

GOTHIC FICTION:

**Rare Printed Works from the Sadleir-Black Collection of Gothic Fiction at the Alderman Library,
University of Virginia**

Part 1: Matthew Lewis and Gothic Horror - Beckford to Lewis

Part 2: Matthew Lewis and Gothic Horror - MacKenzie to Zschokke

Part 3: Gothic Terror: Radcliffe and her Imitators - Boaden to Meeke

Part 4: Gothic Terror: Radcliffe and her Imitators - Pickard to Wilkinson

Part 5: Domestic and Sentimental Gothic - Bennett to Lamb

Part 6: Domestic and Sentimental Gothic - Lathom to Warner

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PUBLISHER'S NOTE

Gothic Fiction has exerted a powerful influence over popular culture. From Walpole's Prince Manfred to Buffy the Vampire Slayer, and from Ann Radcliffe to Anne Rice, tales of terror have been eagerly embraced by the public. But while such tales have been popular, they have also been marginalised by critics. Current challenges to the hierarchies of literary value suggest that Gothic Fiction deserves a more central position.

To fuel this debate and to serve the increasing number of Gothic courses now springing up we offer access to one of the most important libraries of Gothic Literature in the world - the Sadleir-Black Collection of Gothic Fiction at the University of Virginia.

Peter Otto describes the origins of this collection in the essay which follows. It is fitting that it should involve a quest for the unknown (Sadleir's search for the Northanger novels) driven by mania.

The aim of this microfilm project is to make available a broad range of Gothic Fiction, placing a special emphasis on material that is extremely rare or difficult to consult. To bring this within the compass of most libraries, this has been divided into a number of thematic groupings:

- Gothic Horror: Lewis and his followers Parts 1-2
- Gothic Terror: Radcliffe and her imitators Parts 3-4
- Domestic and Sentimental Gothic Parts 5-6
- Gothic History, Satire and Chap-books Parts 7-8

Each part comprises c20-50 titles including key canonical works in first and variant editions as well as many lesser known works.

This guide describes the first six parts of this collection. Taken together these six parts offer 171 individual works in a total of 504 volumes. This reveals the multi-volume nature of the genre with many triple- and quadruple-decker novels (and some reaching to five or six volumes). Some 75 authors are represented from Beckford to Zschokke, as well as 16 anonymous works. Nearly all of the works are presented in first editions, offering scholars the opportunity to see how these works were originally presented to their readership. In the case of *The Monk*, variant editions are provided so that scholars can see how this was revised. Many of the volumes bear marks of ownership ranging from the bookplates of noble families to details concerning the circulating library of which they were a part. All original advertising matter (usually at the end of each volume) has been included. In the case of *The Mystery of the Black Tower* (1796) by John Palmer, junior, there is also a list of subscribers featuring inter alia the names of John Philip Kemble and Sarah Siddons.

Gothic novels make up the majority of the first six parts. In addition to such well-known works as *The Castle of Otranto*, *An Arabian Tale* [Vathek], *The Mysteries of Udolpho*, *The Italian*, and *Frankenstein* there is a host of works by lesser known authors. Scholars will now be able to look at early Gothic writings by Susannah Gunning, M Harley, Charlotte Smith, John Moore, Clara Reeve and others, and they will be able to read through three or more works by authors such as T J Horsley Curties, Catherine Cuthbertson, Charlotte Dacre, Isabella (Kelly) Hedgeland, Elizabeth Helme, Francis Lathom, Charles Maturin, Mary Meeke, Eliza Parsons, Regina Maria Roche, Louisa Stanhope, George Walker and Mrs R P M Yorke.

Gothic drama is also well represented by a number of titles ranging from James Boaden's *Fontainville Forest*, and Matthew Lewis' *The Wood Daemon*, to Charles Maturin's *Melmoth the Wanderer*.

The entire Gothic armoury is deployed in these tales. There are ruined abbeys, tall towers, haunted castles, impenetrable forests and crepuscular landscapes. There are orphans, lone women, mysterious husbands, widows and heirs. There are secret brotherhoods, orders of monks, banditti and nuns. And of course there are witches, ghosts, vampires, man-made monsters and wild creatures.

With the provision of such a wide range of novels and plays it will be possible to see how these elements are put to use by different writers. Scholars will be able to examine the evolution of the genre and to assess the relative weight given to landscape, the sublime, character formation, psychological attitudes, melodrama and irony within these works. They will also be able to explore the relationship of Gothic Fiction to Romanticism, and to the great political and economic upheaval of the period in which it was produced.

Gothic Fiction is also a rich domain for Gender Studies. Why were so many of the leading authors of the genre and their readership women? What do the depictions of assaults, imprisonment, and tyrannical fathers tell us about morality and social structure?

This guide is made up of six distinct elements:

- The **introductory essay by Peter Otto** describes the nature of the collection and elaborates on the themes that are explored in this project.
- **Alison Milbank's essay** looks at three specific sub-genres (satires, histories and chap-books) which will form the basis of Parts 7 and 8.
- The **Contents of Reels** provide a complete list of titles, with shelfmark, author, date and place of publication.
- The **Biographies of Gothic Novelists** by Marie Mulvey-Roberts introduces the writers featured in this project.
- The **Gothic Chronology** provides an overall context.

- The **Listings by Author and Title** serve as indices to Parts 1-6.

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Introduction By Peter Otto

1 The Sadleir-Black Collection

It was not long before the lust for Gothic Romance took complete possession of me. Some instinct – for which I can only be thankful – told me not to stray into 'Sensibility', 'Pastoral', or 'Epistolary' novels of the period 1770-1820, but to stick to Gothic Novels and Tales of Terror.

Michael Sadleir, XIX Century Fiction

It seems appropriate that the Sadleir-Black collection of Gothic fictions, a genre peppered with illicit passions, should be described by its progenitor as the fruit of lust. Michael Sadleir (1888-1957), the person who cultivated this passion, was a noted bibliographer, book collector, publisher and creative writer. Educated at Rugby and Balliol College, Oxford, Sadleir joined the office of the publishers Constable and Company in 1912, becoming Director in 1920. He published seven reasonably successful novels; important biographical studies of Trollope, Edward and Rosina Bulwer, and Lady Blessington; and a number of ground-breaking bibliographical works, most significantly *Excursions in Victorian Bibliography* (1922) and *XIX Century Fiction* (1951).

According to Sadleir, the roots of his "mania" for Gothic Romance lay in his "youthful enthusiasm" for Baudelaire and Mallarmé. These writers were "profound admirers of Edgar Allan Poe". Following in their footsteps, Sadleir read Poe's gothic stories and so was led to "the work of Charles Brockden Brown; and from Brown to the English, German and French romances of the 'Terror' school".

As Gothic novels commonly testify, passions, even those with such a plausible pedigree, never operate in isolation. The attempt to possess a desired object is inevitably shaped and constrained by chance, means and predisposition. Sadleir, for example, was "more interested in hunting 'difficult' and unusual books than in the acquisition of famous and therefore expensive ones". "This ingrained characteristic of [his] collecting mania" was, he admits, "virtually forced on me ... by limitations of finance". At the same time, "intensive collection of any author or movement" was for Sadleir always carried out with "the intention of ultimately writing the material collected into biography, bibliography or fiction". Nevertheless, it was a remarkable stroke of luck that enabled Sadleir's Gothic collection to become a reality, while also helping to determine the form it would ultimately take.

"In the autumn of 1922", while "poking about on the uppermost floor" of Bumpus' bookshop in London, Sadleir "came across a little run of books", five titles in all, that included a first edition of Regina Maria Roche's *The Children of the Abbey* (London: Minerva, 1796) and *Horrid Mysteries. A Story*, translated from the German of the Marquis of Grosse by Peter Will (London: Minerva, 1796). The former was one of the most successful of the books published by William Lane's notorious Minerva Press, appearing in at least ten editions before 1825. The latter is the last of the seven "horrid novels" recommended to Catherine Moreland by her friend Isabella Thorpe in Jane Austen's *Northanger Abbey* (London: John Murray, 1818). Its discovery was remarkable because only ten years earlier it was commonly assumed that Isabella's list contained names only of fictitious novels. In 1922, although now recognised as the titles of real works, it seemed unlikely that all seven Northanger novels were extant. The attempt to obtain a complete collection of "horrid novels" became the chief support and object of Sadleir's biblio-mania.

The next Northanger novel to fall into Sadleir's hands was Roche's *Clermont. A Tale* (London: Minerva, 1798), and then Eliza Parsons' *The Mysterious Warning, a German Tale* (London: Minerva, 1796). Using words that evoke the aura of a religious quest, Sadleir writes that his acquisition of the fourth was a "miracle" that occurred "one blessed morning" when a "sudden impulse" took him into the shop of "perhaps the least likely bookseller in London to have such obscure trifles as Gothic Romances". Guided by his "good angel" he found, "straight opposite the door in a shelf under the broad central table", a copy of *The Midnight Bell*, a German story, founded on incidents in real life by Francis Lathom (London: H.D. Symonds, 1798). The remaining Northanger novels, however, were obtained in the first instance by Arthur Hutchinson, who must be counted as second only to Sadleir as architect of the Sadleir-Black collection of Gothic Fiction.

Hutchinson was editor of *Windsor Magazine*, a member of the Omar Khayyam Club, and a "bibliomaniac". Sadleir described him as "a bald, large-faced, solid-built but terrifically energetic and always bustling man, with a more tireless capacity for talk than anyone I ever met". The friendship between Sadleir and Hutchinson was, evidently, based on their shared penchant for collecting books; but beyond this broad similarity, one is struck by their differences: both collected books of the late eighteenth- and early nineteenth-century, but whereas Sadleir had a sharp focus (Gothic fictions), an aim (the production of "biography, bibliography or fiction"), and standards (first editions, in good quality), Hutchinson was, in Sadleir's words, "the kind of collector conventionally called 'omnivorous', his lust for fiction being uncontrolled ... by selective design". Hutchinson's "devouring hobby" was, simply, the collection of fiction, "not necessarily fiction in first edition or fiction in original state, but just fiction".

Hutchinson's passion for collecting was unconstrained even by space. In the bedroom in which he lived, "in a hotel off the Strand", he kept two large packing cases which he filled with his purchases, often not stopping even to unwrap them. Once the cases were full, they were replaced with fresh ones. The old cases were transported to a warehouse where they awaited Hutchinson's retirement, a period in which he would have the leisure at last to sort and arrange his books. Even this remarkably unconstrained passion, however, did have a degree of focus. As Sadleir notes, with more than a hint of incomprehension, Hutchinson had "a very strange but quite definite predilection for fiction by women authors".

When Hutchinson died, sadly before his retirement, Sadleir discovered that he had been made executor of Hutchinson's immense, unsorted, heterogeneous library. Sadleir describes his first attempt to survey this collection as the entry into a gothic labyrinth:

"I shall never forget the first sight of that astonishing collection ... Having arrived at the huge building, we were conducted to a sort of mezzanine floor -- low-ceilinged and in complete darkness. There were, we were told, one hundred and forty packing cases of books, of which a random dozen or fifteen had been unpacked. We were given torches and left to investigate. The rays of light flickered across the vast floor on which - spines upward - were ranged row after row of books. It looked as though an over-floor of books had been laid down, with the narrowest passages here and there through which we crept, flashing the torches on to title after title, and feeling every moment more appalled at the prospect of having to sort these thousands of volumes and prepare them for sale. For they were completely unclassified and desperately miscellaneous ... Out

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in the daylight my colleague and I stared at one another in despair. What in the world were we to do?"

Of course, the obstacles that impeded Sadleir's first attempt to survey Hutchinson's library were also an index of its strengths. A less "omnivorous" collector, or even a collector more constrained by space, might have rejected or overlooked some of the priceless items assembled by Hutchinson. For example, Sadleir found a copy of *The Poems of Mrs. Ann Radcliffe* (London: J. Smith, 1816) "sandwiched between two fiction-cheaps for bookstall sale, the three items wrapped in newspaper and tied with a string". A large number of Gothic chapbooks, in many cases still today the only extant copies, were "discovered in bundles of paper-covered oddments -- modern novels, local guides, time-tables and odd numbers of magazines". The remarkable array of Gothic chapbooks contained in the Sadleir-Black collection is today one of its major strengths.

Entombed in Hutchinson's packing cases, Sadleir also found many of the novels by women and by minor Gothic writers that are now counted as major strengths of the collection. There were novels by Charlotte Dacre, Mary Charlton, Elizabeth Helme, Francis Lathom, Lady Morgan (Sidney Owenson), Harriet and Sophia Lee, Eliza Parsons, Regina Maria Roche, Charlotte Smith, and a host of other writers less well known to all but the readers of late eighteenth- and early nineteenth-century circulating libraries. As Sadleir remarked, "from no other single source were so many new titles obtained".

In 1926, when Sadleir was preparing a paper on the *Northanger Novels*, Hutchinson provided him with two more of the novels on Isabella's list: *Eliza Parson's Castle of Wolfenbach* (London: Minerva, 1793) and *The Necromancer; or, The tale of the Black Forest*. Founded on facts, translated from the German of Lawrence Flammenberg (a pseudonym of Karl Friedrich Kahlert) by Peter Teuthold (London: Minerva, 1794). Although Hutchinson was unaware of the fact, his collection also contained the seventh and last "horrid novel", *The Orphan of the Rhine. A Romance by Eleanor Sleath* (London: Minerva, 1798), for Sadleir the most valuable of the gems he was to uncover.

Sadleir continued to add to his collection until 1935. By that date, he seems to have lost interest, perhaps because his set of *Northanger novels* was now complete; the biographical work on the Gothic, after Sadleir's pioneering efforts, was now being done by others; and/or his interests had turned elsewhere, to his work on Trollope and Victorian fiction. Whatever the reason, Sadleir's collection was now for sale.

Robert Kerr Black (born in 1907 at Montclair, New Jersey; died in 1975), a bibliophile and antiquarian bookseller, purchased the collection in 1937. During the next five years, he added approximately 100 items. Sadleir and Henderson had established the collection; Black attempted to fill the gaps they had left. His contributions included Beckford's *An Arabian tale*, from an unpublished manuscript; with notes critical and explanatory (London: J. Johnson, 1786; the first edition of *Vathek*); a first edition of Mary Shelley's *Frankenstein; or, The modern Prometheus* (London: Lackington, et al, 1818); Percy Shelley's *St. Irvyne; or, The Rosicrucian: a Romance* (London: J. Stockdale, 1811) and *Zastrozzi; a Romance* (London: G. Wilkie and J. Robinson, 1810); along with all six of Charles Robert Maturin's novels (often cited as "the greatest as well as the last of the Goths"), including a first edition of *Melmoth the Wanderer: a Tale* (Edinburgh: Constable, 1820). Black also added the publisher's contract for Mrs Radcliffe's *The Mysteries of Udolpho* (London: G. G. and J. Robinson, 1794).

Black studied first at Princeton and then, as a graduate student, at the University of Virginia. While at the latter, he was introduced to the Gothic, and his own particular interest in parodies and burlesques of the Gothic was roused, by Professor Archibald Shepperson, author of *The Novel in Motley: A History of the Burlesque Novel in English* (1936), which contained a chapter on "Gothic Nonsense". In 1942, therefore, when the need to preserve the collection became pressing, and in order to establish a public, scholarly resource, Black gave the collection to the University of Virginia, where it is now housed in the Special Collections Department of the Alderman Library. In addition to maintaining the collection, in the years since then the Special Collections Department has, "through purchase and gift", made significant additions.

