the more memorable for their association with universal symbolism.

4. The symbols indicate primary personality characteristics and help to weld the two generations into a unified whole.

5. Thematically, the symbols reinforce the concept of a universe disrupted by an outside force which must be subsumed into this universe before order can be restored.
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CHAPTER III

NONPHYSICAL SYMBOLS

The previous chapter has discussed the bulk of the physical symbols. This chapter concentrates on the nonphysical symbols, though it does contain selected physical symbols, especially those connected with thresholds, weather, and dreams. These physical symbols are discussed in this chapter because their impact is best understood in conjunction with one or more intangible qualities. For instance, doors and windows are definitely physical objects, but in Wuthering Heights their symbolism resides not in the objects themselves but in their function as a threshold between two worlds. The same is true for certain weather images whose symbolism depends upon movement. Likewise, many of the symbols within the novel's dreams are physical. Yet, because of their intangible setting, they are better discussed with nonphysical symbols.

Typically, then, the nonphysical symbols of this chapter are those which do not possess tangible qualities; they cannot be touched, carried, or held. These nonphysical symbols are grouped into six subdivisions: those concerned with movement, with light, with time, with emotions, with concepts, and those with miscellaneous symbols which cannot be effectively grouped with any of the preceding classes.
Nonphysical Symbols Concerned with Movement

Emily Brontë establishes the polarity of her universe and the primary traits of her characters through her physical symbols. Through her nonphysical symbols she counterpoints the characters' movements along the two axes: horizontally between the two houses or vertically within the two families and generations. Since the world of Wuthering Heights is not static, it is not surprising to note that "Emily Brontë's most memorable bits of description always represent nature in motion" (7, p. 163) or that her verbs tend to be those "of violent movement and conflict: writhe, drag, crush, grind . . ." (35, p. xv). Also, as W. A. Craik has pointed out,

Emily Brontë works in terms of the individual, immediate, completely localized scene and moves from one scene to the next by the law of contrast usually administering, while the reader is still shaken by one shock, another entirely different one.

(9, p. 44)

The nonphysical symbols connected with these types of movement are conveniently grouped under the headings of weather, verticality, thresholds, and miscellaneous.

Weather

Arthur Symonds has called Wuthering Heights "a thunderstorm of a novel" (39, p. 234). His metaphor succinctly depicts a fundamental quality of Wuthering Heights, where "every effect of natural phenomena--cold, heat, storm, sunshine--is felt both as a physical sensation and as a spiritual force belonging to the human drama" (15, p. 59).
From the first pages to the last, each climactic passage is echoed by the corresponding weather. Winifred Gerin has argued that

the laws of Nature, as revealed in the elements of earth, fire, wind and water, are the all-powerful agents of this tale. Never before in English fiction (and only once in Shakespeare) had the elements been made the agents of a human drama. From the opening chapters, where the blizzard drives the narrator to shelter overnight at the Heights and he wakens to the plaint of the ghost-child at the window—"Let me in! Let me in!"—to the disinterring of Cathy [Catherine] in the snowbound churchyard, and on to the end where the halcyon evening sheds peace round the graves of the united lovers, each incident in the story is played out before the background of Nature. So essential is the mood of Nature of Emily Brontë's view of life, that no aspect of the seasons or time of day is unimportant to her purposes. \(13\), pp. 45-46

Beyond being a means for establishing the "physical" atmosphere of the novel, the weather imagery describes the psychic conditions as well. Mark Schorer has shown how

human conditions are like the activities of the landscape, where rains flood, blasts wail, and the snow and wind whirl wildly and blow out lights. A serving woman heaves...; a preacher "poured forth his zeal in a shower"; Mrs. Dean rushes to welcome Lockwood, "exclaiming tumultuously"; spirits are "at high-water mark"; Linton's soul is as different from Heathcliff "as a moonbeam from lightning, or frost from fire"; abuse is lavished in a torrent, or pours forth in a deluge; illnesses are "weathered... through"; "sensations" are felt in a gush; "your veins are full of ice water; but mine are boiling"; hair flies, bodies toss or tremble, tears stream or rain down among ashes; discord and distress arise in a tumult; Catherine Linton "is struck during a tempest of passion with a kind of fit" and "flew off in the height of it." \(34\), pp. 545-46

Given the above characteristics, it is not surprising that

Wuthering Heights contains more than ninety separate terms
related to the weather. Those which refer to actual weather conditions are discussed first within each category below.

Wind

The wind, appearing in more than two dozen instances, is the most pervasive nonphysical symbol of movement. As "air in its active and violent aspects," the wind is frequently "held to be the primary Element by virtue of its connexion with the creative breath or exhalation" (8, p. 373). Further, since "air, breath, and wind are world-wide synonyms for spirit, and, in many languages the words for soul, spirit, air, and breath are identical" (2, p. 85), the ability of wind to represent something beyond itself is understandable. For J. Hillis Miller the wind expresses the novel's double life, its this world and other world: "The immeasurable violence of occult forces matches the unrestrained violence of wild animals and storms" (30, p. 170). In Wuthering Heights, the presence of the wind, especially when coupled with other elements of storm, serves two primary purposes. One, it often heralds a significant change in the physical or emotional health of a character. Two, it links the everyday world to the occult world. Both purposes are accomplished by the bitter north wind of the opening passage. This wind, typically a forerunner of frost (22, p. 1682), precedes Lockwood's statement about the "dark night coming down prematurely, and sky and hills mingled in one bitter swirl of wind and suffocating snow" (p. 22). The weather
imagery does more than establish the remoteness of Wuthering Heights and the power of nature in its relentless assault on the house; it also prepares the reader for the nightmare that follows. It is important to realize that Lockwood's encounter with Catherine's spirit is accompanied by the gusty wind howling outside Wuthering Heights (p. 30). It is as if both Catherine's spirit and the wind—or Catherine's spirit borne on the wind—are attempting to enter. A final significance of this wind and storm imagery is that the storm which has forced Lockwood into the house and has exposed him to its frightful secret is duplicated within his brain as he attempts to penetrate the mystery of what has happened. His inability to do so is symbolized by the wind's blowing out his light as he leaves Catherine's room (p. 33).

The wind is a backdrop for the deaths of three characters: Mr. Earnshaw, Catherine, and Heathcliff. In each case the wind's presence suggests nature's response to the human drama. On the evening of Mr. Earnshaw's death, a high wind is blustering about the house and roaring in the chimney with a wild and stormy sound (p. 43). On the following morning when Nelly goes to bring the doctor and the parson, she has to brave the unsympathetic wind and rain (p. 44). Similarly, as if in response to Catherine's death, the fine weather breaks, and the wind shifts from south to northeast, bringing first rain and then sleet and snow (p. 140). During Heathcliff's later account of his activities on this night,
he speaks of the bitter north wind as if it were Catherine:  
"I'll have her in my arms again! If she be cold, I'll think it is this north wind that chills me; and if she be motionless, it is sleep" (p. 229). In a muted echo of Lockwood's encounter with Catherine's spirit on the evening of a north wind, here Heathcliff envisions Catherine's spirit as part of the north wind. Heathcliff's own death occurs on an evening of storm and high winds (p. 264); the calm halcyon weather follows Heathcliff's death. Since the calm weather preceding Catherine's death gives way to a storm and the storm of Heathcliff's death gives way to a calm, this weather imagery may be a way for Emily Brontë to suggest that each is the opposite of the other and that, combined, they form one person. If so, her history of Heathcliff and Catherine is an early example of a phenomenon Yeats later worked into his Mask Theory.

One additional episode where the wind parallels tumult within the characters deserves attention. On the evening that Heathcliff overhears part of Catherine's confession/decision to marry Edgar, a violent storm brews. Catherine ignores its force as she calls for Heathcliff. At midnight, however,

the storm came rattling over the Heights in full fury. There was a violent wind, as well as thunder, and either one or the other split a tree off at the corner of the building; a huge bough fell across the roof, and knocked down a portion of the east chimney-stack, sending a clatter of stones and soot into the kitchen fire.  
(p. 76)
Joseph sees this "visitation" as a sign of God's disapproval of Catherine's wild ways. Although Catherine does not see it this way, the storm on the moor is an echo of the one within her soul at having lost Heathcliff.

The wind is also an important feature for Cathy's happiness. Her version of heaven requires ceaseless movement: a west wind, flitting clouds, undulating grass, bubbling water, and a wide variety of birds (p. 198). Like her mother, who needs the winds from the moors to sustain life, Cathy needs movement—and the freedom it symbolizes—for happiness. At her lowest ebb, Cathy expresses her sadness in terms that reinforce the necessity for movement. Her "I'm stalled, Hareton" (p. 237) is similar to her mother's earlier plaintive cry to Nelly to let the wind in so that she might have one last breath (p. 108). For mother and daughter, life is freedom.

The one important metaphorical use of the wind occurs during Lockwood's first visit to Wuthering Heights. He describes the "domestic" scene around the hearth as "an absolute tempest of worrying and yelping" and Zillah, after routing the dogs, as "heaving like a sea after a high wind" (p. 16). Here, "wind" is used to express commotion and danger. However, since Wuthering Heights is continually assaulted by the winds from the moors, it is fitting that its occupants respond to their surroundings in a tempestuous manner.
Air symbolism is related "to three sets of ideas: the creative breath of life . . . ; the stormy wind, connected in many mythologies with the idea of creation; and, finally, space as a medium of movement and for the emergence of life processes" (8, pp. 5-6). Each of these ideas is present in the dozen symbolic references to air. The first and second ideas have partially been discussed in the preceding "wind" section. The third idea is best illustrated by Lockwood's first dream. After leaning his "head against the window, and . . . spelling Catherine Earnshaw--Heathcliff--Linton, till . . . a glare of white letters started from the dark" (p. 25), Lockwood is startled into wakefulness. The phantom Catherines floating in the air presage the appearance of Catherine's ghost later that night. The names themselves are an interesting summary of the novel's two generations. Read from left to right they form the history of Catherine; from right to left, the history of Cathy. Thus, from this early episode Emily Brontë braces the reader for the unfolding mystery which encompasses two generations. Yet, since these phantom Catherines prepare the reader for the real phantom Catherine, the air here is a medium "for the emergence of life processes," which apparently go beyond this life and permeate the other world as well. Catherine's presence fills the air on another important occasion as well. When Heathcliff visits Catherine's grave, he hears a sigh
and feels "the warm breath of it displacing the sleet-laden wind" (p. 229). At this moment, Heathcliff tells Nelly, he learns that Catherine is "not under me, but on the earth. . . . Her presence was with me; it remained while I re-filled the grave, and led me home" (pp. 229-30). From this moment until his death, Heathcliff is haunted by the almost palpable presence of his beloved Catherine. He sees her "in the forms of the objects outlined in the air" (40, p. 29). As Heathcliff himself puts it, he sees Catherine

in every cloud, in every tree--filling the air at night, and . . . in every object by day I am surrounded with her image! The most ordinary faces of men, and women--my own features--mock me with a resemblance. The entire world is a dreadful collection of memoranda that she did exist, and that I have lost her! (p. 225)

The air is the medium through which Catherine's ghost is perceived by both Lockwood and Heathcliff. The difference in their reactions to their perception is that Heathcliff accepts the presence of Catherine's spirit, "but for Lockwood there is never anything 'behind' the wind, as there is nothing 'outside' the window. There are only 'dry cones against the panes,' like the dead leaves of Shelley's poem" (43, p. 88). Lockwood's unwillingness to believe in what he has participated is in keeping with his sealed-off character. It also provides a rationale for his interest in the history of Wuthering Heights, an interest which might otherwise be mere nosiness. Yet, that Lockwood has been disturbed by his dreams is clear from his decision to take the first opportunity after dawn to escape "into the free air" (p. 345).
Another characteristic use of air symbolism in *Wuthering Heights* is to separate the strong from the weak characters. Heathcliff is most closely associated with the stormy aspects of the air imagery. Catherine, another strong character, delights in nature's powers. The fresh air, especially on the wind-swept moors, is her breath of life. Nelly's refusal to open the window at Thrushcross Grange during Catherine's illness is ostensibly because Nelly, the practical-minded, fears giving Catherine her "death of cold," but Catherine sees this refusal as denying her a "chance of life" (p. 108). Catherine's need for the freedom and breath of life air represents is also suggested by her request to be buried "not among the Lintons . . . under the chapel roof; but in the open air" (p. 109).

Nelly is fond of "the soft, sweet air" (p. 82) or the early morning's "refreshing air" (p. 138) or "the pure heather-scented air" (p. 167). Thus, for Nelly, the aspect of air that is most attractive . . . is not the pure, bracing ventilation of Wuthering Heights, but the smells and scents lingering in the air reminiscent of flowers, wet earth, etc. Strong winds, storm, clouds and rain call up a negative response in her. (40, p. 24)

Unlike Catherine and Heathcliff who enjoy scampering on the moors, Nelly shares Joseph's fondness for the protection of the house.

For the weakling Linton air's motion is associated not with the breath of life but with death. As Goodridge has pointed out, for Linton
Fresh air is "killing"; he cannot bear to have the window left open in the evening; the "salubrious" and "genial" air of the Heights, which is life-giving to the strong but deadly to the weak and ailing, does not (as Nelly hopes [p. 168]) prove healthier for him. It increases his listlessness. (15, p. 41)

Cathy, who is genetically a blend of the Lintons and the Earnshaws, is at home at the Grange or on the Heights, "whose air is only sullied for her by Heathcliff's presence there and by the use he makes of Linton" (15, p. 41). Her contrast to the weak Linton is contained in their respective versions of heaven. She would find Linton's only half alive and rather boring. He, however, would not be able to breathe in hers (p. 199). Breathing is symbolically "to assimilate spiritual power. . . . Difficulty in breathing may therefore symbolize difficulty in assimilating the principles of the spirit of the cosmos" (8, p. 31). It may be that Linton's difficulty in breathing in Cathy's heaven is meant to suggest his spiritual anemia. In any case it makes the contrast between the two children more concrete.

Storm

The several storms of Wuthering Heights correspond to the physical and psychic upheavals in the two households. In fact, "all great changes in the lives of the principal characters are preceded or accompanied by atmospheric tumult" (40, p. 26). According to Cirlot, "the storm, like everything else from heaven or descends therefrom, has a sacred
quality about it" (8, p. 315). An ancient belief in Britain explains fierce storms "as the passing away of one of the mighty, for when a great soul died the atmosphere was affected and pestilence followed" (2, p. 1498). This belief may account for Emily Brontë's tendency to couple a storm with most of the deaths in the novel. Storms occur during or immediately after the deaths of Mr. Earnshaw, Catherine, and Heathcliff. The storm on the evening of Mr. Earnshaw's death is a symbol of the catastrophic changes which will occur in the household of Wuthering Heights, now that Mr. Earnshaw is no longer present to buffer the conflict between Hindley and Heathcliff. The high wind that roars in the chimney during this storm (p. 43) likewise symbolizes the release of his soul (40, p. 64). When Catherine dies, the snowstorm which follows is especially significant. It "suggests the unbridled movement, vigorous life, [and] unfettered freedom" (40, p. 29) that has characterized Catherine's days. In addition, it is the "cosmic counterpart" for Heathcliff's own passionate grief (40, p. 41), and it may be a "symbol of a young life lost" (19, p. 22). Goodridge, however, notes that a snow (or rain) storm occurs whenever Catherine's spirit is most felt (15, p. 56). That the weather changes so dramatically after her death and that Heathcliff immediately perceives her presence in this weather suggests the continuity of her life, rather than the losing of it. It is almost as if she has metamorphosed into the elements where
she finds the fullest freedom. Heathcliff's own death occurring during a rainstorm raises the teasing possibility that he too has been released into the elements, there to join Catherine at last.

**Storms occur at events other than deaths.** In addition to the snowstorm which imprisons Lockwood in the opening passages, the most important storm is that which marks Heathcliff's disappearance. This thunderstorm, complete with high winds and lightning, is duplicated in Catherine's paroxysms of grief. Van de Laar's analysis of this storm seems somewhat off target. She argues that Catherine's "tears and her refusal to take shelter from the rain constitute an act of repentance and participation in the purifying power of the element of water" (40, p. 39). It is true that Catherine regrets Heathcliff's departure and feels responsible for it. Yet, rather than being purified by the rain, she becomes gravely ill. It would seem then that she is being punished by the elements for having denied a part of herself. Further, since she goes ahead with her decision to marry Edgar, any cleansing action of the storm is quickly erased.

The other storm references are metaphorical. Zillah's routing of the dogs at Wuthering Heights is described as a storm majestically subsiding (p. 16). Hareton's anger over Lockwood's mistaking Cathy for Hareton's wife is a storm "smothered . . . in a brutal curse" (p. 21). Nelly's efforts to keep Heathcliff and Catherine apart at the Grange run the
risk of waking "a domestic storm, by thwarting Mrs. Linton's pleasures" (p. 96). Nelly's resolve to free Cathy from Wuthering Heights by storming it (p. 225) is an echo of Isabella's earlier description of Heathcliff's habit of "locking the outer gate, as if we lived in an ancient castle" (p. 116).

Rain and Snow

There are nineteen references to rain and twenty-one references to snow. While rain and snow have a concreteness, they are discussed here because, as is the case with wind, air, and storm imagery, these references occur at times of physical or psychic upheavals. The fundamental symbolism of rain is summarized by Cirlot below:

[Rain] has a primary and obvious symbolism as a fertilizing agent, and is related to the general symbolism of life . . . and water. Apart from this, but for the same reason, it signifies purification, not only because of the value of water as the "universal substance"--as the mediating agent between the non-formal or gaseous and the formal or solid, an aspect which is common to all symbolic traditions . . . --but also because of the fact that rainwater falls from heaven. (8, pp. 271-72)

As a form of precipitation, snow shares some of the symbolism of water; however, its association with winter introduces negative connotations.

Rain is a common feature of the novel's landscape. As part of a storm, it occurs at the deaths of Mr. Earnshaw, Catherine, and Heathcliff. When it occurs without an accompanying storm, it elicits from the various characters responses consistent with their personalities. Catherine
and Heathcliff are generally impervious to the rain, though the other characters often see it as a nuisance. For instance, Catherine's diary records a day "flooding with rain" (p. 26) during which she, Heathcliff and an unhappy ploughboy are forced to be the congregation for one of Joseph's three-hour sermons. Although they are subjected to this harangue because the weather has been too damp to permit them to go to church, the rain itself does not daunt their decision to "appropriate the dairy woman's cloak, and have a scamper on the moors, under its shelter" (p. 27). They reason that they could not be colder or damper in the rain than they are in their own house. Indeed, the moors offer more hospitality for them than does Wuthering Heights. A later rainy day signals a change in Catherine. During another rainy scamper on the moors, Catherine and Heathcliff are drawn to Thrushcross Grange where Catherine is bitten by the bulldog and is forced to remain (p. 46). After she returns home, visibly altered, she is no longer so willing to go outdoors during the rain (p. 63). The implication is that the moors and Heathcliff are not as interesting as is the possibility of being visited by Edgar. This change is even more evident in her efforts to dismiss Heathcliff before Edgar—whom she says probably will not come because of the rain—arrives. Catherine has not turned fully from Heathcliff at this juncture; she willingly braves the rain in her futile efforts to find him when he runs away. On this
evening "their separation, like their subsequent attempts at union, is thus marked by the supernatural phenomenon that alone seems adequate to image their passionate attachment" (3, p. 20). It is this "tremendous storm raised by the separation of the two lovers . . . [that swirls] out to engulf all the characters in the novel" (30, p. 205). Catherine's unconscious connection of rain with doom may date from this point. Regardless of when this connection begins, it forms the basis for her concern over the lapwings who, like Catherine, sense rain (trouble) and attempt to return to their nest (p. 105). Like the lapwings who never make it home, Catherine's break with Heathcliff pushes her toward her union with Edgar and thus effectively seals her off from the life-giving properties of the Heights. Another episode also suggests that rain has come to be associated in Catherine's mind with isolation. On the evening that Heathcliff unexpectedly appears at Thrushcross Grange, the Gimmerton chapel bells are ringing. Since these bells "always sounded on quiet days following a great thaw or a season of steady rain" (p. 131), their presence suggests that the rain has ended, that a pleasant day lies ahead. Heathcliff's return, counter-pointed by the chapel bells, suggests that Catherine's season of isolation is ended.

For Hindley, the rain symbolizes his weakness. As Nelly puts it, Hindley would stay at home all day because of a shower (p. 54). Hindley is not at home in the elements. His
hearth is always more comforting to him than is any other location. His unwillingness to face even a mild display of nature's power suggests his inability to control his environment, and it is this inability that leaves him open to Heathcliff's machinations.

Edgar, Cathy, and Nelly are also affected by the rain. Generally speaking, Edgar and Cathy tend to ignore the rain and to go about their business as usual. It is ironic that Edgar's fatal illness develops from staying out on a chill and damp evening (p. 185). Cathy, much to Nelly's disapproval, insists on taking her promised walk even though the clouds threaten rain. Like her mother, a little rain cannot dampen her spirits. Unfortunately though, the rain precipitates an opportunity which proves disastrous for Cathy. That is, Nelly catches cold from this walk with Cathy and is forced to remain indoors for several weeks. During this time, Cathy is left unchaperoned, free to develop her correspondence—a forbidden correspondence—with Linton. Nelly consistently looks upon rain negatively. For her, "there is no trace of the common symbolism of rain as an agent of purification or of fertility. . . . Rather the accent is on protection against rain" (40, pp. 36-37).

The one metaphorical use of rain occurs in Isabella's description of Heathcliff's one tender spot:

"His attention was roused, I saw, for his eyes rained down tears among the ashes, and he drew his breath in suffocating sighs."
"I stared full at him, and laughed scornfully. The clouded windows of hell flashed a moment towards me; the fiend which usually looked out, however, was so dimmed and drowned that I did not fear to hazard another sound of derision." [italics added] (pp. 149-50)

Heathcliff's memory of his lost love is enough to give him momentary pause and provide an opportunity for Isabella's escape.

Like rain, snow has both positive and negative symbolic potential. Its whiteness gives it the potential for symbolizing purity, but its ability to blanket the earth, thereby obliterating all landmarks, gives snow an ominous quality. It is this quality that snow represents for Lockwood. Trapped at Wuthering Heights by the snowstorm, Lockwood comes to realize "the vast extent of the 'barren' which separates 'Wuthering Heights' from the civilised world" (15, p. 15). Van de Laar's observation about Lockwood's response to the snow is quite interesting. She argues that his fear of sinking into a snow-covered pit is dynamically opposed to his brief encounter of the free air. . . . In this double perspective of height and depth, lightness and heaviness, rising and falling, his nature tends to the latter. Water (the passive element) and snow offer no resistance to the downward movement. (40, p. 35)

Even in his dreams Lockwood must flounder through snow yards deep (p. 28) or be led by the snow to the other world of Catherine's ghost (p. 30). In the first dream the snow impedes his progress toward some truth that the dream represents. That Lockwood never penetrates the symbolism of his
dreams is suggested by the snow and wind blowing out his light (p. 33).

The snow's negative connotations likewise touch Catherine. Her supposed recovery from her brain fever is highlighted by the change in weather, specifically by "the soft thaw winds, and warm sunshine, and nearly melted snow" (p. 114). At her death, the snow returns in full fury. Van de Laar suggests that Heathcliff's every communication with Catherine seems lost; water, the communicating element, is congealed. This implies the symbolic significance of congelation, in other words, it means death. When hope of a reunion is restored, it is expressed in images of fluidity: relief flows through his limbs [pp. 229-30].

(40, p. 42)

Heathcliff, sensing the nearness of Catherine's spirit, rushes to Wuthering Heights where he believes she will be. There he encounters Isabella, who mistakes his return as a token of his inability to endure a "shower of snow" (p. 146). Unfortunately for Hindley, Hindley has decided this night to bar Heathcliff from the Heights, but Heathcliff's determination to reach Catherine, far from being weakened, is stronger than ever. The resulting struggle within the house is no less cosmic in scope than that which has been raging without.

