**Tumult**: Commotion or chaos

**Provincial**: local, of that region

**Exposed:** unprotected and vulnerable

**Gothic Atmosphere and Setting**

Wuthering Heights is the name of Mr. Heathcliff's dwelling. 'Wuthering' being a significant **provincial** adjective, descriptive of the atmospheric **tumult** to which its station is **exposed** in stormy weather. Pure, bracing ventilation they must have up there at all times, indeed: one may guess the power of the north wind blowing over the edge, **by the excessive slant of a few stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun.** Happily, the architect had foresight to build it strong: the narrow windows are deeply set in the wall, and the corners defended with large jutting stones.

Before passing the threshold, I paused to admire a quantity of **grotesque** carving lavishedover the front, and especially about the principal door; above which**,** among a wilderness of crumbling **griffins** and shameless little boys, I detected the date '1500,' and the name 'Hareton Earnshaw.' I would have made a few comments, and requested a short history of the place from the surly owner; but his attitude the door appeared to demand my speedy entrance, or complete departure, and I had no desire to aggravate his impatience previous to inspecting the **penetralium**.

What technique is used here? What is the effect?

What is the effect of juxtaposing Wuthering Heights and Thrushcross Grange? How does this relate to the gothic genre?

How could this setting be symbolic? What might it represent?

What does the “crumbling” setting symbolise?

**Grotesque:** outrageous or repulsively ugly – can be comically so

**Griffins:**



**Penetralium:** The inner most part of a building.

How is the setting being described? How is it gothic?

One stop brought us into the family sitting-room, without any introductory lobby or passage: they call it here 'the house' **pre- eminently**. It includes kitchen and parlour, generally; but I believe at Wuthering Heights the kitchen is forced to retreat altogether into another quarter: at least I distinguished a chatter of tongues, and a clatter of culinary utensils, deep within; and I observed no signs of roasting, boiling, or baking, about the huge fireplace; nor any glitter of copper saucepans and tin cullenders on the walls. One end, indeed, reflected splendidly both light and heat from ranks of immense pewter dishes, interspersed with silver jugs and **tankards**, towering row after row, on a vast oak dresser, to the very roof. The latter had never been under-drawn: its entire anatomy lay bare to an inquiring eye, except where a frame of wood laden with oatcakes and clusters of legs of beef, mutton, and ham, concealed it. Above the chimney were **sundry** villainous old guns, and a couple of horse-pistols: and, by way of ornament, three **gaudily**-painted canisters disposed along its ledge. The floor was of smooth, white stone; the chairs, high-backed, primitive structures, painted green: one or two heavy black ones lurking in the shade. In an arch under the dresser **reposed** a huge, liver-coloured bitch pointer, surrounded by a swarm of squealing puppies; and other dogs haunted other **recesses**.

What does this lack of movement suggest?

How are the detailed domestic descriptions significant here?

How does the Gothic theme of violence come in here?

**Pre-eminantly:** Above all, in particular

**Tankard**: A mug

**Sundry**: Various, assorted

**Pewter**: A mixed metal of tin and lead

**Primitive**: unsophisticated

**Reposed**: rested

**Recesses**: Hidden areas