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2 - The Microfilm Collection

The remarkably extensive archive produced by these heterogeneous, yet oddly complementary, influences is organised in Gothic Fiction, the present microfilm collection of texts from the Sadleir-Black archive, into four main sections:

Parts One and Two: Matthew Lewis and Gothic Horror

This first section focuses on the master of Gothic Horror, Matthew Lewis, and the host of minor and major writers who, in the years after the publication of Lewis's *The Monk*, attempted to emulate, plagiarise or surpass the horrors described in that volume. These are novels of graphic violence, sexual transgression, and supernatural terrors. Also included are authors who, although perhaps only indirectly influenced by Lewis, attempt to reproduce the frenzied violence and pace of the German Schauerroman (thriller or shocker). In addition to three early editions of *The Monk* (mapping his belated attempts to sanitize his novel) and six other Gothic works by Lewis, highlights of the collection include works by Charlotte Dacre, Joseph Fox, William Green, Carl Grosse, Ann Julia Hatton, William Ireland, Harriet Jones, Francis Lathom, Thomas Pike Lathy, Mary Pilkington, Charles Maturin, John Moore, John Palmer, Eliza Parsons, Regina Maria Roche, Richard Sicklemore and George Walker, amongst others.

Parts Three and Four: Gothic Terror - Anne Radcliffe and her Imitators

Described as a "mighty enchantress"¹⁴ and "the Shakespeare of Romance Writers",¹⁵ Ann Ward Radcliffe is the most important of the Gothic novelists, routinely credited by her contemporaries with having inaugurated a new "school" of fiction.¹⁶ Her novels of suspense, sublime scenery, exquisite terror (conjured by protagonists and readers from hints, signs and possibilities) and the explained supernatural, with their remarkable heroines of sensibility and powerful villains, were enormously popular. They inspired a host of followers, imitators, and plagiarists attempting to take advantage of the almost insatiable demand for her work. This section contains all five of the novels Radcliffe published in her lifetime (all are first editions) and the most important of the writers who (in the novels included here) followed closely in her tracks. There are works by James Boaden, Elizabeth Bonhote, Eliza Bromley, Mary Charlton, Hannah Cowley, T. J. Horsley Curties, Catherine Cuthbertson, Sarah Green, J. M. H. Hales, Ann Julia Hatton, Elizabeth Helme, Anthony Holstein, Mrs Isaacs, Sarah Landsdell, Mary Meeke, Mary Pickard, Mary Ann Radcliffe, Mary Robinson, Regina Maria Roche, Rosalia St. Clair, Catharine Selden, Eleanor Sleath, Catherine Smith, Charlotte Smith, Louisa Stanhope and Sarah Wilkinson, along with novels by anonymous writers.

Parts Five and Six: Domestic and Sentimental Gothic

Many of the novelists included in this third section are also influenced by Radcliffe and, like that "mighty enchantress", draw heavily on the plots and tropes of the novel of sensibility. In these works, the realism of the eighteenth-century novel of seduction is displaced by an interest in the subjective world of uncertainty, agony, and nightmare into which the protagonist is plunged. In this often female-centred fiction, the gothic heroine of sensibility is discovered searching for her missing parents, acting as detective, struggling to emancipate herself from a violent family, exploring the "terrain" that divides sense from sensibility, trying to make sense of the collision between the private and the public world, and so on. In Lewis's *The Monk*, the paternal family (and companionate marriage) is offered as antidote to the patriarchal world exemplified by monastic institutions. In domestic and sentimental gothic, the paternal family (and the disjunction between private and public worlds it confirms) is explored as a possible source of horror. In this context, the centre of the third section is Mary Shelley's famous *Frankenstein*; or, *The modern Prometheus*, represented by the first edition of 1818. Also included are novels by a stunning variety of authors: Mrs Bennett, Charles Brown, Elizabeth Brown, Mrs Burke, Catherine Cuthbertson, Charlotte Dacre, Selina Davenport, Eliza Fenwick, Isabella Hedgeland, Elizabeth Helme, Lady Caroline Lamb, Francis Lathom, Anna Mackensie, Mary Meeke, George Moore, Sydney Morgan, Agnes Musgrave, Eliza Parsons and Mary Pilkington, John Russell, Louisa Stanhope, Richard Warner, and Charles Brockden Brown, amongst many others. "Domestic and Sentimental Gothic" also includes earlier instances of the form by Mrs Gunning, Mrs Harley and Charlotte Smith.

Parts Seven and Eight: Gothic History, Satire and Chapbooks

Drawing on the late eighteenth-century revival of interest in Gothic (ie medieval) architecture and customs, Gothic histories commonly renarrate events in the lives of figures such as Lady Jane Grey, Henry VIII and Anne Boleyn, Elizabeth II and Mary Queen of Scots. Although the authors of such works sometimes have a good eye for historical detail, their protagonists are painted as victims, villains, heroes or heroines in a Gothic drama. The collection includes early Gothic histories by Thomas Leland, Clara Reeve, Sophia Lee and James White, as well as later examples by many of the main practitioners of the form: C. A. Bolen, T. J. Horsley Curties, Thomas De Quincey, William Godwin, Sarah Green, Mrs Harley, Elizabeth Helme, William Ireland, George Lambe, Francis Lathom, Charles Maturin, Edward Moore, Agnes Musgrave, Anna Maria Porter, Jane Porter, Ann Radcliffe, Mary Shelley, Henry Siddons, Louisa Stanhope, Joseph Strutt, Mrs Sykes and Thomas Whalley.

Jane Austen's *Northanger Abbey* (written in 1798; revised and completed by 1803; first published in 1818) is the most well-known of the satires, parodies and burlesques of the genre that were common, particularly in the first decades of the nineteenth century. Amongst the fourteen examples included in this collection are Eaton Stannard Barrett's remarkable *The heroine, or Adventures of a fair romance reader* (London: Henry Colburn, 1813), *Mary Charlton's Rosella, or, Modern occurrences*. A novel (London: Minerva, 1799), *Sophia Griffith's She would be a heroine* (London: Baldwin, et al, 1816), *Ircastrensis's Love and horror: an imitation of the present, and a model for all future romances* (London: J. J. Stockdale, 1815), *Thomas Peacock's Nightmare Abbey* (London: T. Hookham, jun., et al, 1818) and the first edition of *Northanger Abbey*.

In contrast to the many hundreds of pages contained by "typical" Gothic novels, chapbooks are usually composed of no more than 24 or 36 pages. Luridly illustrated, they often squeeze into their much narrower compass the events narrated by their larger cousins. Their pages are consequently packed with horrors, swoons and remarkable events, advertised with titles such as: *The bloody hand, or, The fatal cup. A tale of horror!* In the course of which is described the terrible dungeons and cells in the prisons of Buonaparte (London: Stevens and Co. Circulating Library, [n.d.]); *The secret oath, or Blood-stained dagger, a romance* (London: Tegg and Castleman [1802]; *The cavern of horrors; or, Miseries of Miranda. A Neapolitan tale* (London, W. S. Betham, [1802]; *Fatal jealousy; or, Blood will have blood!* Containing *The history of Count Almagro ad Duke Alphonso* (London: T. and R. Hughes, 1807), and so on. Designed to be popular and ephemeral, few Gothic chapbooks have survived. Indeed, many of the more than 120 chapbooks in this microfilm collection have been reproduced from the only copies now extant. Although an important part of Gothic fictions and the precursor of the Victorian penny dreadful and shilling shocker, Gothic chapbooks have rarely been the object of academic study.

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The four sections of Gothic Fiction are designed to be inclusive rather than exclusive. While focussing on prose works written in English, they include the occasional Gothic drama and a handful of the many English and French translations of German and French Gothic fictions. Although the collection is centred on works published in England, Scotland and Ireland, it includes a handful of texts published in the United States.

Before describing in more detail the authors and some of the Gothic "movements" represented in this collection, however, it may be useful to describe its main contours in more detail. It is an indication of the variety of texts included that the attempt to describe its contents and the various research possibilities it opens, quickly becomes an account of the genre. In what follows, all Gothic texts cited are included, often in first editions, in Gothic Fiction.

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3 - Gothic origins

In the earliest usage of the word, "gothic" refers to the language and customs of the Goths and, more broadly, the Germanic peoples who in the third, fourth and fifth centuries AD harried the Roman Empire, capturing Athens in 267-8 and sacking Rome in 410. For the Renaissance, therefore, Gothic and Classic were opposites: gothic barbarism, superstition and violence were the abhorred contraries to Classical civilisation, reason and peace. This contrast conditions the gradual extension of the word's referent to include the barbarous, uncouth and unpolished in general. And this more general sense of the word in turn governs, from at least the last decade of the seventeenth century, the use of gothic to mean the medieval. In comparison with the art of the Greeks and Romans, medieval art, architecture and society was thought to be barbaric or, in other words, gothic. Addison illustrates this collocation of the gothic, the barbaric and the medieval in *The Spectator*, No. 62 (May 11, 1711). Those writers, he opines, who lack the "strength of genius to give that majestic simplicity to nature, which we so much admire in the works of the ancients", are "Goths in poetry, who like those in architecture, not being able to come up to the beautiful simplicity of the old Greeks and Romans, have endeavoured to supply its place with all the extravagancies of an irregular fancy".

In the course of the eighteenth century, however, the relative merits of the Classic and the Gothic were reassessed. Rather than providing evidence of a "disordered fancy", the distance of the Gothic from Greco-Roman "civilisation" was now taken as evidence of the former's truth to nature and freedom from artifice. Although predated by the rise of antiquarian interest in the Gothic, arguably this reassessment begins with a group of mid eighteenth-century writers that includes Thomas Gray, Joseph and Thomas Warton, Bishop Richard Hurd and Horace Walpole. The extent of the cultural shift fostered by these writers can be seen in Hurd's *Letters on Chivalry and Romance* (1762), where the Renaissance estimation of the relative merits of the Gothic and the Classic is reversed, at least in relation to poetic matters. "The gallantry, which inspirited the feudal times", Hurd writes, furnished "the poet with finer scenes and subjects of description in every view, than the simple and uncontrolled barbarity of the Grecian".

For our purposes, the most important member of this group is the last. Horace Walpole's neo-gothic villa, Strawberry Hill, is the most well-known and influential example of the eighteenth-century Gothic revival in architecture. His novella, *The Castle of Otranto*, a story (London: Tho. Lownds, 1764), is usually regarded as the first Gothic fiction.

When Walpole subtitled the second edition of *The Castle of Otranto*, "A Gothic Story", he used the word "Gothic" to mean "medieval". His book was an attempt to evoke "the manners of ancient days", of the medieval world. As presented by *The Castle of Otranto*, these were "the darkest ages of christianity", in which society was plagued by superstitions, supernatural apparitions and violent passions. Yet, at the same time, the medieval is presented as a necessary counter-balance to the more enlightened world of modernity. In the ancient romance, Walpole writes, "all was imagination and improbability". In the modern romance, "the great resources of fancy have been dammed up, by a strict adherence to commonlife".

In *The Castle of Otranto*, Walpole attempted to blend both genres, to bring modern fiction into relation with its primitive roots. This involved a return, as Walpole's account of the story's genesis suggests, not merely to a superstitious past but to the irrational springs of the psyche:

"I waked one morning ... from a dream, of which all I could recover was, that I had thought myself in an ancient castle (a very natural dream for a head filled like mine with Gothic story) and that on the uppermost banister of a great staircase I saw a gigantic hand in armour. In the evening I sat down and began to write, without knowing in the least what I intended to say or relate."

While writing this book, Walpole confessed to Madame Du Deffand, "visions and passions choked me. I wrote it without regard for rules, critics, and philosophers".

The Castle of Otranto includes many of the motifs that were to become staples of the genre it founds: the castle, subterranean vaults, the supernatural, the persecuted heroine, the villainous father, and so on. It touched on many of the themes that became Gothic staples: incest and forbidden passion; the oedipal rivalry between father and son; the uncanny return of the past in the present; the rupture of the everyday by acts of violence, and the subsequent revelation of what has been hidden or repressed; the tomb as a liminal space between life and death or between rational and irrational/demonic aspects of the psyche. At the same time, its collocation of the "primitive" (that is, superstition, emotion and imagination) with the realistic language of the modern romance anticipates later Gothic attempts to compose a language of the psyche.

Nevertheless, the heyday of the Gothic did not begin until the last decade of the eighteenth century, sparked by the publication of Ann Radcliffe's third and fourth novels, *The Romance of the Forest* (1791) and *The Mysteries of Udolpho* (1794). In the nearly thirty years that divided the publication of *The Castle of Otranto* from *The Romance of the Forest* a relatively small, but nevertheless significant group of novelists followed in Walpole's footsteps, many represented in this collection by first editions of their key works.

Perhaps the most significant is Clara Reeve's *The champion of virtue*. A Gothic story (Colchester: Printed for the Author, 1777), reissued in 1778 under the more well-known title of *The Old English Baron*. This book is, Reeve writes in her Preface to the second edition, "the literary offspring of the *Castle of Otranto*, written upon the same plan, with a design to unite the most attractive and interesting circumstances of the ancient Romance and modern Novel". It is also, as Frank observes, "the Gothic tradition's linking corridor between the supernatural medievalism of Walpole's *The Castle of Otranto* and Mrs. Radcliffe's romances".

Of course, there are "passages" leading to Radcliffe's fiction, the genre as a whole and/or its sub genres, that communicate with other rooms in the castle of eighteenth-century fiction. William Beckford's *An Arabian tale*, from an unpublished manuscript (London: J. Johnson, 1786; later published as *Vathek*), drawing on the tropes of the oriental tale, is the ur-text for oriental gothic. Sophia Lee's *The Recess; or, A tale of other times* (London: T. Cadell, 1783-5) is an important early instance of historical gothic, key examples of which are grouped in the fourth section of the collection. As such it looks back to Thomas Leland's *Longsword, Earl of Salisbury*. An historical romance (London: W. Johnston, 1762). Published two years before *The Castle of Otranto*, Leland's novel is sometimes cited as the "true" founding-text of the Gothic, although it lacks the

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supernatural machinery that is a key part of the genre.

In Mrs Harley's *The castle of Mowbray*, an English romance (London: C. Stalker and H. Setchell, 1788) and Susannah Gunning's *Barford Abbey*, a novel in a series of letters (London: T. Cadell; and J. Payne, 1768), the novel of sensibility has started to become a vehicle for gothic passions, actors, and scenarios. Also drawing on the novel of sensibility, the portrait of the heroine and her vicissitudes in Charlotte Smith's *Emmeline* (London: T. Cadell, 1788) and *Ethelinde, or The recluse of the lake* (London: T. Cadell, 1789) strongly influenced Radcliffe's work. Indeed, Smith is sometimes thought to deserve the rank of "co-creator of the School of Radcliffe".²⁵ Also deserving of mention is John Moore's *Zeluco* (London: A. Strahan and T. Cadell, 1789). The hedonism, unrestrained passion, and sadistic cruelty of its chief characters, Zeluco and Nerina, strongly influenced Gothic and romantic villains, the latter anticipating the character of Matilda in Matthew Lewis's *The Monk*.

By the end of the eighties, the early Gothic of Walpole, Reeves and Lee was sufficiently established to be the subject of satires such as James White's *Earl Strongbow: or, The history of Richard de Clare and the beautiful Geralda* (London: J. Dodsley, 1789), and was popular enough to attract imitators and plagiarists, such as Mrs Harley in her *Priory of St. Bernard; an old English tale* (London: Minerva, 1789), a near plagiarism of *The Recess*. In this same year, Ann Radcliffe published her first novel, *The castles of Athlin and Dunbayne. A Highland story* (London: T. Hookham, 1789), although it was at first almost completely ignored by the critics.

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4 - Gothic revolutions

1789 was also the year in which the French Revolution began, marked by the convocation of the Estates-General, the establishment of the National Assembly, and the fall of the Bastille. These events, along with the reign of Terror (1792-95) inaugurated by Robespierre, provided the most important of the catalysts that transformed early Gothic into the "high" Gothic of the 1790s and first decades of the next century. In the often quoted words of the Marquis de Sade, Gothic fictions were "the necessary fruit of the revolutionary tremors felt by the whole of Europe".