Ice symbolism (and its opposite: melt, melted, melting) functions differently from that of snow. With one exception, all references to either state are metaphoric and are used to depict one character's response to another character.
Cirlot's commentary on ice symbolism is applicable to its use in Wuthering Heights:

Given that water is the symbol of communication between the formal and informal, the element of transition between different cycles, yielding by nature, and also related to the ideas of material, earthly fecundity and the Heraclitean "death of the soul," it follows that the ice represents principally two things: first, the change induced in water by the cold— that is, the "congelation" of its symbolic significance; and, secondly the suffocation of the potentialities of water. Hence ice has been defined as the rigid dividing line between consciousness and the unconscious (or between any other dynamic levels). (8, pp. 155-56)

Ice is often the means Emily Brontë chooses to show when a character feels frightened by something outside himself, is being unnaturally restrained from being himself, or has difficulty communicating his real feelings. For instance, Lockwood describes his actions at his beach encounter with his beautiful goddess as causing him to shrink icily into himself, effectively sealing off all chance for communication and causing the girl and her mother to leave (p. 15). After his encounter with the ice-cold hand of Catherine's ghost, he comments that the free air he escapes into is as "clear and still, and cold as impalpable ice" (p. 35). Of course, ice is always palpable, but Lockwood's exposure to the other world, which he has not yet accepted, is accentuated by this paradoxical statement.

The two other characters most affected by ice imagery are Catherine and Cathy. After Catherine's argument with Isabella over Heathcliff, she sees Heathcliff and invites
him in, exclaiming, "Here are two people sadly in need of a third to thaw the ice between them, and you are the very one we should both of us choose" (p. 91). "Ice" here emphasizes their inability to communicate as well as Catherine's unnatural holding herself back. Her daughter's forced return to Wuthering Heights, a return which restricts her true personality, is likewise depicted in ice imagery. As Cathy kisses Nelly good-bye, Nelly notes that Cathy's lips are like ice (p. 231). Her normally effervescent personality has been frozen by knowledge of the world she must return to. This icy attitude continues as she enters Wuthering Heights in a manner which Hareton describes as "chill as an icicle" (p. 234). Indeed, until friendship blossoms between Cathy and Hareton, her life is one of no warmth.

All references to melting are metaphorical and are used to indicate a character weakness or a dissolution of a barrier. The one instance of the latter occurs in Catherine's answer to Nelly's claim that Catherine's marriage to Edgar will sever her relationship with Heathcliff. Catherine affirms that "every Linton on the face of the earth might melt into nothing, before I could consent to forsake Heathcliff" (p. 73). This statement proves prophetic, as Catherine later condemns Edgar for "melting into tears" at her statement "that Heathcliff was now worthy of anyone's regard, and it would honour the first gentleman in the country to be his friend" (p. 86). Heathcliff's own strength is contrasted to
Edgar's weakness in terms that recall Edgar's tendency to melt. During Catherine's accusation that Heathcliff and Edgar have broken her heart, Heathcliff's eyes burn with anguish but do not melt (p. 132). The final use of "melt" as an indication of weakness occurs in Cathy's explanation to Nelly why she has continued her forbidden communication with Linton. Cathy says her "resolution melted into air before it was properly formed" because "it had appeared wrong to take the journey once; now it seemed wrong to refrain" (p. 203). Actually her resolution's melting into the air is not so much a weakness as an indication of Cathy's ability to put herself into someone else's place. Since she is virtually the only character who ever does this, her weakness is really a strength. In fact, her ability to empathize later makes it possible for her to open communication channels with Hareton so that the two may prepare for a better future.

Conclusions

As the characters move from Wuthering Heights to Thrushcross Grange and back again, weather is the persistent backdrop. Since movement along the horizontal axis between the two houses is echoed by the heavens, it is possible to measure the relative happiness of a character by his location between these two poles or by the weather surrounding him at a given moment. For those originating in Wuthering Heights, happiness is there or on the wind-swept moors which enclose it. For those originating at Thrushcross Grange, happiness
is only within its enclosure. When any character forsakes the house that is an integral part of his nature, Nature protests by changing the weather. As Bruce McCullough has noted,

There is no intent here to suggest that nature is indifferent to the sufferings of man, as Hardy might have done. The discord, in Emily's view, is not between man and nature but within nature. Nature is not always in a state of equilibrium. Man, being a part of Nature, is subject to disturbance when the forces governing him are thrown out of balance.

(29, p. 195)

Nowhere is this clearer than in the weather associated with Heathcliff and Cathy. Heathcliff is consistently identified with images of atmospheric tumult—with rain, wind, snow, and storm. Every major event of his life is marked by rain- and thunderstorms, just as every moment of despair is coupled with frost and snow (40, p. 80). In contrast, Cathy's world is one mirrored by the pleasant signs of nature, especially spring and warmth. Only when she is under the influence of Heathcliff is her natural warmth extinguished and replaced by icy imagery. Furthermore, since "the tempest of the opening, and that which accompanies the separation of lovers, becomes the 'soft wind' of the close" (20, p. 155), it becomes possible to argue that Emily Brontë gives her novel a definitely positive conclusion. The pleasant weather at the close suggests, indeed, a future filled with potential for happiness.
As a motif, verticality is discussed in greater detail in Chapter IV. Here the discussion is limited to an analysis of what movement along the vertical axis signifies for the various characters. The importance of verticality is suggested by the novel’s title, just as weather is: Wuthering Heights. It is not surprising, therefore, that movement between the home on the Heights and the home in the valley is frequently expressed in verticality symbolism. When the verticality symbolism inherent in animal and plant imagery and in characters’ actions is added, it becomes clear that one’s position on the vertical axis is synonymous with the degree of happiness one is experiencing. Of course, happiness is not always an upward movement. One’s position on the vertical axis must match one’s character before happiness can result. For instance, Catherine is happy at the Heights and on the moors, but she is not unhappy at the Grange—until Heathcliff’s return reminds her of what she has forsaken. Furthermore, Catherine’s dream of being thrown out of heaven onto the moors suggests that upward movement in itself is not desirable, especially if that movement brings with it separation from one’s true self. Similarly, when Cathy visits Wuthering Heights, she is not happier for having left her Thrushcross Grange; in fact, when this visit leads to separation from the Grange, she becomes most unhappy.
Social upward mobility does not bring any greater happiness either. Catherine's decision to marry Edgar, certainly a more socially acceptable match than Heathcliff, precipitates the disastrous division of self for her and Heathcliff. Hindley's becoming master of Wuthering Heights gives him only momentary happiness and makes him a perfect target for Heathcliff's decision to be revenged on all who have wronged him. Even Heathcliff's mysterious development into a gentleman does not bring him happiness; indeed, it cannot, because he is still a divided soul.

The animal and plant imagery already discussed in Chapter II has a bearing on the verticality symbolism. Those characters who are treated most sympathetically by Emily Brontë are associated with the higher animals and with the most majestic plants. Those who either act despicably or deny some part of themselves are frequently referred to as some loathesome animal or useless, unwelcome plant. Of course, references to plants and animals are often applied by one character to another character, making it necessary to weigh the speaker's commentary against his own personality. Emily Brontë's intention seems to be to use the full spectrum of her imagery to suggest or reinforce character traits. Verticality is a necessary element of such an intention.

Specific examples of the above generalizations abound in Wuthering Heights and have been indicated in Chapter II. The following illustrations are but an overview. Catherine
and Cathy are coupled by their identification with the song birds, which are themselves symbolic of the air and share its dynamism. The animal imagery surrounding Heathcliff stresses his identification with earthbound, unsociable animals: bear, beast, monster, serpent, and the like. From his perspective, Isabella is a brach, Joseph an ass, Edgar a lamb that threatens like a bull, Linton a puling chicken, Hareton an infernal calf. In terms of plant imagery, Catherine and Cathy share a fondness for flowers. In fact, Cathy's role in uprooting the straggling bushes at Wuthering Heights to plant flowers from Thrushcross Grange emphasizes the idea of upward growth, "and the ideas of spring and beauty inherent in the imagery of flowers symbolize Hareton's awakening to a more spiritualized form of life" (40, p. 195). Furthermore, each reference to a specific flower occurs at a time of crisis for Catherine or Cathy. Heathcliff, on the other hand, is associated with the uncultivated plants such as furze and whinstone.

Even the numerous "human" labels convey the idea of verticality. Heathcliff's twenty-five labels include twenty-three negative ones such as churl, cannibal, it, vagabond, vampire, villain. Catherine's labels are a mixture of positive and negative, the latter being most typically assigned when she is being pampered. Edgar's labels stress his weakness—in comparison to Heathcliff's strength. Two particular terms, "coward" and "thing," indicate a low status and, thus,
a low placement on the verticality scale. Hindley's are almost exclusively negative, because of his treatment of his son and of Catherine and Heathcliff's relationship. Hareton's negative labels must be carefully weighed, as they are the result of the way he has been treated. Isabella's labels indicate her spoiled, weak nature; Linton's, his abused, weak nature; Joseph's, his supposed superiority. Those depicting Nelly are either positive or negative, depending on the person supplying the label and the circumstances governing its application.

The specialized, "human" terms related to folklore or to the infernal or celestial regions follow the pattern illustrated above. Heathcliff's folklore association is primarily as a changeling or a vampire; Cathy and Hareton are most closely aligned with the fairies. Infernal terms are variously applied to the characters, with Heathcliff getting more than his share, but Catherine and Cathy are also devils at times. Naturally enough, Heathcliff, Hareton, and Hindley are exempted from the celestial terms, except when they are used to indicate the vast difference between them and the "good" characters. Catherine and Cathy share specific celestial terms, especially those of angel, saint, and soul.

Specific human actions connect sets of characters and accent the role of verticality. For instance,

Linton's arrival at the Grange (XIX) may be contrasted with the earlier scenes (IV and IX) of Heathcliff's first arrival at the Heights (Heathcliff rendered inhuman by ill-treatment, Linton
by coddling), and later at the Grange. Father and son represent two extremes of selfishness which is ultimately seen to be akin, and Cathy's sympathy for Linton's sufferings provides a shallow counterpart to Catherine's sharing of Heathcliff's miseries. (15, p. 40)

Another coupling occurs between Hareton and Cathy, who share a fondness for sitting under the trees, "which means symbolically a joint start at the vertical axis of spiritual life" (40, p. 195). Cathy's life may also be contrasted to that of her mother. Catherine goes from unity to separation to a unity beyond the grave; Cathy goes from separation (isolation) to unity, but "there is no question of a third stage to come only after death. Her love is bound to this world and capable of being fulfilled here" (30, p. 206). John Jordan sees Cathy's metamorphosis as symbolizing a sort of death for her, and she goes through a "Center of Indifference" before she finds the "Everlasting Yea" with Hareton. . . . Had Cathy been "content" to stay at Thrushcross Grange she would never have won Hareton, the Caliban of the Chaos she made whole. (23, p. 11)

Two other examples of human actions being combined with verticality should be sufficient for the purpose of this section. The first example is Isabella's flight from Wuthering Heights to Thrushcross Grange after she has learned the true nature of her husband:

In my flight through the kitchen I bid Joseph speed to his master; I knocked over Hareton, who was hanging a litter of puppies from a chair-back in the doorway; and, blest as a soul escaped from purgatory, I bounded, leaped, and flew down the steep road; then, quitting its windings, shot direct across the moor, rolling over banks, and wading through marshes; precipitating
myself, in fact, towards the beacon light of the Grange. (p. 150)

Her flight from the Heights to the valley crosses the moors in a manner which suggests "a brook . . . sometimes slowed down in its swift course by the obstacles in its way, but irresistibly moving on to its ultimate goal" (40, pp. 43-44). Unlike Catherine, who finds stagnation at the Grange and life at the Heights, Isabella cannot live at the Heights. A second illustration of the "lower-upper" opposition that permeates Wuthering Heights has been discussed by Elliott Gose. He suggests that the "lower" dog bite Catherine receives in the dark outside Thrushcross Grange contrasts to the "upper" combing of her hair in the light within Thrushcross Grange (16, p. 13). He also suggests that this opposition is present between "the low beast and the high beauty" as well as between "the low devil and a high god" (16, p. 13).

Thresholds

The threshold motif is discussed in greater detail in Chapter IV. Here the discussion is limited to an analysis of what movement through a threshold signifies for a character. Generally speaking, a threshold is a symbol of transition along the horizontal axis or transcendence along the vertical axis. As something which separates--rooms, generations, the inside from the outside, this world from the other world--and yet permits union of what it separates, a threshold may take many forms, the most obvious of which
are the architectural thresholds of doors, windows, gates, and walls. The less obvious thresholds, and those of interest here, are characters, actions, decisions, and setting.

If threshold is taken in its most general sense of signifying that which permits movement, actual or metaphorical, every generation is, in a chronological sense, a threshold between past and future. In addition, an individual member of one generation may be a threshold. For instance, Heathcliff, between names and between families, "is the door through which Earnshaw passes into Linton, and out again" (25, p. 429). Similarly, the attempted entry of Catherine's ghost "provides a transparent window into the past, bringing it closer than the present" (15, p. 12).

Specific actions corresponding with movement along either the horizontal or vertical scale may also function as thresholds. For instance, when Skulker bites Catherine and precipitates her introduction into the world of Thrushcross Grange, it is an action that opens up an entire world for Catherine and makes possible her fateful choice of Edgar. Similarly, when Charlie and Phoenix, Cathy's two dogs, tangle with the dogs of Wuthering Heights, she is introduced, for the first time, to a world outside her sheltered Grange. Another example of an action threshold is Cathy's acceptance of an equality with Hareton, an acceptance which prepares them for their future. Even the books which have been a source of irritation between them becomes a means by which
the two can share something. In this sense then the books are a threshold to their equality.

In a general sense, every decision propels one along a chosen path, making it difficult, if not impossible, to return to the predecision state. The resulting change is characteristically the same as one crossing a threshold. The most obvious example of this type of threshold is Catherine's revelation of her decision to marry Edgar. This revelation prompts Heathcliff's departure and subsequent return. Virtually every action in the novel from the moment of Heathcliff's departure is controlled by Catherine's attempts to regain happiness and Heathcliff's efforts to be revenged on those who have wronged him. A lesser example is Cathy's decision to develop her forbidden correspondence with Linton. In each instance, the decision of mother and daughter introduces the world beyond their own homes and leaves them open to the machinations of Heathcliff.

Setting contains the most examples of thresholds. Other than the architectural thresholds to be discussed in Chapter IV, virtually every location contains the potential for acting as a threshold. Gimmerton is the location through which persons passing from the Heights or the Grange to the outside world must pass. Its churchyard suggests the "door" between this world and the other world. Indeed, the imagery connected with the several graves in Wuthering Heights consistently hints at death as a transition between this life
and another life. Edgar's speech to Cathy as he is dying stresses his belief in the grave as a doorway to happiness: "I am going to her, and you, darling child, shall come to us" (p. 225). The moors which stretch between Wuthering Heights and Thrushcross Grange take on qualities dependent upon the attitude of the person viewing them. For Catherine and Heathcliff, the moors are a place of freedom and, thus, are most closely aligned with their ideas of heaven. For Isabella, the moors are a test of character, standing as they do for the wildness of nature. For Cathy, the moors, and especially Penistone Crags, represent maturity. Finally, although windows will be discussed later, it is fitting to note here that Cathy's fate is linked to her mother's in Catherine's room at Wuthering Heights. It is from this room's window that Cathy escapes on the evening of her father's death; and it is through this very window that Catherine's ghost attempts to regain entry into Wuthering Heights. This window, then, functions as a threshold between the two generations and between this world and the next.

Nonphysical Symbols Concerned with the Various Stages of Light

Light, in all its various stages, plays an important symbolic role throughout *Wuthering Heights*. There are more than seventy terms related to the light imagery. For convenience, these are subdivided into natural (27 terms), man-made (18 terms), colors (26 terms), and miscellaneous (6
Throughout *Wuthering Heights* there runs a light/dark antithesis. Beneficent characters, friendly actions, and pleasant moments are typically bathed in light imagery. Hostile characters and actions or troubled times are generally rendered in dark imagery. Given the previously discussed antithetical patterns, Emily Brontë's aim seems to be "to make her readers and her characters acknowledge within themselves both dark and light, low and high, body and soul" (16, p. 2). The symbolism of light and darkness is multifold. According to Jobes, light may symbolize "beneficence, cheerfulness, life, glory, knowledge, past, prosperity, purity, revelation, sanctity, spiritual joy, summer, wisdom . . . " (22, p. 992) and darkness may symbolize "evil, female principle, future, gloom, ignorance, mystery, obscurity, secrecy, somberness, the unknown, winter " (22, p. 415). Significantly though,

the dualism of light/darkness does not arise as a symbolic formula of morality until primordial darkness has been split up into light and dark. . . . Hence, the darkness introduced into the world after the advent of light, is regressive; hence, too, the fact that it is traditionally associated with the principle of evil and with the base, unsublimated forces. (8, p. 73)

It is not surprising, therefore, that the thirty-six light/dark references to Heathcliff place him "in a context of a darkness, only relieved by the light of a candle, a lantern, or a fire" (40, pp. 223-24). Nor is it surprising that the images of Cathy's early years are those of sunshine, spring,
and summer, only turning to the darker imagery when grief first enters her sheltered world (40, p. 83).

**Natural Sources of Light**

Nature provides a significant number of the light/dark references. Of the twenty-seven terms which imply some stage of light, half-light, or darkness, the most frequent references are to the sun (24), darkness (16), light (15), and moon (12). As celestial bodies, the sun and moon are discussed in Chapter II; only their light influence is contained below.

The eleven specific references to sunshine include five as metaphors for happiness. Prior to Heathcliff's return, Catherine is described as having "seasons of gloom" such that "the return of sunshine was welcomed by an answering sunshine from" her husband (p. 81). After Heathcliff's return, Catherine regards her husband's agreeableness about her visiting Heathcliff at Wuthering Heights "with such a summer of sweetness and affection in return, as made the house a paradise for several days; both master and servants profiting from the perpetual sunshine" (p. 88). Cathy too is described in sunshine imagery. She is "the most winning thing that ever brought sunshine into a desolate house" (p. 155), and when she is happy, she lightens into sunshine (p. 187).

The nonmetaphoric use of sunshine likewise conveys a happiness, or a hope for happiness. For example, Edgar's hope for restoring Catherine's health is symbolized by his
request that Nelly "set an easy chair in the sunshine by the window" (p. 114) so that the sun's restorative powers might work their magic for Catherine. Cathy is happiest in "the pure heather-scented air, and the bright sunshine" (p. 161) or running freely like a young greyhound in "the sweet, warm sunshine" (p. 173). Even her idea of heaven requires the "bright sun shining steadily and cloudlessly" (p. 198). It follows, then, that lack of sunshine, real or metaphoric, is an indication of a troubled spirit for Cathy. One description in particular stresses this correspondence:

Catherine's face was just like the landscape—shadows and sunshine flitting over it in rapid succession; but the shadows rested longer, and the sunshine was more transient, and her poor little heart reproached itself for even that passing forgetfulness of its cares. (p. 211)

Lack of sunshine also has a gloomy effect on Nelly, who has her disturbing encounter with Hindley's apparition on "a close, sultry day, devoid of sunshine" (p. 207).

Only a few references to moonlight are pertinent to this discussion; however, this is understandable since the novel's action occurs indoors or under man-made light sources. The ambiguous quality of the moon and its light derives from the moon's close association with the night (maternal, enveloping, unconscious and ambivalent because it is both protective and dangerous) and the pale quality of its light only half-illuminates objects. Because of this, the moon is associated with the imagination and the fancy as the intermediary realm between the self-denial of the spiritual life and the blazing sun of intuition. (8, p. 216)
The two most significant instances of moonlight imagery involve Heathcliff and Catherine separately. Nelly is startled by Heathcliff's unexpected return at dusk on an evening lighted only by a moon (p. 73). In this half-light she is uncertain who has spoken to her, and the reality of the entire encounter is muted by the windows "which reflected a score of glittering moons but showed no light from within" (2, p. 82). Nelly's fears and active imagination, expressed by her uncertainty "whether to regard him as a worldly visitor" (p. 82), are instigated and reinforced by the unreality of the setting. When Nelly finally finds the courage to convey Heathcliff's message to Catherine, she finds Catherine and Edgar gazing peacefully at the moonlit valley of Gimmerton. Van de Laar believes that Catherine's request for Nelly "to close the curtains, thereby shutting out the peaceful moonlit scene she and Edgar had been looking at . . . signifies the end of her allegiance to Edgar and Thrushcross Grange, and her return to the dark world of Heathcliff and Wuthering Heights" (40, pp. 221-22).

The most important juxtaposition of sun/moon imagery occurs on Lockwood's last visit to Wuthering Heights. On this leisurely ramble from Thrushcross Grange, Lockwood notes that the sinking sun is fading as the rising moon is brightening. By the time he arrives, all that remains of day is "a beamless, amber light along the west; but [he] could see every pebble on the path, and every blade of grass by that
splendid moon" (p. 242). It is interesting that the still-obtuse Lockwood sees most clearly in the half-light; his perception is myopic. By concentrating on his inability to penetrate the darkness, Emily Brontë suggests that the secret of Wuthering Heights will remain closed to "Lockwood, the outsider who can distinguish the material shapes and forms, not the essence of its being" (40, p. 214).

The light/dark antithesis suggested by the positive/negative division of actions in the sun and moon references also affects characterization. Heathcliff has dark skin, black hair, thick brows, and black eyes to match his black temper. His adversaries, Edgar and Isabella, have blonde hair, fair skin, and blue eyes. Catherine and Hindley have brown hair and dark eyes. The second generation is a blending of the genetic traits of their respective parents. Hareton has the brown eyes and hair of the Earnshaws but a ruddy complexion, possibly the influence of Frances. Linton's appearance shows no evidence of Heathcliff's coloring. In fact, as a weakened version of the Lintons, he has their blue eyes but a paler complexion and hair more flaxen even than Cathy's. Cathy is almost a Mendelian combination of the Earnshaw and Linton stock. She has "the Earnshaws' handsome dark eyes, but the Linton's fair skin, and small features, and yellow curling hair" (p. 155).

These descriptions are thematically important because they illustrate Emily Brontë's consistent use of opposites
and allow her to contrast the characters without calling attention to the point of contrast. The Heathcliff-Catherine-Edgar triangle and the Hareton-Cathy-Linton triangle each contain a dark-featured male, a light-featured male, and a medium-featured female. Furthermore,

in each triangle, the "dark" male is an orphan, ignorant and subject to the power of others; the "light" male is bookish and exhibits the manners of polite society; the woman moves between the attractions of the dark and light male figures, marries the light figure but seems destined for the dark figure. (28, p. 138)

The crisis of the novel occurs because Catherine is spiritually aligned with Heathcliff, not Edgar. As she admits to Nelly, "whatever our souls are made of, his and mine are the same; and Linton's is as different as a moonbeam from lightning, or frost from fire" (p. 72). She knows that her affinity is

with the blackness and fire of Heathcliff rather than the blond coldness of Edgar Linton. The latter must get his warmth from outside, if not from fire then from Cathy [Catherine]. Heathcliff and Cathy draw their warmth not from the physical environment but from a hidden spiritual source which makes them impervious to the "atmospheric tumult" . . . of the heath. (16, p. 10)

Heathcliff is Catherine's kindred soul, "made of the same elemental fire as herself," and only a free life with Heathcliff at her side permits Catherine to enter her version of heaven, significantly conceived as "a neutral region, metaphorically speaking, that is neither heaven nor earth, but a place where she can be entirely free of the restrictions and limitations of conventional life" (31, p. 90).
Catherine's relationship with Heathcliff is in a familiar fairytale form. She is the golden girl; he, the dark intruder whose "daemonic origins are always kept open, by reiterations of the likelihood that he is really a ghoul, a fiend, an offspring of hell, and not merely so in behavior" (41, p. 168). As the unchosen gift from Mr. Earnshaw, Heathcliff stands "on the psychological level for that dark energy which becomes destructive if it cannot find an outlet in the social order" (16, p. 4). Van de Laar, however, suggests that Heathcliff's duality permits him to represent the positive "mystic, creative spirit, animating the world" or the negative "evil and destructive spirit" (40, p. 227). His dark side is overwhelmingly in evidence; there is scarcely a hint of a positive side. In fact, Heathcliff is perpetually cast in dark imagery, the instances of which increase as he becomes more diabolical. If his complexion, both physiological and moral, is daemonic, his marriage to Isabella corresponds to the old motif of union between woman and demon-lover; . . . the product of this midnight elopement of a romantically susceptible virgin and "a man's shape animated by demon life" is also consistent with a folklore source. Their morally monstrous child, Linton, sickly and sexless ("more a lass than a lad"), corresponds to the "moon-calf," traditionally short-lived and androgynous. (18, p. 390)

Nelly's several references to Heathcliff's diabolical nature and fiendish appearance may not be merely figurative.

