

## The History Of Gothic Fiction

*This volume in this exciting new series provides a detailed yet accessible study of Gothic literature in the nineteenth century. It examines how themes and trends associated with the early Gothic novels were diffused widely in many different genres in the Victorian period, including the ghost story, the detective story and the adventure story. It looks in particular how the Gothic attempted to resolve the psychological and theological problems thrown up the modernisation and secularisation of British society. The author argues that the fetishized figure of the child came to stand for what many believed was being lost by the headlong rush into a technological and industrial future. The relationship between the child and horror is examined, and the book demonstrates that far from a simple rejection or acceptance of secularisation, the Gothic attempts to articulate an entirely different way of being modern.*

*To better understand and contextualise the twilight of the Gothic genre during the 1920s and 1830s, The History of Gothic Publishing, 1800-1835: Exhuming the Trade examines the disreputable aspects of the Gothic trade from its horrid bluebooks to the desperate hack writers who created the short tales of terror. From the Gothic publishers to the circulating libraries, this study explores the conflict between the canon and the twilight, and between the disreputable and the moral.*

*The Phantom of the Opera is a novel by French writer Gaston Leroux. Christine Daaé travels with her father, a famous fiddler, throughout Europe, and plays folk and religious music. When Christine was six years old, her mother died and her father was taken to rural France by a patron, Professor Valerius. While Christine was a child, her father told her many stories about the "Angel of Music", who is the personification of musical inspiration. Christine meets and befriends the young Raoul, Viscount of Chagny. One of Christine and Raoul's favourite stories is one of Little Lotte, a girl who is visited by the Angel of Music and possesses a heavenly voice. Christine now lives with "Mamma" Valerius, the elderly widow of her father's benefactor. She eventually is given a position in the chorus at the Paris Opera House (Palais Garnier). She begins hearing a beautiful, unearthly voice which sings to her and speaks to her. She believes this must be the Angel of Music and asks him if he is. The Voice agrees and offers to teach her "a little bit of heaven's music". The Voice, however, belongs to Erik, a physically deformed and mentally disturbed musical genius who was one of the architects who took part in the construction of the opera house. He is in love with Christine.*

*The Modern Gothic and Literary Doubles is concerned with Gothic representations of London in the late 19th century. Establishing that a modern Gothic literary mode relocates the traditional rural Gothic to the late 19th century metropolis, this volume explores the cultural history of London in the 19th century. The subsequent discussion of the Gothic fictions of Stevenson, Wilde and Wells offers new perspectives from which to assess the impact of contemporary perceptions of London as a Gothicized space on the works of these novelists.*

*Historical Dictionary of Gothic Literature*

*The Modern Gothic and Literary Doubles*

*The Gothic Literature and History of New England*

*The Cambridge Companion to Gothic Fiction*

*The History of Gothic Fiction*

*York Notes Companions Gothic Literature*

The gothic imagination, that dark predilection for horrors and terrors, specters and sprites, occupies a prominent place in contemporary Western culture. First given fictional expression in Horace Walpole's *The Castle of Otranto* in 1764, the gothic mode has continued to haunt literature, fine art, music, film, and fashion ever since its heyday in Britain in the 1790s. *Terror and Wonder*, which accompanies a major exhibition at the British Library, is a collection of essays that trace the numerous meanings and manifestations of the Gothic across time, tracking its prominent shifts and mutations from its eighteenth-century origins, through the Victorian period, and into the present day. Edited and introduced by Dale Townshend, and consisting of original contributions by Nick Groom, Angela Wright, Alexandra Warwick, Andrew Smith, Lucie Armitt, and Catherine Spooner, *Terror and Wonder* provides a compelling and comprehensive overview of the gothic imagination over the past 250 years.