Although De Sade was not alone in holding this view, the precise relation between the events in France and "high" Gothic is a matter for dispute. For De Sade, the misery that became commonplace in the aftermath of the French revolution, coupled with the democratisation of writing, had made the novel "as difficult to write as it was monotonous to read". Misfortunes were commonplace and "there was not an individual left" who was unable to depict what s/he had suffered. "In order to confer some interest on their productions, it was necessary to appeal to hell for aid and to find chimeras in the landscape".

On the level of form, Hazlitt proposes a relation of partial congruence between disorderly literatures and disorderly times (in contrast to De Sade's belief that, in the case of the Gothic, the former amplifies the latter). He writes, for example, that "Mrs. Radcliffe's 'enchancements drear', and mouldering castles, derived part of their interest ... from the supposed tottering state of all old structures at the time". Yet this symmetry enables a more profound dissymmetry:

"It is not to be wondered at, if amidst the tumult of events crowded into this period, our literature has partaken of the disorder of the time; if our prose has run mad, and our poetry grown childish."

Gothic fictions afford a retreat from the chaotic events of the real world.

"A JACOBIN NOVELIST", the anonymous author of a "Letter to the Editor" published in the Monthly Magazine in August 1797, agrees with De Sade that the writers of Gothic fictions were attempting to maintain interest in the novel. The relation between the French revolution and the Gothic novel is, however, much closer than De Sade allows: the latter imitates and is directly taught by the former. According to "A JACOBIN NOVELIST", by the last decade of the eighteenth century the events presented by novelists as "a description of human life and manners" had become either stale or outmoded: "There are", for example, "but few ways of running away with a lady, and not many more of breaking the hearts of her parents". Just when novelists "were threatened with a stagnation of fancy", Maximilian Robespierre "arose ... with his system of terror" to teach them "that fear is the only passion they ought to cultivate, that to frighten and instruct were one and the same thing". The prime agent of this influence is imitation. Indeed, "A JACOBIN NOVELIST" writes that

"alas! so prone are we to imitation, that we have exactly and faithfully copied the SYSTEM OF TERROR, if not in our streets, and in our fields, at least in our circulating libraries, and in our closets. Need I say that I am adverting to the wonderful revolution that has taken place in the art of novel-writing, in which the only exercise for the fancy is now upon the most frightful subjects, and in which we reverse the petition in the litany, and riot upon 'battle, murder, and sudden death'."

In the late eighteenth- and early-nineteenth centuries, perhaps the most sustained reflection on the relation between Gothic fictions (along with the reading habits, tastes, and communities they fostered) and the French Revolution is conducted by Gothic novelists themselves. Lewis's *The Monk* and Radcliffe's novels (from *A Sicilian Romance* to *The Italian*), are deeply and self-consciously concerned with social and aesthetic matters made problematic by events in France. For Radcliffe in particular (and for many of her followers), a key theme is the problem of how one should read books, characters and events in a world where traditional sources of authority are suspect.

Charles Lucas's *The infernal Quixote. A tale of the day* (London: Minerva, 1801) is a bitter response to the "Jacobin" sentiments of Gothic novelists such as William Godwin and Thomas Holcroft. Francis Lathom's *The midnight bell*, a German story, founded on incidents in real life (London: H. D. Symonds, 1798) and Carl Grosse's *The dagger* capitalise on popular interest in the heroic/shocking scenes of the French revolution and the Terror. In Charlotte Smith's *The banished man* (London: T. Cadell, jun. and W. Davies, 1794) and Mary Pilkington's remarkable *The subterranean cavern; or, Memoirs of Antoinette de Monflorance* (London: Minerva, 1798), the fictional horrors of the Gothic become political, converging with the horrors of revolutionary turmoil. As Frank notes, "Pilkington's heroine is caught up in the dangerous flux of revolutionary ideas and is called upon to demonstrate her heroism by investigating all of the violent possibilities released by the revolution".

It is important to note, however, that the "revolutionary tremors felt" in England in the last decades of the eighteenth century emanated from sources more diverse than the preceding discussion has implied. There were three other "great" revolutions in this period - the agrarian, the industrial, and the American - and all played a role in producing "the tumult of events" reported by Hazlitt and to which Gothic was in part a response.

One should also add that Gothic fictions are the first genre designed for a mass, popular market; they are a product of yet another revolution, "The Consumer Revolution of Eighteenth-century England" and of improvements in book production and circulation. Indeed, a large measure of the anxiety provoked by the Gothic is related to the perceived difficulty of keeping the fictional worlds and experiences enjoyed by the rapidly growing reading public in a "proper" relation to the "real" world sanctioned by authority.

For conservative writers, such difficulties were thought most likely to arise amongst the often female readers of popular genres, where reading was a leisure activity ungoverned by accepted protocols. It was often assumed that Gothic was such a genre and that circulating libraries, which had proliferated from the middle of the eighteenth century, had helped create the new reading audience that hungered for this kind of popular, recreational fiction. In Sheridan's *The Rivals* (1775), Sir Anthony Absolute claims that

"a circulating library in a town is as an evergreen tree of diabolical knowledge! It blossoms through the year! - And depend on it ... that they who are so fond of handling the leaves, will long for the fruit at last".

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Certainly, as Jacobs notes, "By the time Ann Radcliffe's *The Italian* appeared in 1797, British reviewers routinely complained that circulating libraries were degrading literature by pandering Gothic romances and other generic hack fiction to female readers".

By the end of the eighteenth century there were many publishers of popular literature and hundreds of circulating libraries to distribute it. In London, the most well-known was William Lane's Minerva Press and Circulating Library. "In its heyday the Minerva Library had a stock of nearly seventeen thousand books and circulated thousands of volumes throughout Britain, both to individual subscribers and in collections loaned to shopkeepers in provincial and seaside towns. In 1791 Lane was advertising complete circulating libraries of one hundred to ten thousand volumes for sale to shopkeepers interested in a sideline to their business".

The appetite of Lane's Minerva Press for Gothic fictions made plausible the rumour that he would pay five pounds for any unpublished work of fiction. Owing in part to his interest in new writers (their manuscripts were less expensive than those produced by established authors), Minerva published "twice as many works by women as by men". The Minerva authors included in this collection include, apart from those recommended by Isabella: Sophia Francis, Ann Julia Hatton, Thomas Pike Lathy, Anna Mackenzie, John Palmer, Mary Pilkington, Regina Maria Roche, and many others.

Minerva brought William Lane wealth and a degree of notoriety. George Daniel writes, for example, in *The Modern Dunciad* (1814) that:

"Although, in raising spirits and the rest,
Lewis without a rival stands confest.
Though sprites appear obedient at his will,
Ghosts are but ghosts; and demons, demons still;
Alike in matter, and in form the same:
Hobgoblins differ only - in the name:
Yet Lewis trembles lest his fame be won,
And Mistress Radcliffe fears herself outdone.
But these are harmless, Satire must confess,
To the loose novels of Minerva's Press;
Such melting tales as Meeke and Rosa tell;
For pious Lane, who knows his readers well,
Can suit all palates with their diff'rent food,
Love for the hoyden, morals for the prude!
Behold! with realms of nonsense newly born,
Th'industrious pack who scribble night and morn;
Five pounds per volume! an enormous bribe,
Enough, methinks, to tempt a hungry scribe."

Daniel's complaint is, in essence, that Minerva is willing to feed indiscriminately the debased appetites of the public. At one pole of the Press's promiscuous mix of publications one might place Mary Meeke's *Mysterious husband*. A novel (London: Minerva, 1801), a story of subdued terrors, domestic sentiment, and happily resolved genealogical puzzles. Writing to support herself, Meeke ("Gabielli") published 34 novels of this kind (twenty-eight with Minerva), all closely attuned to public taste. At the other pole is Rosa Matilda's (Charlotte Dacre) *Zofloya; or, The Moor* (London: Longman, Hurst, Rees, and Orme, 1806), replete with neurotic obsessions, sadistic passions, sexual transgressions, supernatural terrors and eternal damnation. The notoriety of this novel was no doubt augmented by the fact that Dacre was the daughter of John King, the well-known radical writer, money-lender and blackmailer.

Minerva's novels are "loose", it seems, not merely because some include sexually explicit writing but because the Press and the Library make no attempt to discriminate between novels of "Love for the hoyden" and of "morals for the prude". Both kinds of fiction are treated as commodities to be bought and consumed.

Hazlitt implies, as does "A JACOBIN NOVELIST", that the fictional worlds propagated by Gothic fictions have not merely eclipsed the real, but conditioned our sense of what constitutes the real. The sense that the border between fictional and actual realities is shifting (and even that reality is conditioned by fantasy) conditions Gothic satires such as Austen's *Northanger Abbey*, Mary Charlton's *Rosella*, or, *Modern occurrences* (London: Minerva, 1799), Eaton Stannard Barrett's *The heroine*, or *Adventures of a fair romance reader* (London: Henry Colburn, 1813), and *Ircastrensis's Love and horror*; an imitation of the present, and a model for all future romances (London: J. J. Stockdale, 1815).

No matter how one explains the phenomenon, by the close of the eighteenth-century Gothic fictions were one of the most widely-read genres. The extent of its popularity is suggested by Mayo's claim "that about a third of all fiction published in volume form between 1796 and 1806 was frankly 'Gothic' in character, or at least included important scenes of sentimental terror".

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5 - The Northanger Novels

"Dear creature! how much I am obliged to you; and when you have finished Udolpho, we will read the Italian together; and I have made out a list of ten or twelve more of the same kind for you".

"Have you, indeed! How glad I am! – What are they all?"

"I will read you their names directly; here they are, in my pocket-book. Castle of Wolfenbach, Clermont, Mysterious Warnings, Necromancer of the Black Forest, Midnight Bell, Orphan of the Rhine, and Horrid Mysteries. Those will last us some time."

Jane Austen, *Northanger Abbey*

A useful overview of the Gothic as it emerged in the 1790s is provided by Isabella Thorpe's list of "horrid novels", mentioned earlier as the chief support and object of Sadleir's biblio-mania: Eliza Parson's *Castle of Wolfenbach* (London: Minerva, 1793); Regina Maria Roche's *Clermont. A Tale* (London: Minerva, 1798); Parsons' *The Mysterious Warning*, a German Tale (London: Minerva, 1796); *The Necromancer; or, The tale of the Black Forest. Founded on facts*, translated by Peter Teuthold from the German of Karl Friedrich Kahlert (London: Minerva, 1794); Francis Lathom's *The Midnight Bell*, a German story, founded on incidents in real life (London: H.D. Symonds, 1798); Eleanor Sleath's *The Orphan of the Rhine. A Romance* (London: Minerva, 1798); and *Horrid Mysteries. A Story*, translated from the German of the Marquis of Grosse by Peter Will (London: Minerva, 1796).

The earliest of the novels on Isabella's list were published in 1793 and 1794; two appeared in 1796; and the remainder in 1798. The first group appeared, therefore, during the height of the Terror in France, and during the first phase of the Gothic craze of the 1790s, that began with Radcliffe's *A Sicilian Romance* (1790) and *The Romance of the Forest* (1792) and entered its second, still more popular phase in 1794, with the publication of Radcliffe's *The Mysteries of Udolpho*. The second group of texts on Isabella's list were published in the same year as Matthew Lewis' *The Monk*, the text that established the most important alternative to Radcliffe's gothic. Given that *Northanger Abbey* was in large part written in 1798, one might suggest that the last group of texts signals for Austen the genre's contemporaneity and its still rapidly increasing popularity.

The vexed question of the relation between (popular) literature and history, fantasy and actuality, is implied in the subtitles of Isabella's "horrid novels": "A Tale", "A Story", "A Romance"; "a German tale", a "tale ... Founded on facts", and "a German story, founded on incidents in real life". This is, as I have suggested, one of the key concerns of Austen's *Northanger Abbey*, evident in chapter fourteen for example, in the ambiguity which allows Eleanor Tilney to believe that her friend, Catherine Moreland, is speaking of social rather than literary revolution:

"I have heard that something very shocking indeed, will soon come out in London."

Miss Tilney, to whom this was chiefly addressed, was startled, and hastily replied, "Indeed! – and of what nature?"

"That I do not know, nor who is the author. I have only heard that it is to be more horrible than any thing we have met with yet."

"Good heaven! – Where could you hear of such a thing?"

"A particular friend of mine had an account of it in a letter from London yesterday. It is to be uncommonly dreadful. I shall expect murder and every thing of the kind".

The "proper" relation between fiction and reality is on this occasion introduced by Henry Tilney who, speaking with a more than mildly paternal tone, offers to "make" Eleanor and Catherine "understand each other". In this context, it is important to note that four of the novels on Isabella's list are by women, and that female authors account for four of the five titles written in England. At the same time, all but one of the "horrid novels" were published by William Lane's Minerva Press.

For Sadleir, *Clermont* and *Horrid Mysteries* represent opposing poles of the Gothic. Where the former is by an English author, the latter is a sometimes awkward translation by Peter Will, minister of the Lutheran Chapel in Savoy, of a German Schauerroman. *Clermont* is a novel of (relatively) mild terrors, the explained supernatural, (rational) sensibility and tender love-scenes. *Horrid Mysteries* is a Teutonic shocker that focuses on the barbaric rituals and "international intrigues of the sect of Illuminati", deals "unashamedly in the supernatural" and contains "love scenes" which suggest an "enraptured fleshliness". Indeed, Varma claims that it was the "voluptuous scenes" of this book in particular that tarnished the reputation of the Minerva Press, "a charge which became universal against the entire gothic school". Sadleir locates the other "horrid novels" at various points between these two poles, between the English and Teutonic, orthodox and transgressive, rational and superstitious extremes of the genre.

In Sadleir's view, readers attracted to *Clermont* were hoping to escape the real. The book obliges by translating them "to a vanished paradise of cultured pleasure-seeking where, to those fortunate enough to have been born to wealth and education, all is ease and peace and gaiety". In contrast to Roche's "florid unreality" and "dream of security", Grosse's novel is judged "the most potent Schauerroman ... [and] the most defiantly fantastic of any novel of the period", while its focus on "the sect of Illuminati" gives it "a strong actuality of interest".

The feminist criticism of the seventies and eighties inverts this valuation. Roberts, for example, writes that *Horrid Mysteries* and *The Necromancer* are typical of Gothic novels, often written by men, that foreground "a male protagonist or villain hero over a heroine and her love story". Their sensational fiction has, Roberts implies, less "actuality of interest" than the "horrid novels" written by women which, despite their failures and contradictions, provide a genre in which women could "triumph over their male pursuers, while at the same time maintaining the admired female traits of passivity, propriety, and domestic virtue". For Roberts, "The Midnight Bell stands apart from both groups, distinguished by Lathom's (slightly) less stereotypical characterisation of his heroine and hero."

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Despite their disagreements, the primary categories deployed by Sadleir and Roberts recall the late eighteenth- and early nineteenth-century view that there were two primary kinds of Gothic fiction, namely horror and terror fiction (to use Radcliffe's terms), that had been established by the work of, respectively, Lewis and Radcliffe. The fault line commonly thought to divide these writers structures both the genre and the first sections of this microfilm collection. We must therefore map it in a little more detail.