The crisis brought about by Catherine's wrong-headed choice of a marriage partner is resolved in the second generation when the dark male (Hareton) and the light female
(Cathy) relate in the proper pattern. Dorothy Van Ghent has pointed out that when they are in the right relationship of golden and dark, "the pathos of the dark child cures the daemon out of the golden one, and the maternal care of the golden child raises the dark one to civilised humanity, and makes him a proper husband" (20, p. 113).

The remaining terms of this category contribute to the thematic opposition of light/dark imagery. Those related to the time of day, however, will be discussed in the next major subdivision (dawn, dusk, midnight, morning, and night). Therefore, this leaves only six terms: hazy, mist, overcast, shadows, stars, and twinkling, all forms of half-light and all subject to ambiguity of half-lights. Nelly, who "draws conclusions from the changes in illumination . . . has a tendency to connect darkness and moonlight with things of the imagination, and the harsher light of day with matter-of-fact statements" (40, p. 214), is particularly influenced by the half-lights. Her encounter with the spectral Hindley at the guide-stone occurs on "a close, sultry day, devoid of sunshine, but with a sky too dappled and hazy to threaten rain" (p. 207). Her imagination is fed by the reduced clarity of the hazy half-light. Misty weather produces the same effect. Since mist "is symbolic of things indeterminate, or the fusing together of the Elements of air and water, and the inevitable obscuring of the outlines of each aspect and each particular phase of the evolutive process" (8, p. 212), one
might expect mist to occur whenever a character is soon to experience the other world. This, indeed, is the case. On Lockwood's first visit to Wuthering Heights, the weather is misty and cold (p. 17), and the reduced visibility is duplicated in his own numerous wrong conclusions. A second example occurs on the evening of Catherine's delirium when she calls to the absent Heathcliff to brave the graves of Gimmerton Kirk once more. On this occasion there is no moon and everything lies in misty darkness; thus, Catherine's vision is centered not in this world but somewhere beyond. Similarly, when Edgar's thoughts have turned to the time of his death and reunion with Catherine, his other-worldly vision occurs on a misty afternoon (p. 205). Even the "long line of mist" (p. 83) from the valley to nearly the top of the Heights is suggestive of the future, though not specifically of an afterlife. This line of mist which "describes the axis of the two houses but does not quite connect them ... is on the verge of symbolizing the reconnection of the two houses about to take place" (21, p. 14).

The influence of the half-lights is felt most clearly in the references to shadows, especially on two occasions involving Heathcliff and Nelly. The first occasion occurs when Heathcliff secretly returns to Thrushcross Grange and Nelly encounters him there in the garden. Nelly describes the scene:

> It had got dusk, and the moon looked over the high wall of the court, causing undefined shadows to lurk
in the corners of the numerous projecting portions of the building. . . . Something stirred in the porch; and moving nearer, I distinguished a tall man dressed in dark clothes, with dark face and hair. . . . A ray fell on his features; the cheeks were sallow, and half covered with black whiskers; the brows lowering, the eyes deep set and singular. I remembered the eyes. . . . "What!" I cried, uncertain whether to regard him as a worldly visitor, and I raised my hands in amazement. "What! You come back? Is it really you" Is it?" [emphasis added] (p. 82)

As these excerpts indicate, Heathcliff's return is accentuated by numerous examples of dark imagery. As he emerges from the darkness, Nelly sees him unclearly by the light of the moon and immediately wonders whether she is observing a mortal creature or not. Both the man and the setting are so encased in darkness that the truth of what Nelly is seeing is not immediately graspable. The second occasion reveals Heathcliff's mood toward the close of his life when he tells Nelly that "there is a change approaching— I'm in its shadow at present" (p. 255). The significance of "shadow" here is increased by the belief among primitive peoples "that the shadow is the alter-ego or soul" (8, p. 290). The change Heathcliff feels approaching is his union with Catherine, his beacon light; thus, when he is in the shadow of the change, he is also in the shadow of Catherine, his own alter-ego.

"Stars" and "overcast" complete the section on half-lights. As lights shining in the darkness, stars are associated with multiplicity and, thus, with "the forces of the spirit struggling against the forces of darkness" (8, p. 309). When Lockwood thanks his stars that he has selected
a vacation spot which has made it impossible for him to con-
tinue his self-imposed isolation (pp. 35-36), his decision
to find out more about Wuthering Heights and its history
again places him in the center of trying to unravel the mys-
tery of Wuthering Heights, which has descended into total
darkness by the time of Lockwood's exit after his nightmare.
A hidden allusion to stars occurs in the term "twinkling"
(p. 94) used by Nelly to describe the rapidity with which her
spectral vision of Hindley disappears. More than this, how-
ever, the term links Nelly's susceptibility to superstition
to "the forces of the spirit struggling against the forces of
darkness." The final term, "overcast," is used as a metaphor
for Edgar's worrying about the future of Linton once he is
forced to yield him up to Heathcliff (p. 166).

Man-Made Sources of Light

The pattern established by the natural sources of light
is continued by the equally numerous references to man-made
sources of light. Of the eighteen terms within this classi-
fication, the most frequent as well as the most important are
"fire" (48 times) and "hearth" (19 times). Both the hearth
and the fire it holds are sources for light and heat; as
such, they symbolize energy, life, and passion. Yet, as is
the case with many other Brontëan symbols, fire has a dual
nature: it is both a life-giver and a life-taker. As a
life-giver, the fire(side) occurs numerous times such as in
the early scene where Lockwood leaves Thrushcross Grange to
seek "the radiance of an immense fire" (p. 18) at Wuthering Heights. As a life-taker, the fireside functions mostly as a false sense of security, as in Hindley's "paradise on earth" (p. 27). That is, it misdirects attention and makes it more possible to err.

The several fireplaces in the novel are important locations for discovery as well as for survival. Often at significant moments during the narrative, the fireside glows with special significance. Such is the case when Hindley and Frances are basking "before a comfortable fire--doing anything but reading their Bibles . . ." (p. 26) while Heathcliff and Catherine are forced to listen to Joseph's sermon an appreciable distance from the fireside that illuminates his text. The fireside here obviously represents warmth and family ties that are denied the two children. Since Heathcliff and Catherine have to be content with a dull ray of light from the fire, they are naturally attracted to the lights within Thrushcross Grange. A second example of the fireside as a place of discovery involves Heathcliff and Nelly. After Hindley banishes Heathcliff to the attic during Edgar's visit to Catherine, Nelly attempts to lift his spirits by offering him a seat by the fire and giving him food to eat (p. 57). By this effort, "she means to draw him back into the circle of life" (40, p. 60).

Basically, one's need for the fireside is an indication of one's weakness. Over and over, the fire from the hearth
is "associated with the weak, childish characters—Lockwood, Hindley, Edgar, and Isabella Linton. The fire from within is associated with those who have learned to be self-sufficient, Heathcliff and Cathy" (16, pp. 9-10). Lockwood requires the fire for recovering his physical (and mental?) health. Hindley's favorite location is the hearth, which he rules, and from which he banishes those who displease him. Edgar and Isabella are frequently seen next to a fire but, interestingly, the fires at Thrushcross Grange never seem to have much warmth in them (45, p. 191). Isabella's need for the security of the fireside is illustrated by her choosing to sleep in a chair by the fire on her first night as Mrs. Heathcliff in Wuthering Heights (p. 122). Linton's constitution is so weak that "he must have a fire in the middle of the summer" (p. 172). By contrast, Heathcliff's eyes are full of black fire that only partially hides his "half-civilized ferocity" (p. 84), and Catherine is described often as having a fiery temper (p. 79).

The most significant use of fire as a means of destruction is in the battle between Heathcliff and Edgar when Catherine intervenes and bars the door so that Edgar cannot call for help from his men. At this time she throws the key into "the hottest part of the fire" (p. 99) as a symbol of her loyalty to Heathcliff. A lesser example is Hareton's hurling his books into the fire after Cathy taunts him one too many times (p. 239). This action recalls Catherine's
earlier one of throwing "the text of the lumber" into the dog kennel (p. 27), as a symbol of spite and self-assertiveness.

"Blaze," "conflagration," and "fagots" are terms for fire in its most intense forms. The "blaze" reference, however, is a metaphor to describe Catherine's complexion during one of her fits of anger (p. 65). The "conflagration" and "fagots" references are more complex. Conflagration, like the flood, is a form of world destruction. Hareton's spiteful burning of his prized books in a conflagration (p. 239) symbolizes the enormity of his sacrifice to spleen. By this time, books have come to represent a means of obtaining an equality with Cathy, and, as such, they are a doorway into a world previously denied to Hareton. Burning his books, then, is a form of world destruction. The last term is contained in a speech by Nelly, who has been condemned by Joseph for her secular singing. He has asked the Lord to judge the heathens around him; Nelly says that Joseph wants everyone "sitting in flaming fagots" (p. 244). Of course, Joseph is incapable of realizing the sarcasm—and the truth of Nelly's statement.

The portable light sources are candles, lanterns, and torches, each representing some individuated light. Though people are constantly lighting candles or threatening to put out the light, no one sees very far or understands very much. However, a metaphorical use of candle highlights Hareton's awakening: "Attracted like a child to a candle, at last he
proceeded from staring to touching; he put out his hand and stroked one curl, as gently as if it were a bird" (p. 235). Cathy is a light source, capable of leading Hareton from his darkness, in much the same way as Catherine is a light source for Heathcliff. The lantern, a symbol of "knowledge, search for that which is lost, search for truth, signal, spiritual life" (22, p. 971), occurs at three major turning points in the novel. First, Lockwood seizes the lantern to light his way home after his inhospitable welcome at Wuthering Heights (p. 24). Joseph immediately accuses him of stealing the lantern and sets up such a howl that the dogs rush out and attack Lockwood for a second time, causing his anger and humiliation to erupt in a nosebleed that necessitates his spending the night in Wuthering Heights. Although Lockwood has only wanted the lantern for the light it sheds, he will soon be involved in a search for knowledge and spiritual truth in his dreams of that evening. The second episode predates this one by many years. When Heathcliff and Catherine secretly visit Thrushcross Grange and Catherine is bitten by Skulker and forced to remain there (a situation closely resembling Lockwood's), Heathcliff reluctantly comes home by the light of a lantern loaned to him. It is this light which Nelly sees as she waits to admit Catherine and Heathcliff—against Hindley's orders. In this instance, the lights at the Grange which have attracted Heathcliff and Catherine and which still "hold" Catherine are reduced to a single light
carried by a solitary Heathcliff. The light imagery here suggests the beginning of his separation from Catherine. The third illustration is coupled with "torch." In Isabella's description of Joseph's "welcoming" her to Wuthering Heights as Mrs. Heathcliff, she explains that Joseph's "first act was to elevate his torch to a level with [her] face, squint malignantly, project his under-lip, and turn away" (p. 116). Since the torch is symbolically identified with the sun, it suggests "purification through illumination" (8, p. 344), and Joseph's action may be seen as an attempt to cleanse Wuthering Heights of outsiders. His action may also carry a dim allusion to Hercules' struggle with the hydra during which he uses the torch as a weapon (8, p. 344). Certainly Joseph treats Isabella as if she were a monster. In this same encounter, Isabella describes Joseph as "moving his lantern jaws, . . . and surveying [her] dress and countenance (the former a great deal too fine, but the latter . . . as sad as he could desire) with sovereign contempt" (p. 117). The lantern jaw imagery is an excellent example of the continuity Emily Brontë weaves into Wuthering Heights. Frequently identified with a physical lantern and always exercising his brand of piety, Joseph is a type of lantern reflecting an ineffective "spiritual life."

The five remaining terms are "flame," "gunpowder," "kindled," "luster," and "skylight." Only the first and last are actual sources of light, but the others are included here
because they are a source of potential light that must first be tapped before the light can escape. For instance, the reference to gunpowder is a metaphor for the volatile situation brewing within Thrushcross Grange: "For the space of half a year, the gunpowder lay as harmless as sand, because no fire came near to explode it" (p. 81). Heathcliff, the fire that touches off the marital explosion, ends the brief span of tranquillity. What is interesting about the use of "kindled" is that it never starts an actual fire; rather, it indicates the beginning of interest or frenzy. Lockwood's discovery of Catherine's books "kindles" an immediate interest in the mysterious Catherine (p. 26). Catherine's playful pinching of Skulker's nose kindles "a spark of spirit in the vacant blue eyes of the Lintons—a dim reflection from her own enchanting face" (p. 50). And Catherine's own "passionate temper" verges, "when kindled, on frenzy" (p. 101). The most interesting reference to "lustre" is a description of Hareton's healthy complexion "borrowed from the salubrious air and genial sun" (p. 175). This reference links him with those who do not require the fire of the hearth for survival; like Catherine and Heathcliff, Hareton has an inner strength.

**Colors**

Color symbolism has been discussed partially in the previous section on light/dark antithesis and in Chapter II when the color is part of the physical symbol. Emily Brontë's colors are never exotic; they are always a part of
the natural setting. Colors are discussed alphabetically below.

**Black.**—Black is the color universally assigned to earth and underworld deities and, in England, black is associated with menials, as "servants who perform mean tasks are dressed in black and called royal blackguards" (22, p. 221). In addition, the color frequently symbolizes death, deceit, ignorance, hatred, sin, witchcraft, or lack of moral goodness (22, p. 221). In *Wuthering Heights* black emphasizes the negative qualities to which it is attached. For instance, the black-haired and black-eyed Heathcliff is treated as a menial, taken to be a monster in league with his infernal kin, and is subject to black tempers of hatred. As a sign of mourning, black frightens Frances, who is so afraid of dying (p. 45).

**Blue.**—The blue skies that delight Cathy so much as a part of her heaven are symbolic of tranquillity and happiness; as such they contrast to the bluebells, a symbol of solitude and sorrowful regret (22, p. 230), that Nelly points out to enliven Cathy but which only depress her because they are the last ones (p. 186).

**Crimson.**—The crimson carpets and chairs of the drawing room at Thrushcross Grange are a sign of its opulence. As the Celtic color of South, crimson contrasts with black, the Celtic color of North (22, p. 358). Since *Wuthering Heights*
is associated with black and Thrushcross Grange with crimson, the Celtic color symbolism may be implied in their contrast.

**Flaxen.**—The flaxen hair of the Lintons and especially of young Linton Heathcliff is an indication of their lack of hardiness. As a birthday flower symbolizing fate (22, p. 582), flax is particularly appropriate for the fated Edgar, Isabella, and Linton.

**Gold.**—Gold has an especially interesting color symbolism. Cirlot says that gold "is symbolic of all that is superior, the glorified or 'fourth state' after the first three stages of black (standing for sin and penitence), white (remission and innocence), and red (sublimation and passion)" (8, p. 114). The drawing room at Thrushcross Grange, containing all these colors, is a synthesis of their color imagery. This room has crimson carpet "and crimson-covered chairs and tables, and a pure white ceiling bordered by gold, a shower of glass-drops hanging in silver chains from the centre" (p. 47). The supposed superiority of Thrushcross Grange lacks black (penitence) to permit it to rise to the highest level. Only after the black Heathcliff tests it does it move closer to heavenly imagery. An interesting use of gold occurs in a comparison of Hareton and Linton. Heathcliff describes Hareton as "gold put to the use of paving-stones" and Linton as "tin polished to ape a service of silver" (p. 178). Hareton has an inherent worth as the
son of a "wealthy" man; yet, he has been corrupted by Heathcliff and, stripped of his future claim to Wuthering Heights, he will be in a lowly position where others can indeed walk over him. Linton, however, has no inherent worth, sporting no indication of his father's blood. He is as worthless as tin, but he is a lure for Cathy and therefore does ape silver, or worth.

**Green.**—Green is an indication of fertility, life, resurrection (22, p. 687), and the most obvious sign of growth. The green slope where Catherine is buried (p. 140) suggests the continuity of her existence after death. The green sods that Hareton places over Heathcliff's grave are an indication of Hareton's continuing devotion to Heathcliff as well as a silent reminder of resurrection (p. 265).

**Grey.**—Grey is a blend of black and white; it shares the symbolism of both colors. In *Wuthering Heights*, however, grey is most often used to signify weather's change, as in the grey streamers whose rain drenches Nelly and frees Cathy to pursue her correspondence with Linton (p. 185) or the grey head of the sun that shines on Nelly as she encounters Hindley's image at the guide-post (p. 94). Neither positive nor negative, grey represents that middle range where anything can happen.

**Silver.**—Silver is a color associated with money, purity, joy, and the human spirit (22, p. 1453). It is part
of the interior of Thrushcross Grange (p. 47) and is the color of the thin line of mist that nearly connects Thrushcross Grange with Wuthering Heights (p. 83). It is as if the wealth, purity, and human spirit of Thrushcross Grange were reaching out across the moors in an effort to unite with the strength and vitality of Wuthering Heights.

White.--White has a multitude of possible meanings, almost all of which are positive. In fact, Jobes lists 40 positive symbolic meanings for white (22, pp. 1676-77). Emily Brontë, however, always uses the term in a negative sense. White is associated with the other world by being the color of the letters which "started from the dark, as vivid as spectres" (p. 25) as a prelude to Lockwood's encounter with the ghostly Catherine. White is also the color of Heathcliff's face when he realizes that he has missed Catherine's ghost again (p. 31). Isabella shares this tendency to blanch, but not because she has seen a ghost. She blanches with rage when Catherine teases her about her love for Heathcliff (p. 93). Catherine too blanches white (p. 133) during her most heated argument with Heathcliff. One other use of white is particularly important in respect to Catherine. After she returns from Thrushcross Grange, where she has been treated as a lady and given nothing to do, the change in her is reflected not only by her dress and attitude toward Heathcliff, but also by her "whitened fingers" (p. 51). The last character connected with white imagery is Linton, whose
self-serving weakness and fear of Heathcliff manifest themselves in his turning white and trembling (p. 201). As each of these preceding examples indicates, "white" represents the ghostly realm, character weaknesses, and intense emotion.

**Miscellaneous**

The six miscellaneous terms are easily divided into light and dark imagery and, therefore, into the positive and negative symbolism of light and dark. The reason these terms are included here is that they are not actual sources of light; rather, all but two are the reflection of emotional states. The two positive terms are "bonny" and "brightened"; the two negative terms are "brood" and "gloomy"; the two exceptions are "diamond" and "dust."

"Bonny" is an adjective meaning comely, and it occurs only when the speaker is happy, basking in actual light or from an inner glow. An example of the first use is Nelly's bonny tune toward the close of Wuthering Heights (p. 244). An example of the second is the lapwing, described by Catherine as a bonny bird and associated with freedom (p. 105). "Brightened" applies to the raised spirits of Heathcliff or Hareton. When Nelly encourages Heathcliff to consider himself equal to Edgar and Hindley, Heathcliff brightens for a moment (p. 54). As Hareton learns to read, "his brightening mind brightened his features, and added spirit and nobility to their aspect" (p. 254).
"Brood" is used to indicate Heathcliff's reactions to being thwarted by Hindley (p. 40) and by Catherine (p. 98). Whenever he feels the object of an injustice, he broods. This ability to "brood on and cover revenge for years, and deliberately prosecute its plans without a visitation of remorse" (p. 181) shocks the naïve Cathy, who has never encountered anyone like Heathcliff. Similarly, when Heathcliff feels rejected by Catherine, his face reflects his gloom (p. 51), as does Catherine's face when she is unable to understand Heathcliff's interest in Isabella (p. 98).

"Diamond" is a symbol of light, brilliance, and treasure. Used in connection with Heathcliff, it indicates what he is not. He is not "a diamond in the rough" (p. 90); that is, he cannot be cultivated or made into something valuable by someone else. His value, whatever it is, is internal, and he must be accepted for what he is. It is ironic that Catherine gives this advice to Isabella but is guilty of having ignored the advice herself. Her marriage to Edgar is supposedly to help Heathcliff rise; apparently, then, Catherine thinks that Heathcliff is capable of improvement. "Dust" is a symbol of death and disintegration. When Isabella enters Wuthering Heights as Mrs. Heathcliff, she is struck by the state of decay and disuse she sees: the pattern of the good carpet is obliterated by dust, the furniture has experienced rough usage, and the curtains are torn and hanging haphazardly (p. 121). When Isabella calls Catherine's corpse
"senseless dust and ashes" (p. 144), she is stressing the unreality of Heathcliff's continued loyalty to a woman no longer living. Isabella, of course, does not share Heathcliff's knowledge or belief that Catherine's spirit is still on earth.

Nonphysical Symbols Concerned with the Various Aspects of Time

Although there are few precise dates given in Wuthering Heights, C. P. Sangar has shown that the time structure is so carefully controlled that, by internal dating from certain events such as Heathcliff's sending Lockwood the last grouse of the season, it is possible to determine the year and, usually, the month of the year for every event that takes place (33, p. 8). Figure 1 shows the lifetimes (as worked out by Sangar) of the novel's major characters and establishes a point of reference for commentary on the symbolism inherent in such a structure (38, p. 7). For instance, Catherine's ghost appears to Lockwood in 1801, only eighteen years after her marriage to Edgar. The ghost's statement that she has been a waif for twenty years is reconcilable if one dates her exile as beginning on the evening of Heathcliff's departure, which takes place sometime in 1780 (3, p. 20).

What is interesting about the time structure in Wuthering Heights is that it can be so definitely particularized by those who wish to sift through the clues and yet the
Fig. 1—Earnshaw-Linton Genealogy

From C. P. Sangar, "The Structure of Wuthering Heights" (38, p. 7)
timeless quality is kept intact. With the most current event set in 1801, forty years prior to its time of composition, the novel has no active present. Rather, it offers a successive series of pasts, and the convoluted presentation of the Earnshaw and Linton histories symbolically shows "the present reappearing as an image of the past. The past and present share a metaphorical unity, the generations welded together not merely into a continuity but into an identity" (10, p. 185). A remarkable feature of this double rhythm is that time "resides in a past accomplished and recurrent, both at once. . . . It is not just that the past, being over, is fixed, but that what will be is already contained in what is living" (17, p. 49). In addition, with its time structure "polarized between a constant revelation of the past and a constant anticipation of the future" (6, p. 67), the novel suggests that now and eternity are inseparable (23, p. 6).

The opening date of 1801 is decisively past. . . . And yet its past does not feel complete: rather, there comes a sense, at points of maximum immobility too, that what has been done is still being done, postponing conclusion until finality has ceased to exist and death itself is transferred, imaginatively, backwards out of the future in which it waits. (17, pp. 49-50)

**Daily Imagery**

Emily Brontë's passing references to time are to the four seasons and to the day, divided into the traditional dawn, morning, afternoon, dusk, night, and midnight. Predictably, much of the daily imagery encompasses symbolism
associated with light and darkness. Each of these "times" is discussed alphabetically below.

Dawn.—Dawn is a traditional symbol for "awakening, brightness unfolding, to begin to expand or give promise. Driver away of ghosts, overcomer of darkness, resurrection" (22, p. 418). Each of these ideas is expressed in one or more dawns. For instance, Lockwood's escape into the free air of dawn after his encounter with Catherine's ghost (p. 35) symbolizes his attempt to erase that fearful memory and to overcome the darkness of his soul. Nelly's metaphorical use of dawn to describe her hope that Catherine will come to her senses and end her petulant fasting within her locked bedroom (p. 103) embodies the idea of dawn as that which gives promise or hope. Catherine's subsequent description of coming out of her brain fever at dawn (p. 107) suggests the power of a new day to awaken or resurrect the spirit. Heathcliff's return from Catherine's grave at dawn (p. 143) and his "praying from dawn to dawn" (p. 229) for Catherine's return restate the sun imagery connected with Catherine and stress Heathcliff's own belief in resurrection.

