

THE CAMBRIDGE HISTORY OF

THE GOTHIC

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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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 2
Gothic in the Nineteenth Century

*

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