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6 - Radcliffe and her imitators

"There is a fascination in her 'Mysteries of Udolpho,' which those who feel in youth will likely remember in old age: but it is not the fascination of pleasure; it resembles that practised by the adder, when it sucks, as rustic naturalists say, the lark from the sky – we shudder and become victims. The earth, as we read, seems a churchyard – the houses become castles of gloom – the streams run as if with blood – the last note of the blackbird seems that of the last trumpet – "disasters veil the moon" – and Ann Radcliffe and her mysteries triumph."
Alan Cunningham

The life of Ann Radcliffe, "the great enchantress", "the first poetess of romantic fiction" and the most important writer of Gothic fictions, spans the period during which the genre (or, more accurately, its first incarnation) waxed and then waned. Born on 9 July 1764, the year in which Walpole published *The Castle of Otranto*, she died on 9 January 1823, when Gothic fiction was thought to be itself a thing of the past. Radcliffe was the only child of William and Ann Oates Ward who, her first biographer (presumed to be Thomas Noon Talfourd) is careful to say, "though engaged in trade were allied to families of independent fortune and high character". One of the most significant of these relatives was Thomas Bentley, of the firm Wedgwood and Bentley, a frequent visitor at the Ward's house and with whom the young Ann Radcliffe stayed for long periods. A founder of the Presbyterian Academy at Warrington and the Dissenter's Octagon Chapel, Bentley was friends with Joseph Priestley, Sir Joseph Banks and Benjamin Franklin.

On the 15th January 1787, Ann Ward married William Radcliffe, a graduate of Oxford and (probably) rejected Law student, who became a translator, journalist and in 1791 the proprietor and editor of the *English Chronicle*. After her marriage, and with William's encouragement, Radcliffe "soon began to employ her leisure in writing", publishing five novels and a volume of travel writing in less than ten years: *The castles of Athlin and Dunbayne. A Highland story* (London: T. Hookham, 1789); *A Sicilian romance* (London: T. Hookham, 1790); *The romance of the forest* (London: T. Hookham and J. Carpenter, 1791); *The mysteries of Udolpho, a romance* (London: G. G. and J. Robinson, 1794); *A journey made in the summer of 1794, through Holland and the western frontier of Germany* (London: G. G. and J. Robinson, 1795); and *The Italian; or, The confessional of the black penitents* (London: T. Cadell, jun. and W. Davies, 1797).

Although Radcliffe's first novel was barely noticed by the critics, her third was so popular that she received the sum of £500 for her fourth, *The Mysteries of Udolpho*. "[T]his sum was double her husband's annual income as a newspaper proprietor, and astonishing when compared to the £10 or £20 paid to authors of three-volume *Minerva* novels". Talfourd writes that the publisher, "Mr. Cadell, who had great experience in such matters", on being told that Mrs Radcliffe had signed a contract for this sum, "offered a wager of £10" that his informant had been misled. Ironically, Mr Cadell's publishing company offered Radcliffe £800 for her next novel, *The Italian*.

As Rogers writes, although *The Romance of the Forest* "established Radcliffe's reputation ... it was *Udolpho* that catapulted her to fame".

Hookham and Carpenter produced a second edition of *The Romance of the Forest* in the year it was released, and further editions were published in 1792, 1794, 1796 and 1799. Second and third editions of *Udolpho* appeared in London in 1794 and 1795, sales of the novel being helped by James Boaden's enormously popular *Fontainville Forest* (London: Hookham and Carpenter, 1794), an adaptation of *The Romance of the Forest*, which opened at the Theatre-Royal, Covent-Garden, on the 25 March 1794. Dublin editions of *Udolpho* appeared in 1794 and 1795. Before the turn of the century, French (1797, 1798) and German (1795, 1798) translations had also been published.

The Mysteries of Udolpho inspired a crowd of Radcliffe imitators. In some instances, this took the form of plagiarism or at least extensive borrowing. In John Mitchell's *The spectre mother, or The haunted tower* (London: Dean & Munday, [n.d.]), for example, the villain of Radcliffe's *The Mysteries of Udolpho*, Montoni, is barely disguised as the detestable Moresco. The author of *The mysteries of Udolpho, a romance, founded on facts; comprising the adventures & misfortunes of Emily St. Aubert* (London: W. Mason, [n.d.]) was able to condense the four volumes and 1,797 pages of Radcliffe's novel to the point where s/he could include, within the 36 pages allotted to this chapbook, a second tale, *Adolphus and Louisa*, or *The fatal attachment, a tale of truth*.

Although not the work of (simple) plagiarists, the titles of texts such as *Faulconstein Forest* (London: Hookham, Junior, and E. T. Hookham, 1810) and *The avenger; or, The Sicilian vespers* (London: J. J. Stockdale, 1810) advertise their indebtedness to specific works by Radcliffe, no doubt in the hope of drawing an audience hoping to enjoy once again the thrills of, respectively, *The Romance of the Forest* and *A Sicilian romance*.

Of course, many of Radcliffe's followers and/or competitors had a complex relation with their "strong precursor". Of the host of writers who imitated and/or revised Radcliffe's work, perhaps the most significant are Isaac Crookenden, Catherine Cuthbertson, Mrs Isaacs, Mary Meeke, Mary Ann Radcliffe (her *Manfronè; or, The one-handed monk. A romance* (London: J. F. Hughes, 1809) was frequently attributed to Ann Radcliffe), Regina Maria Roche and Eleanor Sleath. Relations with the founder of their school were not always equanimous. In the introduction to his *Ancient records, or, The abbey of Saint Oswythe* (London: Minerva, 1801), T. J. Horsley Curties readily admits that the book's "mysteries - its terrific illusions - its very errors must be attributed to a love of Romance, caught from an enthusiastic admiration of *Udolpho's* unrivalled Foundress. He follows her through all the venerable gloom of horrors, not as a kindred spirit, but contented, as a shadow, in attending her footsteps."

Nevertheless he goes on to argue that, despite Radcliffe's pre-eminence, the field should now be left to men:

"Ought the female Novelist, in order to display a complete knowledge of human nature, to degrade that delicate timidity, that shrinking innocence which is the loveliest boast of womanhood in drawing characters which would ruin her reputation to be acquainted with? – Ought she to describe scenes which bashful modesty would blush to conceive an idea, much less avow a knowledge of? – Oh no! let the chaste pen of female delicacy disdain such unworthy subjects; - leave to the other sex a description of grovelling incidents, debased characters, and low pursuits: - there is still a range wide and vast enough for fanciful imagination; but when female invention will employ itself in images of the grosser sort, it is a fatal prediction of relaxed morals, and a species of – at least – LITERARY PROSTITUTION."

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As McIntyre dryly remarks, "a lady of any literary conscience might well have a sense of guilt at being responsible for such a following".

Radcliffe was so retiring, and so few of her letters and diaries are extant, that it remains unclear why, after the publication of *The Italian*, at the height of her fame, she published no further novels. (Although in 1802, inspired by a visit to Kenilworth Castle, she worked on a sixth novel, *Gaston de Blondville, or, The court of Henry III* (London: Henry Colburn, 1826), it was not published until after her death.) Her withdrawal from public notice was so complete that many of her contemporaries believed she had died or gone mad. Her name does not appear in *A Biographical Dictionary of the Living Authors of Great Britain and Ireland* (1816). Sir Walter Scott admitted that, like many others, he believed "that, in consequence of brooding over the terrors which she depicted, her reason had at length been overturned, and that the author of *The Mysteries of Udolpho* only existed as the melancholy inmate of a private mad-house".

Talfourd advances a number of possible explanations for Radcliffe's "retirement": she felt unable "to surpass her *"Mysteries of Udolpho"* and her *"Italian"*"; she was unwilling "again to subject herself to criticism by publication"; having begun to write for pecuniary advantage, she stopped when it was no longer necessary. Others have suggested that the true cause lies in her ill-health (she suffered from asthma), the melancholy caused by the death of her parents, or the popular association of the Gothic with the French revolution. Although we may never be able satisfactorily to explain why, after 1796 Radcliffe left Gothic fictions to her imitators, competitors and opponents.

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"Not without reluctance then, but in full conviction that we are performing a duty, we declare it to be our opinion, that the Monk is a romance, which if a parent saw in the hands of a son or daughter, he might reasonably turn pale. The temptations of Ambrosio are described with a libidinous minuteness ... The shameless harlotry of Matilda, and the trembling innocence of Antonia, are seized with equal avidity, as vehicles of the most voluptuous images ... [The work is a bugbear] for children, a poison for youth, and a provocative for the debauchee."
Samuel Taylor Coleridge

It was not unusual for Radcliffe's admirers to claim that her fiction had the power to transport them to an imaginary world. Talfourd wrote that when we read Radcliffe's wild and wondrous tales "...the world seems shut out, and we breathe only in an enchanted region, where lover's lutes tremble over placid waters, mouldering castles rise conscious of deeds of blood, and the sad voices of the past echo through deep vaults and lonely galleries."

Scott compared the experience of reading the works of "this mighty enchantress" to "the use of opiates, baneful when habitually and constantly resorted to, but of most blessed power in those moments of pain and of languor, when the whole head is sore and the whole heart sick".

The Monk: a romance (London: J. Bell, 1796), published by Matthew Gregory Lewis when he was 21, conjured a very different response. Rather than offering an alternative to the "real" world, this book seemed to threaten it. For some readers, the stakes were therefore high. Thomas Mathias, for example, wrote in *The Pursuits of Literature* that "LITERATURE" well or ill conducted, IS THE GREAT ENGINE by which ... ALL CIVILIZED STATES must ultimately be supported or overthrown". For Mathias, *The Monk* was therefore nothing less than "a new species of legislative or state-parricide".

In contrast to Radcliffe, Lewis was born into the upper ranks of society. His father was Deputy Secretary at War, the owner of plantations in Jamaica, and a supporter of Pitt's government. Lewis's education was "impeccably appropriate to the son of a well-to-do government official". By the time *The Monk* was published, "He had been fashionably educated at Marylebone Seminary, Westminster School, and Oxford ... and after graduating from the university had received through his father's influence a post in a British embassy". Again owing to his father's influence, in 1796 a seat was found for him in Parliament. Lewis's father planned a diplomatic career for his son; from an early age, Lewis longed to be a writer. *The Monk* made the former impractical and the latter a reality.

The first edition of *The Monk* was published anonymously. It sold well and was, on the whole, favourably received. It was the second edition, appearing in the same year but signed "Matthew Lewis" and advertising his newly achieved status as Member of Parliament, that unleashed a storm. "The fact that the writer was a Member of Parliament and the son of the Deputy Secretary at War, a frequenter and a friend of the aristocracy, seemed to make his authorship of *The Monk* an unpardonable offence". The book was judged immoral and, worse, blasphemous. When Mathias suggested that aspects of the book were "actionable at Common Law", Lewis issued an expurgated version. In Parreaux's summary:

"Lewis did not content himself with hunting out of his book any words which might be deemed indecent, such as lust, enjoy, enjoyment, incontinence, etc. Not only did he expurgate Ambrosio's vain attempt to violate Antonia, cancel almost all references to physical love, and proscribe all mention of sexual appetites or pleasures. Whole paragraphs, nay, whole pages disappeared: the dialogue between Antonia and Leonella (silly rather than harmful), where the convention that a young lady 'should be ignorant of the differences between the sexes' was derided; the description of Ambrosio's feelings at the sight of Matilda's breasts; his voluptuous dreams; the kissing scene between Ambrosio and Matilda; the first fall of Ambrosio (in the new version, instead of yielding to temptation, he is represented struggling against it, and a concluding moral tag is added); the description of his love night with Matilda; his growing satiety, as he becomes 'glutted with the fulness of pleasure'; the description of Antonia undressing and bathing (as she appears to Ambrosio in the magic mirror), or sleeping naked (while the monk prepares to violate her); Ambrosio's anticipation of the pleasures he will experience when he enjoys her; and finally the long scene in the vaults of the convent, where Antonia is at last violated, were all cancelled."

These revisions did little to rescue Lewis's reputation. The entry under "Lewis" in *A Biographical Dictionary of the Living Authors of Great Britain and Ireland* (1816) summarises economically the conventional view:

"While on his travels [Lewis] wrote a romance of great notoriety, and certainly displayed a luxuriant fancy, but sadly debased by obscenity and impiety. The work, however, was pruned of much of its offensive matter on coming to a second edition (sic), though even in its renovated state it is dangerous to the moral principles of young and inexperienced readers."

Lewis's difficulties arose in part because readers tended to associate him with Ambrosio, the villain of his book. As is well known, Ambrosio is attracted to a young male novice Rosario, who turns out to be a young woman, Matilda. Ambrosio soon breaks his vow of celibacy and makes love to Matilda, who turns out to be a devil in human disguise. His attempts to realise his desires lead him to murder his mother and rape and murder his sister. The association of Lewis with Ambrosio's variously transgressive desires was strengthened by the "open secret" of his homosexuality and, from the early nineteenth century, of his love for William Kelly, the son of Isabella Kelly (the author of Gothic fictions such as *Joscelina*: or, *The rewards of benevolence* (London: Printed for the Author, 1797) and *Ruthinglenne*, or *The critical moment* (London: Minerva, 1801)). Indeed, it has been argued that "gossip about Lewis's erotic attraction to men ... played a key role in establishing him as a literary lion", anticipating a link between fame and sexual transgression that was to become established with Byron.

While Radcliffe established a school, *The Monk*, according to Scott, "was so highly popular that it seemed to create an epoch in our literature".⁷³ Like Radcliffe's works, Lewis's novel inspired a host of plagiarisers, imitators and competitors. The mystery of the black convent (London: A. Neil, [n.d.]) and *Fatal vows*, or *The false monk*, a romance (London: Thomas Tegg, 1810) are two of the many chapbooks that draw heavily on *The Monk*. Ireland's *The abbess* (London: Earle and Hemet, 1799) vies with Lewis's descriptions of pain, suffering, and sexual excess. Perhaps the most disturbing moment in *The Monk* occurs after the Abbess, having been captured by the mob and treated with "every species of cruelty which hate or vindictive fury could invent", falls beneath the blow of a well-aimed flint:

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"She sank upon the ground bathed in blood, and in a few minutes terminated her miserable existence. Yet though She no longer felt their insults, the Rioters still exercised their impotent rage upon her lifeless body. They beat it, trod upon it, and ill-used it, till it became no more than a mass of flesh, unsightly, shapeless, and disgusting."

The same graphic detail, sensational prose, and curiously dispassionate tone is emulated in *The abbess* when, to cite only one example, Honoria and Girolamo are burnt at the stake:

"Many pitied Honoria's fate; but universal execrations were loaded on the hateful Girolamo. When at the stake, his murderous arm was first severed from his body, and cast into the fire, which was already consuming the penitent Honoria. The chain was, then affixed to Girolamo's body, who was sentenced to be burned by a slow fire; yet, he shrunk not from the scorching fame, that gradually consumed his flesh, and ended, at length, his detested existence."

Going one step further in the representation of the dreadful, Walker's "objective" in *The three Spaniards* (London: G. Walker and Hurst, 1800) "is to horrify, startle, disgust, and amuse Monk Lewis's own audience with a book calculated to out-Monk *The Monk* itself". As Frank writes, the result was "an almost unrivalled example of the violent, hate-driven sado-eroticism of the high Gothic at its highest peak".

Between the extremes represented by those who borrow heavily from and those who attempt to surpass Lewis, are the productions of writers who variously imitate, respond to, develop, or attempt to transform aspects of Lewis's work. Amongst such books, perhaps the most significant of those included in this collection are Charlotte Dacre's remarkable *Zofloya; or, The Moor: a romance of the fifteenth century* (London: Longman, Hurst, Rees, and Orme, 1806); Joseph Fox's *Santa-Maria; or, The mysterious pregnancy* (London: G. Kearsley, 1797); Sophia Francis's *The nun of Miserecordia; or, The eve of All Saints* (London: Minerva, 1807); William Child Green's *Abbot of Montserrat; or, The pool of blood* (London: A. K. Newman, 1826); and Francis Lathom's *Italian mysteries; or, More secrets than one* (London: Minerva, 1820).