Gothic as a form of fiction-making has played a major role in Western culture since the late eighteenth century. In this volume, fourteen world-class experts on the Gothic provide thorough and revealing accounts of this haunting-to-horrifying type of fiction from the 1760s (the decade of *The Castle of Otranto*, the first so-called 'Gothic story') to the end of the twentieth century (an era haunted by filmed and computerized Gothic simulations). Along the way, these essays explore the connections of Gothic fictions to political and industrial revolutions, the realistic novel, the theatre, Romantic and post-Romantic poetry, nationalism and racism from Europe to America, colonized and post-colonial populations, the rise of film and other visual technologies, the struggles between 'high' and 'popular' culture, changing psychological attitudes towards human identity, gender and sexuality, and the obscure lines between life and death, sanity and madness. The volume also includes a chronology and guides to further reading.

This first volume of *The Cambridge History of the Gothic* provides a rigorous account of the Gothic in Western civilisation, from the Goths' sacking of Rome in 410 AD through to its manifestations in British and European culture of the long eighteenth century. Written by international cast of leading scholars, the chapters explore the interdisciplinary nature of the Gothic in the fields of history, literature, architecture and fine art. As much a cultural history of Gothic as an account of the ways in which the Gothic has participated within a number of formative historical events across time, the volume offers fresh perspectives on familiar themes while also drawing new critical attention to a range of hitherto overlooked concerns. From writers such as Horace Walpole and Ann Radcliffe to eighteenth-century politics and theatre, the volume provides a thorough and engaging overview of early Gothic culture in Britain and beyond.

"Written with an undergraduate audience in mind, this text offers a synthesis of the main topics of Gothic interest and clearly argued summaries of critical debate. It signals its difference from recent psychoanalytic readings of

Gothic and argues instead for a more complex, multilayered approach via an historicist reading of gothic fiction. Illustrated with ten black and white plates and including an up-to-date bibliography, this will be an ideal text for all those with an interest in the Gothic."--BOOK JACKET.

Mapping History's Nightmares

Star of the Sea

The gothic novel in Ireland, c. 1760–1829

Exhuming the Trade

Rise Of Gothic Novel

3 books to know Gothic Fiction

Vathek, ninth Caliph of the race of the Abassides, was the son of Motassem, and the grandson of Haroun Al Raschid. From an early accession to the throne, and the talents he possessed to adorn it, his subjects were induced to expect that his reign would be long and happy. His figure was pleasing and majestic; but when he was angry one of his eyes became so terrible that no person could bear to behold it, and the wretch upon whom it was fixed instantly fell backward, and sometimes expired. For fear, however, of depopulating his dominions and making his palace desolate he but rarely gave way to his anger.

"The Gothic Quest - A History of the Gothic Novel" is a 1938 treatise by Montague Summers on the subject of the Gothic novel, looking at its origins, evolution, and role in contemporary literature. Augustus Montague Summers (1880 - 1948) was an English clergyman and author most famous for his studies on vampires, witches and werewolves—all of which he believed to be very much real. He also wrote the first English translation of the infamous 15th-century witch hunter's manual, the "Malleus Maleficarum", in 1928. Contents include: "The Romantic Feeling", "Notes to Chapter I", "The Publishers and the Circulating Libraries", "Notes to Chapter II", "Influences from Abroad", "Notes to Chapter III", "Historical Gothic", "Notes to Chapters IV", "Matthew Gregory Lewis", etc. Other notable works by this author include: "A Popular History of Witchcraft" (1937), "Witchcraft and Black Magic" (1946), and "The Physical Phenomena of Mysticism" (1947). Many vintage books such as this are becoming increasingly scarce and expensive. We are republishing this volume now in an affordable, modern, high-quality edition complete with a specially-commissioned new biography of the author.

In the middle of the Atlantic Ocean during the summer of 1847, a boatload of Irish refugees heading for the promise of America is stalked by a killer in their ranks who seems bent on some kind of revenge, in a historical thriller by the author of Cowboys & Indians and The Salesman. Reprint. 50,000 first printing.

