

THE CAMBRIDGE HISTORY OF

THE GOTHIC

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 the mode's various manifestations in British and European culture of the long eighteenth century. Written by an 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 the 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.

ANGELA WRIGHT is Professor of Romantic Literature at the University of Sheffield, and a former co-president of the International Gothic Association (IGA). Her books include *Britain, France and the Gothic: The Import of Terror, 1764–1820* (Cambridge University Press, 2013), *Mary Shelley* (University of Wales Press, 2018), and the co-edited volumes *Ann Radcliffe, Romanticism and the Gothic* (with Dale Townshend, Cambridge University Press, 2014) and *Romantic Gothic: An Edinburgh Companion* (with Dale Townshend, Edinburgh University Press, 2016).

DALE TOWNSHEND is Professor of Gothic Literature in the Manchester Centre for Gothic Studies, Manchester Metropolitan University. He has published widely on Gothic writing of the eighteenth and nineteenth centuries. His most recent monograph is *Gothic Antiquity: History, Romance, and the Architectural Imagination, 1760–1840* (Oxford University Press, 2019).

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How to write the history of a cultural mode that, for all its abiding fascination with the past, has challenged and complicated received notions of history from the very start? *The Cambridge History of the Gothic* rises to this challenge, charting the history of the Gothic even as it reflects continuously upon the mode's tendency to question, subvert and render incomplete all linear historical narratives. Taken together, the three chronologically sequenced volumes in the series provide a rigorous account of the origins, efflorescence and proliferation of the Gothic imagination, from its earliest manifestations in European history through to the present day. The chapters in Volume I span antiquity and the long eighteenth century (c. 1680–1800), covering such topics as the Gothic Sack of Rome in AD 410, the construction and reception of the Gothic past in eighteenth-century Britain, the revival of Gothic architecture, art and literature in British and European culture and their imbrication during the revolutionary decades, 1770–1800. Elaborating upon several of the themes introduced in the first volume, the chapters in Volume II address the Gothic cultures of Britain, America and Europe during the nineteenth century (1800–1900), thus covering while moving well beyond those areas that have traditionally been demarcated as the 'Romantic' and the 'Victorian'. Engaging with the themes of the earlier volumes, the chapters in Volume III also explore some of the myriad forms that the Gothic has assumed in the twentieth and twenty-first centuries (c. 1896–present), beginning with an account of the appropriation of the mode in early cinema and concluding with the apocalyptic Gothic turns of much recent cultural production. Resolutely interdisciplinary in focus, *The Cambridge History of the Gothic* extends the critical focus well beyond literature and film to include discussions of Gothic historiography, politics, art, architecture and counterculture. All three volumes in the series are attentive to the ways in which history has been refracted through a Gothic lens, and are as keen to chart the inscription of Gothic in some of the formative events

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of Western history as they are to provide a history of the Gothic mode itself. Written by an international cast of contributors, the chapters bring fresh scholarly attention to bear upon established Gothic themes while also highlighting a number of new critical concerns. As such, they are of relevance to the general reader, the student and the established scholar alike.

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THE CAMBRIDGE
HISTORY OF
THE GOTHIC

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VOLUME 1
Gothic in the Long Eighteenth Century

*

Edited by

ANGELA WRIGHT

University of Sheffield

DALE TOWNSEND

Manchester Metropolitan University



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Notes on Contributors

PAULA R. BACKSCHEIDER is Philpott-Stevens Eminent Scholar at Auburn University and a former president of the American Society for Eighteenth-Century Studies. She is the author of many articles and several books, including *Spectacular Politics: Theatrical Power and Mass Culture in Early Modern England* (1993); *Daniel Defoe: His Life* (1989), which received the British Council Prize; and *Eighteenth-Century Women Poets and Their Poetry: Inventing Agency, Inventing Drama* (2005), which received the MLA Lowell Prize. She is currently completing a book on theatrical representations of wartime women, 1660–1810.

STEPHEN CLARKE is a Fellow of the Society of Antiquaries and an Honorary Research Fellow of the University of Liverpool. He is Chairman of Dr Johnson's House Trust and of the Beckford Society, a member of the Board of Managers of the Lewis Walpole Library at Yale University, and was from 2005 to 2018 a trustee of Strawberry Hill House. His research interests centre on Horace Walpole, William Beckford, Samuel Johnson, antiquarianism and book history. His most recent book is *The Selected Letters of Horace Walpole* (2017), which he edited for Everyman's Library.