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Introduction by Peter Otto

8 - Terror and Horror Gothic

The differences between the Gothic fictions of, on the one hand, Radcliffe and her imitators and, on the other hand, Lewis and his followers is the implicit subject of an essay by Radcliffe entitled "On the Supernatural in Poetry", published posthumously in the *New Monthly Magazine* in January 1826. Designed as an excerpt from the 'Introduction' to *Gaston De Blondville*, the essay reports a rather one-sided discussion between two travellers, Mr. W--- (Willoughton) and Mr. S--- (Simpson). The latter is introduced as one "who seldom troubled himself to think upon any subject, except that of a good dinner". The former, a literary enthusiast, develops the important distinction between terror and horror:

"They must be men of very cold imaginations,' said W---, 'with whom certainty is more terrible than surmise. Terror and horror are so far opposite, that the first expands the soul, and awakens the faculties to a high degree of life; the other contracts, freezes, and nearly annihilates them. I apprehend, that neither Shakespeare nor Milton by their fictions, nor Mr. Burke by his reasoning, anywhere looked to positive horror as a source of the sublime, though they all agree that terror is a very high one; and where lies the great difference between horror and terror, but in the uncertainty and obscurity, that accompany the first, respecting the dreaded evil?"

As his allusion to Burke suggests, Mr. W--- is drawing on *A Philosophical Enquiry into the Sublime and the Beautiful* (1757), in particular its contention that "terror is ... the ruling principle of the sublime" and that no object is "terrible" if it is not also veiled in obscurity. Burke's argument was elaborated in works by, amongst others, Anna Laetitia Aikin and Nathan Drake. In the context of the debate between Mr. W--- and Mr. S---, conducted as they travel to Kenilworth Castle, the distinction justifies Radcliffe's Gothic fiction at the expense of the "kind" fostered by Lewis. The lurid horrors of the latter, stop readers in their tracks, appalled by what has been vividly set before them. The uncertain terrors of the former make readers, like the characters, active participants in the struggle to discern the truth behind equivocal appearances.

In the twentieth century, the distinction between terror and horror is often incorporated within the much more ambitious contrast between male and female Gothic. In the former, horror is a result of the persistence of the past in the present: it is engineered by the patriarchal father (the priest, tyrannical father), religious institutions, and tyrannical (often aristocratic) families. Supernatural terrors are real; yet at the same time, the experience of horror shatters everyday reality and reveals the unmanageable depths of the human psyche (rather than the guiding hand of God). As this suggests, male Gothic is often structured as an oedipal struggle between sons and patriarchal fathers, whether familial, religious or divine.

In contrast, female Gothic locates the source of terror in the present, in the possibility that the paternal protector (whether father or lover) is untrustworthy or immoral. Supernatural terrors are discovered to be illusions, fabricated by the heroine's imagination, a consequence of a culture that shelters her from the truth. Female Gothic fictions often involve, therefore, a struggle between daughters and paternal (or patriarchal) fathers. Terror evaporates as the heroine learns of her true identity. Alternatively, it modulates into awe, as the heroine glimpses the divine order behind nature.

Although helpful as a first ordering-principle, a glance at the diverse texts contained in this microfilm collection indicate the limits of any attempt to divide Gothic fictions between these camps. So-called male Gothic fiction includes books by female authors (Charlotte Dacre, Sophia L. Francis, Ann Julia Hatton, Harriet Jones, Anna Mackenzie, and so on); and men produce works that appear to belong with female Gothic fictions (T. J. Horsley Curties, Isaac Crookenden, Francis Lathom, George Moore). As Norton observes,

"Once the genre is categorized by gender, a host of cross-overs rise up between female writers of 'male Gothic' and male writers of 'female Gothic', and the distinctions between classifiable types breaks down. Isaac Crookenden wrote 'the male Gothic' by the simple expedient of plagiarizing Ann Radcliffe's novels and reversing the gender of the characters."

Moreover, many Gothic fictions draw on both Radcliffe and Lewis, terror and horror, male and female Gothics. This is nicely suggested by the title of T. J. Horsley Curties' sensational *The monk of Udolpho; a romance* (London: J. F. Hughes, 1807), which advertises its indebtedness to the ur-texts of male and of female Gothic. Mary Shelley's *Frankenstein* is for the twenty-first century perhaps the most well-known Gothic fiction to combine elements of both streams.

9 - Gothic Echoes / Gothic Labyrinths

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9 - Gothic echoes / Gothic labyrinths

In a letter to William Wordsworth, written early in October 1810, Coleridge explains how, after "reading a Romance in Mrs Radcliff's style", he constructed "a scheme, which was to serve for all romances a priori – only varying the proportions --- A Baron or Baroness ignorant of their Birth, and in some dependent situation – Castle – on a Rock – a Sepulchre – at some distance from the Rock – Deserted Rooms – Underground Passages – Pictures – A ghost, so believed – or – a written record – blood on it! – A wonderful Cut throat -- &c &c &c."

Similar schemes are commonplace during the period. Walker's Hibernian Magazine for January 1798 offers the following "recipe":

"Take – An old castle, half of it ruinous
A long gallery, with a great many doors, some secret ones.
Three murdered bodies, quite fresh.
As many skeletons, in chests and presses.
An old woman hanging by the neck; with her throat cut.
Assassins and desperadoes, 'quant. suff.'
Noises, whispers, and groans, threescore at least.

Mix them together in the form of three volumes, to be taken at any of the watering places before going to bed."

The view that Gothic fictions rely on a small stock of devices, conventions and preoccupations recurs in many accounts of the Gothic, often with negative connotations. Amongst the Gothic's "trappings", Hume mentions "haunted castles, supernatural occurrences (sometimes with natural explanations), secret panels and stairways, time-yellowed manuscripts, and poorly lighted midnight scenes". Sedgewick's list of Gothic preoccupations includes

"the priesthood and monastic institutions; sleeplike and deathlike states; subterranean spaces and live burial; doubles; the discovery of obscured family ties; affinities between narrative and pictorial art; possibilities of incest; unnatural echoes or silences, unintelligible writings, and the unspeakable; garrulous retainers; the poisonous effects of guilt and shame; nocturnal landscapes and dreams; apparitions from the past; Faust- and Wandering Jew-like figures; civil insurrections and fires; the charnel house and the madhouse. The chief incidents of a Gothic novel never go far beyond illustrating these few themes."

Putting aside the quibble that this list contains many more than a "few themes", it is important to note that stock devices and themes are only the most overt sign of the shaping role played in this genre by intertextuality. At times, Gothic texts seem to be engaged in a long, unfinished conversation with each other and with other texts and genres; or, alternatively, Gothic seems to be a labyrinth in which texts echo, plagiarise, but also recontextualise and transform their precursors and competitors.

Amongst the (originally) non-gothic voices that can be heard in the Gothic, the most prominent are: Edmund Burke's *A Philosophical Enquiry* (1757) and, indeed, many of the key eighteenth-century theorists of the sublime; Shakespeare's plays, most prominently the ghost scene in *Hamlet* and the witches scene in *Macbeth*; Milton's *Paradise Lost*, in particular his portrait of Satan, which influenced the way that Gothic villains were characterized; Elizabethan and Jacobean tragedy; the work of the Graveyard poets, such as Edward Young's *The Complaint or, Night Thoughts on Life, Death, and Immortality* (1742), Robert Blair's *The Grave* (1743) and Thomas Gray's "Elegy written in a Country Church-Yard" (1751); James McPherson's "Ossianic" poems, *Fingal* (1762) and *Temora* (1763); myths and popular ballads from Britain and the Continent; the literature of sensibility, particularly novels by Rousseau, Richardson and Prévost; and Schiller's *Die Räuber* (*The Robbers*, 1781) and *Geisterseher* (*The Ghostseer*, 1787-9). Even this long list is far from complete!

"Conversion" between Gothic texts sometimes involves no more than plagiarism and/or abbreviation. Chapbook authors in particular were liable to draw resources from pre-existing works: *Wolfstein; or, The mysterious bandit* (London: J. Bailey, [n.d.]) is a shameless plagiarism of Shelley's *St. Irvyne; or, The Rosicrucian: a romance* (London: J. J. Stockdale, 1811); *The midnight groan; or The spectre of the chapel involving an exposure of the horrible secrets of the nocturnal assembly* (London: T. and R. Hughes, 1808) borrows liberally from Grosse's *Horrid Mysteries; The castle of St. Gerald, or The fatal vow* (London: J. Ker, [n.d.]) condenses Clara Reeve's *The Old English Baron*; and *The romance of the Appennines* (London: J. Nichols, 1808) "is a gothic refabrication of two Shakespearean comedies, *Twelfth Night* and *As You like it* with Gothic embellishments from several other plays plundered liberally in order to Shakespeareanize the terror and suffering".

Works by Radcliffe and Lewis were, as I have suggested, valuable quarries for plagiarists, while also providing a point of reference for their competitors, imitators and followers. Although the first two sections of the collection are designed to foreground the schools who took Radcliffe or Lewis as their models, this should not be allowed to conceal the intertextuality that often structures relations between their followers, between both minor and well-known Gothic writers, and within (or between) the various sub-genres of the Gothic (monastic shocker, robber romance, tower gothic, oriental gothic, gothic melodrama, and so on).

In addition to Sedgewick's list of Gothic preoccupations, these debates or inter-textual conversations return again and again to questions such as: the nature and limitations of sensibility; the "powers" of the heroine of sensibility; the "new man", exemplified by Vivaldi in Radcliffe's *The Italian* or Henry Tilney in *Northanger Abbey*; the problems and possibilities posed by reading, particularly in the context of the new mass market for books; the relation between public and private, male and female spheres of influence; the limits and possibilities opened for women by companionate marriage; the nature of the passions; the status of the novel; the role of women writers; and so on.

These inter-textual conversations are in part driven by the desire to "cash in" on a genre and set of themes that for much of the nineties and until perhaps the beginning of the 1820s, were of widespread popular interest. Indeed, Gothic fictions are deeply inflected by yet another set of exchanges, between authorial intent, market expectation, generic constraints, and the demands of publishers and distributors. An important feature of the microfilm collection is, therefore, the reproduction of the

publisher's advertisements and other material often published with Gothic texts.

Until the 1960s, the remarkable intertextuality of the Gothic was commonly seen as a flaw making the genre unworthy of serious study. Gothic was a popular rather than a "high" genre; its members were, in Coleridge's celebrated distinction, works of fancy rather than imagination. In other words, rather than composing an organic, unified whole, Gothic novels were like Victor Frankenstein's monster, a collocation of materials drawn from other sources, bound together in a monstrous (dis)unity. Of the mediocre mass of Gothic fictions, only a handful were worthy of study. George Sampson's judgement, in *The Concise Cambridge History of English Literature* (1941) is a representative instance of these views:

"The 'tale of terror' had a great run of popularity ... at the end of the eighteenth century and the beginning of the nineteenth. Some of them were trash of the most abject kind ... And just as three or four real story-tellers have emerged from the modern horde of semi-literate murder-merchants, so three fairly considerable figures [emerged from the Gothic] ... These are Ann Radcliffe, Matthew Gregory Lewis, and Charles Robert Maturin."

Michael Sadleir's pioneering bibliographical research, along with early accounts of the genre by Summers and Varma, arguably prepared the ground for the remarkable reevaluation of the Gothic that occurred in the last decades of the twentieth century. Indeed, during this period, informed by successive waves of literary theory (in particular Marxist, psychoanalytic, New Historicist and feminist approaches and, more recently, Queer Theory), some of the features that had previously relegated Gothic to the margins now attracted readers to the genre. From the beginning of the 1980s, increasing numbers of critics have been drawn to the Gothic precisely because it is a popular genre, the first developed for a modern mass-market; its authors and readers are more likely to be women than men; the genre is structured by quotation, pastiche, allusion, intertextuality, and so on.

Despite this resurgence of interest in Gothic, it has been difficult to find all but the most well-known members of this genre. As Sadleir observes,

"the library circulation represented to within a few copies the entire dissemination of an ordinary novel; ... the volumes were read to pieces if they were popular, and quickly scrapped if they were not; and ... such fictions being regarded as at best a transient entertainment, it was to no one's interest or satisfaction to care for their survival."

Consequently, despite the growing interest in "non-canonical" Gothic authors and in the genre as a whole, most accounts of the Gothic still focus on "canonical" authors. There is, for example, no extended study of the literary exchanges between Ann Radcliffe or Matthew Lewis and their followers. Aside from William W. Watt's fifty-four page monograph, there are few discussions of Gothic chapbooks or their illustrations. Even key writers of the genre, such as Catherine Cuthbertson, Regina Maria Roche and Charlotte Dacre have seldom been the object of extended critical discussion. Despite recent work, Dorothy Blakey's now outdated *The Minerva Press* (1939) remains the only book-length study of the most important of the circulating libraries and presses that "fed" the Gothic craze.⁹⁴ Although there have been important studies of Gothic conventions, discourses and preoccupations, most rely on only a small sample of texts. One of the hopes of the editors of this microfilm collection is that it will provide the catalyst to redress this situation.

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GOthic SATIRES, HISTORIES AND CHAP-BOOKS BY ALISON MILBANK

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GOTHIC SATIRES, HISTORIES AND CHAP-BOOKS

By Alison Milbank

1- Satires

The burlesquing of its own procedures is a tendency implicit in the conventional Gothic novel, which risks laughter as well as horror by the excessive nature of its imaginative effects. Most notably Matthew Lewis's *The Monk* oscillates between comic irony and full seriousness in a manner influenced by the German Schauerromantik extravaganza of horrors. Much earlier in *The Adventures of Ferdinand Count Fathom* (1753) Tobias Smollett included a highly Gothic graveyard scene in which the amorous phantom's all too substantial physicality was revealed to grotesquely comic effect. Satire is therefore an early element in the Gothic fashion of the eighteenth century, although it was a late one in this collection, being an especial interest of Robert Kerr Black, who studied burlesque fiction while an undergraduate at the University of Virginia.

The earliest two satirical items in this collection, *Powis Castle: or, Anecdotes of an Antient Family* (1788) and *Earl Strongbow: or, the History of Richard de Clare and the Beautiful Geraldine* (1789) share this admixture of the comic and the serious. After a Shandyesque opening in which Sir Walter's attempts to render his already decrepit mansion even more ruinously Gothic are lampooned, the tone of *Powis Castle* deepens with the entry of the fascinating yet designing Count Parmeni, who keeps Voltairean deism a secret and is compared by the narrator to Milton's Satan with no irony whatsoever. Transmuting swiftly into a full Gothic villain Parmeni fails in his adulterous machinations and disappears in a great storm to plunge to a watery death on Holyhead beach. Just as the Gothic novel tends towards parody, so many a satire is itself subsumed by the energies of the Gothic narrative.

Earl Strongbow works rather differently, in that its hold on satirical intention is never lost and it offers an effective parody of the anachronistic nature of much Gothic historical fiction, and a sprightly ghost who narrates his history with a certain wit. We learn that ghosts are ignorant of all that happens after their demise, so that apparitions in churchyards are emissaries from the deep sent to gather intelligence. Ghostly groans, *Strongbow* claims, are 'mere affectation' by their producers. Despite the heavy ironies of the narration, the novel offers also all the hallmarks of the conventional historico-gothic romance, and follows the actual career of *Strongbow* quite closely in Ireland and elsewhere, as well as offering a parallel to the career of *Longsword*, Earl of Salisbury, the subject of the earliest Gothicised historical tale also in this collection. The careful historicism of *Stothard's* frontispiece engraving of a knight offering a buckler to his lady under a window of the decorated period is fully serious, in keeping with a work in which the reader is offered at once a parody and an actual Gothic tale - since the irony does not infect the story itself.