This volume, which weds a socio-historical and intellectual approach to classic British Gothic literature, is a perfect introduction to the genre for the student and lay reader alike. Works by gothic authors such as Horace Walpole, Matthew Lewis, Ann Radcliffe, William Godwin, and Mary Shelley, as well as traditions like the Female Gothic, are examined against the backdrop of eighteenth- and nineteenth-century British political and cultural developments, culminating in a detailed and accessible exploration of the gothic's major motifs and themes.

Emergence of Irish Gothic Fiction

Gothic Literature 1764-1824

Gothic and Theory

The Gothic Wanderer

The Handbook to Gothic Literature

The Romance of the Forest

**Some topics and literary figures discussed are: American Gothic, Ambrose Bierce, Charles Dickens, Gothic architecture, Nathaniel Hawthorne, Contemporary Gothic, Occultism, Robert Louis Stevenson, Witches and witchcraft, Spiritualism, Oscar Wilde, Gothic film, Ghost stories, and Edgar Allan Poe.**

**Provides a new account of the emergence of Irish gothic fiction in mid-eighteenth century This book provides a robustly theorised and thoroughly historicised account of the 'beginnings' of Irish gothic fiction, maps the theoretical terrain covered by other critics, and puts forward a new history of the emergence of the genre in Ireland. The main argument the book makes is that the Irish gothic should be read in the context of the split in Irish Anglican public opinion that opened in the 1750s, and seen as a fictional instrument of liberal Anglican opinion in a changing political landscape. By providing a fully historicized account of the beginnings of the genre in Ireland, the book also addresses the theoretical controversies that have bedevilled discussion of the Irish gothic in the 1980s, 1990s and 2000s. The book gives ample space to the critical debate, and rigorously defends a reading of the Irish gothic as an Anglican, Patriot tradition. This reading demonstrates the connections between little-known Irish gothic fictions of the mid-eighteenth century (The Adventures of Miss Sophia Berkley and Longsword), and the Irish gothic tradition more generally, and also the gothic as a genre of global significance.**

**Presents an alphabetical reference guide detailing the lives and works of authors associated with Gothic literature.**

**The Historical Dictionary of Gothic Literature covers its history through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 200 cross-referenced entries on the core texts, central authors, and the recurrent conventions that have distinguished**

**writing in the genre for 250 years. This book is an ideal access point for students, researchers, or anyone interested in the history of Gothic Literature.**

**Or the Confessional of the Black Penitents. A Romance. By Ann Radcliffe, ... In Three Volumes. ...**

**The History of Gothic Publishing, 1800-1835**

**The Phantom of the Opera**

**History of Gothic Fiction from 1765 to the Present Day**

**Gothic Literature 1825-1914**

**The Cambridge History of the Gothic: Volume 1, Gothic in the Long Eighteenth Century**

Dr Howard uses Bakhtin's concepts of heteroglossia and dialogism in specific historical analyses of key works of the genre. Her discussions of Ann Radcliffe's *Mysteries of Udolpho*, Matthew Lewis's *The Monk*, Jane Austen's *Northanger Abbey*, and Mary Shelley's *Frankenstein* demonstrate that the discursive ambiguity of these novels is not inherently subversive, but that the political force of particular discourses is contingent upon their interaction with other discourses in the reading process.

New edition of bestselling introductory text outlining the history and ways of reading Gothic literature This revised edition includes: \* A new chapter on Contemporary Gothic which explores the Gothic of the early twenty first century and looks at new critical developments \* An updated Bibliography of critical sources and a revised Chronology The book opens with a Chronology and an Introduction to the principal texts and key critical terms, followed by five chapters: The Gothic Heyday 1760-1820; Gothic 1820-1865; Gothic Proximities 1865-1900; Twentieth Century; and Contemporary Gothic. The discussion examines how the Gothic has developed in different national contexts and in different forms, including novels, novellas, poems, films, radio and television. Each chapter concludes with a close reading of a specific text - *Frankenstein*, *Jane Eyre*, *Dracula*, *The Silence of the Lambs* and *The Historian* - to illustrate ways in which contextual discussion informs critical analysis. The book ends with a Conclusion outlining possible future developments within scholarship on the Gothic.