Dusk.—As the twilight close of day, dusk gives an uncertain perspective to that surveyed. The most interesting reference to dusk is in the scene where Heathcliff returns at dusk to Wuthering Heights, but he has changed because of his visit to Catherine's grave (p. 254). His thoughts are all
centered on his approaching reunion with Catherine; he even has to remind himself to breathe. The dusk imagery here contrasts with the dawn imagery above and symbolizes the end of the day and the end of Heathcliff's trial.

Midnight.—Midnight is the "hour of bewitchment, gloom, mortification, plots, secrecy" (22, p. 1100). As the darkest time of night, it shares the symbolism of night and darkness, especially in their representation of death. The midnight references in Wuthering Heights are connected to this death imagery, though only one is tied to an actual death. The first reference describes Heathcliff and Catherine comforting each other after Mr. Earnshaw's death (p. 44). The second and third references describe Catherine's vigil during the storm that rages outside on the night Heathcliff disappears (p. 76). Heathcliff's leaving is a form of death for Catherine; thus the midnight imagery is appropriate. The fourth example describes Catherine's terror during her delirium when she thinks she is dying as midnight approaches (p. 106). The last example describes the time of Isabella's elopement with Heathcliff, certainly a death sentence for the naïve Isabella.

Morning.—The morning is supposedly a propitious time of new beginnings and is "said to bring health and wealth" (22, p. 1124). For Catherine and Heathcliff, the morning is a wonderful time to escape to the moors, there to remain all day (p. 46). For Nelly, the morning is a time for work, and
she shows her practicality in gently berating Lockwood for lying about until 10:00 a.m. (p. 58). As the time of day that Catherine is finally well enough to leave her bedchamber the morning imagery echoes the hope felt by Edgar and Nelly for Catherine's ultimate recovery (p. 114). Mornings can, however, be times of despair if troubles are carried over to the new day. This is the case for Catherine, who faces a morning devoid of happiness after Heathcliff's disappearance (p. 77). This is also the case for Edgar, whose wife dies about two o'clock in the morning (p. 137). Though the "morning--bright and cheerful out of doors--stole softened in through the blinds of the silent room, and suffused the couch and its occupant with a mellow, tender glow" (p. 137), Edgar's "features were almost as deathlike as those of the form beside him" (p. 137). Cathy's birth and the subsequent happiness she brings him softens the loss he feels on the morning of his wife's death.

Night.—Night is traditionally associated with death, darkness, evil, the unconscious (8, p. 228). Since most of the crises of Wuthering Heights occur at night, night's accumulated effect is one of oppressive weight. Melvin Watson believes that the novel has a conscious division into a five-act tragedy: Prologue, Chapters I to III; Act I, Chapters IV to VII; Act II, Chapters VIII and IX; Act III, Chapters X to XIV; Act IV, Chapters XV to XXIV; Act V, Chapters XXV to XXXIV (44, pp. 89-92). An intriguing aspect of this
analysis is that each major division is accentuated by an important night scene. The Prologue has Lockwood's dreams, Act I has Mr. Earnshaw's death, Act II has Heathcliff's departure, Act III has Catherine's night "vision" of her former home; Act IV has Catherine's death, and Act V has Heathcliff's death. Moreover, as the above summary suggests, most of the deaths (including Linton's) occur in the evening (an interesting point since Cathy and Hareton are both born in the morning). Also, Heathcliff is in the center of each of these night scenes; thus, it is not surprising that the imagery of darkness, which has always surrounded him, increases in frequency as his own death approaches. In fact, "he expresses the wish to be buried in the evening. . . . As he came from the darkness, so he vanished into darkness. The manifestations of his presence after his death are all experienced on dark nights" (40, pp. 226-27).

Seasonal Imagery

The seasonal symbolism is consistent with Emily Brontë's established habit of coupling sadness with the end of something, be it day or year. As Langman has pointed out, Mr. Earnshaw's death occurs at a most symbolic time:

October--the end of autumn, the closing of the year. Evening. The orchestrated, subdued suggestions are at work relating human destiny to the universal pattern of closing cycles, gently persuading our minds to accept such a close as inevitable and natural. (27, p. 298)
The characters of *Wuthering Heights* are especially susceptible to autumn deaths. Of the eleven deaths recorded in the novel, seven occur in autumn: Mr. Earnshaw, Mr. and Mrs. Linton, Hindley and Frances, Edgar, and Linton.

Duplication also occurs in the spring references, the best example of which is the one recorded by Francis Fike:

> While Edgar attends the kirk on an Easter Sunday, Heathcliff and Catherine have their last tumultuous but honest and moving encounter, during which Catherine gives and asks for forgiveness. On an Easter Monday eighteen years later, Hareton and Cathy are reconciled to each other. (11, p. 148)

It is especially appropriate that the two generations reconcile themselves during Easter week, a time of spiritual rebirth and resurrection.

The opposition between summer and winter is not as pronounced as that between autumn and spring. Most of the summer references imply moments of happiness that could as easily be implied by other Brontëan imagery such as blue skies or sunlight. The winter references, however, are more consistently symbolic, and their symbolism is directly connected to characterization and theme. Emily Brontë's preference for winter as a symbol over summer as a symbol may be partially explained by the winters of the rugged Yorkshire hills. There the summers are short, and their brevity makes them all that much more precious. The winters are long and harsh; their identification with death and misery is well established in literature. For a work such as *Wuthering Heights*, whose emphasis is on the untamed nature of people
and environment, winter is a more fitting choice for symbolic message carrying. Even Lockwood notes the contrast between the winter and summer landscape and its concomitant effect on the viewer. On his last visit to Wuthering Heights, he says, "In winter, nothing more dreary, in summer, nothing more divine, than those glens shut in by hills and those bluff, bold swells of heath" (p. 241). Unlike summer, which suggests happiness, youth, and carefreeness, the winter references emphasize danger, death, and inevitable alteration. For example, in speaking of her love for Edgar, Catherine admits that it is "like the foliage in the woods. Time will change it, . . . as winter changes the trees" (p. 74). The hidden implication of her statement is that her love for Edgar will eventually end. Given the permanence of her affection for Heathcliff, any hint at mutability in her love for Edgar implies a disastrous change, which of course is exactly what happens. Catherine also uses winter in her explanation to Isabella of Heathcliff's true nature. She tells Isabella that she would "as soon put that little canary into the park on a winter's day as recommend [her] to bestow [her] heart on [Heathcliff]" (p. 89). Catherine is accurate in her estimation that Heathcliff would destroy Isabella as surely as winter would destroy the unprotected canary. Nelly's practical mind also associates winter with danger and death. Because she fears giving Catherine her death of
cold, she refuses to open the window during Catherine's illness (p. 107).

Nonphysical Symbols Concerned with Emotions or Emotional Abstractions

The characters of Wuthering Heights are subject to intense emotions. They feel deeply and react strongly, often violently. As described by Lord David Cecil, they are generally as "implacable and irresistible as the elemental forces they resemble" (7, p. 145). The infrequent moments of calm are mostly implied in those sections of the chronology omitted in the narrative. For instance, Catherine's five-week stay at Thrushcross Grange is covered by a paragraph (p. 50), the three-years' interlude between Heathcliff's departure and her marriage to Edgar (p. 79), and the first twelve (and happiest) years of Cathy's life are as briefly recorded (p. 154). Emily Brontë is interested in "a limited range of extreme emotions, all concerned fundamentally with the unity between individual man, or man and his natural surroundings, and with what happens when the unity is broken" (9, p. 6). She records the dissolution of this unity through more than one hundred emotionally charged terms, many of which have already been discussed in the sections on weather, verticality, light, and animals. Even so, there are more than fifty terms which depict an emotional state or describe an emotional reaction. Since Brontë's characters are not
inhibited by their emotions, most of these terms express the results of venting emotions.

All of the terms to be discussed stress the negative, unhappy emotional states, but this is understandable because "the honesty and depth of Emily Brontë's vision forces upon her the recognition that passions are not necessarily 'natural' but may well have become, under adverse emotional pressures, perverse, unnatural, and destructive" (32, p. 158). Furthermore, because she is most interested in the causes for, and the effects of, a divided soul, she naturally stresses those painful states. For her,

no human being is self-sufficient, and all suffering derives ultimately from isolation. A person is most himself when he participates most completely in the life of something outside himself. This self outside the self is the substance of a man's being in both the literal and etymological sense of the word. (30, p. 103)

Love and hate (including revenge) are the two emotions most directly expressed by the characters' inter-involvement. Since the emotional fabric of Wuthering Heights is one of extremes, it follows that characters must feel deeply in order to emote. Where love is involved, these deep feelings "are only roused for someone for whom they feel a sense of affinity, that comes from the fact that they are both expressions of the same spiritual principle" (7, p. 145). Whenever this love is threatened or diverted, the strongly negative responses called up are expressions not only of hatred but also of division, the cardinal sin in Emily Brontë's view.
The following analyses are brief emotional profiles of the novel's major characters; as such, they illustrate a mutable verticality.

**Catherine**

A fundamental trait of Catherine's character derives from her childhood where she is happiest when everyone around her is scolding her and she is defying them "with her bold, saucy looks, and her ready words" (p. 43). It is not that Catherine thrives on conflict but rather that she thrives when she is herself. Long accustomed to having her own way, she objects to anyone or anything that tries to contain her. Her resulting anger manifests itself in words, actions (such as pinching) and complexion changes. Nelly says that "she never had the power to conceal her passion, it always set her whole complexion in a blaze" and made her ears turn red with rage (p. 65). These "rages, which seem [to Nelly] like un-governed passion, are really outward bursts deflected by intolerable frustration" (9, p. 17). Indeed, Catherine's spirit only finds its full freedom in nature; "only on the moors does she discover her liberty from personal responsibility which her unbridled egoism insists upon" (39, p. 253).

Catherine's emotions become progressively more intense as she moves away from her rightful world of Wuthering Heights and Heathcliff. For instance, when Heathcliff asks her to have Nelly tell the soon-to-visit Edgar and Isabella that she is too busy to see them, Catherine objects to this
attempted molding of her day by knitting her brow and showing "a troubled countenance" (p. 64). This mild irritation erupts a short time later when Nelly persists in staying in the room to chaperone her and Edgar. Catherine becomes so agitated that she orders Nelly out "imperiously," pinches her, and becomes enraged when Nelly complains to Edgar (p. 65). Even after Catherine accepts Edgar's proposal, her uncertainty about whether she has made the right decision is reflected in her "disturbed and anxious" face (p. 69). Admitting to Nelly that she knows in her soul and heart her decision is wrong, she becomes quite vexed when she feels that Nelly has misunderstood her intentions (p. 72).

Her strongest emotions surface after Heathcliff leaves and she realizes the extent of her loss. Her first delirium is brought on by her night's vigil for Heathcliff's return (p. 78). Apparently,

her despair over the loss of Heathcliff weighs more heavily on her than her drenched garments. . . . An uncontrollable passion draws her out of the defences of the house into the storm; the storm in turn drenches her to the skin and she brings its effect back into the house. (15, p. 62)

For a time, after Heathcliff's return, Catherine is reasonably happy. It is only after Isabella's infatuation threatens to intrude into her reestablished closeness with Heathcliff that Catherine's temper begins to get the upper hand (p. 92). After Heathcliff accuses her of treating him infernally she begins having her manic mood swings. As she senses another possible separation from Heathcliff, she
exhibits frenzied "fits of passion" (p. 101), which ultimately lead to her brain fever and hallucinations about her childhood days at the Heights. This delirium serves as the symbol of a trauma, the experiencing of which has led her nature wholly to reject her husband's love. Until that moment, her affection for Edgar had been real though limited in scope... but in... her delirium [there are] few references to the grown Heathcliff. It is to the Heathcliff of her youth that her wandering mind returns. (39, p. 248)

Unable to face the future without Heathcliff or endure the present with Edgar, Catherine attempts to escape into the past. Although she is unsuccessful, her efforts bring about a stoic acceptance of her fate, and her turbulent emotions recede into a prolonged melancholia. Only after Heathcliff returns to a much-altered Catherine does she again express intense emotions, first accusing him of "infernal selfishness" that will bring him peace while she writhes "in the torment of hell" (p. 133) but ultimately forgiving and asking for forgiveness (p. 135). During this final passionate reunion with Heathcliff, Catherine is able to "voice her suffering" because

in her delirium conscious control is relaxed and her agony, clothing itself in the symbols of her childhood, is made plain. Only thus could she be shown expressing what social convention, mild affection for her husband, and, not least, rationalization of her own conduct, would cause her to repress in her waking life. The device has plain affinities with Shakespeare's use of madness to reveal the springs of personality. (42, p. 43)

With this expression of her suffering, Catherine achieves the closest approximation to equilibrium that she ever knows.
Heathcliff

Heathcliff's history of abused and abuser is recorded in his emotional responses to events. More driven than Catherine, Heathcliff is motivated solely by his love for Catherine and his lust for revenge which, paradoxically, springs from his love's remaining unfulfilled. The targets for his revenge are at first only those who take Catherine from him: Hindley and Edgar; later he attempts to exact his unfulfilled revenge from the second generation children. Throughout his struggles, his method for revenge is to use against his tormenters their own methods. His revenge may involve a pathological condition of hatred, but it is not at bottom merely neurotic. It has moral force. For what Heathcliff does is to use against his enemies with complete ruthlessness their own weapons, to turn on them (stripped of their romantic veils) their own standards, to beat them at their own game. The weapons he uses against the Earnshaws and Lintons are their own weapons of money and arranged marriages. (26, pp. 116-17)

With a few notable exceptions, the chosen arena for Heathcliff's machinations is emotional, not physical. For example, when Heathcliff wishes to exchange horses with Hindley, he blackmails Hindley into the exchange by threatening to tell Mr. Earnshaw "of the three thrashings [Hindley has] given [him] this week, and showing him [his] arm, which is black to the shoulder" (p. 41). Even after Hindley retaliates physically by throwing an iron weight at him, Heathcliff coolly picks himself up and completes the exchange of horses before he will give vent to the "qualm" which Hindley's violent
blow has caused (p. 41). Unlike Catherine, then, Heathcliff usually has control of his emotions. When it serves him to be quiet and uncomplaining, he is.

The youthful Heathcliff has a more difficult time restraining himself where Edgar is involved, probably because he recognizes that Edgar's threat of taking Catherine from him is of a far different nature than are Hindley's aggravations. After Catherine returns from the Grange, neatly dressed and ladylike, Heathcliff senses the change in her. His black, cross, and sulky face (p. 52) grows more agitated as Catherine taunts him about his dirty hands, hair, and face. His initial response is to remove himself from the room and, therefore, from his tormentors and his need for revenge, and to ask Nelly to make him good. He receives instruction in how to alter his countenance so that his basic goodness and equality will shine through, but his intentions to be good are short-lived. On Heathcliff's return to the room, Edgar, following Hindley's lead, mocks Heathcliff's "improved" appearance, and Heathcliff hurls a tureen of applesauce into Edgar's face. This prompts Hindley to seize Heathcliff and convey "him to his chamber, where, doubtless, he administered a rough remedy to cool the fit of passion" (p. 55). Apparently Heathcliff responds aggressively to Edgar only; toward Hindley, Heathcliff meditates gravely how to "pay Hindley back," and, as he tells Nelly, planning his revenge erases the pain he feels (p. 57).
In his later years, Heathcliff's "torture images reveal agony rather than desire. . . . And his hatred and abuse find vent in the same terms as are used on himself" (9, p. 34). Toward Hindley, Heathcliff continues to feel intense hatred; toward Edgar, though, he keeps his hatred in check. As he tells Nelly, as long as Catherine desires Edgar's presence he will permit the two to remain together. If, however, Catherine's regard for Edgar should ever cease, Heathcliff will gladly tear Edgar's heart out and drink his blood (p. 125). After his most heated argument with Catherine, during which each mutually accuses the other of treating him most infernally (p. 97), Heathcliff is ready to murder Edgar for physically trying to evict Heathcliff from his house. Only Catherine's urging Heathcliff to leave enables him to regain control of his emotions. His love for Catherine is greater than his hatred for Edgar.

The most intense expression of torture is applied to Heathcliff's own reactions during Catherine's death scene. From his opening "Oh, Cathy! Oh, my life! how can I bear it?" (p. 132) through his questioning her whether she could bear to live with her soul in the grave (p. 135) to his "Oh God! it is unutterable! I cannot live without my life! I cannot live without my soul!" (p. 139) Heathcliff's anguish builds until he explodes "like a savage beast being goaded to death with knives and spears" (p. 139). The "dew that had gathered on the budded branches, and fell pattering round
him" (p. 138) as he stands in the garden awaiting word of Catherine's passing is a symbol for the tears he is unable to shed.

Left soulless by Catherine's death, Heathcliff turns his attention to those left alive and attempts to extract vengeance from them. Yet, even here, other than nearly beating Hindley to death for daring to bar Heathcliff from the Heights on the night he is certain Catherine's spirit is there and slapping Cathy's ears for impertinence, Heathcliff refrains from physical attacks. Rather, he legally manipulates Hindley, Hareton, Cathy, and Linton to secure financial control of both Wuthering Heights and Thrushcross Grange, and he emotionally tortures the children by isolating them from what brings them happiness. Having been ostracized himself, he knows the pain of separation, and he uses separation as his most effective weapon. Toward the end of his life, when he again feels the nearness of Catherine's spirit, his zest for mentally torturing his remaining enemies is unsustainable. From an active effort to harm his enemies, Heathcliff's energies diminish into indifference, as "his focus has shifted from the plan of revenge, and— in so doing— has shifted from this world" (39, p. 239). Like Catherine, Edgar, and Frances, Heathcliff has come to welcome death "as a gateway to a condition in which at last [his nature] will be able to flow out unhampered and at peace; a peace not of annihilation, but of fulfillment" (7, p. 148).
Cathy

Cathy's emotional structure is a blend of her mother's fiery temper and her father's cultured restraint. Prior to Heathcliff's interference, her life is one of near perpetual sunshine. Once she becomes acquainted with the world beyond Thrushcross Grange, however, she quickly exhibits a different temperament. She becomes disobedient and lies to Nelly about her involvement with Linton. She also displays a prejudicial preference for her "own kind." That is, she rejects Hareton because of his appearance, a rejection that resembles her mother's earlier reaction to the dirty hands, face, and hair of Heathcliff. Likewise, her physical retaliation toward Linton when he accuses Cathy's mother of loving his father, not hers, recalls Catherine's boxing Edgar's ears (p. 66) for attempting to restrain her from further pinching Nelly, who is chaperoning them against Catherine's wishes.

Cathy becomes more ill tempered as Heathcliff exercises more and more control over her life. Resigned to her fate, virtually beaten spiritually by Heathcliff's domination, Cathy scowls increasingly (p. 20) and maintains an abrasive relationship with Hareton. Ultimately her appearance becomes as slovenly as Hareton's, and her attitude toward those around her becomes as jaded as Heathcliff's. Other than once biting Heathcliff in a futile effort to escape, Cathy survives strictly by relying on verbal retorts and an indifference bred of hopelessness. Only after she is able to recognize
Hareton's internal worth and to accept him as an equal is she able to sculpt some happiness within the prison of Wuthering Heights.

Edgar

Edgar's cultured upbringing makes it difficult for him to express his emotions, but only to his equals. As a child, he is quick to taunt Heathcliff and to belittle his appearance. After Isabella's marriage, Edgar, who sees her now as an unequal, withdraws all communication. When Catherine enthusiastically wishes to entertain Heathcliff in the parlor, Edgar, still seeing Heathcliff as an inferior, suggests the kitchen as a more suitable place. Although his love for Catherine is deep and genuine, he is unable to reconcile himself to her involvement with Heathcliff. As she grows more agitated, he becomes more convinced of the necessity of stopping Heathcliff's visits altogether. For Edgar, there is no middle ground of tolerance. One is either accepted or rejected. After he loses Catherine he becomes subject to depressions and ultimately longs for the grave.

Hareton

Hareton never really has a chance to develop normally. His father's alternating warmth and rejection and Heathcliff's purposeful molding of his character give Hareton little opportunity to develop social amenities. Left primarily to his own devices, Hareton develops a penchant for
torturing animals and weaker persons. Like Edgar, as long as Hareton feels superior he is safe from having to deal with his real emotions. When Cathy becomes a force in his life, he can no longer remain impervious; he feels the hurt and degradation suffered by his "devil daddy" Heathcliff some twenty years prior. When Linton and Cathy combine forces to taunt Hareton for his illiteracy, he feels "mingled rage and mortification; for he was conscious of being insulted, and embarrassed how to resent it" (p. 179). As he becomes infatuated with Cathy, he becomes more open to being hurt by her rejection of his efforts to improve himself. He scowls and reddens with embarrassment (p. 200) when she laughs at his inability to read the date over Wuthering Heights. In a repeat of Heathcliff's effort to make himself more fit for Catherine, Hareton continues to make himself worthy of Cathy. Once he achieves a measure of equality, it brings with it the first real happiness Hareton has ever known. This happiness is reflected in his "radiant countenance" as the two read together (p. 247).

**Hindley**

Hindley is almost the emotional opposite of the restrained Edgar. From his earliest years he has had passionate rages, physical confrontations, and loathing for those other than himself and Frances. Toward his later years, his rages do not decrease in frequency or degree; they are merely accompanied by drunken stupors during which he attempts to
find enough courage to murder his mortal enemy. Unfortunately for Hindley, most of his emotional tirades and all of his physical attacks are ineffective, primarily because Hindley uses the wrong weapons against his enemies. He foolishly attacks them where they are strong. For instance, in his childhood battles with Heathcliff, Hindley attempts to physically control someone whose physical strength far exceeds his own. Even in their adult confrontations, Hindley continues to attack physically, with the same results.

**Isabella**

Isabella is far more emotional than Edgar. She is easily infatuated by the mysterious Heathcliff and as easily subdued. Having become accustomed to having her own way, Isabella frets and pines (p. 88) whenever Heathcliff visits Catherine and Isabella is not allowed to remain in their company. Her greatest emotional scene is the one in which she and Catherine argue vehemently over Heathcliff (p. 92). Even though Isabella uses her talons to escape Catherine's hold, she quickly realizes the impossibility of escaping the man she marries. By the time she is treated so rudely by Joseph on her first night as Mrs. Heathcliff in Wuthering Heights, Isabella's tendency to vent her emotions has been effectively extinguished. She has learned "the necessity of smothering [her] pride and choking [her] wrath" (p. 122).
Lockwood

Lockwood, the gentleman visitor from the city, has volatile emotions only slightly hidden beneath the surface. Although his emotional involvement is far different from the participants', he exhibits similar responses. For instance, Lockwood arrives at Wuthering Heights because he is escaping a disturbing encounter with a beautiful woman who has caused him to withdraw icily into himself (p. 15). His effort to be misanthropic is paralleled by the efforts of Heathcliff, Cathy, and Hareton. Ironically too, it is a disturbing encounter with another beautiful woman that makes Lockwood's continued isolation impossible. A second parallel occurs as a result of Lockwood's nightmares. His yells in a "frenzy of fright" (p. 30) bring Heathcliff to him. Even after Heathcliff learns the reason for Lockwood's fright, he says that nothing could excuse his horrid noise—unless he were having his throat cut (p. 31). This is an interesting commentary coming from a man who has howled like a wild animal being goaded by spears and knives. Even Lockwood's becoming ill over his several agitations during the day resembles Catherine's fits, which also result from over-agitation. Of course, Lockwood's responses are mild compared to those of the participants, but it is interesting to note how Emily Brontë prepares her readers for the more intense versions to come. This preparation is most evident in the dreams (discussed in the next section) that become a threshold to the
frenzied world of Wuthering Heights, contributing to its patterns of imagery and articulating its themes.

Nonphysical Symbols Concerned with Mental Concepts

This section consists of two primary groups of symbols, those relating to the dreams and those relating to intangible locations. The first group includes the physical and nonphysical symbols of the novel's three dreams and two dreamlike states. The physical symbols are discussed with the nonphysical because they are best understood within the context of the intangible world they illuminate. The second group of intangible locations corresponds to the emotional and vertical axes already discussed.