Some Gothic parodies are by writers of conventional Gothic fiction, as, for example, Eliza Parsons, author of the satirical *Anecdotes of Two Well-Known Families* as well as a number of novels for the Minerva Press. She begins by delineating the comic adventures of a girl who seeks to create an imaginary Gothic life-history for herself but then performs an abrupt volte face in the third volume, in which the heroine's persecutory fantasies are proved to have foundation, and she is rescued from her murderous pseudo-parents and revealed as the true heir in Radcliffean style. It is interesting to compare Parsons' novel with Jane Austen's celebrated *Northanger Abbey*, which was written (though not published) at about the same time. Austen includes two works by Parsons in *Isabella Thorpe's* Gothic reading list. Like Parsons' *Elinor*, Austen's *Catherine Morland* begins by constructing a ludicrous Gothic fantasy of a murderous plot, and the scene in which she opens the black cabinet only to discover a washing bill has a parallel in the finding of a miniature in the bathroom cabinet among the indigestion medicines in *Anecdotes*. And *Northanger Abbey* goes on to validate Catherine's Gothic suspicions when General Tilney is indeed revealed as a tyrant, and has her forcibly ejected from the house. That this represents a Gothic rather than a realist trope is made clear by the disbelief of Maria Edgeworth and the reviewer of the *British Critic*, who severally doubted the credibility of such behaviour by an English gentleman.

Parsons and Austen focus their satire upon the female reader following a venerable tradition begun by moralists and writers such as Charlotte Lennox in *The Female Quixote of 1752*, in which *Arabella*, cut off from society in a remote castle, takes the world of her mother's French romances for reality, and attempts to force that reality on those around her. Lennox's novel forms a model for a large class of Gothic satire which also includes *Mary Charlton's Rosella* and *Eaton Barrett's The Heroine, or; Adventures of a Fair Romance Reader*. In Charlton's novel, it is the heroine's mother who after near madness and death must be brought to see the errors of treating her daughter as a Gothic heroine but in Barrett's wonderful satire it is the heroine herself, *one Cherry Wilkins - "Cherry? Better be called Pine-apple at once. There is a green and yellow melancholy in Pine-apple that is infinitely preferable"* - whose attempts to read the world as a Gothic novel have wildly catastrophic effects. Her adventures include laying a trail of gunpowder and blowing up a house, taking a partnership with a prostitute, getting accidentally shut in a chest with a man, and escaping his embraces by feigning mania, accidentally unwrapping at a ball and defending a castle under siege. Despite emerging victorious from her battle, she surrenders to avoid immodesty by sleeping in a room full of men. Unlike Lennox's *Arabella*, who harms no one but herself, *Cherubina's* exploits lead to the incarceration of her father in a lunatic asylum and others desperate unhappiness. There are also real Gothic traps, such as the libertine mansion in which she escapes only by means of a revolving door in the fireplace as the 'ghost' exits.

Barrett, a skilful satirist and poet, had the compliment of an imitation of *The Heroine* in *Belin de La Liborlière's The Hero*, which was translated into English by Matthew Lewis's sister, *Sophia Shedden*, in 1817. *Mr Dob*, like *Cherry Wilkins*, is imposed upon by masqueraders, and in his case, he is presented with enactments of scenes from the most celebrated Gothic novels. It is noticeable that the protagonist of this and other critiques of the romance reader is of the mercantile or lower classes. There is even a comic tale, *Mary, Or the Fragment*, appended to several Gothic chap-books, in which the hero whose ghostly fantasies are interrupted is a domestic servant. In *Love and Horror* by *Ircastrensis Thomas Bailey* is the son of a butcher, and his inamorata the daughter of a greengrocer. This mundane genealogy, however, does not protect them from abduction by mysterious Armenians with secret entrances to *St Paul's*, secret tribunals, subterranean adventures and escape disguised as a dog, with a climax at the Inquisition. Thus the novel may be read both as satire but also imitation of a *Vathek* type marvellous romance.

The employment of lower-class protagonists reflects the class bias of the writers of many of these satiric works. Masculine writers abound, and occasionally append 'Esq.' After their initials, to emphasise their gentlemanly status, or give their name and university degree. Certain items have dedications to royalty or to politicians such as *George Canning*. Most of the titles of this class of work in the *Sadler-Black* collection are bound in calf and have armorial bookplates inside, showing that they were part of a gentleman's collection and not merely volumes borrowed from the circulating libraries. Combining parody and close imitation these novels could afford the sophisticated reader both the comic delights of irony and also the more vulgar pleasure of excessive Gothic narrative.

Hardenbrass and Haverill, or; the Secret of the Castle, by R.S.Esq. is an example of this upper-class production and has a

bookplate of the Carew family. Again a masculine taste is evidenced since this enormous rambling production is full of characters that could have come from Sterne's *Tristram Shandy*, with names like the Reverend Obadiah Tilt, who seduces the wealthy Monominia, who is herself named after Smollett's heroine in *Count Fathom*. The novel lurches between eighteenth-century comedy and full Gothic seriousness, advertising by its subtitle, 'A Madman and No Madman - Who walks - Deeds of Darkness etc' and then claiming in the Preface that it is written for those who prefer "what is natural to what is absurd and monstrous." The plot's climax, however, is thoroughly Gothic in tone as well as structure. The heroine, Anarella, is lured to the evil Marquis's apartments under the impression that her servant has been taken ill, locked in and attacked. She is rescued only by the entry of the (open) secret of the castle, the immured and supposedly insane father of the Marquis, the Duke of Trimmingham. Moreover, one of the most sane and realistically presented characters proves to have a thoroughly Gothic secret past involving an Italian nun, a Scottish monk, and a German dungeon holding a prince's mother who is supposedly dead.

Two of the most serious satires of the collection parody individual Gothic novels. Charles Lucas makes a thoroughgoing attack on William Godwin's advanced political and social philosophy as well as his novel *Caleb Williams* in *The Infernal Quixote* of 1801. Following Godwin's defence of what he believed to be the legitimate grievances of Milton's Satan in his *Enquiry Concerning Political Justice*, Lucas prefaces the novel with a scene from *Pandaemonium*. Satan announces that the reign of the Anti-Christ has begun (presumably with the French Revolution) but is as yet unsuccessful in Great Britain, to which he turns his diabolic attention. The main narrative then charts the contrasting lives of Lord James Marauder and the poor but virtuous Wilson Wilson in eighteenth-century England. Lord James, under the tutelage of Imphehl and Subtile embarks on a career of dissipation, seduction and finally treachery as he joins the Irish uprising of 1798, having created an alter ego as an alibi. Unmasked by Wilson, he leaps into the abyss in the manner of Byron's doomed heroes and the protagonist of Maturin's later *Melmoth the Wanderer*. In a work that casts Sir James as a satanic agent, Lucas imitates the seeming omniscience of Falkland in *Caleb Williams*, while his Wilson is a figure reminiscent of Williams himself, and is similarly persecuted for his knowledge of the villain's secret. So Lucas, an accomplished satirist in both prose and verse, validates the Gothic narrative of Godwin's novel but in order to employ it against the writer's own politics.

'R.S.' in *The New Monk* attacks Lewis's novel *The Monk* on moral grounds as tending to "inoculate the heart for the admission of every vice." The author proceeds to offer a close parody of the plot in a contemporary British setting and with a Methodist hero, the Reverend Joshua Pentateuch, much addicted to the pleasures of the table and hypocrisy. It is sometimes difficult to establish whether the primary target of the satire is Lewis or Methodism, especially in the scenes that unmask 'Peter' as a female in imitation of Ambrosio's faithful novice, the seductive Matilda. A series of references ostensibly about roast pork could easily be attributed to 'Peter's' ample charms. Later, the purse of the sleeping Ann Maria Augusta which Pentateuch is about to steal, seems to stand metonymically for the girl's body: "the motion of the bolster discovered part of their swelling forms. Thus glutted the hypocrite his eyes and 'coveted other woman's goods.'"

Arguably the only work in this section that truly avoids Gothic contamination is Thomas Peacock's *Nightmare Abbey*, perhaps because it satirises a whole range of cultural fashions as well as the Gothic. The young scion of the house, Scythrop Glowry, is based on Peacock's friend, the poet Shelley, who began by writing two Gothic romances, also in this collection, as is his mother's own copy of Radcliffe's *The Mysteries of Udolpho*. A parody of the credulous romance reader, Scythrop sleeps with *Horrid Mysteries* under his pillow in a ruinous tower, "dreaming of venerable eleutherachs and ghastly confederates holding midnight conventions in subterranean caves." Although a Gothic plot develops with the arrival of the beautiful Stella seeking escape from persecution, whom Scythrop hides in a secret cabinet, it is quickly dissipated when it is discovered that the fate she escapes is actually marriage to Scythrop himself. Despite the appearance of a suitably noisy apparition, the Gothic is never allowed to spread narrative wings or to exert any atmospheric pressure, so that ironic distance is always maintained. That this is rare in Gothic satire only points up the power of the original Gothic genre, which, as one can see from the broad chronological range of the satirical material here included, was an enduring one.

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Gothic Satires, Histories and Chap-books by Alison Milbank

2 - Histories

Taking *Longsword Earl of Salisbury: An Historical Romance*, usually attributed to the antiquarian Thomas Leland, as its starting point, the Gothic novel in England can claim the historical novel as its earliest generic form, since its publication predates *The Castle of Otranto* by at least two years. Based on an actual historical figure, an illegitimate son of Henry II and (possibly) that chap-book heroine Fair Rosamund, the novel charts his return in the guise of a pilgrim from the wars in Gascony, and his attempts to foil the machinations of the usurper Raymond. This last now possesses Longsword's land and is just about to marry his wife in a manner reminiscent of the *Odyssey* but also the chap-book romances. What renders this version Gothic is the strong emphasis on tropes of imprisonment, usurpation and forced unions within specifically Gothic sites of monastery, castle and dungeon, in a plot that involves fear, pain and other strong emotions. The novel has a fine frontispiece, designed by Samuel Wale, Professor of Perspective at the Royal Academy, which makes a strong attempt at historically correct delineation of a medieval abbey, and a monk offering aid to a wounded knight. It offers a surprisingly positive picture of the catholic past for the time, although the novel also includes an exemplar of the Machiavellian monastic schemer in the poisoner, Father Reginald. Longsword, however, is unlike later Gothic histories, in which the feudal past is evoked only to be rejected by characters who anachronistically, hold good protestant values and escape the castle for the freedom of post-Enlightenment rationality. In contrast, it depicts the Middle Ages as distant and heroic. As Clara Reeve wrote about Leland in her *Spirit of Romance*, he offers a depiction of feudal values 'composed of Chivalry, Love and Religion.' Leland was himself an antiquarian, author of a history of Ireland and was no doubt cognizant of Richard Hurd's *Letters on Chivalry and Romance*, which were published in the same year as *Longsword*. Despite later controversial exchanges between the two scholars, Leland seems to have shared Hurd's attitude to the medieval period.

In the Gothicised history tale a specifically British setting dominates, in complete contrast to the exotic Italian and continental locales of Walpole, Lewis and much of Radcliffe. Clara Reeve's *The Champion of Virtue: A Gothic Story*, published in 1777 and retitled *The Old English Baron* in later editions is carefully set in the picturesque Thames valley at Minster Lovel. In her Preface, Reeve sets out her project as one that will unite the heroic nature of historical romance with a more factual attention to the minutiae of medieval life. Gothic in her title refers primarily to the period, which is that of the minority of Henry VI, when Humphrey Duke of Somerset was Protector of England. Characters engage in such mundane activities as eating bacon for breakfast, lighting fires and packing up their clothes. The structural similarities with *Longsword* and *Otranto* are close, involving a usurpation plot, but unlike *Longsword*, Reeve introduces a ghost, who leads a trail to the bones of the murdered Lord Lovel. As in the parodic *Strongbow*, the ghost becomes a figure of historical mediation. Indeed, the popularity of ghosts in the historical Gothic tale is perhaps due to their standing for the process of historical investigation itself by which the dead are, as it were, restored to life. These spectres appear, furthermore, in an historical setting and in periods when belief in ghosts was common, and thus, as Samuel Johnson argued in relation to apparitions in Shakespeare's plays, they are admissible as historical curiosities.

Ann Radcliffe opened her career with a story with a British setting but began a new trend by choosing an east coast Scottish situation for her *Castles of Athlin and Dunbayne of 1789*. This was favoured poetic territory thanks to Ossian and James Beattie's *The Minstrel* but Radcliffe was the first to colonise it for the novel. Her last, posthumously published novel, *Gaston de Blondville*, written around 1802, was inspired by a building, Kenilworth Castle, later to influence Sir Walter Scott, although his novel of that name is set in a later period. Radcliffe chooses the time in Henry III's reign that immediately precedes his wars with the barons over executive and legal prerogatives. This is also the reign in which *Longsword* is set and shows an interest by Gothic writers in periods of contestation, in which the modern constitution was beginning to take shape. *Gaston de Blondville* also contains a ghost who warns the king of Blondville's crimes, and thus becomes an agent of change because he enables the release of Woodreeve, a lower-class man who has been wronged by an aristocrat. This novel is self-consciously historicist in its frame story, which involves two nineteenth-century travellers meditating on historical distance as they discuss the various uses to which Kenilworth has been put over the centuries. Archaeological endeavour produces the manuscript that forms the body of the novel, and its title page is 'reproduced' in authentically Gothic script. Radcliffe makes one of her typical double gestures here, looking backwards with her manuscript to the forgeries of Ossian, and forwards to the self-consciousness of the modern historical novelist, since she ends with a list of the sources she consulted.

Another favoured period of British history for Gothic treatment was that of the Tudors, forming as it did the end of the medieval and Catholic world, and the birth of the modern centralised state. Henry VIII, moreover, was an historical Bluebeard in his marital relations. The most influential Gothic history novel however, was set later, in the reign of Elizabeth I. Sophia Lee's *The Recess* (1783-5) tells the story of two legitimate daughters of Mary Queen of Scots who are brought up in complete secrecy in the subterranean ruins of a former abbey. This picturesque home becomes less of a haven and more a nightmare labyrinth as the girls are caught up in the intrigues of Elizabeth, Leicester and Essex. *Longsword* had a conventional dungeon, *The Old English Baron* a haunted chamber, but *The Recess* is one huge and all-embracing Gothic universe, from which one sister escapes only to madness and death, and the other to safe seclusion only through a pretended death and funeral. All encounters with the outside world and actual historical figures are catastrophic for Mary's daughters, so that history itself subsumes the role of Gothic tyrant, a trope that Lee may owe to her French sources, such as Prévost's *Histoire de Cleveland* and the romances of Madame de Scudéry. Her own influence was immense, and in this collection Martha Harley's *The Priory of St Bernard* owes much to Lee, as do Francis Lathom's *The Mysterious Freebooter* and especially *Mystic Events*, which yokes a Reeve-type plot involving Anne Boleyn to Schauerromantik horrors. The best of the Tudor novels are Lee, which closely follows her female narrative style is the anonymous *Lady Jane Grey*, which was published by Minerva Press in 1791. It is much more accurate in its use of Lady Jane's extant letters and other sources than most Gothic histories, and it employs the epistolary mode effectively to show characters trying and failing to assert autonomy against political and family pressures.

Sophia Lee and Ann Radcliffe's emphasis on architecture as the structuring trope for an historical romance unites a number of the disparate items in this collection in which the ostensible historical setting provides no more than a credible backcloth for a classic Gothic plot of incarceration, murder and usurpation. A typical example is T.J. Curties's *The Watch-Tower*, which has a Scottish setting amid the wars of Robert the Bruce but uses this political chaos to allow every sort of barbarous tyranny imaginable in which historical characters play no part but the stupendous castles and crags of Ulthona provide a magnificent setting.

More historically engaged is a writer like Jane Porter, who describes actual events including the Battle of Bannockburn in *The Scottish Chiefs*, all from the perspective of the Scottish side. William Wallace provides her individual focus, and her nationalist sympathies are also evident in her treatment of the young Polish hero in *Thaddeus of Warsaw*. Her sister, Anna Maria Porter,

also wrote historico-gothic tales, and our specimen, *The Fast of St Magdalen*, is set like so many Gothic novels, in sixteenth-century Italy. Unlike so many others, however, Porter gives graphic details of battle scenes, and makes historical events responsible for her heroine's release.