This collection provides a thorough representation of the early and ongoing conversation between Gothic and theory - philosophical, aesthetic, psychological and cultural.

The Gothic Literature and History of New England surveys the history, nature and future of the Gothic mode in the region, from the witch trials through the Black Lives Matter Movement. Texts include Cotton Mather and other Puritan divines who collected folklore of the supernatural; the Frontier Gothic of Indian captivity narratives; the canonical authors of the American Renaissance such as Melville and Hawthorne; the women's ghost story tradition and the Domestic Gothic from Harriet Beecher Stowe to Charlotte Perkins Gilman to Shirley Jackson; H. P. Lovecraft; Stephen King; and writers of the current generation who respond to racial and gender issues. The work brings to the surface the religious intolerance, racism and misogyny inherent in the New England Gothic, and how these nightmares continue to haunt literature and popular culture—films, television and more.

The Palgrave Handbook of Gothic Origins

Encyclopedia of Gothic Literature

Being a History of the Gothic Novel in England, Its Origins, Efflorescence, Disintegration, and Residuary Influences

The Italian

Secrets of the Restless Dead

This handbook provides a comprehensive overview of research on the Gothic Revival. The Gothic Revival was based on emotion rather than reason and when Horace Walpole created Strawberry Hill House, a gleaming white castle on the banks of the Thames, he had to create new words to describe the experience of gothic lifestyle. Nevertheless, Walpole's house produced nightmares and his book *The Castle of Otranto* was the first truly gothic novel, with supernatural, sensational and Shakespearean elements challenging the emergent fiction of social relationships. The novel's themes of violence, tragedy, death, imprisonment, castle battlements, dungeons, fair maidens, secrets, ghosts and prophecies led to a new genre encompassing prose, theatre, poetry and painting, whilst opening up a whole world of imagination for entrepreneurial female writers such as Mary Shelley, Joanna Baillie and Ann Radcliffe, whose immensely popular books led to the intense inner landscapes of the Bronte sisters. Matthew Lewis's *The Monk* created a new gothic: atheistic, decadent, perverse, necrophilic and hellish. The social upheaval of the French Revolution and the emergence of the Romantic movement with its more intense (and often) atheistic self-absorption led the gothic into darker corners of human experience with a greater emphasis on the inner life, hallucination, delusion, drug addiction, mental instability, perversion and death and the emerging science of psychology. The intensity of the German experience led to an emphasis on doubles and schizophrenic behaviour, ghosts, spirits, mesmerism, the occult and hell. This volume charts the origins of this major shift in social perceptions

and completes a trilogy of Palgrave Handbooks on the Gothic—combined they provide an exhaustive survey of current research in Gothic studies, a go-to for students and researchers alike.

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. The gothic novel in Ireland, c. 1760–1829 offers a compelling account of the development of gothic literature in late-eighteenth and early-nineteenth century Ireland. Countering traditional scholarly views of the ‘rise’ of ‘the gothic novel’ on the one hand, and, on the other, Irish Romantic literature, this study persuasively re-integrates a body of now overlooked works into the history of the literary gothic as it emerged across Ireland, Britain, and Europe between 1760 and 1829. Its twinned quantitative and qualitative analysis of neglected Irish texts produces a new formal, generic, and ideological map of gothic literary production in this period, persuasively positioning Irish works and authors at the centre of a new critical paradigm with which to understand both Irish Romantic and gothic literary production.