Lockwood's Dreams

Lockwood's two dreams are prefaced by a dreamlike state during which "a glare of white letters started from the dark, as vivid as spectres--the air swarmed with Catherines" (p. 25). On the threshold between waking and sleeping, Lockwood's subconscious mind has recalled the names his conscious mind saw scratched on the window sill and has projected these Catherine Earnshaws, Catherine Heathcliffs, and Catherine Lintons into a sequence whose order accurately reflects the lives of the two generations Lockwood will come to know. That is, Catherine Earnshaw who is spiritually Catherine Heathcliff becomes legally Catherine Linton. Her daughter, Catherine Linton, legally becomes Catherine Heathcliff but
is destined to become Catherine Earnshaw. Ultimately, these spectral names will merge into the spectral Catherine of Lockwood's second actual dream. Their importance here is to show how carefully Emily Brontë grounds her spiritual realm in the physical world.

Lockwood's two dreams are an integral part of Emily Brontë's intentions to link the two worlds of her vision and the two planes of their reality. They do not diminish the solidity of *Wuthering Heights* because for all that it is extreme and so unearthly, Emily Brontë's imagination is not unsubstantial. . . . Most writers who are at home with dreams . . . tend to invest their whole world with a dream-like quality. . . . This is not true of *Wuthering Heights*. . . . Thrushcross Grange is no shifting cloud-palace of fairy-tale, but solid stone and masonry; Catherine Earnshaw, tearing her frock as a little girl, is as real as Catherine Earnshaw haunting Heathcliff's dreams. Nor do the two realities differ in kind.

(7, pp. 160-61)

Virtually every confrontation which precedes Lockwood's encounters with the Reverend Jabes Branderham and the spectral Catherine prepares the reader to accept *Wuthering Heights* as a doorway to an existence beyond the physical self; similarly, the history that unfolds after these dreams have piqued Lockwood's curiosity reiterates the themes suggested in the dreams. Ronald Fine's analysis of the dreams shows very clearly that they are not simply literary constructions, injected with thematic significance by the author; they are psychological realities, givens, with their own pre-established symbolic implications, which are then
explored rather than created through the translating and articulating processes of art. (12, p. 20)

They are well grounded in imagery patterns such as books, windows, wind, and weapons that recur throughout Wuthering Heights. Even the dreams themselves are interlocked. For instance, in Lockwood's two dreams, he is the victim, awakened by sounds, to the relief of realizing his terrors have only been dreams.

Lockwood first dreams of leaving Wuthering Heights with Joseph as his guide on his trip home. Joseph's "constant reproaches that [Lockwood] had not brought a pilgrim's staff, telling [him] that [he] could never get into the house without one, and boastfully flourish[ing] a heavy-headed cudgel" convinces Lockwood their journey is to hear the famous Jabes Branderham preach from the text—"Seventy Times Seven"; and either Joseph, the preacher, or [Lockwood] had committed the "First of the Seventy-First," and were to be publically exposed and excommunicated. (p. 28)

After listening to the interminable sermon's message of 490 separate sins, Lockwood can bear no more. He encourages his "fellow martyrs [to] have at him! Drag him down, and crush him to atoms" (p. 29). Although Branderham counters Lockwood's charges,

presently the whole chapel resounded with rappings and counter-rappings, everyman's hand was against his neighbour; and Branderham, unwilling to remain idle, poured forth his zeal in a shower of loud taps on the boards of the pulpit, which responded so smartly that, at last, to [Lockwood's] unspeakable relief, they [awaken him]. (p. 29)
On the surface, this dream seems to have little connection with Wuthering Heights, but the scriptural text on which Branderham's sermon is based is very pertinent to the story. The difficulty is deciding which passage is intended. On this point the critics disagree. Ruth Adams (1958) argues that the intended source is Genesis 4:23-24 (1, p. 179):

And Lamech said unto his wives Adah and Zillah, Hear my voice; ye wives of Lamech, hearken unto my speech: for I have slain a man to my wounding, and a young man to my hurt.

If Cain shall be avenged sevenfold, truly Lamech seventy and sevenfold.

Cain is "the man who cannot be killed without a sevenfold vengeance being visited upon his murderers. . . . Lamech, Cain's great-great-great grandson . . . claims an even greater degree of immunity, seventy times seven" (1, p. 178).

In this land east of Eden, Lockwood encounters an inversion of Christian piety. The two symbols best representing this inversion are the pilgrim's staff/cudgel imagery and the decaying church. Although the "merging of pilgrim's staff and cudgel is typical of 'condensation' in actual dreams" (12, p. 17), its significance is deeper than this. As a typical symbol of peace and spiritual aspiration, the pilgrim's staff is antithetical to the weapon symbolism of the cudgel, and its weapon potential has no place in a peaceful pilgrimage. The same type of incongruity is symbolized by the location of the sermon:

The destination is not a citadel of physical or spiritual security, as in the usual pilgrimage;
Gimmerton Kirk, in the physical world of Wuthering Heights, deteriorates and decays, and in the dream world houses a scene of condemnation and conflict. . . . The church becomes a battleground, the pastor the directing general—reversals of what conventional associations might expect. (1, p. 178)

Edgar Shannon (1959) argues that Genesis 4:24 is "a verse that has no relevance whatever to Branderham's pious discourse" (36, p. 96). Rather, the actual source is Matthew 18:21-22 because it argues the "idea of an unpardonable sin beyond the ordinary scale of human wrongs" (36, p. 96):

Then came Peter to him, and said, Lord, how oft shall my brother sin against me, and I forgive him: till seven times?

Jesus saith unto him, I say not unto thee, Until seven times: but, Until seventy times seven.

Because of Catherine's "I've been a waif for twenty years" (p. 30) of Lockwood's second dream, Shannon concludes that the unforgivable sin of Wuthering Heights is Catherine's infidelity. Apparently,

in early English law "waif" . . . was a term for a female outlaw, and the suggestion immediately arises that, like the wandering Jew, Cathy has been condemned to wander the earth, homeless and friendless, an outcast from society, for some heinous crime committed during her lifetime. (36, p. 99)

The interplay between Branderham and Lockwood, especially their mutual accusations, suggests another unforgivable sin: that of not forgiving others. Lockwood has listened to Branderham, has "endured and forgiven the four hundred and ninety heads of [his] discourse" (p. 29), but is unable to forgive the "four hundred and ninety-first." Branderham
counters that he has absolved Lockwood of contorting his "visage—seventy times seven" (p. 29), but he too cannot forgive indefinitely. For Emily Brontë, then, "the unforgivable sin is to accuse another of committing the unforgivable sin—or, more simply put, the absence of forgiveness, of forbearance, of mercy" (4, p. 189). Adams' interpretation rests on the Old Testament and stresses the incongruity of needing a weapon in a place of worship. Shannon's interpretation derives from the New Testament and illustrates the necessity of forgiveness. The irony is that Branderham and Lockwood interpret the scriptures literally; when they have forgiven their fellow man 490 times, they feel justified in urging the parishioners to take up arms against the infidel. In reality though,

the unforgivable sin referred to in the New Testament is always related to an offense against the Spirit rather than to a particular offense against a brother, and it is mentioned in a context in which Jesus warns his hearers against the spiritual blindness of the Pharisees. (28, p. 131)

Joseph, "the wearisomest, self-righteous pharisee that ever ransacked a Bible to rake the promises to himself, and fling the curses on his neighbours" (p. 42) is a participant in the "rappings and counter-rappings." In this sense,

Lockwood's dream is prophetic in telling us that a household for which Joseph is the symbolic chaplain is destined for destruction, not because its members offend one another, but because they are incapable of forgiving one another's offenses. (28, p. 137)
Even another biblical echo has been noted only by Shannon. "Branderham's words to Lockwood, 'Thou are the man!' are the words of Nathan the prophet when he delivers God's rebuke to David for appropriating Bathsheba, the wife of Uriah the Hittite" (II Sam. 12:7) (36, p. 100).

Ronald Fine (1969) partially disagrees with Shannon's analysis. He admits that the Genesis verses do not quite match the sermon's content, but he believes they "might well be in the back of Lockwood's mind after he has just been escorted to his room by Zillah, Heathcliff's (Lamech's ?) 'housewife'" (l2, p. 25). Even if this association is not made by Lockwood, Fine argues that these verses are applicable because

they certainly resonate with the central actions of the novel, the many thwarted revenges against brothers' sins, the theme of banishment, the marked man, and the wanderer. And the line in the dream, "every man's hand was against his neighbour," echoes the Heavenly pronouncement upon Ishmael, another wanderer: "And he will be a wild man; his hand will be against everyman, and every man's hand against him" (Gen. 16:12) (l2, p. 25)

Fine's second area of disagreement with Shannon results from the Matthew verses' containing no mention of an unpardonable sin. He does, however, admit that Matthew 12:31 contains the seed for the unpardonable sin (l2, p. 25):

Wherefore I say unto you, "All manner of sin and blasphemy shall be forgiven unto men: but the blasphemy against the Holy Ghost shall not be forgiven unto men.

Speculations about the biblical source(s) for Branderham's sermon are interesting in themselves, but it really
matters little whether Emily Brontë intends Genesis or Matthew, or both. The importance lies in the sermon's introducing imagery patterns more fully developed in later sections of the novel. Furthermore, because the dream is parenthesised by the realistically rooted events, specifically Lockwood's reading the title page of Branderham's sermon before falling asleep and being awakened by sounds within the dream that are "merely the branch of a fir-tree that touched [his] lattice, as the blast wailed by, and rattled its dry cones against the panes!" (p. 29) it develops a realism and directs attention to the window that becomes the focal point of the second dream. It additionally stresses the impotence of religion on the inmates of Wuthering Heights. There the "decaying, ministerless kirk is now the home only of embalmed corpses. The chapel, with its Calvinistic gibberish of sin and damnation, has taken its place" (15, p. 13). Such observations have led J. Hillis Miller to charge that

in Jabes' sermon, as elsewhere in Emily Brontë's writings, both God and man are represented as waiting with ill-concealed impatience, through the legally required time of mercy and forgiveness, until they can get down to the pleasant business of doing justified violence on one another to see the limit of their powers. God is different only in that his power is infinite. (30, p. 189)

Lockwood's second dream (p. 30) is even more horrifying to him than the first. Disturbed by the fir bough tapping against the glass, he attempts to open the window, finds its hasp has been soldered, knocks his "knuckles through the
glass, and stretching an arm out to seize the importunate branch: instead of which, [his] fingers closed on the fingers of a little, ice-cold hand" (p. 30). He tries to pull his hand back inside, but "it" holds him and cries plaintively, "let me in" (an echo of Lockwood's earlier "I will get in" (p. 17) at the locked outer gate of Wuthering Heights). The spectre identifies herself as Catherine Linton; as her child's face looks through the window, Lockwood's fright produces an aggressive action of self-preservation. As he says,

"Terror made me cruel; and finding it useless to attempt shaking the creature off, I pulled its wrist on the broken pane, and rubbed it to and fro till the blood ran down and soaked the bed-clothes: still it wailed, "Let me in!" and maintained its tenacious grip, almost maddening me with fear." (p. 30)

Since force will not secure Lockwood's release, he next tricks the spectre into releasing his hand by telling her, "Let me go, if you want me to let you in" (p. 30). When he is free, he piles the books into a pyramid against the window and covers his ears to block out her crying. Finally when the feeble scratching propels the books forward, Lockwood is so terrified that he screams and awakens himself.

Unlike Lockwood's first dream, this dream lacks an immediately identifiable source. In the first dream, Lockwood dozes after reading the title page of the Jabes Branderham sermon that will figure in his dream. Here, however, Lockwood encounters an unknown child by the name of Catherine Linton, a name which means little to him. As he
says, "Why did I think of Linton? I had read Earnshaw twenty
times for Linton" (p. 30). Secondly, his hitting on twenty
years, echoed by the spectre, is inexplicably accurate. The
name and chronology are later reconciled, but their uncanny
accuracy here suggests "a sense of something palpable—forces
at work in wind, storm, and house, . . . beyond anything
Lockwood's subconscious could conceive" (15, p. 14).

The violence of the first dream carries over to the
second dream, but the source of its motivation is as subject
to debate as are the biblical sources of the first dream.

Van Ghent believes Lockwood's
lack of any dramatically thorough motivation for
dreaming the cruel dream suggests those powers as
existing autonomously, not only in "outsideness" of
external nature, beyond the physical windowpane, but
also within, even in the soul least prone to pas-
sionate excursions. (41, p. 161)

Shannon disagrees with Van Ghent's analysis. He does not see
the lack of motivation as symbolic of the "autonomous dark-
ness in the psychic depths of the human soul" (36, p. 99).
Rather, Lockwood's rubbing Catherine's wrist on the broken
windowpane is more than mere gratuitous cruelty, psychologic-
ally unmotivated: it "grows out of the first dream and is
an ultimate act of self-assertaion and self-preservation—the
final terrified retaliation of the dreamer for the physical
and emotional outrages he has sustained" (36, pp. 98-99).

Ronald Fine views Lockwood's aggression toward Catherine's
ghost as "an obscurely defined sexual act" (12, pp. 18-19).
For Fine, 

impotence, sexual timidity, and nightmares are counterparts of the unconscious fear of castration so abundantly symbolized in Lockwood's nightmares; most notable perhaps is his inability to withdraw his extended arm from the broken window (variant of the archetypal vagina dentata fantasy) which associates his inhibitions with an actual fear of women. The latent dream is very likely a phantasy of sexual gratification merged with its imagined consequent retribution and the upsurge, at this time, of this unconscious conflict is probable. The "wish fulfillment" of the nightmares cannot be Lockwood's violent revenge upon his tormentors of the day, for that leaves the terror unexplained; rather it is a sex wish promoting a phantasy that Catherine Heathcliff would come to his room, knock, and ask to be "let in."

(12, pp. 19-20)

Fine's purely Freudian approach to the dream seems somewhat off-target. It is true that Lockwood has fled an involvement with a beautiful girl (p. 15) and that he has been somewhat drawn to the mysterious Catherine Heathcliff, but this alone does not account for the accurately presented ghost-child who has been a waif for twenty years. These facts are, at this time, unknown to Lockwood, and their presence would certainly suggest the existence of another world. In fact, Lockwood's dreaming of the child Catherine rather than the adult Catherine establishes the child as the real Catherine (9, p. 15), a point later clarified by Catherine's dream sequences, and here suggested by the waif's declaration that she has "come home." Wuthering Heights is the home, the proper home, of this Catherine; the bed that Lockwood attempts to sleep in is her bed which she has shared with Heathcliff; the books that Lockwood reads are her books.
The books themselves are an especially intriguing symbol. In a sense their reading evokes the appearance of Catherine's spirit, and their being piled into a pyramid is an attempt to dispel this same spirit. This pyramidal line of defense introduces another mystical symbol. According to Cirlot, the pyramid's triangular-shaped faces symbolize "fire, divine revelation, and the threefold principal of creation [earth, air, and a mystic center]" (8, p. 268).

The content of the dream is more important than what motivates it or even what motivates Lockwood's response. The dream contains hints of actual events later authenticated and establishes a thin line separating this world from the next. It clarifies the history of the Earnshaws and Lintons; and their history, in turn, clarifies the dream. Van Ghent is accurate in her assessment of the poetic value of the dream. She says,

The dream has its reasons, compacted into the image of the daemonic child scratching at the pane, trying to get from the "outside" "in," and of the dreamer in a bedlike coffin released by that deathly privacy to indiscriminate violence. The coffin-like bed shuts off any interference with the wild deterioration of the psyche. Had the dream used any other agent than the effete, almost epicene Lockwood, it would have lost this symbolic force; for Lockwood... has shut out the powers of darkness (the pun in his name is obvious in this context).

(41, pp. 159-60)

The interchange between Lockwood and Heathcliff that occurs immediately after this dream is symbolically significant. Lockwood's questioning Heathcliff whether the "Reverend Jabez Branderham is akin to [him] on [his] mother's
side" (p. 31) indicates that Lockwood connects the two dreams, as does his belief that Catherine is one of Heathcliff's "hospitable ancestors" (p. 31). The Branderham question "is a spiteful and inappropriate charge. . . . Yet the remark is symbolically appropriate in a way that Lockwood cannot comprehend: the Branderham fanaticism preached by Joseph has nurtured the unforgiving Heathcliff whom Lockwood has recently encountered" (28, p. 134). Lockwood remains ignorant of the import of what he has witnessed, but he continues to stumble into ironic revelations that only later become clear as the history unfolds.

**Catherine's Dreams**

Like Lockwood, Catherine experiences disturbing dreams that are prophetically accurate. She tells Nelly, "I've dreamt in my life dreams that have stayed with me ever after, and changed my ideas; they've gone through and through me, like wine through water, and altered the colour of my mind" (p. 72). Her efforts to relate such a dream are rebuffed by Nelly's "We're dismal enough without conjuring up ghosts and visions to perplex us" (p. 72), a statement with which Lockwood most probably would concur. Nelly, the practical-minded, superstitious rustic, does not want to hear Catherine's dream "because the possibility that dreams may be significant represents a threat to her common-sense conception of time as a simple chronological sequence of causes and effects" (32, p. 126). Catherine does not share Nelly's dread of a dream
as potentially shaping a prophecy or foreseeing "a fearful
catastrophe" (p. 72). She persists and relates her dream of
being so unhappy in heaven that the angels, enraged, fling
her out onto the "middle of the heath on the top of Wuthering
Heights, where [she awakes] sobbing for joy" (p. 72 ). This
dream, like her other visions and premonitions, is "centered
around her home (including the moor), her need to be loved
and her fear to lose the love of those around her, and her
strong identification with Heathcliff" (40, p. 95). Indeed,
all Catherine's dreams show her insecurity. Catherine admits
that this dream suggests she has no more right to marry Edgar
than to be in heaven (p. 72). Since Heathcliff overhears
part of Catherine's next revelation and leaves her, Cath-
erine's exile dates from this moment, and thus this dream is
linked to Lockwood's dream twenty years later.

Catherine's second dream is really a type of semi-
conscious hallucination, similar to the letters swarming in
front of Lockwood as he dozes to sleep. Her hallucinatory
state is evoked by childhood memories during her brain fever.
Although she is Mrs. Linton of Thrushcross Grange, she thinks
she is "enclosed in the oak-panelled bed at home"; as she
tells Nelly,

The whole last seven years of my life grew a blank!
I did not recall that they had been at all. I was
a child; my father was just buried, and my misery
arose from the separation that Hindley had ordered
between me and Heathcliff. I was laid alone, for
the first time, and, rousing from a dismal doze
after a night of weeping, . . . my late anguish was
swallowed in a paroxysm of despair [because] . . . I had been wrenched from the Heights, and every early association, . . . and been converted at a stroke into Mrs. Linton, the lady of Thrushcross Grange, and the wife of a stranger; an exile, and outcast, thenceforth, from what had been my world. (p. 107)

Both of Catherine's dreams parallel and, thereby, retrospectively "elucidate Lockwood's dreams. Catherine's first dream is also about an unpardonable sin for which the dreamer is ejected from the ranks of the holy. . . . Catherine's second dream resembles Lockwood's second dream" (12, p. 26). Both stress her need to remain united or be reunited with Heathcliff; thus, they "underscore the nature of her culpability and relate directly to the waif of Lockwood's nightmare" (36, p. 101).

Together with Lockwood's second dream, Catherine's dreams establish the parameters of her life on both planes of existence. As Ronald Fine has pointed out, "The dreams give us Catherine, the waif, outside trying to get in; Catherine, the wife, inside trying to get out; Catherine condemned to eternal banishment; Catherine finding her only joy in banishment" (12, p. 27). Only when Catherine is reunited with Heathcliff, after having endured painful years as the wife of Edgar and two tortuous decades as a waif, separated from Heathcliff, can she find eternal happiness. That her grief at separation from Heathcliff is at the heart of all her troubles is clearly implied when she later asks Heathcliff if he will remember her twenty years after her death (p. 133). The reference to twenty years echoes her comment
in Lockwood's dream and underscores the realism beneath her dementia. Other echoes between the two dreams are the references to Wuthering Heights as her home, to her room, to her bed, to the trees, to the howling sound, and to the stagnation of time (p. 33). If her delirium which precedes this dream state is considered, the echoes become more concrete.

For instance,

As with Lockwood's dream, there is the open window and the cutting [in this case the cutting wind], but Catherine invites what Lockwood in his dream was trying to avoid, and, significantly, her opening the window is the partial cause of her destruction.

(12, p. 27)

The images evoked by her bewildered mind are in a downward movement, suggestive of the relief she will find only on the other side of the grave. Van de Laar summarizes this movement centering around the grave imagery:

The sequence starts . . . with images suggesting height (the window of her old room at Wuthering Heights with the swaying tree before it, and the window of Joseph's garret); then there is a downward movement in the images, first to the kirkyard, then to the depth of the grave. (40, pp. 97-98)

The tightly controlled imagery holds Catherine's delirious speech together and capsulizes her future.

These dream sequences of Lockwood and Catherine are central to the theme of Wuthering Heights. Aside from establishing a framework for symbolic imagery patterns—especially those of books, blood, exposure and protection, isolation, nature, weapons, and windows—the dreams function as a threshold between two realistically rendered planes of
existence. It is not so much that Emily Brontë suggests a supernatural world beyond the physical world, but rather that the two are equally credible. In fact, in the Brontëan universe, the natural world and the supernatural world are paradoxically but one world. The dreams are the nucleus of this world and, as such, they prepare for, and clarify, spiritual movement along the four axes: movement between Wuthering Heights and Thrushcross Grange as well as movement between psychological heavens and hells is facilitated by the dreams' inclusion. Figure 2 indicates their centrality, as well as their threshold function.

![Diagram of Wuthering Heights and Thrushcross Grange with the central role of dreams.]

**Fig. 2.**—Centrality and threshold function of dreams in *Wuthering Heights.*
Intangible Locations

The fourteen intangible locations to be discussed in this section correspond emotionally to either the positive or negative pole on the vertical scale separating "heaven" and "hell." Through these terms ("abyss," "asylum," "earth," "elysium," "haven," "heaven," "hell," "home," "hovel," "kingdom," "palace," "paradise," "wilderness," and "world"), Emily Brontë contrasts a number of private heavens and hells, each one tailored to the situation and, especially, to the character(s) involved. If one omits the traditional uses of heaven as a symbol for God, hell as a symbol for Satan, and both terms as used in standard oaths, it becomes clear that, for Emily Brontë, "heaven" and "hell" exist not in the celestial and infernal regions beyond this life but on earth during this life.

Emily Brontë uses "heaven" and "hell" and their synonyms as symbols of earthly pleasures and displeasures. For instance, Joseph in his "elysium" is described as being "alone, beside a roaring fire; a quart of ale on the table near him, bristling with large pieces of toasted oat cake, and his black, short pipe in his mouth" (p. 190). These ingredients bring physical pleasures and have nothing to do with the spiritual life. It is significant, therefore, that Emily Brontë uses elysium, the "Greek afterworld abode of the blest, originally a retreat for gods; later a place of reward for heroes and other good men" (22, pp. 506-7) to represent
"heaven" for Joseph, the one character most concerned with guarding heaven for the elected few he thinks fit for admittance. By linking Joseph with a pre-Christian heaven, Emily Brontë underscores his own ineligibility for the heaven of his creation. Another Greek term provides the context of heaven for two more "unworthies." Paradise, the "abode of the deceased faithful; place of bliss; region, state, or condition of surpassing delight" (22, p. 1236) describes the heavens of Hindley and Linton, and, as in Joseph's case, each describes earth-bound, physical pleasures, not spiritual elevation. For example, Hindley enjoys "the paradise on the hearth" (p. 27). In fact, once he appropriates the hearth after the death of Mr. Earnshaw, he drives Catherine and Heathcliff "to the cold upstairs or outdoors" where they must learn "to depend on their own fire" (16, p. 8). Linton's paradise (p. 208) is to spend "a hot July day . . . lying from morning till evening on a bank of heath in the middle of the moors, with the bees humming dreamily about the bloom, and the larks singing high up overhead, and the blue sky and bright sun shining steadily and cloudlessly" (p. 198). The paradise/elysium of these three characters is one of passivity and warmth. For this self-serving trio there is no suggestion of a higher, purer state.