Since nearly all Gothic novels in this period involve a setting in the past, it is sometimes difficult to distinguish the historical from the conventional Gothic romance. Most of the titles in this section either involve actual historical figures, as in I. Stanhope's *The Siege of Kenilworth*, or make the historical setting intrinsic to the narrative, as in Charles Maturin's *The Albigenes*, although the Cathars of this last seem more like eighteenth-century Deistic protestants than medieval heretics. In complete opposition to the historical record the Albigenians here defend themselves successfully but in so doing they reveal the whig tendency in much gothicised historical fiction. Even the seemingly conservative Clara Reeve wrote specifically in relation to history, "My father was an old whig: from him I learned all that I know." For despite the glamour and chivalry of the Gothic past, the sensitive and rational protagonists of these stories move out of the castle and forward into the future, outfacing the fictional tyrants and overbearing monarchs of the past. In this evocation of a lost world in order to move beyond it, these proto-historical writers prepare the way for Walter Scott's *Waverley* of 1814 in which the hero's romantic involvement in the Jacobite cause must give way to an accommodation with the Hanoverian future.

Scott is represented in this collection by his completion and editing of Joseph Strutt's *Queenhoo-Hall* in 1812. Strutt, an engraver and antiquarian, had an encyclopaedic knowledge of folk customs, which is illustrated in this work by a series of tableaux of May-games, a visit to a local weird-woman, morris dancing and other revels intended by the author to provide background to Shakespeare's plays. The owners of Queenhoo Hall form the audience for these set-pieces, while also being entertained by the Gothic travails of their persecuted friend Emma, and the mysterious arrivals of the self-styled 'Knight of the Bleeding Heart.' Both the Gothic, traditional past and the supernatural and excessive Gothic novel are safely enclosed by the frame of the great house and its detached audience, who stand in for and represent the modern reader. Scott ends the novel with a bawdy comic account of a rural wedding and an ending forced by the mutilated state of the manuscript source.

It might seem that the vast range of Scott's influence and his greater understanding of the processes of historical change might be the end of the Gothic history tale but two major writers are represented here by productions that still hark back to the Gothic mechanics of the earlier form. Mary Shelley in *Valperga*, her next novel after *Frankenstein* takes an historical figure from fourteenth-century Italy and renders him as a doomed Gothic hero in the manner of Lewis, although she does employ her two female protagonists as embodiments of alternative political visions in a manner akin to Scott's use of Rose Bradwardine and the Jacobite Flora in *Waverley*. In *Klosterheim*, published as late as 1832, Thomas De Quincey is more interested in spreading an atmosphere of mystery and terror about the identity of the Red Mask than in giving a realist treatment of politics in the German city states. And in the novels of Bulwer-Lytton and Harrison Ainsworth, a historico-Gothic tradition survived well into the Victorian period.

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Gothic Satires, Histories and Chap-books by Alison Milbank

3 - Chap-Books

The most famous devourer of Gothic chap-books was the poet Percy Shelley, as described by this school-friend, Thomas Medwin:

"He was very fond of reading, and greedily devoured all the books which were brought to school after the holidays: these were mostly blue books. Who does not know what blue books mean? But if there should be any one ignorant enough not to know what those dear darling volumes, so designated from their covers, contain, be it known, that they are or were to be bought for sixpence, and embodied stories of haunted castles, bandits, murderers, and other grim personages - a most exciting and interesting sort of food for boys' minds."

The modern reader may, however, be excused for ignorance of the bluebook genre, since these little volumes are extremely rare, and survive only in a few collections, mostly without their original covers. In dimension between 3½ to 4 inches wide and 6 to 7 inches high, with an engraved and often coloured frontispiece, they sold at sixpence for 36 pages, and a shilling for 72 pages. If they story failed to fill its allotted length, other even shorter tales would be appended, down to 'Mary, A Fragment,' which is just one page long and completes a number of bluebooks with a comic tale of a spectre lover coming to claim her beloved revealed to be only a dog licking the hand of a sleeping domestic.

Gothic bluebooks are the direct descendents of the chap-book trade of the seventeenth and eighteenth centuries that provided racy, entertaining and cheap reading for the literate poor. They were sold all over the country by itinerant chapmen or peddlers to the many workers who could manage their simple vocabulary and lively illustrations. Chapbooks covered a wide range of genres, and included rhymes and puzzles, tales of pirates and highwaymen, cookery, political burlesque, and popular rags-to-riches stories such as that of Dick Whittington. Central for the development of the Gothic bluebook was the chivalric romance, describing such prodigies as Guy of Warwick, a British hero who fights a dragon and a Danish giant, and endures long years of capture in Saracen territory. Theodore and Clementina in this collection is a translation of a French romance but owes much also to the chapbook versions of medieval tales, which were also published in large quantities in France. As with the Gothic histories discussed above, the Gothic chap-book emphasises the incarceration of the hero - Theodore spends years in a Moorish dungeon - or the supernatural, as in the medieval setting of Kilverstone Castle, in which Lord Audley's onyx cross glows and sheds blood, and ghostly apparitions stalk the wolds of Lincolnshire. The term 'bluebook' is originally from the French chap-book romance trade, and many English productions have a continental source, or were often themselves translated into French or German. The Mysterious Bride: Or, The Statue Spectre of 1800 was popular on both sides of the Channel. It is a particularly original conception in which a youth puts a ring for safety on a statue only to find its petrifying marble interposed between his bride and himself in their bed, as she comes "to claim her nuptial due."

Despite the usual appellation of 'chap-book,' these Gothic productions (which seem from the fragments of cover occasionally still remaining to have been pink as well as blue books) were described by their publishers as 'pamphlets.' J. Bailey's list of pamphlets, however, includes with a number of Gothic tales, abridgements of *Ivanhoe* and *The Heart of Midlothian* a revised *Robin Hood's Garland*, which is the title of a traditional chap-book. The Gothic bluebook replaces the frequent crude wood-engravings of the traditional chap-book with one copperplate or wood-engraved frontispiece usually produced specially for that work, and signed. (Charlotte Dacre's *The School for Friends* has a frontispiece by Thomas Rowlandson). Sometimes these engravings are hand-coloured in gay tones of yellow, blue, green and pink, as in *Glenwar*, in which the slumbers of the evil Lord Dacras are interrupted by the outlaw Glenwar in a plaid of startling green. Scenes are chosen for their dramatic qualities, and often involve prostrate and unconscious females below a riot of clashing swords. One common device perfected by W. Grainger for a series of bluebooks published by Ann Lemoine, encloses each design in an heraldic shield or hexagram to allow the reader to view the Gothic events through a sort of frame. Another more sophisticated example of a framed scene is an illustration for Charles and Mary at the front of a compilation called *The Marvellous Magazine*, in which Charles stands behind an ivied Gothic arch peeping through to observe a religious procession leading a reluctant Mary to take enforced vows. The arch both enacts and draws attention to her incarceration and separation from her lover outside, while providing a way into the Gothic past for the modern reader. The style is reminiscent of the Minerva Press frontispieces, which combine rigid frame and emotional content in satisfying counterpoint.

Another striking feature of the illustration style is its histrionic use of gesture that imitates contemporary stagecraft. This is appropriate for tales that often take their plots from popular Gothic melodramas, as, for example, *The Black Castle*; Or *The Spectre of the Forest: A Historical Romance* by C.F. Barrett, which announces that it is 'founded on the spectacle of that name, performed at the Amphi-Theatre of Arts, with unbounded applause for nearly one hundred nights.' Other tales rely heavily on Shakespeare's plays, with *Macbeth* and *The Winter's Tale* particularly common sources. Some of the title-pages of the bluebooks summarize the whole plot of the story in the manner of contemporary playbills, so that not only Ann Radcliffe's three-volume *Mysteries of Udolpho* but also its chap-book abridgement are shortened to one enormous climactic sentence.

Many of these shorter versions of celebrated novels are not by the author whose name appears on the title page, nor authorised by them. One particularly ironic paid of examples is *Gothic Stories* and *Gothic Stories Sir Bertrand's Adventures*. The first is anonymous but includes Mrs Barbauld's Gothic experiment written with her brother, the second names Mrs Barbauld on the title page but rewrites the Sir Bertrand fragment to give it a proper ending. Other abridgements avoid copyright violations by altering the names of characters, or the title itself.

Another important difference between the chap-book and bluebook trade lies in their sales methods. Although itinerant chapmen were not extinct in the early nineteenth century they were quickly being superseded by the ballad sellers described by Henry Mayhew and later by the 'penny dreadful' magazines and serials. Gothic chap-books however, were produced and sold by publishers and booksellers, so that Ann Lemoine at the White Rose in Coleman Street published pamphlets on a variety of subjects for Thomas Hurst and John Roe, all in London. Other important bluebook publishers include Thomas Tegg, Dean and Munday, Robert Harrild and John Arliss. These had distributive networks at booksellers all over Britain and also in Dublin. When membership of the circulating libraries of Hookham and Minerva was so costly the appeal of these cheaper productions was immense, and over a thousand were produced in the first two decades of the nineteenth century, while others in this collection bear dates as late as the early 1830's. Many of the names on the flyleaf indicate masculine ownership, and it is clear that the bluebooks served the middle and upper-class young with light reading material, as well as the large hinterland of the literate servant class. Montague Summers quotes the memoirs of the son of Lord Todmorden's butler, John James Ridley, in which he describes how addicted he was to Gothic romances.

This popular and juvenile readership also accounts for the scarcity of these little books. As Montague Summers puts it, they were "read and read on every side by schoolboys, by prentices, by servant-girls, by the whole of that vast population who longed to be in the fashion, to steep themselves in the Gothic romance...and so the Gothic chapbook passed from hand to hand and was literally read to pieces." There is, however, another reason for the bluebook's disappearance given by Margaret Spufford in her study of popular fiction and the chap-book trade, which is that until the invention of commercial lavatory paper in the early twentieth century cheap reading matter ended its days in the water closet.

What surprises many a new reader of the Gothic bluebook is the gentility of the whole production. The writing style, despite the popular nature of the market, is complex, dense and allusive, with a more leisurely feel than one might expect. The pensive Radcliffean heroine has time still to "rouse her soul to transport, and her mind with grateful rapture to the stupendous cause of being" at the sight of sublime landscape, and characters are often vividly realized as in the following description of the awe-inspiring Scottish witch of Rona in the story of that name:

Her figure was tall, bony and lank; her skin resembling that of a toad, hung in loose flakes upon her sinewy limbs; her long, black hair fell on her neck and shoulders. Her eyes were red and prominent; her lips were of shrivelled skin, that seemed not to conceal her black and projecting teeth which appear as fangs. The 36 page sixpenny versions tend to present one or two scenes in this careful detail, while other parts of the story are narrated more briskly. In this way they look forward to the nineteenth-century magazine tales, such as those in *Blackwood's*, which explore a single Gothic situation in some psychological depth. Scenes chosen for extended treatment include agonistic encounters but especially spectral apparitions. Many of these tales follow Radcliffe in arousing superstitious terror only to dissipate it by rational explanation. Hence, the supernatural with of Rona seated amid her magical flares proves later to have been merely an envious poor relation in disguise.

A large proportion of the chap-book items in the Sadleir-Black Collection are Radcliffean in style and focus upon the endangered virtuous heroine. This is true even when the plot adapted comes from the more shocking German Schauerroman or Lewis and Francis Lathom. Despite the dramatic frontispieces and the occasional disordered bosom, these tales are more sedate than many earlier chap-books, even in writers such as Isaac Crookenden who specialised in incest, albeit always narrowly avoided. Crookenden is described in one bluebook as a former assistant schoolmaster, and he always signs his tales. Other well-known bluebook writers include Sarah Wilkinson who also wrote full-length Gothic fiction but obviously found chap-book writing, as did Harvey Belmont, "the most profitable line of business." Two items in this collection, written by 'an Etonian,' indicate the class of amateurs who turned their hand to these productions. Indeed, Lord John Russell, the future Prime Minister, himself turned to the short tale in his 1822 *The Nun of Arrouca*.

In keeping also with the Radcliffean nature of many bluebooks are the claims to moral purposes in the writing. Isaac Crookenden includes an introduction to *The Skeleton* aimed specifically at establishing his Radcliffean credentials as a follower of 'the mighty magician of Udolpho,' while the editor of the *Wild Roses* collection of chap-book tales claims to offer stories 'innocent and instructive.' The 'sovereign Rose' of his bouquet, we learn, 'shall be morality, and the writing Bond, Heart's Ease.' This self-conscious assumption of moral responsibility may be a result of the higher class of reader intended, (for this calf-bound volume might have aimed at the circulation-library readership) or equally an attempt to compete with the growing religious tract market of Hannah More and others, which imitated chap-book style for its moral and spiritual teaching. One item here even claims a source in More's correspondence for *The Affecting History of Louisa, the Wandering Maniac*. Some publishers of Gothic bluebooks also produced religious tracts.

Morality, however, does not preclude excitement, nor good writing, and the reader will find, at their best, that these little books evoke all the terrors of the longer works, with a taut and effective style, as in this opening to *The Spectre Mother* by J. Mitchell:

"The heavy clock of Rovido Castle had just sounded the last and fearful hour of night; when a man (whose form seemed more than of human stature) stole from the concealment of a dark recess, and with slow and cautious steps, paced towards the more inhabited part of the castle - a long dark cloak shrouded his gigantic figure, and the sable plume of feathers that waved in his hat, shaded a face on which villainy had stamp'd her pale and terrific image; on hand held a small dark lantern, and the other was raised to his breast, to be assured the murderous weapon it concealed remained in safety."

No wonder that with pacing and tension so well orchestrated, many of these tales were read to pieces, and that those which survive are among the rarest of bibliographic curiosities.

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2 of 3v. London, Minerva Press, 1805.
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PZ 2 L 494 CA 1798 Matthew Gregory Lewis.
The Castle Spectre: A Drama in Five Acts.
Second Edition. 1v. London, J Bell, 1798.

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PZ 2 L 494 F 1806 Matthew Gregory Lewis.
Feudal tyrants: or, The Counts of Carlsheim and Sargans.

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A Romance taken from the German.
4v. London, J F Hughes, 1806.

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PZ 2 L 494 I 1912 Matthew Gregory Lewis.
The Isle of Devils. A Historical Tale Founded on an Anecdote in the Annals of Portugal. [No 24 of an edition of 250: a faithful reprint of the original poem of 1827 of which only a few copies were issued.]
1v. London, George Jackson, 1912.

PZ 2 L 494 M 1796 Matthew Gregory Lewis.
The Monk: A Romance.
3v. London, J Bell, 1796.

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PZ 2 L 494 M 1798 Matthew Gregory Lewis.
Ambrosio, or the Monk: A Romance.
Fourth edition with considerable additions and alterations.
3v. London, J Bell, 1798.

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PZ 2 L 494 M 1800 Matthew Gregory Lewis.
Ambrosio, or the Monk: A Romance.
Fifth edition with considerable additions and alterations.
3v. London, J Bell, 1800.

PZ 2 L 494 O 1811 Matthew Gregory Lewis.
One O'Clock;
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A Grand Musical Romance in Three Acts.
1v. London, Lowndes & Hobbs, 1811.

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PZ 2 L 494 ROM 1808 Matthew Gregory Lewis.
Romantic Tales.
4v. London, Longman, Hurst, Rees & Orme, 1800.

- Volume 1:
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Sir Guy, the Seeker.

- Volume 2:
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The Dying Bride;
The Four Facardins, Part I.

- Volume 3:
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Oberon's Henchman, or the Legend of the Three Sisters.

- Volume 4:
My Uncle's Garret-Window;
Bill Jones;
Amorassan, or the Spirit of the Frozen Ocean.