NICK GROOM is Professor of Literature in English at the University of Macau. He has written extensively on the Gothic, and among his books are *The Gothic: A Very Short Introduction* (2012) and *The Vampire: A New History* (2018), as well as editions of *The Castle of Otranto*, *The Monk*, *The Italian*, and *Frankenstein*, all for Oxford World's Classics.

DAVID M. GWYNN is Reader in Ancient and Late Antique History at Royal Holloway, University of London. He is the author of a number of recent books, including *The Roman Republic: A Very Short Introduction* (2012), *Christianity in the Later Roman Empire: A Sourcebook* (2014) and *The Goths: Lost Civilizations* (2017).

FANNY LACÔTE holds a PhD in French and English Literature from the Université de Lorraine, France, and the University of Stirling, Scotland. Having worked as a Teaching Assistant in French and English Studies at the University of Stirling, she is now a Post-doctoral Research Fellow in French at the University of Oxford, associated with the 'CAT19' project and the creation of a bibliography of novels published in French between 1800 and 1830. Her personal research focuses on the Gothic novel and the French Revolution, and in particular the process of translation from English into French at the turn of the nineteenth century.

Notes on Contributors

PETER N. LINDFIELD FSA is a Senior Research Associate at Manchester Metropolitan University working on forged antiquarian material culture in Georgian Britain. He has published widely on the Gothic Revival, and his second monograph, *Unbuilt Strawberry Hill* (2020), explores the unrealised designs for Horace Walpole's important villa, Strawberry Hill, Twickenham.

ROBERT MILES is Professor of English at the University of Victoria. He is the author of *Gothic Writing 1750–1820: A Genealogy* (1993), *Ann Radcliffe: The Great Enchantress* (1995) and *Romantic Misfits* (2008). His most recent book is *The Gothic and Theory: An Edinburgh Companion* (2019), edited with Jerrold E. Hogle.

BARRY MURNANE is Associate Professor of German at the University of Oxford. His main areas of research are the literature and culture of the 'threshold period' between 1780 and 1830, modernism and contemporary drama. He has published widely on the Gothic, Anglo-German relations and medical humanities, including a monograph on Franz Kafka (2008), edited volumes on the German *Schauerroman* in 2011 and 2012 (with Andrew Cusack), on Hanns-Heinz Ewers in 2014 (with Rainer Godel), and Gothic Revival architecture in Germany in 2015 (with Heinrich Dilly).

MARTIN MYRONE is Senior Curator, British Art to 1800, at Tate Britain, London, and has been Visiting Tutor in the History of Art at the University of York and at the Courtauld Institute of Art. As a specialist in eighteenth- and nineteenth-century British art, he has delivered a range of exhibition and display projects at Tate Britain, including 'Gothic Nightmares: Fuseli, Blake and the Romantic Imagination' (2006). His latest book is *Making the Modern Artist: Culture, Class and Art-Educational Opportunity in Romantic Britain* (2020).

ERIC PARISOT is a Senior Lecturer in English at Flinders University (Adelaide, Australia), and a Research Investigator with the Australian Research Council's Centre of Excellence for the History of Emotions. His primary interests lie within the literature and culture of the British long eighteenth century, including Graveyard poetry and funereal writings, the representation and aesthetics of death and suicide, the history of emotions and the Gothic. He is also the author of *Graveyard Poetry: Religion, Aesthetics and the Mid-Eighteenth-Century Poetic Condition* (2013).

DEBORAH RUSSELL is Lecturer in the Centre for Eighteenth-Century Studies and the Department of English and Related Literature at the University of York. Her research interests focus on the Gothic, with a particular emphasis on women's writing and discourses of national identity. Her publications include essays on Charlotte Smith and on Gothic romance, and her forthcoming monograph on eighteenth-century women's Gothic fiction is entitled *Domestic Gothic*. She has also begun research for a book project on Romantic-era theatre, focusing on adaptation and the politics of silence.

DIEGO SAGLIA is Professor of English Literature at the University of Parma, Italy. His research centres on Romantic-period literature and culture, and in the field of Gothic studies he has worked and published on Ann Radcliffe, William Beckford, drama and melodrama and narrative verse. He has produced the first critical edition of Robert Southey's *Roderick, the Last of the Goths* (2012) and has contributed to *Ann Radcliffe*,

Notes on Contributors

ROMANTICISM AND THE GOTHIC (ed. Dale Townshend and Angela Wright, 2014), *The Gothic World* (ed. Glennis Byron and Dale Townshend, 2014) and *Romantic Gothic: An Edinburgh Companion* (ed. Angela Wright and Dale Townshend, 2016). His latest publication is the monograph, *European Literatures in Britain, 1815–1832: Romantic Translations* (2019).

