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The Works Of Horatio Walpole, Earl of Orford

In Five Volumes

Walpole, Horace

London, 1798

Preface To the First Edition.

Nutzungsbedingungen

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P R E F A C E

To the First Edition.

THE following work was found in the library of an ancient catholic family in the north of England. It was printed at Naples, in the black letter, in the year 1529. How much sooner it was written does not appear. The principal incidents are such as were believed in the darkeſt ages of chriſtiani- ty; but the language and conduct have nothing that favours of barbariſm. The ſtyle is the pureſt Italian. If the ſtory was written near the time when it is ſuppoſed to have happened, it muſt have been between 1095, the æra of the firſt cruſade, and 1243, the date of the laſt, or not long afterwards. There is no other circumſtance in the work that can lead us to gueſs at the period in which the ſcene is laid: the names of the actors are evidently fictitious, and probably diſguiſed on purpoſe: yet the Spaniſh names of the domeſtics ſeem to indicate that this work was not compoſed until the eſtabliſh- ment of the Arragonian kings in Naples had made Spaniſh appellations fami- liar in that country. The beauty of the diſtion, and the zeal of the author, [moderated however by ſingular judgment] concur to make me think that the date of the compoſition was little antecedent to that of the impreſſion. Letters were then in their moſt flouriſhing ſtate in Italy, and contributed to diſpel the empire of ſuperſtition, at that time ſo forcibly attacked by the reformers. It is not unlikely that an artful prieſt might endeavour to turn their own arms on the innovators; and might avail himſelf of his abilities as an author to confirm the populace in their ancient errors and ſuperſtitions. If this was his view, he has certainly acted with ſignal addreſs. Such a work as the following would enſlave a hundred vulgar minds beyond half the books of controverſy that have been written from the days of Luther to the preſent hour.

This solution of the author's motives is however offered as a mere conjecture. Whatever his views were, or whatever effects the execution of them might have, his work can only be laid before the public at present as a matter of entertainment. Even as such, some apology for it is necessary. Miracles, visions, necromancy, dreams, and other preternatural events, are exploded now even from romances. That was not the case when our author wrote; much less when the story itself is supposed to have happened. Belief in every kind of prodigy was so established in those dark ages, that an author would not be faithful to the *manners* of the times who should omit all mention of them. He is not bound to believe them himself, but he must represent his actors as believing them.

If this *air of the miraculous* is excused, the reader will find nothing else unworthy of his perusal. Allow the possibility of the facts, and all the actors comport themselves as persons would do in their situation. There is no bombast, no similes, flowers, digressions, or unnecessary descriptions. Every thing tends directly to the catastrophe. Never is the reader's attention relaxed. The rules of the drama are almost observed throughout the conduct of the piece. The characters are well drawn, and still better maintained. Terror, the author's principal engine, prevents the story from ever languishing; and it is so often contrasted by pity, that the mind is kept up in a constant vicissitude of interesting passions.

Some persons may perhaps think the characters of the domestics too little serious for the general cast of the story; but besides their opposition to the principal personages, the art of the author is very observable in his conduct of the subalterns. They discover many passages essential to the story, which could not well be brought to light but by their *naïveté* and simplicity: in particular, the womanish terror and foibles of Bianca, in the last chapter, conduce essentially towards advancing the catastrophe.

It is natural for a translator to be prejudiced in favour of his adopted work. More impartial readers may not be so much struck with the beauties of this piece as I was. Yet I am not blind to my author's defects. I could wish he had grounded his plan on a more useful moral than this; that *the sins of fathers are visited on their children to the third and fourth generation*. I doubt whether

whether in his time, any more than at present, ambition curbed its appetite of dominion from the dread of so remote a punishment. And yet this moral is weakened by that less direct insinuation, that even such anathema may be diverted by devotion to saint Nicholas. Here the interest of the monk plainly gets the better of the judgment of the author. However, with all its faults, I have no doubt but the English reader will be pleased with a sight of this performance. The piety that reigns throughout, the lessons of virtue that are inculcated, and the rigid purity of the sentiments, exempt this work from the censure to which romances are but too liable. Should it meet with the success I hope for, I may be encouraged to re-print the original Italian, though it will tend to depreciate my own labour. Our language falls far short of the charms of the Italian, both for variety and harmony. The latter is peculiarly excellent for simple narrative. It is difficult in English to relate without falling too low or rising too high; a fault obviously occasioned by the little care taken to speak pure language in common conversation. Every Italian or Frenchman of any rank piques himself on speaking his own tongue correctly and with choice. I cannot flatter myself with having done justice to my author in this respect: his style is as elegant as his conduct of the passions is masterly. It is pity that he did not apply his talents to what they were evidently proper for, the theatre.

I will detain the reader no longer but to make one short remark. Though the machinery is invention, and the names of the actors imaginary, I cannot but believe that the ground-work of the story is founded on truth. The scene is undoubtedly laid in some real castle. The author seems frequently, without design, to describe particular parts. *The chamber, says he, on the right hand; the door on the left hand; the distance from the chapel to Conrad's apartment*: these and other passages are strong presumptions that the author had some certain building in his eye. Curious persons, who have leisure to employ in such researches, may possibly discover in the Italian writers the foundation on which our author has built. If a catastrophe, at all resembling that which he describes, is believed to have given rise to this work, it will contribute to interest the reader, and will make *The Castle of Otranto* a still more moving story.

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