As the above examples indicate and as the following discussion will substantiate,
Each person's heaven is composed of those qualities that are most appealing to him. . . . The several heavens of Wuthering Heights are merely the characters' antagonistic points of view raised to a higher power and projected into eternity. (38, p. 56)

There is, of course, a distinction to be made between the "heaven-on-earth" (happiness) and the "heaven-above-earth" (spirituality) of each character. Admittedly oversimplified, the following generalizations indicate the diversity of the heavens in Wuthering Heights.

For every character, heaven/happiness requires physical comfort and temporal pleasures. As already indicated, Hindley enjoys his hearth; Joseph, his pipe, ale, and roaring fire; Linton, lazing about observing the activity of others. Similarly, the young Catherine and Heathcliff find their heavens in each other and in their freedom on the moors; Nelly enjoys reading and home comforts; Edgar, Isabella, and Cathy are happiest within the haven of Thrushcross Grange; and Hareton experiences his own happiness running wild at Wuthering Heights.

The happiness of Catherine and Heathcliff withstands the death of Mr. Earnshaw and the torments of Hindley and Joseph; it does not endure the fatal temptation of Thrushcross Grange. In fact, their dissolution dates from the night they peek into Thrushcross Grange and observe Edgar and Isabella alone quarreling over the possession of a lap dog. As Heathcliff later relates this scene to Nelly, he describes the opulence and obvious comforts of Thrushcross Grange and
remarks that he and Catherine "should have thought ourselves in heaven" had they been in Edgar and Isabella's places (p. 47). Ironically, Heathcliff is correct. He and Catherine would have been in heaven because they would have had the fine things in life and the warmth of the hearth (then denied them at Wuthering Heights). Most importantly, they would have been together. Unfortunately, Thrushcross Grange opens its doors only to Catherine. After her stay at the Grange, she comes home, visibly changed. She thinks the pampered life of Thrushcross Grange is superior to her own at Wuthering Heights, and even though she tries to rationalize her decision to marry Edgar as giving her an opportunity to help Heathcliff rise, her dream of being thrown out of the celestial heaven is an unheeded warning that she is not fit for the false paradise of Thrushcross Grange either. Through this ominous dream, Catherine "unwittingly identifies herself with that class of spirit common in folk-belief who, being equally unsuited to Heaven and Hell, wander the world for ever [sic] as fairies or will-o-the-wisps" (37. p. 55).

Once Catherine and Heathcliff are separated, each loses the one ingredient most necessary to his happiness and, thus, each loses all hope for heaven-on-earth. As Edgar's wife, Catherine realizes too late that Wuthering Heights, Heathcliff, and heaven are the same thing. At the Grange, she is "an outcast gazing through an open lattice toward the Heights while a bitter wind rustles the pages of an unread book Edgar
has left on the sill for her" (32, p. 155). Unable "to find a heaven in the human world [and] still wishing to keep personality but outside society, [she and Heathcliff] are left with nature" (22, p. 155).

Both Heathcliff and Catherine realize they will never be reunited in this life and that only such a reunion will restore their heavens. Their thoughts turn naturally to eternity, which holds either perpetual torture if they are apart or bliss if they are together. As Catherine says, she does not want Heathcliff to suffer greater torment on earth than she has had; she only wishes them "never to be parted" (p. 133), a wish echoed by Heathcliff's anguished hopes that she will haunt him, that she will not find rest as long as he is living (p. 139). Even though Catherine knows she will "not be at rest" without Heathcliff (p. 133), her desire is "to escape into that glorious world, and to be always there: not seeing it dimly through the walls of an aching heart, but really with it, and in it" (p. 134). This world is not the Christian heaven she has already rejected in her dream; it is "the elemental heath" (16, p. 9), an achievable metaphysical reality, but only if she is "free from the trammels of physical existence as a first condition towards attaining complete union with 'the soul of nature'" (14, pp. 86-87).

Toward the end of his life, Heathcliff tells Nelly that he has been "on the threshold of hell" but is now "within sight of [his] heaven" (p. 259). When Nelly encourages
Heathcliff to recant his evil ways so that he will be eligible for the Christian heaven, he tells her, "I have nearly attained my heaven, and that of others is altogether unvalued and uncoveted by me" (p. 263). Obviously, his "heaven" is his reunion with Catherine in an eternity of roaming freely on the moors, beyond the confines of a traditional heaven.

Heathcliff's subsequent death and reunion with Catherine on earth is "a symbolic indication of Brontë's belief in the permanency of the individual self" (24, p. 52) and in "the immortality of the soul in this world" (7, p. 147). Since Heathcliff's heaven is unorthodox, he has had no need to repent his sins because sufficient suffering brings its own rewards. Indeed, "reward and punishment have no place in Emily Brontë's eschatology. The years of travail that the novel records are sufficient expiation for wrong" (36, pp. 107-8). This idea of suffering as a doorway to heaven is first expressed in Emily Brontë's essay entitled "The Butterfly":

God is the God of justice and mercy; then, assuredly each pain that he inflicts on his creatures, be they human or animal, rational or irrational, each suffering of our unhappy nature is seed for that divine harvest which will be gathered when sin having spent its last drop of poison, death having thrown its last dart, both will expire on the funeral pyre of a universe in flame, and will leave their former victims to an eternal realm of happiness and glory. (5, pp. 18-19)

The second-generation children reflect the physical and spiritual qualities of their parents. Lord David Cecil describes the blending as follows:
Hareton and Catherine are the children of love, and so combine the positive "good" qualities of their respective parents: the kindness and constancy of calm, the strength and courage of storm. Linton, on the other hand, is a child of hate, and combines the negative "bad" qualities of his two parents--the cowardice and weakness of calm, the cruelty and ruthlessness of storm. (7, p. 155)

The importance of this description is felt in the respective heavens of the three children. Hareton, inherently good, is ignored by Hindley and corrupted by Heathcliff. Left to his own devices, he reflects the personality of Heathcliff, his "devil daddy"--until Cathy's presence begins to awaken him to a world beyond Wuthering Heights. As he moves deeper into her sphere of influence, he becomes interested in attaining the qualities he admires in her, specifically literacy and kindness. He does not, however, erase all fondness for Heathcliff. In fact, after Heathcliff's death, Hareton sat by the corpse all night, weeping in bitter earnest. He pressed its hand, and kissed the sarcastic, savage face that everyone else shrank from contemplating; and bemoaned him with that strong grief which springs naturally from a generous heart, though it be tough as tempered steel. [emphasis added] (p. 264)

As the underlined section indicates, Hareton is a blend of softness and hardness. One feels that both qualities will enable him to construct a "heaven-on-earth" with his Cathy by his side. The last sentence of the book refers to Catherine and Heathcliff but has a symbolic hint of Hareton as well. Goodridge notes that "the souls of the dead seem still to be present in the fluttering moths and the soft wind" and that "Heath" and "hare-bells" (p. 266) "echo the names
"Heathcliff and Hareton" (15, p. 57). For Goodridge, this echo establishes a "rhythm . . . so delicately and ambiguously poised as to express a strange unquiet amid the stillness" (15, p. 57). This conclusion distorts the carefully prepared peacefulness and happiness that Heathcliff's death brings to Catherine and himself. Moreover, the mood established by this final sentence is one that suggests "heaven's" attainment for those dead and for those remaining alive. The adjectives are especially significant:

I lingered round them, under that benign sky; watched the moths fluttering among the heath and hare-bells; listened to the soft wind breathing through the grass; and wondered how anyone could ever imagine unquiet slumbers for the sleepers in that quiet earth.

[emphasis added] (p. 266)

Even though the obtuse Lockwood makes this observation, the imagery pattern of nature's mild reaction to the setting indicates peace for all involved.

Cathy and Linton have divergent views of heaven, and the substance of their disagreement indicates "that nature has become a symbol for character" (21, p. 14). Linton's heaven, with its "bees humming dreamily about the bloom, and the larks singing high up overhead, and the blue sky and bright sun shining steadily and cloudlessly," is "an ecstasy of peace" (p. 198). Cathy's heaven is more completely described. It involves

rocking in a rustling green tree, with a west wind blowing, and bright, white clouds flitting rapidly above; and not only larks, but thrushes, and blackbirds, and linnets, and cuckoos pouring out music on
every side, and the moors seen at a distance, broken into cool dusky dells; but close by great swells of long grass undulating in waves to the breeze; and woods and surrounding water, and the whole world awake and wild with joy. (pp. 198-99)

The contrast between Linton's passive heaven and Cathy's active heaven symbolizes their own incompatibility. Furthermore, while Linton and Cathy's heavens are as unorthodox as the one achieved by Catherine and Heathcliff, Linton would be excluded from the one of his father's because he does not suffer sufficiently to earn salvation. In his contemptible, whining manner, he accuses others of being the cause of his miseries, and he does nothing to improve himself (unlike Hareton and Heathcliff) or to reduce his own vulnerability (unlike Cathy and Catherine). Rather, his "half-alive" heaven looks "suspiciously like Socinian annihilation" (45, p. 68).

The characters' movements toward their heavens-on-earth take each through "a purgatory of isolation fitted to his own sins and the weaknesses of each family" (15, p. 51). Until they achieve their heavens they are in their self-made hells. For Catherine and Heathcliff, whose lives are so intertwined, hell is wherever the other is not. Catherine's dream of being thrown out of heaven indicates that she would suffer as much in a conventional heaven as in a conventional hell or in the hellish isolation at Thrushcross Grange. Heathcliff's dreams also substantiate what life without Catherine would be. As he tells Nelly, "Two words would
comprehend my future—death and hell; existence, after losing her, would be hell" (125-26). This statement is an echo of his earlier affirmation that he is in hell until Nelly delivers his letter to Catherine (p. 82), as well as a preview of his joy he feels when he, who has been "on the threshold of hell," is finally "within sight of [his] heaven" (p. 259). The hell of Catherine and Heathcliff is also implied in their separate use of "abyss" as a synonym for hell and as a symbol for spiritual chaos. Catherine's life as Mrs. Linton, "an exile, and outcast . . . from what had been my world" (p. 107), has caused her to grovel in an abyss of her own making and from which death is the only escape. Heathcliff, facing life without Catherine, pleads with the dying Catherine to "be with me always—take any form—drive me mad! only do not leave me in this abyss, where I cannot find you" (p. 139).

The remaining terms characterize the hell-on-earth of Isabella and the second generation. Of these terms, the most interesting is "wilderness." As a description of Heathcliff, "a wilderness of furze and whinstone" (p. 89), of Wuthering Heights as seen by Isabella shortly after her marriage (p. 126), and of Hareton as seen by Nelly (p. 161), "wilderness" links Heathcliff and Hareton through their environment. More importantly though, the analogy which describes Hareton suggests a potentially happy future for him:
Still, I thought I could detect in his physiognomy a mind owning better qualities than his father ever possessed. Good things lost amid a wilderness of weeds, to be sure, whose rankness far overtopped their neglected growth; yet, notwithstanding, evidence of a wealthy soil, that might yield luxuriant crops under other and favourable circumstances.

For Cathy and Hareton, happiness is within their respective homes. When Cathy is, therefore, imprisoned in Wuthering Heights, she experiences the same hellish isolation her mother had felt in Thrushcross Grange years earlier. Hell-on-earth is a reality for Cathy as long as she is exiled against her will from the Grange with its library of well-read, well-loved books, the books she has smuggled in burnt or confiscated, escaping at last through the very lattice at which her mother's ghost is to beg admittance of Lockwood.

For Hareton, the cliché that ignorance is bliss is applicable. Until Cathy enters his life Hareton shows little awareness of his environment. After falling under her influence, he tries to improve himself and even the exterior of Wuthering Heights. The negative emotions he feels during these efforts stem from Cathy and Linton's slighting his attempts. Once Cathy befriends Hareton, his self-defensive hard shell begins to crumble. One feels that his future is bright and that either Wuthering Heights or Thrushcross Grange will bring him happiness—as long as he has Cathy to assist him.

Miscellaneous Nonphysical Symbols

The fifteen miscellaneous nonphysical terms are those which suggest isolation. They are discussed in this section
because they represent a frame of mind rather than a physical location. Even those which have a concreteness about them depend on the attitudes of the sufferer for a full explanation. The majority of the terms relate to the relationship between Catherine and Heathcliff, though no character is free of the desolation isolation brings. The terms to be discussed alphabetically below are "adrift," "asunder," "banished," "circle," "coward," "cut-off," "death," "enclosed," "fence," "isolation," "lock," "prison," "separation," "shutters," and "wall."

Adrift.—Heathcliff scornfully tells Isabella after their marriage that her brother cannot have much affection for her; otherwise, he would not have turned her "adrift on the world with surprising alacrity" (p. 129). The sentiments he ascribes to Isabella are more applicable to Heathcliff's own feelings of rejection after Catherine's marriage to Edgar. By projecting his suffering onto Isabella, Heathcliff reveals the intensity of his need for revenge and signals his determination to achieve this revenge.

Asunder.—All Heathcliff's miseries as well as those of Catherine stem from their being held apart. The most interesting mention of "asunder" describes Catherine as she struggles with her decision to marry Edgar: "The expression of her face seemed disturbed and anxious. Her lips were half asunder, as if she meant to speak; and she drew a breath, but
it escaped in a sigh instead of a sentence" (p. 69). Since breath and soul are frequently synonymous, Catherine's breath escaping through her parted lips may symbolize Heathcliff's departure, especially since she later refers to Heathcliff as residing within her soul (p. 134).

**Banished.**—The act of banishing is to exercise control over something or someone else; therefore, the act of being banished is an indication of one's being controlled by something or someone else. The seven occasions during which "banish" occurs in some form are all in conjunction with Heathcliff. Together they are a composite of his life, from his early years when he is acted upon to his closing days when his will is acted out. Because Nelly leaves Heathcliff "on the landing of the stairs, hoping it might be gone on the morrow" (p. 39), she is temporarily banished from the household (p. 39). When Catherine and Heathcliff make some noise that disturbs Hindley, they are banished from the sitting room (p. 46). After Catherine's marriage (an unintentional banishment of Heathcliff) and Heathcliff's subsequent return, Heathcliff takes control of his life; no one will banish him again. Although Nelly concurs with Catherine and encourages Isabella to banish Heathcliff from her thoughts (p. 90), Heathcliff weds the infatuated girl. Although Edgar bars Heathcliff from Catherine's company, an act Heathcliff says he would never have done to Edgar—had the situation been reversed and Catherine yet desired Edgar's
company (p. 125)—Heathcliff maintains his contact with Catherine and sneaks to her room at critical times. During his final days, Heathcliff banishes Hareton from his apartment (p. 246) and ultimately directs Nelly to warn Hareton and all the others to stay away from him because he wants to be alone, now that he is in sight of his heaven (p. 259).

Circle.—Enclosing something or someone in a circle implies one of two things: "from within, it implies limitation and definition; from without, it is seen to represent the defense of the physical and psychic contents themselves against the perils of the soul threatening it from without" (8, p. 46). When Catherine returns from Thrushcross Grange and Heathcliff is forced to come forward and welcome her, "like one of the servants" (p. 51), their reunion is uncomfortable for both of them. Heathcliff does not wish to remain to be laughed at," and he would have broken from the circle, but Miss Cathy seized him again" (p. 52). This symbolic implication of circle here is one of containment, a form of imprisonment, not protection.

Coward.—Heathcliff's calling Edgar a "milk-blooded coward" indicates the reversal of their previous roles (p. 100). Edgar who had taunted the youthful Heathcliff, is, with the aid of Catherine, to be beaten by the adult Heathcliff. Catherine's involvement symbolizes the switch of her loyalties from Edgar back to Heathcliff.
**Cut-off.**—Linton plays on Cathy's sympathy by writing her of his dreadful isolation where, "cut off from all hope and doomed to solitude" (p. 206), he expects to spend his lonesome days.

**Death.**—Death is the great divider, but the characters' reactions to the deaths around them are an indication of their own stability. At Mr. Earnshaw's death, Heathcliff and Catherine "both set up a heartbreaking cry" (p. 44) and well they might because Mr. Earnshaw's death not only separates them from him but permits Hindley to divide them from each other. As an adult, Heathcliff thinks that life without Catherine will be "death and hell" (p. 125); his assessment is accurate in a way he cannot know at the time of the statement. Catherine's death frees her spirit but destroys Heathcliff's, dooming him to suffer the Coleridgean Life-in-Death. Edgar's reaction to losing his wife is no less poignant; it is reflected in his deathlike appearance (p. 137). Finally, Cathy's enforced separation from Thrushcross Grange and unhappy marriage to Linton take their toll. After Linton's death, Cathy tells Heathcliff, "He's safe, and I'm free. . . . You have left me so long to struggle against death, alone, that I feel and see only death! I feel like death!" (p. 233). Cathy's attitude of death as a welcomed release from life mirrors her mother's earlier remark of longing to be in the next world.
Enclosed.—As Catherine nears death, she tells Heathcliff, "The thing that irks me most is this shattered prison. . . . I'm tired, tired of being enclosed here. I'm wearying to escape into that glorious world" (p. 134). The prison which encloses her is no longer just Thrushcross Grange; it is now her mortal body.

Fence.—The fence that encompasses Thrushcross Grange has a dual symbolism. It represents both protection and isolation. For the first twelve years of Cathy's life, the fence marks her boundary. As she matures and yearns to experience life beyond the Grange, this fence begins to represent a barrier that must be overcome.

Isolation.—From Heathcliff's perspective, Thrushcross Grange is a suffocating enclosure whose "frightful isolation" is a hell for Catherine and from which he hopes to rescue her.

Lock.—Throughout Wuthering Heights, doors, windows, and gates are variously open or locked as a symbol of the degree of freedom these thresholds represent. The dual symbolism of locks depends upon one's perspective. If they bar desired entrance or exit, they are a barrier; if they bar undesired entrance or exit, they are a protection. (See "thresholds" in Chapter IV for further commentary.)

Prison.—See "enclosed" entry in this section.
Separation.—During Catherine's explanation of her decision to marry Edgar, she counters Nelly's charge that such a marriage will separate her from Heathcliff. She tells Nelly that her "love for Heathcliff resembles the eternal rocks beneath—a source of little visible delight, but necessary" and that she is Heathcliff. "He's always, always in [her] mind . . . so, don't talk of our separation again—it is impracticable; and . . ." (p. 74). Heathcliff is a part of Catherine and cannot be removed except by death.

Shutters.—Shutters are a practical means of protecting houses from the elements, but they are also a way of shutting out some undesired truth. After Heathcliff's departure, Catherine's desire to freeze time or to return to a previous time of happiness is symbolized by her sitting behind closed shutters during daylight hours (p. 77). From Joseph's perspective the sinful ways of Hindley and Heathcliff are likewise symbolized by the closed shutters of Wuthering Heights during daylight (pp. 90-91).

Wall.—The dual symbolism of "wall" matches that of "fence" and "lock." When Cathy tells Nelly that Thrushcross Grange is not a prison and that she can get over the wall (p. 195), she reinforces the wall as a symbolic barrier to happiness and maturity.


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CHAPTER IV

SYMBOLIC MOTIFS

Wuthering Heights has an astonishing number of symbolic patterns. Previous studies have detailed such diverse patterns as folklore, books, law, incest, thresholds, religious views, use of music, two-children, animal imagery, duplication of characters and situations, verticality, and light and dark imagery. This chapter discusses the two symbolic patterns which most affect characterization, theme, or structure: verticality and thresholds. Since both of these patterns require movement of some form or another, their explanation tends to incorporate all other patterns, including those itemized above.

Verticality

Verticality is perpendicular movement between two poles. In the novel, several potential poles are implied by the symbolic contrasts discussed in Chapters II and III. In general though, vertical movement occurs within the physical setting—both within a house or its immediate environment or between the houses—or within the emotional composition of the interacting characters. Chapter III has partially discussed verticality as a feature of movement (pp. 229-234) or as a representation of one's position on the emotional axis.
The following discussion is indebted to Elisabeth van de Laar's book-length study, *The Inner Structure of Wuthering Heights*, in which she assumes that the novel's title reveals its "imaginative programme" and, therefore, that "the dynamism of the images should be found to be expressed in terms of verticality" (10, p. 17). Her thesis is that it is possible to correlate a given character's measure of "spiritualization" with his position on the vertical axis. By spiritualization, not used in a moral sense, she means "the opposite of materialization, . . . [the] progressive state of sublimation by psychic forces" (10, p. 17). For convenience only, the following discussion is divided into three sections: physical, within or around a house; physical, between houses; and nonphysical, within the emotional structure.

**Physical, within or around a House**

The introductory scene establishes Wuthering Heights as teeming with life. On Lockwood's first visit, he stumbles about, groping for his social footing; he is significantly limited to the first floor. On his second visit, after he is reluctantly led upstairs to Catherine's room, his dreams give him a then-incomprehensible insight into the mysterious history of Wuthering Heights. The implication is more than that truth is hidden. It is that truth is of a spiritual nature, and the access to this spiritual realm is Catherine's room, specifically her window, the transparent membrane into
the other world. Once Lockwood leaves this chamber, he is again thrown into the dark, literally (the wind blows out his light) and metaphorically. Yet, he has seen a glimpse of something beyond his comprehension and so sets about learning more about Wuthering Heights, its present occupants, and its previous ones.

A second illustration of the verticality of Wuthering Heights' interior is also connected with the upper bedrooms as an escape from the physical reality below. Catherine and Heathcliff enjoy being by themselves, upstairs, safe from the hostility of Hindley at the hearth and Joseph in the yard, but they do not enjoy being forced to climb into the garret, there to hear Joseph's sermonizing. That Joseph's room is higher than theirs would suggest that his spirituality is more fully realized; however, through clever manipulation of imagery, especially that connected with the cramped quarters and otherwise unsympathetic environment, Emily Brontë suggests rather that upward mobility within the house may parallel a downward movement within the characters' emotional structure. That is, Catherine and Heathcliff are happy together, out on the moors or in their shared bedroom; they are not happy in Joseph's garret or beside Hindley's inhospitable hearth. Nonetheless, their upward movement is significant because it is only through such isolation from the others that Heathcliff and Catherine can be themselves. Secondly, their ultimate reunion after death occurs in the spiritual
realm, attainable only through their elevated bedrooms (Catherine's at Thrushcross Grange and Heathcliff's at Wuthering Heights). Even before this, Heathcliff has sensed that Catherine's spirit still hovers around Wuthering Heights and that his best opportunity of being reunited with it is in her bedroom.

A third example affects only Heathcliff. When he is first brought into the family, Heathcliff is treated roughly, called "it," threatened by Mrs. Earnshaw with being flung out of doors, left on the stairs to fend for himself by Nelly (p. 39), and threatened with being put into the cellar by Catherine (p. 49). Each image stresses Heathcliff's low status. It is perhaps significant that Catherine's acceptance of Heathcliff brings with it a shared bedroom upstairs among the family—at least for a time. With Heathcliff's "elevated status" comes an opportunity to manipulate Hindley, his persistent tormentor. That is, because Mr. Earnshaw is partial to Heathcliff, Hindley's cruelty to his rival for his father's affection must be secretive. This permits Heathcliff to "blackmail" Hindley into exchanging horses. Heathcliff's threat to tell Mr. Earnshaw how Hindley has beaten up on him is a reversal of Heathcliff's low status. While this example does not encompass the spiritual realm, it does indicate a primary characteristic of Heathcliff—determination, and it is this determination that propels Heathcliff to seek self-improvement and then revenge on those who have wronged him.
Furthermore, his posing a real threat to Edgar is a direct result of his own improved status and a direct cause of the violent quarrel between Heathcliff and Edgar when Catherine switches loyalties from her husband back to her childhood friend and other self.

The most significant verticality symbols outside Wuthering Heights are the trees that surround the house. The fir tree which figures so prominently in the description of the house and in Lockwood's dream is a symbol for "inexhaustible life" because the "processes of regeneration are always at work" within the tree (10, p. 28). Here and in Catherine's dream remembrance, the tree "denotes the life of the cosmos; its consistency, growth, proliferation, generative and regenerative processes. It stands for the inexhaustible life, and is therefore equivalent to a symbol of immortality" (1, p. 347). Furthermore, its movement on each occasion is a sign of that vitality. Van de Laar believes that the movement of the tree "symbolizes the cradle of life, and Catherine, who is dying, longs to be taken up in this primitive movement, but feels utterly separated from its cosmic life" (10, p. 28).