RUTH SCOBIE is Stipendiary Lecturer in English Literature at Mansfield College, University of Oxford. She is the author of *Celebrity Culture and the Myth of Oceania in Britain, 1770–1823* (2018), and has published articles about ideas of the global in the works of authors including Mary Shelley, Frances Burney and Samuel Foote.

Yael Shapira is Senior Lecturer in English literature at Bar-Ilan University in Israel and the author of *Inventing the Gothic Corpse: The Thrill of Human Remains in the Eighteenth-Century Novel* (2018). Her work has appeared in journals such as *Narrative*, *Women's Writing*, *Eighteenth-Century Fiction*, *Eighteenth-Century Life*, *Romantic Textualities* and in the collection *Shakespearean Gothic* (2009). Her current research focuses on the forgotten 'trade Gothic' novels of the Romantic period and the challenge they present to established narratives of Gothic literary history.

CATHERINE SPOONER is Professor of Literature and Culture at Lancaster University. Her six books include *Fashioning Gothic Bodies* (2004), *Contemporary Gothic* (2006) and, with Emma McEvoy, *The Routledge Companion to Gothic* (2007). Her most recent book, *Post-Millennial Gothic: Comedy, Romance and the Rise of Happy Gothic* (2017), was awarded the Allan Lloyd Smith Memorial Prize for advancing the field of Gothic Studies 2019. She was co-president of the International Gothic Association, 2013–2017.

DALE TOWNSHEND FSA is Professor of Gothic Literature in the Manchester Centre for Gothic Studies, Manchester Metropolitan University. His most recent publications include *Writing Britain's Ruins* (with Peter N. Lindfield and Michael Carter, 2017) and *Gothic Antiquity: History, Romance, and the Architectural Imagination, 1760–1840* (2019).

JAMES UDEN is Associate Professor of Classical Studies at Boston University. His research focuses on Latin poetry, the cultural history of the Roman Empire, and Classics in English literature (especially in the eighteenth century). He is the author of *The Invisible Satirist: Juvenal and Second-Century Rome* (2015) and of the forthcoming *Spectres of Antiquity: Classical Literature and the Gothic*.

JAMES WATT is Senior Lecturer in the Department of English and Related Literature and the Centre for Eighteenth Century Studies at the University of York. He is the author of *Contesting the Gothic: Fiction, Genre, and Cultural Conflict 1764–1832* (1999) and *British Orientalisms, 1759–1835* (2019), and he has produced an edition of Clara Reeve's *The Old English Baron* for Oxford World's Classics.

ANNE WILLIAMS is Emeritus Professor of English at the University of Georgia. She has published numerous essays on British Romantic topics, the Gothic and the intersections of opera and Gothic literature. Her books include *Prophetic Strain: The Greater Lyric in the Eighteenth Century* (1984) and *Art of Darkness: A Poetics of Gothic* (1995). She has edited *Three Vampire Tales* (2002) and co-edited (with Christy Desmet) *Shakespearean Gothic* (2009). She is currently completing a psychobiography of Horace Walpole.

Notes on Contributors

ANGELA WRIGHT is Professor of Romantic Literature in the School of English at the University of Sheffield. A former co-president of the International Gothic Association (IGA), she is completing a Leverhulme-funded project entitled *Fostering Romanticism*, and working upon the author Ann Radcliffe. Her books include *Britain, France and the Gothic: The Import of Terror* (2013) and *Mary Shelley* (2018). With Dale Townshend, she has also edited *Ann Radcliffe, Romanticism and the Gothic* (2014) and *Romantic Gothic: An Edinburgh Companion* (2016).

JOLENE ZIGAROVICH is Associate Professor of English in the Department of Languages and Literatures at the University of Northern Iowa. Her book publications include *Writing Death and Absence in the Victorian Novel: Engraved Narratives* (2012), and she is editor of *Sex and Death in Eighteenth-Century Literature* (2013) as well as *TransGothic in Literature and Culture* (2017). Her current project considers death, the body and materialism in eighteenth-century fiction and culture.

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