They now hastened to the spot where the horses were stationed, and commenced their journey. For some leagues they travelled in silence and thought, over a wild and picturesque country. The landscape was tinted with rich and variegated hues; and the autumnal lights, which streamed upon the hills, produced a spirited and beautiful effect upon the scenery. All the glories of the vintage rose to their view: the purple grapes flushed through the dark green of the surrounding foliage, and the prospect glowed with luxuriance.

They now descended into a deep valley, which appeared more like a scene of airy enchantment than reality. Along the bottom flowed a clear majestic stream, whose banks were adorned with thick groves of orange and citron trees. Julia surveyed the scene in silent complacency, but her eye quickly caught an object which changed with instantaneous shock the tone of her feelings. She observed a party of horsemen winding down the side of a hill behind her. Their uncommon speed alarmed her, and she pushed her horse into a gallop. On looking back Madame de Menon clearly perceived they were in pursuit. Soon after the men suddenly appeared from behind a dark grove within a small distance of them; and, upon their nearer approach, Julia, overcome with fatigue and fear, sank breathless from her horse. She was saved from the ground by one of the pursuers, who caught her in his arms. Madame, with the rest of the party, were quickly overtaken, and as soon as Julia revived, they were bound, and reconducted to the hill from whence they had descended. Imagination only can paint the anguish of Julia's mind, when she saw herself thus delivered up to the power of her enemy. Madame, in the surrounding troop, discovered none of the marquis's people, and they were therefore evidently in the hands of the duke. After travelling for some hours, they quitted the main road, and turned into a narrow winding dell, overshadowed by high trees, which almost excluded the light. The gloom of the place inspired terrific images. Julia trembled as she entered; and her emotion was heightened, when she perceived at some distance, through the long perspective of the trees, a large ruinous mansion. The gloom of the surrounding shades partly concealed it from her view; but, as she drew near, each forlorn and decaying feature of the fabric was gradually disclosed, and struck upon her heart a horror such as she had never before experienced. The broken battlements, enwreathed with ivy, proclaimed the fallen grandeur of the place, while the shattered vacant window-frames exhibited its desolation, and the high grass that overgrew the threshold seemed to say how long it was since mortal foot had entered. The place appeared fit only for the purposes of violence and destruction: and the unfortunate captives, when they stopped at its gates, felt the full force of its horrors.

They were taken from their horses, and conveyed to an interior part of the building, which, if it had once been a chamber, no longer deserved the name. Here the guard said they were directed to detain them till the arrival of their lord, who had appointed this the place of rendezvous. He was expected to meet them in a few hours, and these were hours of indescribable torture to Julia and madame. From the furious passions of the duke, exasperated by frequent disappointment, Julia had every evil to apprehend; and the loneliness of the spot he had chosen, enabled him to perpetrate any designs, however violent. For the first time, she repented that she had left her father's house. Madame wept over her, but comfort she had none to give. The day closed—the duke did not appear, and the fate of Julia yet hung in perilous uncertainty. At length, from a window of the apartment she was in, she distinguished a glimmering of torches among the trees, and presently after the clattering of hoofs convinced her the duke was approaching. Her heart sunk at the sound; and throwing her arms round madame's neck, she resigned herself to despair. She was soon roused by some men, who came to announce the arrival of their lord. In a few moments the place, which had lately been so silent, echoed with tumult; and a sudden blaze of light illuminating the fabric, served to exhibit more forcibly its striking horrors. Julia ran to the window; and, in a sort of court below, perceived a group of men dismounting from their horses. The torches shed a partial light; and while she anxiously looked round for the person of the duke, the whole party entered the mansion. She listened to a
confused uproar of voices, which sounded from the room beneath, and soon after it sunk into a low murmur, as if some matter of importance was in agitation. For some moments she sat in lingering terror, when she heard footsteps advancing towards the chamber, and a sudden gleam of torchlight flashed upon the walls. 'Wretched girl! I have at least secured you!' said a cavalier, who now entered the room. He stopped as he perceived Julia; and turning to the men who stood without, 'Are these,' said he, 'the fugitives you have taken?'—'Yes, my lord.'—'Then you have deceived yourselves, and misled me; this is not my daughter.' These words struck the sudden light of truth and joy upon the heart of Julia, whom terror had before rendered almost lifeless; and who had not perceived that the person entering was a stranger. Madame now stepped forward, and an explanation ensued, when it appeared that the stranger was the Marquis Murani, the father of the fair fugitive whom the duke had before mistaken for Julia.

An archetypical Gothic text featuring all the key ingredients

Nature (the way A R depicts the landscape is noteworthy, it's akin to painting (see thorough description of colours and hues)

Fright/ terror

Sense of hearing (among them metonymies which increases the sense of suspense and fright= internal focalization see footsteps appproaching/ clattering of hoofs/ uproar of voices)

architecture= a ruined/ rundown building overgrown by vegetation (a typical feature of painting). Generally to epitomize the downfall of a family/ a society

light and darkness ( a chiaroscuro effect is created throughout the text= interplay light/ darkness)

sense of threat

Power= young lady in distress/ weak woman / powerful and authorititative male figure

Hyperbole= had rendered her almost lifeless

leaving reality (not supernatural though) = nightmarish vision (Emily's internal focalization)

+ many hyperboles are to be found in the text. Most of them are used to refer to extreme feelings of fright

Imagination only can paint the anguish of Julia's mind l 19= impossibility to find words to describe her fear= the (a common trope of Gothic fiction)= the Unspeakable (see description of the monster chapter 5 Frankenstein)

how long it was since mortal foot had entered l 29

hours of indescribable torture to Julia and madame l 36

terror had before rendered almost lifeless l 56