This second volume of *The Cambridge History of the Gothic* provides a rigorous account of the Gothic in British, American and Continental European culture, from the Romantic period through to the Victorian fin de siècle. Here, leading scholars in the fields of literature, theatre, architecture and the history of science and popular entertainment explore the Gothic in its numerous interdisciplinary forms and guises, as well as across a range of different international contexts. As much a cultural history of the Gothic in this period as an account of the ways in which the Gothic mode has participated in the formative historical events of modernity, the volume offers fresh perspectives on familiar themes while also drawing new critical attention to a range of hitherto overlooked concerns. From Romanticism, to Penny Bloods, Dickens and even the railway system, the volume provides a compelling and comprehensive study of nineteenth-century Gothic culture.

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THE CAMBRIDGE HISTORY OF

THE GOTHIC

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...
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.
THE CAMBRIDGE HISTORY OF THE GOTHIC

VOLUME 2
Gothic in the Nineteenth Century

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Contents

List of Figures page x
List of Tables xi
Notes on Contributors xii
Acknowledgements xvi

Introduction: Gothic in the Nineteenth Century, 1800–1900
DALE TOWNSEND

2.1. Gothic Romanticism and the Summer of 1816
MADELEINE CALLAGHAN AND ANGELA WRIGHT

2.2. Fantasmagoriana: The Cosmopolitan Gothic and Frankenstein
MAXIMILIAAN VAN WOUDENBERG

2.3. The Mutation of the Vampire in Nineteenth-Century Gothic
JERROLD E. HOGLE

2.4. From Romantic Gothic to Victorian Medievalism: 1817 and 1877
TOM DUGGETT

2.5. Nineteenth-Century Gothic Architectural Aesthetics: A. W. N. Pugin,
John Ruskin and William Morris
ALEXANDRA WARWICK

2.6. Gothic Fiction, from Shilling Shockers to Penny Bloods
ANTHONY MANDAL

2.7. The Theatrical Gothic in the Nineteenth Century
KELLY JONES
Contents

2.8. 'Spectrology': Gothic Showmanship in Nineteenth-Century Popular Shows and Media 182
   JOE KEMBER

2.9. The Gothic in Victorian Poetry 204
   SERENA TROWBRIDGE

2.10. The Genesis of the Victorian Ghost Story 224
   SCOTT BREWSTER

2.11. Charles Dickens and the Gothic 246
   JOHN BOWEN

2.12. Victorian Domestic Gothic Fiction 265
   TAMAR HELLER

2.13. The Gothic in Nineteenth-Century Spain 285
   XAVIER ALDANA REYES AND ROCÍO RÖDTJER

2.14. The Gothic in Nineteenth-Century Italy 303
   FRANCESCA SAGGINI

2.15. The Gothic in Nineteenth-Century Scotland 328
   SUZANNE GILBERT

2.16. The Gothic in Nineteenth-Century Ireland 359
   CHRISTINA MORIN

2.17. The Gothic in Nineteenth-Century America 376
   CHARLES L. CROW

2.18. Nineteenth-Century British and American Gothic and the History of Slavery 394
   MAISHA WESTER

2.19. Genealogies of Monstrosity: Darwin, the Biology of Crime and Nineteenth-Century British Gothic Literature 416
   CORINNA WAGNER

2.20. Gothic and the Coming of the Railways 445
   WILLIAM HUGHES
2.21. Gothic Imperialism at the Fin de siècle 463

Andrew Smith

Select Bibliography 482

Index 520
Illustrations and Captions for Volume II

Fig. 4.1: Malory in the black-letter manner. Anon., Frontispiece to Robert Southey’s *The Byrth, Lyf, and Actes of Kyng Arthur* (1817). The British Library Board, 634.1.6, p. 7.

Fig. 4.2: The old house in the hereafter. William Morris (and W. H. Hooper and C. M. Gere), Frontispiece to *News from Nowhere*, the Kelmscott Press edition of 1890. The Trustees of the British Museum.

Fig. 4.3: From symbolic historicism to historical feel. Charles Francis Annesley Voysey, Designs for Perrycroft, Jubilee Drive, Colwall, Herefordshire: north and east elevations (1st preliminary design). RIBA Collections.

Fig. 4.4: As if alive in the thirteenth century. Martin Charles, Exterior view of William Morris and Philip Speakman Webb’s Red House, Bexleyheath, London. RIBA Collections.

Fig. 8.1: Pepper’s Ghost illusion. Image courtesy of the Bill Douglas Cinema Museum.

Fig. 8.2: ‘The Whiskey Demon; or, The Dream of the Reveller’ (Newton and Co., 1888), slide 12 of 12. Philip and Rosemary Banham Collection, reproduced by permission.

Fig. 19.1: Moreau, *L’homme fossile*, from Pierre Boitard, *Paris Before Man* (1861). Author’s photograph.

Fig. 19.2: Charles Darwin, ‘Tree of Life’, from *On the Origin of Species* (1859). Author’s photograph.

Fig. 19.3: Richard Louis Dugdale, showing the fifth to the six generations of the Juke Family, *The Jukes* (1877; 1910). Author’s photograph.

Fig. 19.4: Illustration from ‘Pallinghurst Barrow’, *Illustrated London News* (1892). Author’s photograph.

Fig. 19.5: ‘The skull of Villella’, Gina Lombroso-Ferrero, *Criminal Man* (c. 1864–71). Author’s photograph.

Fig. 19.6: George Darwin, for Charles Darwin, ‘Drosera rotundifolia’, *Insectivorous Plants* (1875). Author’s photograph.

Fig. 19.7: Daniel Hack Tuke, ‘W. B.’ ‘Case of Moral Insanity’ (1885). Author’s photograph.
Tables

Table 2.1: Table showing the provenance of the stories read by the Byron-Shelley circle in Geneva in 1816 page 44
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