Lewis, Matthew Gregory is a famous British novelist and playwright. The Monk: A Romance is his most famous so called “gothic novel” that he wrote only in ten days. Ambrosio, once an exemplary Spanish monk, is passionate about his student: there is a beautiful woman Matilda under the monk robe. After his passion is satisfied he shifts his attention to an innocent Antonia. With Matilda’s help he rapes and kills the young woman. Later it is discovered that Antonia was hid sister and Matilda is Satan’s messenger whose aim was to seduce the devout hermit and lead him to the sin. In the end, he falls under inquisition, but...

Welcome to the 3 Books To Know series, our idea is to help readers learn about fascinating topics through three essential and relevant books. These carefully selected works can be fiction, non-fiction, historical documents or even biographies. We will always select for you three great works to instigate your mind, this time the topic is: Gothic Fiction. - A Sicilian Romance by Ann Radcliffe - The Old English Baron by Clara Reeve - The Fall of the House of Usher by Edgar Allan Poe. Gothic fiction, which is largely known by the subgenre of Gothic horror, is a genre or mode of literature and film that combines fiction and horror, death, and at times romance. Its heyday was the 1790s, but it underwent frequent revivals in subsequent centuries. A Sicilian Romance is a gothic novel by Ann Radcliffe. It was her second published work, and was first published anonymously in 1790. The plot concerns the fallen nobility of the house of Mazzini, on the northern shore of Sicily, as related by a tourist who learns of their turbulent history from a monk he meets at the ruins of their once-magnificent castle. The Old English Baron is an early Gothic novel by the English author Clara Reeve. It was first published under this title in 1778, although it had anonymously appeared in 1777 under its original name of The Champion of Virtue, before Samuel Richardson's daughter, Mrs Bridgen, had edited it for her. Apart from typographical errors, the revision was trifling. The Fall of the House of Usher is a narrative short story by American writer Edgar Allan Poe, first published in 1839 in Burton's Gentleman's Magazine before being included in the collection Tales of the Grotesque and Arabesque in 1840. The short story is a work of gothic fiction and includes themes of madness, family, isolation, and metaphysical identities. This is one of many books in the series 3 Books To Know. If you liked this book, look for the other titles in the series, we are sure you will like some of the topic.

Reading Gothic Fiction

The Gothic Flame

Terror and Wonder

The Gothic Imagination

History, Origins, Theories

Volume 1: Gothic in the Long Eighteenth Century

This title offers a detailed yet accessible introduction to classic British Gothic literature and the popular sub-category of the Female Gothic designed for the student reader. Works by such classic Gothic authors as Horace Walpole, Matthew Lewis, Ann Radcliffe, William Godwin, and Mary Shelley are examined against the backdrop of eighteenth- and nineteenth-century British social and political history and significant intellectual/cultural developments. Identification and interpretation of the Gothic’s variously reconfigured major motifs and conventions is provided alongside suggestions for further critical reading, a timeline of notable Gothic-related publications, and consideration of various theoretical approaches.

The History of Gothic Fiction

An exploration of Gothic literature from its origins in Horace Walpole’s 1764 classic The Castle of Otranto, through Romantic and Victorian Gothic to modernist and postmodernist takes on the form. The volume surveys key debates such as Female Gothic, the Gothic narrator and nation and empire, and focuses on a wide range of texts including The Mysteries of Udolpho, Frankenstein, Jane Eyre, Dracula, The Magic Toyshop and The Shining.

The Castle of Otranto is a book by Horace Walpole first published in 1764 and generally regarded as the first gothic novel. In the second edition, Walpole applied the word 'Gothic' to the novel in the subtitle - "A Gothic Story". The novel merged medievalism and terror in a style that has endured ever since. The aesthetics of the book shaped modern-day gothic books, films, art, music and the goth subculture