For the second generation, Wuthering Heights evokes an altogether different set of responses. Hareton, who has known no other world, is content in and around Wuthering Heights, even though Heathcliff's machinations lower Hareton to a level below Heathcliff's own first days at the Heights.
For Linton and Cathy, Wuthering Heights is a prison and Heathcliff is the jailer. Both Linton and Cathy have experienced life beyond the Heights, and both suffer more because of the contrast between the freedom they have known and the restriction they now know. When Cathy is locked into her upper-level bedroom, her being imprisoned overrides the high vertical position and thrusts her toward the negative emotional pole. Her subsequent escape from Wuthering Heights is through the window of Catherine's bedroom, the very window Catherine's ghost attempts to enter. Through this symbolic threshold, Cathy is linked with her mother's spiritual world, but because her escape is to reach her dying father in the valley, her descent from the Heights matches her emotional despondency and places her very firmly in the physical world.

Thrushcross Grange in Lockwood's time is void of activity. In fact, his first and last visits to Wuthering Heights are occasioned by the lack of "life" at Thrushcross Grange. Even during the Lintons' tenure there, Thrushcross Grange has a more temperate lifestyle than that of Wuthering Heights. The Lintons are wealthier, more civilized, and more restrained than the Earnshaws. The physical setting has a mildness that mirrors the relative passivity of the Lintons. Persons there seem quite concerned with the material comforts, these same material comforts that entice Catherine and lead Heathcliff to observe that the interior of Thrushcross Grange would be a heaven for Catherine and himself. From their childish,
"abused" perspective, the world within is certainly warmer and fuller than is their restricted life at the Heights. Nonetheless, Emily Brontë is careful to suggest that the scene only appears better. That is, the pampered Linton children argue senselessly over possession of a lap dog; they do not have the peace and happiness one would associate with "heaven."

Two symbolic scenes establish the verticality within Thrushcross Grange. The first occurs when Edgar maintains his feelings of superiority and is unable to join Catherine's ecstatic greeting of Heathcliff as an equal. He suggests that Catherine is wrong to welcome Heathcliff in the upper parlour, as a token of their equality; rather, the downstairs kitchen is more appropriate for an inferior. The description of Catherine and Edgar immediately prior to this rupture of their happiness contains a symbol of the change to come:

"They sat together in a window whose lattice lay back against the wall, and displayed, beyond the garden trees and the wild green park, the valley of Gimmerton, with a long line of mist winding nearly to its top" (p. 83). The "long line of mist" "which describes the axis of the two houses but does not quite connect them . . . is on the verge of symbolizing the reconnection of the two houses about to take place" (5, p. 14). Equally important, this "long line of mist" suggests that Catherine's affection and longing for Wuthering Heights have never fully ceased. As Van de Laar notes,
the earth images in connection with Catherine fall into two categories. In the images of the first group those aspects of Catherine's nature are at work that express her longing for the Heights. In the second group those of her exterior world are at work in the opposite direction. There is a continuous tension between these two extremes, the principle of ascent standing for the victory of Catherine's aspirations towards the free and real life of the heights, which is the only possible life for her; the principle of descent denoting a denial of her psychic powers in favour of a life in the valley, a terrestrial life imposed on her by social considerations, taking its destructive course towards dissolution in the grave. (10, p. 51)

Of course, Catherine has learned too late that liberty and happiness are at the Heights, restriction and despair at the Grange.

The second symbolic scene involves the multitude of images in Catherine's dream/remembrance of the Heights. Having dreamed of being once again at the Heights in her own bed, she awakens to the reality of her exile at Thrushcross Grange (p. 107). Still somewhat disoriented, she insists that Nelly open the window so that she might breathe; here too she hallucinates about the Heights, even thinking that she can see Joseph's garret. In a rapid descent, she moves from the Heights to Gimmerton Kirk and the graveyard where she invites Heathcliff to join her once again (p. 108). The downward movement of her vision parallels the upward movement of her hopes for reunion. Van de Laar believes that these images have "received their impetus from the dynamic force of the psychic realities they express. After exploring the depth (images of the grave), they soar to the opposite pole."
of the axis, uniting the life of the individual to cosmic and transcendent life" (10, p. 99).

The physical landscape outside the confines of the Grange has three important vertical symbols. The first is Penistone Crags. Always lighted longer than the surrounding landscape, the Penistone Crags represent knowledge (Cathy equates visiting them with maturity) and a mystical world where anything is possible (Catherine thinks that the Fairy Caves at the base of the Crags are a source of evil for her and Heathcliff). The second is Cathy's fondness for swinging in the branches of trees. There, "high up, feeling the movement of the tree, and sharing the life of the cosmos," Cathy finds a unity with nature that brings her much happiness (10, p. 33). The third symbolic scene is the description of Catherine's death and burial. As Van de Laar has noted, this description is "rich in symbols of beauty (flowers) and growth" (10, p. 174). After Catherine's burial, there is a sudden reversal of imagery, including the weather's abrupt change. Again Van de Laar notes,

Everything that grew and strove upwards is checked (the flowers, the larks, the leaves on the trees). There is a strong inverted dynamism here, directed against the earth. And when Lockwood visits Catherine's grave . . . he finds it "half-buried in heath," almost indistinguishable from the earth around it. (10, p. 174)

The implication of this reversal is that Catherine's death evokes a sympathizing response from nature, which also erupts in images of death.
Physical Movement between the Houses

The movement between the two houses is rich in verti-
cality symbolism. For instance, Catherine and Heathcliff go
down from the Heights to the Grange and find unhappiness.
Isabella goes up from the Grange to the Heights and likewise
finds unhappiness. Apparently then, the two houses embody
the characteristics of the two families; each is so dissim-
ilar to the other that one's attempt to change places brings
disaster. As part of this pattern, Catherine's introduction
into the life of Thrushcross Grange occurs in a clearly
sacramental scene (complete with feet bathing and food giv-
ing). Having come down from the Heights, Catherine is
elevated and confirmed in her own high evaluation of
herself. Small wonder that she is changed completely
by her stay with the Lintons and, when she returns to
Wuthering Heights (significantly at Christmas), will
hardly touch the dogs. (4, p. 6)

In a similar vein, once Isabella learns the truth about her
husband and flees Wuthering Heights, her escape to the Grange
is expressed in natural imagery, much like a brook tumbling
over the terrain. Indeed, she

is urged on towards the Grange as if driven by a
violent storm, the instinct of self preservation. It
is a downward movement and opposed to the vertical
dynamism expressing the tendency towards spiritualiza-
tion. (10, p. 32)

In her escape of the living death at Wuthering Heights, Isab-
ella's "inverted dynamism . . . signifies a decrease in
intensity of the life force" (10, p. 54).
Cathy's movement from Thrushcross Grange to Wuthering Heights is forced; as such, its imagery pattern can only be negative—at least until after such time as she establishes some basis for happiness at her new home. In Cathy's case, several vertical symbols are also thresholds and will be discussed in that section. For example, the wall Cathy climbs to reach the rose hips is a barrier that separates her from the world of Heathcliff. Cathy loses her hat and scrambles down to recover it. Unfortunately, Cathy is not able to climb back up the wall; before Nelly can break the lock on the gate, Heathcliff rides up and fills Cathy with "bug-bear" stories about Linton's pining to death over his enforced solitude that Cathy could relieve (p. 188). Cathy on the ground is forced to look up to Heathcliff on horseback. His superior position reinforces his "hold" over Cathy.

Nonphysical, within Emotions

Actually, it is difficult to separate purely emotional symbols from the physical imagery in which they are set. The division here is based on the degree of nonphysical versus physical imagery. Also, the section on emotions already cited contains a summary of the upward and downward movement on the emotional scale. Therefore, the discussion below mentions only those examples not previously detailed.

Throughout Wuthering Heights, the emotions of the characters rise or fall, depending upon the circumstances and the environment. Frequently, emotional states are reflected
in the physical movement of the persons concerned. For instance, Hindley enjoys his hearth; he must go up to Catherine and Heathcliff in order to irritate or threaten them. Similarly, in Catherine's dream, she is thrown down from heaven onto the moors. In both instances, the characters involved experience intense emotions respective to their movements. In Hindley's case, he is taken away from his favorite spot and is therefore riled; in Catherine's case, she is returned to her favorite spot and is therefore relieved.

This same pattern of parallel physical and emotional movement is reflected in other images. As Van de Laar observes,

just as the tree with its vertical lines is a symbol of the relationship between the lower world and the upper world, so the images of falling and rising develop along a vertical axis, expressing dynamically the double nature of man, creature of the lower world (element of earth), and of the upper world (element of air), destined to fall and to rise. The dynamic images of falling and rising unite the poles; earth and air are connected indissolubly. (10, p. 28)

A similar coupling occurs at Heathcliff's death. Nelly describes noticing Heathcliff's window's being open so that the rain could pour in. She goes to close the window and finds Heathcliff dead, "his face and throat . . . washed with rain; . . . [and] the lattice, flapping to and fro" (p. 264). Heathcliff has been released from his life-in-death, and in death, as in life, he is associated with the dynamism of height and storm. His window's being open symbolizes "his
identification with the elements" (10, p. 31), just as the storm's raging after Catherine's death suggests her transition into the elemental state. Furthermore, "as in the case of Catherine, the earth images related to Heathcliff move along a vertical axis between the poles of height, corresponding to the psychic reality of life, and depth, corresponding to the psychic reality of death" (10, pp. 53-54). The situation is reversed for Edgar. For him, life is at Thrushcross Grange in the valley; death is in his grave on the moors. The implication is that Edgar's psychic structure is such that he cannot participate in the fuller life associated with the heights. He must abide the calm atmosphere of the valley and the shelter of the Grange. His death really begins when he leaves the Grange and courts Catherine at the Heights. It is also significant that Catherine's stay at Thrushcross Grange while she is recovering from her fever occasioned by her sitting up all night, soaked to the skin, in vain expectation of Heathcliff's return, is the initiating cause of Edgar's parents' death. Catherine's presence spells quick or slow death for the Lintons; her nature cannot be accommodated at the Grange without a complete rupture of its life force.

The most complete example of an emotional state being paralleled by the setting occurs during Cathy's stay at the Heights after Linton's death. She is described as being near death herself and as being emotionally unprepared for
continuing life there. When she is finally able to articulate her despair to Hareton, she does so after a series of preoccupied movements:

First she is simply preparing vegetables. From this she goes on to an occupation of a more creative nature: the carving of figures of birds and beasts out of the vegetable parings. Then her glance travels up the hills outside the window, and out of the upward dynamism of this glance the picture of her pony is created and the liberating communication breaks through: "I'm stalled, Hareton!" (10, p. 191)

Cathy has finally reached the pit of her despondency, and it is reflected in an intense image of immobility. For Cathy, as for Catherine and Heathcliff, freedom is essential to life.

Cathy's need for freedom, friendship, and affection are expressed in her actions to befriend Hareton and to improve her physical surroundings at the Heights. The plants she has imported from the Grange—with their implied verticality—symbolize her need for vitality and continuity of life. For Hareton, too, these plants symbolize his "awakening to a more spiritualized form of life" (10, p. 195). Both Cathy and Hareton have reached a point in their lives where growth—physical, spiritual, emotional—can again flourish.

Thresholds

As a novel of movement between polarized opposites, Wuthering Heights has a number of thresholds through which such movement is accomplished. In fact, Van de Laar's classification of windows, doors, keys, wall, gates, mirrors, and portraits lists 312 instances of domestic thresholds, a
number three to four times the average of her other imagery categories (excluding the even larger category of plant and animal life). Many of the references to windows and doors, the two largest subgroups, are used merely to concretize locations, but even on these occasions, windows and doors underscore the divided world of Wuthering Heights. Indeed, "the reader becomes accustomed to Brontë's habitual use of the image of the house, with its windows and doors variously locked or open, as a figure for varying psychic conditions" (5, p. 11).

As a passageway through which movement is permitted or restricted, thresholds have a dual nature, symbolizing either liberty or containment. Their imagery, therefore, reinforces the contrast between exposure and protection, between the physical and the spiritual realms, between the generations, and between personalities. Since the symbolic thresholds of action, characterization, and theme have already been discussed (pp. 234-237), only the architectural thresholds are included in this section.

Windows

Of the architectural thresholds, windows and lattices are the most frequently mentioned and the most symbolic. Their importance has been recorded by several critics, especially Dorothy Van Ghent, J. F. Goodridge, Keith Sagar, and Elisabeth Van de Laar. Windows figure prominently in both houses, in both generations, and in both the physical and
nonphysical realms. In fact, "at several of the great crises of *Wuthering Heights*, people look through windows, open windows, or break them" (8, p. 141). Of the sixty-three symbolic references to windows or lattices, thirty-six are to the windows of Wuthering Heights, twenty-four are to those of Thrushcross Grange, two are metaphors for Heathcliff's eyes, and one refers to the kirk; twenty-eight picture people looking through the windows, twenty-nine detail whether the windows are open or closed, and eight are tied to attempted entrances or exits. Obviously there is a great variety of window scenes; nonetheless, three are especially important and need to be discussed in detail: Catherine's and Heathcliff's view of Thrushcross Grange, Lockwood's encounter with Catherine's ghost, and Catherine's dream remembrance of her home and childhood at Wuthering Heights.

According to Van Ghent, "the imagery of the windowpane is metamorphic, suggesting a total change of mode of being by the breaking-through of a separating medium that exists between consciousness and the 'other'" (11, p. 136). Nowhere is this clearer than in the dream sequences of Lockwood and Catherine. Lockwood's dream encounter with Catherine's ghost takes place at the window in her bedroom. This window is "the most important focus for the number of differing modes of consciousness in the novel. Like life itself, this strange window may open into another dimension" (12, p. 9). If so, this window is a membrane between the past and the
present, between the dead and the living. Lockwood, having been led through a maze of barriers—locked gate, locked door, inhospitable welcome from Joseph, Cathy, the Heights' dogs, and Heathcliff—has been shown to Catherine's room, there to sleep in her very bed and to experience a frightful encounter with Catherine's ghost, the ghost significantly not of the adult Catherine but of the child Catherine, frozen in the time warp of twenty years' exile. Within the complete isolation of her oak-bed, Lockwood is "locked in from himself, locked into the rational, civilized part of himself that fears the other" (12, p. 11). This window which Lockwood breaks in an effort to still the fir's tapping against the glass becomes a potential entrance for Catherine's ghost. In his terror over having unconsciously given this opportunity, Lockwood is reduced first to slashing her wrist on the jagged panes, then to trickery to get her to release him, and finally to pyramiding the books (that introduced him to her world in the first place) against the open window. Throughout this encounter, "the forces which Lockwood has repressed in the depths of his inner, unacknowledged darkness manifest themselves in dreams of gratuitous cruelty" (8, p. 141). Moreover, the broken window becomes a potent symbol of violation. A window is, as it were, a membrane which divides calm and storm, light from darkness, the known and secure from the unknown and terrifying. Inside is what Lawrence called "the extant social world," the personal world, outside the untamed, impersonal, elemental world which Lockwood would lock out.
In Catherine's own dream rememberance of her childhood days at Wuthering Heights, the window again is an important symbol. After Catherine locks herself into her bedroom at the Grange, following her argument with Heathcliff and Edgar, she dreams of being "enclosed in the oak-panelled bed" in her own room at the Heights (p. 107), only to awaken to the realization that she is an outcast in exile at the Grange. She begs Nelly to open the window so that she might once again breathe. Here the open window symbolizes freedom, space to be one's self, and, as in Lockwood's dream, an opportunity to interact with another plane of existence. The closed window, on the other hand, represents her broken ties with the cosmic life on the moors; "from this moment she is doomed to die" (10, p. 116). Ironically though, the closed window is healthier for the mortal Catherine; she literally "catches her death" by insisting on breathing in the cold air from the moors (11, p. 133).

The third example of an epiphanic window scene precedes both of these dream instances and actually sets in motion the tragic chain of events. As children, Heathcliff and Catherine run from the literal and metaphoric coldness of the Heights for a scamper on the moors. They are drawn to the lights of the Grange. As they look through the window, "Heathcliff rejects the vision; seeing the Linton children blubbering and bored there (they cannot get out), he senses the menace of its limitations; while Catherine is fatally
tempted" (11, p. 132). Heathcliff knows that the "heaven" he has seen in Thrushcross Grange is but another enclosure and thus cannot bring happiness for himself or Catherine any more than it has for the discontented Edgar and Isabella. Catherine, however, is infatuated by her storybook glance into another world, which by contrast to her own uncomfortable Heights, seems glorious (p. 47).

In each of these three examples cited, the observer is shown another existence. Lockwood is terrified by his exposure to this other realm; Heathcliff remains impervious to its temptations; but Catherine, a participant in each episode, consistently longs to be where she is not. Chronologically reconstructed, these scenes show Catherine mesmerized by the Grange's enticements; Catherine, aware of her loss, longing for the freedom she has given up, a freedom symbolized by her own house and her moors; and Catherine, twenty years after her spiritual death, still longing for her true home and for reunion with the one person who is more herself than she is. Apparently then, rejection of self which precipitates Catherine's exile is not ended by death; the divided self must endure both a mortal and an immortal purgatory before reintegration is possible. This notion is consistent with Emily Brontë's belief, expressed in her essay, "The Butterfly," that sufficient suffering brings eventual happiness.

Other window scenes are symbolically important to Wuthering Heights' symmetrical structure. For instance, both Cathy
and Heathcliff are linked to Catherine by window imagery. Goodridge points out that Cathy's "fate is mysteriously linked with the dead by her escaping into the moonlit night of Edgar's death by the same lattice through which the ghost-child tries to enter" (3, p. 43). Cathy's sneaking in the window of Thrushcross Grange after her meeting with Linton (p. 197) resembles her mother's own secretive rendezvous with Heathcliff. Heathcliff's own death in Catherine's pan-elled bed likewise involves the window of Lockwood's dream and Cathy's escape. The open window here suggests that Heathcliff's spirit has finally joined Catherine's; now free of the prisons of their bodies, the two can participate together in the reality of the world beyond this one. As Van de Laar puts it,

The numerous instances of the imagery of windows, doors and gates in the last chapter . . . point to Heathcliff's struggle to penetrate into the world of his vision. His excursions by day and by night offer him no lasting relief from the unbearable tension. The first indication of the approaching climax is his locking himself into his room: with this action he has shut himself off completely from everyday life. . . . The opening of the window in the upper room . . . is his last yearning attempt to merge into that other existence, whose higher level of consciousness is symbolized by the window at the top of the house. The idea of vertical dynamism is emphasized by Nelly (in the garden) looking up at the upper window swinging open. (10, pp. 139-40)

The best example of Heathcliff's having forsaken his self-made hell is contained in the description of him "leaning against the ledge of an open lattice, but not looking out; his face was turned to the interior gloom" (p. 259). This
"interior gloom" is both the room whose "fire had smouldered to ashes" and Heathcliff's own heart. By this time, Heathcliff is so weighed down by the presence just beyond his grasp of his beloved Catherine. Furthermore, if Heathcliff's spirit does not exit through the open window to be reunited with Catherine, his final attempt nearly duplicates his effort on the evening of Catherine's death. Having visited Catherine's grave and having become fully convinced that Catherine's spirit is still on the earth, Heathcliff rushes to the Heights, only to find himself locked out. He wrestles Hindley's gun from his grasp, breaks in the windows (p. 247), and rushes upstairs to Catherine's room.

A final symbolic window scene involves Joseph. Although Joseph is typically pictured beside locked doors and windows, he apparently opens his window in the garret; on rainy nights he thereby gains a glimpse of two spirits walking together on the moors. Van de Laar argues that "the opening of the window at the top of the house may symbolize Joseph's ability to establish a mystical link between what can be perceived in natural order of things and that which is beyond bodily perception" (10, p. 124). It is difficult to believe that the unsociable Joseph should be granted such a perception if it is meant to suggest, as Van de Laar claims, that Joseph is "invested with special powers of psychic energy" (10, p. 124). What seems more likely in view of Joseph's feelings of superiority is that Joseph's visions of the two spirits are an
indication of their connection with the infernal regions. Joseph has suggested that both Catherine and Heathcliff are sinful, ripe for the devil. If he does see the two walking together after death, it would be a negative manifestation from his perspective.

The numerous window images of Wuthering Heights accomplish several important feats. One, they link the two houses, the two generations, and the two planes of reality. Two, they provide a symmetry to the novel's actions and theme. Three, they form one part of a greater network of barriers and thresholds. Four, they underscore isolation, especially for Heathcliff and Catherine. Finally, they imply that knowledge is gained only a little at a time. As Inga-Stina Ewbank theorizes, "at its most complex, perhaps, the window image expands and takes in the whole action of the novel; Lockwood and Nelly are windows through which we, the readers, see the creatures of Emily Brontë's imagination" (2, p. 142).

Doors

Doors are the next most frequent form of domestic threshold. They occur fifty-six times with symbolic import. Like the windows, doors both permit and restrict movement and are thus symbols of freedom or containment. Also like the windows, the doors being locked or open are usually an indication of the psychic condition of the person who controls them. By contrasting the door imagery in the opening and closing sections of the novel, one can measure the tremendous
change that has taken place. When Lockwood arrives at
Wuthering Heights on his second visit, he finds the house and
grounds sealed against intruders. When he persists and fi-
nally gains admittance, he finds Cathy, Hareton, and
Heathcliff, each a prisoner of his own unfulfilled need.
Cathy is physically restrained, Hareton is educationally
restrained, and Heathcliff is spiritually restrained. On his
last visit to Wuthering Heights, Lockwood notes that the
house is open and cheerful. With Heathcliff dead and the
hostility between Cathy and Hareton ended, the house takes on
a new image. In the interval between these two extremes,
however, the house has frequently been "closed." Margaret
Homans describes the significance of the closed house as
follows:

The closed house generally represents some sort of
entrapment; the body as a trap for the soul, as when
the window of Heathcliff's room swinging open and
letting the rain in signals his death or the flying
out of his soul; the entrapment of one character by
the will of another, as when Heathcliff locks Nelly
and Cathy inside in order to force the marriage with
Linton; or the trap of society or convention, as when
Cathy remains inside Thrushcross Grange while Heath-
cliff, expelled, watches from the outside and longs
to shatter the great pane of glass which separates
them.

(5, p. 11)

To supplement Homans' conclusions, it is worth noting that
each element which threatens the sealed world of the Heights
is seen as an intruder. Heathcliff, Frances, Edgar, and
Isabella are all from outside the Heights and, more impor-
tantly, from beyond the moors. Heathcliff is obviously the
most important outsider, but the other characters named
threaten the stability of the Heights as well. For instance, Frances so completes Hindley's life that he has no time for anyone else; once Frances dies, Hindley's grief speeds him to his dissipation. Edgar and Isabella represent the rich, "foreign," luxurious world of the Grange; they bring with them certain expectations about how others should act, and, especially in the case of Edgar, these expectations assure continued conflict.

Among the dozens of examples that could be cited, six are sufficient to show the range of symbolism connected with doors. Jobes says a doorway is "universally sanctified because [it] appears between two pillars, which represent heavenly supports; also because [it] is symbolic of the yoni, whence life issues to the world" (6, pp. 463-64). The description of the entrance to Wuthering Heights is pertinent here.

Before passing the threshold, [Lockwood pauses] to admire a quantity of grotesque carving lavished over the front, and especially about the principal door; above which, among a wilderness of crumbling griffins and shameless little boys, [he detects] the date "1500," and the name "Hareton Earnshaw." [He] would have made a few comments, and requested a short history of the place from the surly owner, but his attitude at the door appeared to demand [Lockwood's] speedy entrance, or complete departure.

(p. 14)

These griffins, frequently symbolic guardians of the road to salvation (1, p. 133), reinforce the door's image as "universally sanctified." Also, because griffins symbolize "from the psychological point of view . . . the relationship
between psychic energy and cosmic force" (1, p. 133), they--
as well as the name and date (significantly a date on the
threshold between centuries)--suggest the idea of life's
permanence and continuity. Here then the door is a way into
the past, present, and future. Heathcliff's attitude at the
door, however, permits no momentary speculations for, un-
known to Lockwood, Heathcliff is, at this time, merely
existing between the past that holds him and the future that
taunts him. This example is the first of numerous references
related to Lockwood and Heathcliff. Here, as with the window
imagery, the door is an aperture symbolically expressing the
"idea of penetration into an otherwise enclosed space" (10,
p. 107). Here too Heathcliff is shown standing beside a door;
in other instances, he is shown entering, leaving, or stand-
ing outside doors (7, p. 420). This omnipresent backdrop
functions as a conspicuous symbol "of separation and reunion"
(10, p. 177).

The second example involves Nelly, Edgar, and Catherine.
After Catherine becomes incensed at Edgar's interference in
her domestic quarrel with Nelly and the young Hareton, she
shocks Edgar by boxing his ears. Nelly takes Hareton into
the kitchen, but she leaves "the door of communication open,
for [she is] curious to watch how they [will] settle their
disagreement" (p. 65). In this case, the doorway is both a
dividing wall and an opportunity for Nelly to eavesdrop on
Catherine and Edgar. Throughout the novel, Nelly frequently
gathers information by passing doors or windows and observing what goes on within. Just as frequently she has to resort to such methods because the inner lives of the characters are sometimes suddenly sealed to her. As Van de Laar concludes,

In nearly all the passages we find a situation of conflict, in this sense that Nelly's opinions, thoughts and/or feelings are not in harmony with those of the people around her, or that she is in some way excluded from sharing other people's experiences, thoughts or feelings (10, p. 115).

As previously noted, Nelly is once physically locked in Wuthering Heights; most often, however, she is merely momentarily shut off from communicating with her charges. For example, after Catherine catches a fever from staying up all night waiting for Heathcliff's return, she recovers at the Grange. When she returns, "from that period, for several months, she ceased to hold any communication with [Nelly], save in the relation of a mere servant" (p. 79).

The third, fourth, and fifth examples occur at times of great stress. For instance, on the evening of Heathcliff's disappearance, Catherine "kept wandering to and fro, from the gate to the door, in a state of agitation which permitted no repose" (p. 76). Her movement between the outer and inner thresholds symbolizes her own state of flux. She is between Heathcliff and Edgar, between the Heights and the Grange, between happiness and despair. Although she never intends to "leave" Heathcliff—he will always be inside her—she is genuinely grieved when he initiates their separation. There may be a hint, therefore, of the door as a representation of
martyrdom, "suggesting that one must go through much tribulation" to enter heaven (6, p. 464). Catherine's separation from Heathcliff, her heaven, compels her toward her martyrdom at the Grange. Also, Catherine's present agitation mirrors Heathcliff's later frenzied search for her spirit (p. 230), and his own lattice flapping "to and fro" (p. 264) is a symbol of Heathcliff's having passed the ultimate threshold into another world.

In another example, the doors of Thrushcross Grange indicate the trouble within. On the night Catherine dies, the Grange "lights flitting to and fro, and the opening and shutting of the outer doors [indicate] that all [is] not right within" (p. 138). These openings and closings signal intense frustration for Heathcliff, who must watch the proceedings from within the park.

In the above example, Heathcliff is excluded; in the last two examples, he attempts to control others by excluding them. For instance, when Cathy loses her hat and climbs down to retrieve it, she encounters Heathcliff. Nelly, on the other side of the wall, must helplessly listen to their conversation in much the same way as Heathcliff had earlier helplessly observed the dying Catherine. However, once Nelly manages to break the lock on the door and to retrieve Cathy, she sweeps Cathy inside and closes the door, rolling "a stone to assist the loosened lock in holding it" (p. 189). Here the door has become a protective barrier, not merely a
dividing wall. Heathcliff is successful in controlling the doors of Wuthering Heights. He manages to secure Cathy and Nelly within its walls, and he continues to dominate his son. In fact, the door imagery connected with Heathcliff and Linton stresses Heathcliff's total control of Linton. In one instance, Linton passes through a door held open by Heathcliff "exactly as a spaniel might, which suspected the person who attended on it of designing a spiteful squeeze" (p. 218).

**Gates**

Gates, mentioned nineteen times, are the third most frequent form of domestic thresholds. Their symbolism is comparable to that of doors and, in fact, they are coupled with the door imagery at the beginning and close of the novel. When Lockwood first visits Wuthering Heights, he comments on the locked gate which manifests "no sympathizing movement" to the unfriendly command of Heathcliff for Lockwood to "walk in" (p. 13). On his final visit to Wuthering Heights, Lockwood is surprised and delighted to find the gate unlocked and the doors and lattices open (p. 242). Shannon notes that Emily Brontë uses "the rhythmic device of the gate . . . to represent the estrangement prevailing at Wuthering Heights at the opening of the book . . . and the harmony eventually attained" (9, p. 106). Similarly, the gate passages relevant to Hareton show his progression "from the aggressive little boy behind the bars of the gate, . . . a captive in Heathcliff's power to the self-confident young [sic] man, set
The gate passages related to Catherine and Cathy are not so clearly signs of a positive change. For instance, after Heathcliff leaves, Catherine senses that the open gate is proof of his being beyond earshot and, therefore, proof of her loss. According to Van de Laar, this "gate swinging in the wind . . . [is] a genuine symbol of Heathcliff's escape into the only form of existence acceptable to him--freedom--after Catherine's rejection of him" (10, p. 31). For Cathy too, the gate becomes a means of escape, an escape which brings disastrous results. Nelly thinks that the locked gates of Thrushcross Grange will protect Cathy from the outside world. Cathy, determined to find out more about Penistone Grags, is resourceful enough to circumvent the gate by jumping her pony over the lowest section of the hedge (p. 158). She travels toward the Crags without trouble until she reaches the gate of Wuthering Heights. There, "Hareton happened to issue forth attended, by some canine followers, who attacked her train" (p. 162).

Walls

Although walls are not actually a type of threshold, they do form a barrier which can be overcome and, therefore, walls are potential thresholds. That is, "because of their implied verticalism (--every wall or fence is a challenge to climb over it--) they may also be taken as symbols of rising
above restricting difficulties" (10, p. 112). Cirlot also comments on the diversity of a wall's significance:

A wall enclosing a space is . . . symbolic of . . . the doctrine of immanentism or the metaphysic notion of the impossibility of reaching the outside. It expresses the ideas of impotence, delay, resistance, or a limiting situation. Now, a wall seen from within as an enclosure has a secondary implication of protection which, according to its function and the attitude of the individual, may be taken as its principal meaning. (1, p. 362)

The wall as barrier and protection figures in two occasions involving Cathy. In the first, Cathy has been reprimanded by Nelly for leaving the Grange against orders. She responds in a laughing manner that she can get over the wall, that the Grange is not a prison, and that Nelly is not her jailer (p. 195). At seventeen, Cathy feels an adult and is no longer willing to abide by the restrictions of her childhood. Here the wall is seen as a barrier to adult experience by Cathy and as protection by Nelly. In a second instance, Cathy uses the wall to prohibit communication with Linton and to protect her own sensitive soul. In this instance, Cathy's prized pictures of her mother and father have been seized by Heathcliff, after Cathy's quarrel with Linton reveals the presence of the pictures. Heathcliff slaps Cathy for attempting to hide her father's picture from him. After this, Cathy makes Linton come to the window to see her cut cheek and her mouth filling with blood; "and then she gathered up the bits of picture, and went and sat down with her face to the wall" (p. 223). By turning to the wall,
Cathy symbolically puts the wall between her and her tormentors. Also, "to turn one's face to the wall is expressive of a death-wish, the wall being a symbol of impotence or defeat. Also, we can perceive in this quotation the symbolism of the wall of lamentations" (10, p. 149).

**Miscellaneous Threshold Symbols**

Four miscellaneous terms are related to domestic threshold symbolism: "key" (8 times), "latch" (7 times), "lock" (15 times) and "threshold" (10 times). Each of these is discussed alphabetically below.

**Key.**—A key is a control; it may be used to open or close a threshold. Keys thus represent freedom or restriction. Thematically, they are used to link Catherine and Cathy. For example, during Heathcliff and Edgar's quarrel when Edgar attempts to get help from his men, Catherine threatens to swallow the key (p. 99) and ultimately hurls it into the hottest part of the fire (p. 99). Van de Laar believes Catherine's rebellious act symbolizes her inescapable dilemma (10, p. 129). Actually, Catherine's problem at the moment is not a choice between the two men but rather a desire to ensure an equal fight. Her possessing the key does not constitute a dilemma; it merely permits her to dramatize her lifelong loyalty to Heathcliff. Years later, when her daughter is imprisoned at Wuthering Heights, a key again becomes an important center of conflict. In Cathy's efforts
to wrest the key from Heathcliff, she recalls the earlier episode involving her mother and evokes a memory in Heathcliff: "He looked up, seized with a sort of surprise at her boldness, or, possibly, reminded by her voice and glance, of the person from whom she inherited it" (p. 215).

For Cathy, keys are also an important symbol of secrecy, as when she keeps her "secret" drawer locked from Nelly's prying eyes (p. 182); or a symbol of escape, as when she obtains the key to the gate of Thrushcross Grange in order to pay unrestricted visits to Linton (p. 198).

**Latch.**—Like the door, key, and window, a latch is a means for, or a barrier to, entrance. Usually its mention is to affirm the separation of people. For instance, on Heathcliff's return to Thrushcross Grange, he stands with his hand on the latch as he asks Nelly to deliver his message to Catherine (p. 82). Here the latch represents a temporary separation. At Wuthering Heights, the latch imagery is more solidly that of a barrier. When Linton is delivered there, Nelly leaves him while he is preoccupied with a friendly sheepdog. She notices that the latch is immediately fastened and, therefore, that Linton's "imprisonment" is secured (p. 171). Later, Nelly, too, is imprisoned behind the latched doors of Wuthering Heights (p. 220).

The most interesting use of "latch" involves Hareton and his efforts to learn how to read. During one of Cathy's visits to Linton, Hareton proudly demonstrates his ability to
read his name above the door. As he does this, his hand is on the latch (p. 199). After Cathy approves his awkward reading of his name she encourages him to try the date. When he cannot read the date, she upbraids him gently, and he becomes so enraged that he immediately drops his hand from the latch and walks off (p. 200). As long as Hareton is demonstrating his literacy, he holds onto the doorway of his rightful home; when he cannot match Cathy's expectations, his action of walking away may symbolize his present unworthiness for Wuthering Heights.

Lock.—Several of the occasions involving locks have already been discussed within the other thresholds sections. Unlike each of the previous sections, however, "lock" always implies an impediment to progress. For instance, Heathcliff momentarily cannot escape Edgar's wrath because of a locked door (p. 100); Catherine locks herself into her room following the argument between Heathcliff and Edgar (p. 111); Cathy continues her illicit communication with Linton, unobstructed, after she obtains the key to the lock of the park door (p. 198); and Cathy and Nelly are unable to leave Wuthering Heights because they are locked in (p. 218).

The characters most closely identified with locks are likewise "locked" into themselves. For instance, nine of the ten threshold passages relating to "Joseph stress his preference for locked doors and gates" (10, p. 123), and all ten threshold passages relating to Hindley "are concerned with
the locking and bolting of doors and windows; when Hindley is not busy shutting other people out, he is locking himself in" (10, p. 124). Both Hindley and Joseph are "closed" personalities. Joseph is always condemning those around him, and his actions perpetuate his own feelings of superiority. Hindley is even more shut off from others. After his father dies, Hindley brings home a wife, apparently the one person he genuinely loves. He permits nothing and no one to intervene between himself, his wife, and his hearth. After her death, he withdraws more completely, virtually sealing himself off in Wuthering Heights and his bottle.

Threshold.--With but two exceptions, Emily Brontë uses threshold in the normal architectural sense. Cirlot explains that a threshold is "a symbol of transition and transcendence. . . . Hence the function of the threshold is clearly to symbolize both the reconciliation and the separation of the two worlds of the profane and the sacred" (1, p. 341). The two exceptions mentioned above involve the reconciliation of opposites. After Cathy laughs at Hareton for his inability to read and then laughs at this blundering efforts to teach himself to read, Lockwood chides Cathy for her insensitivity. He tells her, " . . . we have each had a commencement, but each stumbled and tottered on the threshold, and had our teachers scorned, instead of aiding us, we should stumble and totter yet" (p. 238). Lockwood's use of "threshold" as a beginning recalls Hareton's earlier attempt at the
threshold of Wuthering Heights to show Cathy his newly acquired "literacy." That is, Hareton walks away from the house when Cathy laughs at him the first time; away from Cathy when she laughs at him the second time. On both occasions, he stands on a "threshold." In the first he stands on the physical threshold of his ancestral home; in the second he stands on the brink of education and the new life it will open.

The second exception to an architectural threshold is Heathcliff's statement "Last night, I was on the threshold of hell. Today, I am within sight of my heaven. I have eyes on it, hardly three feet to sever me" (p. 259). At this point, Heathcliff is between his world and Catherine's world. The threshold he mentions above is not the grave; Heathcliff's "three feet" suggest rather that Heathcliff has again seen Catherine's spirit. The threshold he intends to cross is the one that will bring him to her spirit on the earth, not six feet beneath it.


CHAPTER V

CONCLUSIONS

Wuthering Heights is a composite of opposites. Within its outer limits, framed by the horizontal axis between Wuthering Heights and Thrushcross Grange, the vertical axis between heaven and hell, and the third dimensional axis between the spiritual and corporeal existences, are the overlapping personalities of the two families and two generations. Every antithesis is held in place by Emily Brontë's careful interweaving of symbols drawn from the real world of Yorkshire England and its folk beliefs and from her own heterodox beliefs in the immortality of the soul. Indeed, the reconciliation of opposites is accomplished within the symbolic overlays of Wuthering Heights.

Structurally, the divided world of Wuthering Heights is given an almost perfect symmetry. In terms of "parental" bonds every character except Linton Heathcliff is paired with another with whom he shares certain basic attitudes and from whom he differs in a way appropriate to his primary characteristic. Figure 3 indicates these pairs and explains the parallelism inherent in such an arrangement. In terms of emotional conflicts, the alignment is different but no less symmetrical. Figure 4 charts the triangular relationships that form another plane of division.
Explanation of Parental Bonds

1. Catherine and Cathy are genetically linked, but Cathy's inherited personality is softened because of Edgar's influence.

2. Heathcliff and Hareton share a "father-son" relationship, but Hareton has the ability to adapt his needs to meet those of his surroundings.

3. Edgar and Hindley are both father surrogates (for their respective parentless families) before they become actual fathers, but Edgar genuinely provides a home and nurturing for his child while Hindley abrogates his parental responsibilities for a life of dissipation.

4. Frances and Isabella are both outsiders at Wuthering Heights and mothers whose early deaths leave their children to be reared by others, but Isabella's pampered youth leads her to an unhappy life while Frances' happy life yields to an unhappy death.

5. Nelly and Joseph are servants who sometimes (especially Nelly) function as parent substitutes, but Joseph
remains aloof and unfriendly to all while Nelly has an innate fondness for both families she serves.

Fig. 4—"Emotional" conflict

Explanation of Emotional Conflict

Heathcliff is at the center of each triangle because he is the central source of conflict in the novel. The solid lines indicate positive emotional bonds; the broken lines indicate negative emotional bonds. Where there are two lines the outer line indicates the nature of the final relationship.

1. Catherine and Heathcliff maintain a positive bond, even during their arguments. Catherine is initially fond of Edgar, but she rejects him when he insists that she choose
between Heathcliff and himself. Edgar and Heathcliff are antagonists from the first.

2. Heathcliff never accepts his son as anything but a tool to use against others. Edgar is fond of his sister's son and genuinely grieves at having to give him up to Heathcliff.

3. Cathy's relationship with Heathcliff is at first neutral, but it rapidly becomes negative. Her initial fondness for her cousin is replaced by disgust after their marriage.

4. Cathy's relationship with Hareton is the reverse of her relationship with Linton. At first, Cathy rejects Hareton for his unkempt, boorish ignorance, but later she accepts him as an equal.

5. Hareton's relationship with Heathcliff is an oddly positive one; he alone grieves at Heathcliff's death. His relationship with his father never has a chance to establish a positive bond.

6. Hindley is antagonistic toward Heathcliff from the very first. Prior to Heathcliff's arrival, there is evidence that Hindley and Catherine are fond of each other, but once Heathcliff intervenes, this fondness turns to dislike, and Hindley's attitude toward his sister becomes negative. Toward his son, Hindley has a few months of ambivalence, but once Hindley gives over to drink and gambling, his relationship with his son becomes entirely negative.
Obviously, Emily Brontë has carefully sculpted a symmetrical contrast between her two families and their interaction with one another. She does the same with her geographical setting. Just as the untamed Heathcliff separates the characters into an endless succession of triangles, the untamed moors separate Wuthering Heights on "the bleak hilltop" from Thrushcross Grange in the valley. Similarly, just as the characters shift relationships in their interaction with Heathcliff, they also undergo changes whenever they cross the moors from one house to the other. The network of symbols Emily Brontë overlays on each of these contrasts keeps Wuthering Heights within its boundaries.

The preceding chapters have indicated the range of symbols within Wuthering Heights and have suggested places in the narrative where action is advanced, clarified, or unified by the symbols. The following claims can, therefore, be made about the symbolic structure of Wuthering Heights.

1. Symbols establish the boundaries of the universe within which the action will take place and provide a substantial portion of its finite realism. This is especially true of the plant and animal life native to the Yorkshire region, but its validity carries over into the houses and their furnishings.

2. Symbols depict the shifting relationships among the characters. With Heathcliff as an imaginary standard, the other characters' emotional states, social standing, and
expectations can be measured. The discrepancy between what a character feels about himself and about Heathcliff is a barometer to gauge how fully the contrasting character's potentials have been realized. With the exception of Catherine and Hareton, no Earnshaw or Linton is happy unless he feels superior to, or is otherwise not controlled by, Heathcliff.

3. Symbols accentuate the contrast between houses, families, and generations. This is especially evident in the weather, light, movement, and threshold network of symbols. Whenever the weather shifts from fair to storm, it is either a response to or a predictor of some emotional or physical upheaval in one of the houses. Virtually every death and every physical separation of characters is accompanied by a storm. Similarly, when a character is happy, the imagery tends to be light, movement is unrestricted, and the house is "open."

4. Symbols, especially those of duplicated actions and/or situations, link the two families and the two generations. Cathy's efforts to return to Thrushcross Grange mirror her mother's earlier efforts to return to Wuthering Heights, even to the minutia of involving the same window. Heathcliff's inability to keep up with Catherine in her studies and the irritation he suffers as a result are duplicated in the relationship between Hareton and Cathy. Catherine's being bitten by the dogs of Thrushcross Grange
introduces her to the world beyond the Heights in much the same way as Cathy's dogs being attacked by the dogs of Wuthering Heights introduce her to the world beyond the Grange. Such duplication of actions and situations also involves the narrators. Lockwood's "I will get in" is nearly repeated by Catherine's "Let me in." Similarly, Catherine's two dreams parallel and retrospectively clarify Lockwood's dreams, as each dreams about an unpardonable sin and about the spiritual world. Isabella's flight to Thrushcross Grange resembles Lockwood's urgent departure for Thrushcross Grange, as both occur after moments of violence and are during a heavy snowstorm. Nelly's singing during Lockwood's last visit to Wuthering Heights recalls her earlier songs to the young Hareton at Wuthering Heights and suggests a restoration of order.

5. Symbols, especially those of weather and animals, link the characters to their environment. Just as a physical storm occurs at moments of great crisis, so too are characters described in weather imagery: faces cloud over or brighten, eyes flash, hair flies, Nelly has a ruddy complexion, Hareton grows black as a thundercloud, and Catherine experiences seasons of gloom. Characters are also described in animal imagery: they growl, snarl, and gnash their teeth; they are bears, beasts, brutes, birds of bad omen, savages; Heathcliff is a wolfish man; Edgar is a sucking leveret; and Linton is a puling chicken.
6. Symbols, especially those related to heaven and hell, suggest that the spiritual world is more than just a parallel universe; it exists within the physical world. The typical division between heaven and hell or between moral and immoral does not function in Wuthering Heights. No one, not even Heathcliff, ever regrets an action or feels remorse. The symbols relevant to the positive and negative emotional poles indicate that heaven and hell are both on earth, that both are internalized, and that one's destiny is determined by how true he is to his "self." Division of self, be it choosing unwisely or physically locking oneself away from others, brings only pain. Happiness requires unity, and this unity is possible during or after mortal life. When Catherine says, "I am Heathcliff," and Heathcliff, some twenty years later, says, "I am within sight of my heaven," each is speaking a metaphysical truth, for both are a part of one "personality," one life force. Moreover, each is both heaven and hell--the entire universe--for the other.

7. Symbols, especially those relating to the architecture and immediate environment of the two houses, give an anthropomorphic aspect to the setting and illustrate that the second generation, a modified version of the first generation, will effect a similar modification on the setting. The flowers Cathy has imported from the Grange are a means of bringing together the polarized world of the two houses, as is the decision of Hareton and Cathy to take up permanent
residence at the Grange after their marriage. Prior to these modifications, the two houses reflect the personality of the dominant character within. Under Hindley and Heathcliff, Wuthering Heights is sealed and unfriendly. Under Edgar, Thrushcross Grange is not actually sealed, but its isolation is stressed as Edgar attempts to protect the Grange from the outside influences that have brought such disastrous results for Wuthering Heights. Only the moors remain an inviolate representative of elemental nature.

8. Symbols, especially those related to the cyclic deaths and births, indicate an almost constant life force. That is, no new character is introduced in Wuthering Heights without there being a corresponding death. Soon after Heathcliff arrives, Mrs. Earnshaw dies. After Mr. Earnshaw dies, Frances is introduced. After Catherine goes to Thrushcross Grange to recover from her illness, Mr. and Mrs. Linton die. Soon after Hareton is born, Frances dies, just as Catherine dies hours after giving birth to Cathy. The only exception is Linton, whose mother lives for twelve years after his birth; however, both Isabella and Linton soon leave the environment of Wuthering Heights and are, therefore, not subject to its laws. In addition, the shifting relationships among the characters are frequently depicted by one character entering a room as another character leaves.

9. Symbols establish the details by which setting, characterization, and generations are contrasted and the
details by which they are recombined. For example, the rough-hewn home of Wuthering Heights on the hilltop contrasts with the luxurious, civilized home of Thrushcross Grange in the valley. At the end of the novel, the best qualities of both homes are being combined. Similarly, the dark-haired, brown-eyed Earnshaws are contrasted with the blond, blue-eyed Lintons, but the second generation is a blend of both complexions and coloring. The "wild" natures of the Earnshaws revitalize the "passive" Lintons, and the passive Lintons partially civilize the Earnshaws.

Emily Brontë's primary purpose in Wuthering Heights is to illustrate the division that occurs when a "sealed" world takes in, but does not adjust to, an outsider. Although most critics see Heathcliff as the outsider from whom chaos issues, it is possible to argue that Edgar is the real outsider. Within the isolation of Wuthering Heights and the moors, Catherine and Heathcliff become so closely aligned as to be one person. When Catherine, therefore, chooses Edgar, she denies an essential part of herself. Until she recognizes the inescapable "self" Heathcliff represents, she and Edgar are happy. From the moment of recognition, however, Edgar is the outsider, who must be rejected to permit Catherine and Heathcliff's shared identity to be reintegrated. Because of Catherine's untimely death, her reintegration with Heathcliff can only occur in the spiritual world; for the second generation counterparts, Hareton and Cathy, this
reintegration is possible in the physical world. The final paragraph of the novel contains symbols that suggest order has finally been restored for both generations:

I lingered round them, under that benign sky; watched the moths fluttering among the heath and hare-bells; listened to the soft wind breathing through the grass; and wondered how anyone could ever imagine unquiet slumbers for the sleepers in that quiet earth. [my emphasis] (p. 320)

The physical setting is calm, restful, and benign; the weather is equally serene; and the plant life indicates fertility and continuity of life. More importantly, however, "heath" and "hare-bells" suggest Heathcliff and Hareton; even here the two generations and the two planes of their existence are united. Heathcliff has found his heaven with Catherine beyond the grave; Hareton has found his heaven with Cathy in life.
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