A Geography of Victorian Gothic Fiction

History of the Gothic: Gothic Literature 1764-1824

The Castle of Otranto Illustrated  
The Literature of Terror  
Gothic  
THE MONK

*A richly illustrated history of the Gothic across a wide range of media, including architecture, literature, and film The word Gothic conjures associations with the dark and melancholy, the weird and feared, and haunted places and people. In Gothic, Roger Luckhurst offers readers an unprecedented look at the ways this uncanny style has manifested itself through architecture, literature, film, art, video games, and more. From the works of Victor Hugo and E. T. A. Hoffman to Southern Gothic, ancient folklore, and classic horror movies, Roger Luckhurst explores how an aesthetic that began in the margins has been reinvented through the centuries to become part of mainstream global culture. Organizing his wide-ranging history by theme, Luckhurst begins with Gothic architecture and form, including such elements as the arch, the house, and ruins. He considers how the Gothic is depicted in rural and urban settings, as well as in the wilderness and borderlands. And he delves into Gothic traditions and settings around the world, from the sublime Alps and Australian outback to the Arctic wasteland, from the dark folkloric realm of the forest to the postindustrial landscapes of abandoned hospitals and asylums, and then beyond the bounds of the planet to unknowable cosmic horror. Luckhurst investigates the monsters that mirror ourselves and society, and demonstrates that as the Gothic has traveled across the globe and through time, it has morphed according to the shape of our changing fears and anxieties. Filled with a wealth of color illustrations, Gothic will satisfy anyone yearning to lift the veil on our fascination with the eerie, morbid, and supernatural.*

*The Gothic Wanderer Rises Eternal in Popular Literature From the horrors of sixteenth century Italian castles to twenty-first century plagues, from the French Revolution to the liberation of Libya, Tyler R. Tichelaar takes readers on far more than a journey through literary history. The Gothic Wanderer is an exploration of man's deepest fears, his efforts to rise above them for the last two centuries, and how he may be on the brink finally of succeeding. Tichelaar examines the figure of the Gothic wanderer in such well-known Gothic novels as "The Mysteries of Udolpho," "Frankenstein," and "Dracula," as well as lesser known works like Fanny Burney's "The Wanderer," Mary Shelley's "The Last Man," and Edward Bulwer-Lytton's "Zanoni." He also finds surprising Gothic elements in classics like Dickens' "A Tale of Two Cities" and Edgar Rice Burroughs' "Tarzan of the Apes." From Matthew Lewis' "The Monk" to Stephenie Meyer's "Twilight," Tichelaar explores a literary tradition whose characters reflect our greatest fears and deepest hopes. Readers will find here the revelation that not only are we all Gothic wanderers--but we are so only by our own choosing. Acclaim for "The Gothic Wanderer" ""The Gothic Wanderer" shows us the importance of its title figure in helping us to see our own imperfections and our own sometimes contradictory yearnings to be both unique and yet a part of a society. The reader is in for an insightful treat." --Diana DeLuca, Ph.D. and author of Extraordinary Things "Make no mistake about it, The Gothic Wanderer is an important, well researched and comprehensive treatise on some of the world's finest literature." --Michael Willey, author of Ojisan Zanoni Foreword by Marie Mulvey-Roberts, Ph.D. Learn more at [www.GothicWanderer.com](http://www.GothicWanderer.com) From Modern History Press [www.ModernHistoryPress.com](http://www.ModernHistoryPress.com) Literary Criticism: Gothing & Romance Literary Criticism: European - General*

*This is the first major full-length study of Victorian Gothic fiction. Combining original readings of familiar texts with a rich store of historical sources, A Geography of Victorian Gothic Fiction is an historicist survey of nineteenth-century Gothic writing--from Dickens to Stoker, Wilkie Collins to Conan Doyle, through European travelogues, sexological textbooks, ecclesiastic histories and pamphlets on the perils of self-abuse. Critics have thus far tended to concentrate on specific angles of Gothic writing (gender or race), or the belief that the Gothic 'returned' at the so-called fin de siècle. Robert Mighall, by contrast, demonstrates how the Gothic mode was active throughout the Victorian period, and provides historical explanations for its development from late eighteenth century, through the 'Urban Gothic' fictions of the mid-Victorian period, the 'Suburban Gothic' of the Sensation vogue, through to the somatic horrors of Stevenson, Machen, Stoker, and Doyle at the century's close. Mighall challenges the psychological approach to Gothic fiction which currently prevails, demonstrating the importance of geographical, historical, and discursive factors that have been largely neglected by critics, and employing a variety of original sources to demonstrate the contexts of Gothic fiction and explain its development in the Victorian period.*

*The Gothic is wildly diverse. It can refer to ecclesiastical architecture, supernatural fiction, cult horror films, and a distinctive style of rock music. It has influenced political theorists and social reformers, as well as Victorian home décor and contemporary fashion. Nick Groom shows how the Gothic has come to encompass so many meanings by telling the story of the Gothic from the ancient tribe who sacked Rome to the alternative subculture of the present day. This unique Very Short Introduction reveals that the Gothic has predominantly been a way of understanding and responding to the past. Time after time, the Gothic has been invoked in order to reveal what lies behind conventional history. It is a way of disclosing secrets, whether in the constitutional politics of seventeenth-century England or the racial politics of the United States. While contexts change, the Gothic perpetually regards the past with fascination, both yearning and horrified. It reminds us that neither societies nor individuals can escape the consequences of their actions. The anatomy of the Gothic is richly complex and perversely contradictory, and so the thirteen chapters here range deliberately widely. This is the first time that the entire story of the Gothic has been written as a continuous history: from the historians of late antiquity to the gardens of Georgian England, from the mediaeval cult of the macabre to German Expressionist cinema, from Elizabethan Revenge Tragedy to American consumer society, from folk ballads to vampires, from the past to the present. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.*

*The Mysteries of Udolpho  
An Illustrated History*

*The Gothic: A Very Short Introduction*

*A History of Gothic Fictions from 1765 to the Present Day*

*From Transgression to Redemption : Gothic Literature from 1794 - Present*

*The Gothic Quest - A History of the Gothic Novel*

*The Old English Baron* is an ambitious rewriting of Horace Walpole's *Castle of Otranto*, transporting the trappings of the Gothic to medieval England. The noble hero endures many adventures of romantic horror in order to obtain his rightful heritage, and the story concludes with a dramatic day of retribution. Reeve's book is increasingly recognized as a major influence in the development of Gothic fiction. When Sir Philip Harclay returns to England after a long absence, he finds that his childhood friend, Arthur, Lord Lovel, is no longer alive, and that the castle and estates of the Lovel family have twice changed hands. But a mysteriously abandoned set of rooms in the castle promises to disclose the secrets of the past. After a series of frantic episodes and surprising revelations, culminating in a trial by combat, the crimes of the usurper and the legitimacy of the true heir are finally discovered. *The Old English Baron* or "the literary offspring of the castle of Otranto", as Reeve described it, provides an ambitious rewriting of Horace Walpole's groundbreaking work, transporting the trappings of the Gothic to medieval England. Innovative and original in its day, Reeve's historical romance is increasingly recognized as a major influence on the development of Gothic fiction.

One of the central images conjured up by the gothic novel is that of a shadowy spectre slowly rising from a mysterious abyss. In *The Rise of the Gothic Novel*, Maggie Kilgour argues that the ghost of the gothic is now resurrected in the critical methodologies which investigate it for the revelation of buried cultural secrets. In this cogent analysis of the rise and fall of the gothic as a popular form, Kilgour juxtaposes the writings of William Godwin with Mary Wollstonecraft, and Ann Radcliffe with Matthew Lewis. She concludes with a close reading of the quintessential gothic novel, Mary Shelley's *Frankenstein*. An impressive and highly original study, *The Rise of the Gothic Novel* is an invaluable contribution to the continuing literary debates which surround this influential genre.

*An Edinburgh Companion*

*Stevenson, Wilde and Wells*

*Interspersed with Some Pieces of Poetry*

*The Old English Baron*

*The History of Caliph Vathek*

*Glenarvon*