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PZ 2 L 494 WO 1807 Matthew Gregory Lewis.
The Wood Daemon or
"The Clock has Struck",
A Grand Romantic Melodrama in Three Acts.
1v. London, J Scales, 1807.

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PZ 2 M 38 F 1807 Charles Maturin
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Fatal Revenge: Or, the Family of Montario.
3v. London, Longman, Hurst, Rees & Orme, 1807.

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The Milesian Chief. A Romance.
4v in two. London, Henry Colburn, 1812.

PZ 2 M 456 1823 Charles Maturin.
Melmoth, the Wanderer:
A Melo-Dramatic Romance in Three Acts.
1v. London, John Lowndes, 1823.

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2v. London, A Strahan & T Cadell, 1789.

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PZ 2 P 34 M 1796 John Palmer, junior.
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2v. London, Minerva Press, 1796.

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2v.. London, Minerva Press, 1793.

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2v. London, Minerva Press, 1800.

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1v. London, Sherwood, Neely & Jones, 1819.

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3v. London, Minerva Press, 1810.
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3v. London, G Walker & T Hurst, 1803.
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The Haunted Castle, a Northern Romance. 2v. London, Minerva Press, 1794.

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The House of Tynian. A Novel.
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3v. London, B Crosby, 1796.

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The Three Spaniards, a Romance.
3v. London, Walker & Hurst, 1800.

PZ 2 W 35 C 1765 Horace Walpole.
The Castle of Otranto, a Gothic Story.
The Second Edition.
1v. London, William Bathoe &
Thomas Lownds, 1765.

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Valley of Collares, or the Cavern of Horrors.
3v. London, Minerva Press, 1800.

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4v. London, A K Newman, 1828.

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2v. London, G & J Robinson, 1803.

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The Castle of Santa Fe. A Novel.
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The Castle of Udolpho. An Operatic Drama.
1v. London, T & R Hughes, 1808.

PZ 2 C 387 1819 Anon.
The Castle of Villa Flora. A Portuguese Tale, From a Manuscript Found by a British Officer
of Rank in an Old Mansion in Portugal. 1v. London, Minerva Press, 1819.

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Phedora; or, the Forest of Minski. A Novel.
4v. London, Minerva Press, 1798.
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4v, London, George Hughes, 1810

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4v. London, J F Hughes, 1809.

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Montbrasil Abbey: Or, Maternal Trials. A Tale.
2v. London, Minerva Press, 1806.

PZ 2 W 37 N 1795 Richard Warner.
Netley Abbey. A Gothic Story. 2v. Southampton, 1795.

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Part 1: Matthew Lewis and Gothic Horror - Beckford to Lewis

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Part 6: Domestic and Sentimental Gothic - Lathom to Warner

BIOGRAPHIES OF GOTHIC NOVELISTS

Aikin: see Barbauld

Father Anselmo, novelist, the identity and sex of the real author, who is using a pseudonym, is not known. *Theodore and Clementina; or, Crusades against the infidels of Palestine*: (1825) is translated from the French of Anselmo. It is a thirty six page chapbook printed by Hodgson and co., which contains an account of the captivity of the crusader Theodore, and his escape from the Holy Land. While he is away, a neighbouring baron courts his wife. Theodore returns home just in time to stop the wedding.

Jane Austen, (1775-1817), the daughter of the Rev. George Austen is one of the most celebrated English novelists with novels such as *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1816). Amongst her juvenilia is *Lesley Castle* apparently written in 1792 when Austen was sixteen, which subverts Gothic expectations. This epistolary novella was a prelude to the Gothic parody *Northanger Abbey*, which gently mocks the vogue for "horrid" reading and is one of her two novels published posthumously in 1818 and set in Bath. The other is *Persuasion*, which was written towards the end of her life probably while she was suffering from Addison's disease, which eventually led to her death.

Anna Letitia (Aikin) Barbauld, (1743-1825), poet, essayist, and educationalist was a leading Blue Stocking, being part of a circle of radical dissenters which included Hannah More and Elizabeth Montague. With her brother John, she theorised the Gothic in "*On the Pleasure Derived from Objects of Terror*" (1773), which was appended to a tale of terror she wrote called *Sir Bertrand: A Fragment* where the theory is put into practice. Her hero's nightmare journey to a castle involves him touching a cadaverous hand and following blue flames to a secret chamber where a shrouded lady lying in a sarcophagus gives him a chilling kiss. In 1808, Barbauld's husband, who she had married in 1774, went insane and committed suicide.

C. F. Barrett, novelist, wrote Gothic chapbooks, which are abridged or plagiarised novels with spectacular and supernatural effects. *Douglas Castle: or The Cell of Mystery* (1803) is based on Clara Reeve's [q.v.] *Old English Baron*. It is set in Medieval Scotland and concerns the wicked Baron Douglas, who imprisons his victims in an iron tower. *The Round Tower, or The Mysterious Witness* (1803) purports to be an Irish legendary tale from the sixth century. The plot and atmosphere is derivative of Shakespeare's *Macbeth*. The vengeful wife of the Danish usurper, Sitric, is a Gaelic version of Lady Macbeth. A baby smeared in blood and draped in chains is an additional gory feature.

Eaton Stannard Barrett, novelist, with a taste for satire and parody, authored a number of novels and poems. In 1807, he wrote a satirical poem *All the Talents* using dialogues and *The Rising Sun*, subtitled a "*serio-comic satiric romance*". *The Heroine: or, The Adventures of a Fair Romance Reader* (1813) is a Gothic parody starring Cherry Wilkinson who recasts herself as Cherubina and leaves her father for a potentially villainous aristocratic surrogate. The aptly named Monckton Castle is the chosen theatre for the enactment of her Gothic melodramas. It is suitably redecorated even having the flags stained with the "*best old blood, feudal if possible*". The moral of the tale is to draw attention to the folly of the Gothic reading epidemic.

George Barrington, novelist, wrote the lurid Gothic chapbook and monastic shocker, *Eliza, or The Unhappy Nun* (1803). It is subdivided into four tales: "*A Remarkable Suicide*", "*Suicide through Oppression*", "*Suicide through Distress: Henri de Francoeur*", and "*The Suicide of William L.*" The third tale tells of Eliza, who is forced into a convent by her father. It is there that she is punished for an illicit love-affair by the cruel lesbian abbess, who confines her to a punishment cell containing the bones of erring nuns. The prequel to the tale concerns Clementina whose love, Jeromina, is so grief-stricken at her funeral that he falls on top of her passing coffin from a window and dies from his injuries.

William Beckford (1760-1844), novelist, at the age of ten inherited Fonthill Splendens, a 5,000 acre Wiltshire estate, and a huge fortune from his family's Jamaican sugar plantation. A pederasty scandal forced him and his wife into temporary exile on the Continent. In his private *Journal* (first pub. 1954), Beckford recorded his sexual infatuation with young men. Exotica, decadence and Orientalism saturate his most famous work, the Arabian tale of *Vathek* (1786). The cruel sensualist Caliph Vathek, whose glance can kill, sacrifices fifty children and is punished when his heart bursts into flames. With his Swiss dwarf Perro, Beckford retreated to Fonthill in 1796 to erect edifices to Gothic folly. He was buried in a pink granite tomb below the Lansdown Tower he built, overlooking Bath.

Agnes Maria Bennett (d. 1808), novelist, had numerous children and wrote lengthy novels, some of which ran to 7 volumes. In 1794, Minerva Press published *Ellen, Countess of Castle Howel* with an "Apology" referring to the author's troubled circumstances. By 1806, when Bennett was at the height of her popularity, she published the 6 volume *Vicissitudes abroad, or the Ghost of my Father*, which sold 2,000 copies on the first day of publication despite costing the princely sum of 36 shillings. This titanic text surely represents the vicissitudes of the long Gothic novel, by showing "*the Gothic spirit sinking*" under the weight of 2,026 pages "*into the quagmire of its own verbiage*" and Mrs Bennett's "*sodden*" prose. (Frederick L. Frank, *The First Gothics*, 1987, p. 28)

James Boaden (1762-1839), novelist and journalist was appointed editor of the *Oracle* newspaper in 1789, which had been set up that year to rival the *World*. In 1793, Boaden started writing plays. His *Fontainville Forest* (1794) which was received at Covent Garden with much applause was based on Radcliffe's [q.v.] *Romance of the Forest* while his *Italian Monk* (1797) was derivative of her *The Italian*. In 1803, he wrote *Voice of Nature and Maid of Bristol*. In later life, he produced biographies of well-known actors such as the *Life of Mrs Siddons* (1827) and *Life of Mrs Jordan* (1831). He died leaving nine children amongst whom was a daughter who also wrote plays.

C.A. Bolten, novelist, was the author of *The Mysterious Monk; or, The Wizard's Tower* (1826) and *Walter the Murderer; or, The Mysteries of El Dorado* (1827). Bolten was influenced by the novels of Ann Radcliffe and Walter Scott. His first novel, taking place at the time of King John, is a typical romance. The Holy Inquisition put in an appearance and charges of

witchcraft are invoked. The novel ends on a melodramatic note of the Countess Pembroke who, after having drugged and imprisoned her husband, plunges a dagger in her bosom as she is so overwhelmed by her passion for Adolphe. *Walter the Murderer* is a more restrained narrative set during the reign of Henry VII, which has more credibility than its histrionic predecessor.

Elizabeth Bonhote (1744-1818), novelist whose father was a tradesman, married Daniel Bonhote, a local solicitor and clerk sometime between 1770-1774. Her earliest works were elegies and she went on to produce poems on conservative subjects and a conduct book for children called *The Parental Monitor* (1788). She became a best-selling Minerva Press author and wrote *The Rambles of Mr Frankly*, published by his sister (1772-1773), *The Fashionable Friend* (1776), *Hortensia; or The Distressed Wife* (1777), *Olivia; or the Deserted Bride* (1778) and *Bungay Castle* (1796). Bonhote lived and worked in Bungay castle until around 1800, when she sold it to Charles, Duke of Norfolk to whom she dedicated her novel. She died in the town of Bungay at the age of 74.

George Brewer (b. 1766), miscellaneous writer who first came to public attention with a comedy called *How to be Happy* that was performed at the Haymarket Theatre in August 1794. But "*owing to the shaft of malevolence*" the comedy was cancelled and never went into print. It could have contributed to Brewer's view of himself as being luckless with vicissitude as his tutor, having been "*misplaced or displaced in life*". In 1800, Brewer published a pamphlet "*The Rights of the Poor*", & dedicated it to "*Men who have great power, by one without any*". In 1808, he published his two volume Gothic novel, *The Witch of Ravensworth*. The central hag is notorious for eating babies and arranges for the Baron le Braunch to stab a loathsome corpse.

Eliza Bromley (fl. 1784-1803), novelist, was the widow of a military officer. The first of her two novels is *Laura and Augustus: An Authentic Story; In a Series of Letters* (1784) which starts with a young girl writing to her friend about her visits to far-away places including Antigua, Madeira and Madras. A series of letters from her lover to his friend document a descent into disaster and death. Her next novel, *The Cave of Cosenza: A Romance of the Eighteenth Century, altered from the Italian* (1803), relates how a married man is seduced by an Italian woman, who he met in Italy. Bromley uses this as an opportunity to criticise Italian culture, customs and morality.

A. Brown, novelist, may be a pseudonym for a writer of whom very little is known other than that he or she wrote the Gothic chapbook entitled *Alpine Wanderers: or The Vindictive Relative*, a story that was allegedly derived from fact, which was printed for J. Scale. The date of publication has been disputed and swings between 1800 and 1820. The text has also been published under its subtitle *The Vindictive Relative*.

Charles Brockden Brown (1771-1810), novelist, was a pioneer of American Gothic, whose reputation rests on *Wieland: or The Transformation* (1798), *Ormond: or The Secret Witness* (1799), *Edgar Huntley: or, The Memoirs of a Sleepwalker* (1799) and *Arthur Mervyn: or, Memoirs of the Year 1793* (1799, 1800). Brown intellectualises the Gothic and demonstrates in Edgar Huntley, for instance, the dialectical exchange of good and evil though the inter-changeability of hero and villain. In the preface, he sets out to move beyond "*puerile superstition and exploded manners, Gothic castles and chimeras*". Yet he does not flinch entirely from such Gothic effects as sleep-walking and ventriloquism and even kills off the hero's father in *Wieland* through spontaneous combustion.

Elizabeth Cullen Brown, novelist, was the daughter of a celebrated man who did not provide for her. She turned to writing two didactic, flowery-written romances. In the apologetic preface to *The Sisters of St Gothard, A Tale* (1819) published by Minerva Press, she claims to be unqualified and without genius but wants to help women cultivate reason. The plot tells of cottage-dwelling Swiss Blanchard and his daughters, Adelaide, who is blonde and good and Rosette, brunette and adventurous who leaves her flock and little lamb to follow a soldier's tune and is predictably beset by seducers. A similar novel, not so well written, is *Passion and Reason, or The Modern Brothers* (1832). By then, Brown was in "*hopeless poverty, sickness and sorrow wishing for death*".

Mrs Anne Burke (fl. 1780-1805), novelist, was the author of at least four popular novels beginning with *Ela: or, Delusions of the Heart: A Tale, Founded on Fact* (1787), first serialised in *Columbian Magazine*. It is a romantic epistolary novel warning of the dangers of being engaged to a dashing military man, who is secretly betrothed to another. *The Secrets of the Cavern* (1805) concerns a place of confinement guarded by the ghost of the heroine's mother. In *Emilia de St Aubigne* (1788), after storms and ship-wrecks in every sense, the virtuous heroine dies a lingering death. Burke's relish in the suffering heroine is evident in *The Sorrows of Edith: or The Hermitage of the Cliffs* (1796) where she commits suicide.

Frederick Chamberlain, novelist, of whom hardly anything is known, produced *Lucretia or The Robbers of the Hyrcanean Forest* (n.d.). This Gothic chapbook is an example of the *Räuberromantik*. The robbers' castle contains a locked chamber of one thousand horrors, which consist of an ossuary of the skeletons of twenty females. These are the trophies of Rufanus who is based on Bluebeard. He is in pursuit of the heroine Lucretia, who frequently faints and swoons as she is assailed by dozens of banditti some of whom are her own relatives in disguise. She may well have joined the macabre exhibit in the secret room had it not been for the intervention of a gallant soldier whom she eventually marries.

Mary Charlton, (fl. 1794-1824) novelist and translator, wrote at least ten novels most of which were published by the Minerva Press. Her *Andronica: or, the Fugitive Bride* (1797) became a best-seller, helping her to earn sixth place on William Lane's list of "*particular and favourite authors*" in 1798. In the same year, she published the well-received *Phedora: or, the Forest of Minski*, set in Poland. A greater triumph was the Gothic parody, *Rosella: Or, Modern Occurrences* (1799) where the would-be heroine sets out to fabricate Gothic distress at every turn. Of greater distress to the reader is the disappointing *The Homicide* (1805). *The Life, Adventures, and Vicissitudes of Mary Charlton, the Welch Orphan* (1817), is likely to be a fake 'biography'.

John Corry (fl. 1825) miscellaneous writer and topographer, became a journalist in Dublin. He moved to London in 1792 where he edited a periodical and biographies of George Washington (1800), William Cowper (1803) and Joseph Priestley (1804) and other books including *Quack Doctors Dissected* in 1810. Corry also wrote histories of various places including Liverpool (1810), Bristol (1816) and Macclesfield (1817). His two volume *History of Lancashire* was dedicated to George IV and dated 22 Sept 1825. After that nothing is known of Corry's personal life. His novels include *Sebastian and Zeila and The Suicide: or the Progress of Error*, which may have been written in 1805, and *The Mysterious Gentleman Farmer*, 3 vols (1808).

Hannah Parkhouse Cowley (1743-1809), dramatist who, after seeing a disappointing play, declared that she could have

written one better herself. In less than two weeks, she wrote *The Runaway* (1776) which became a runaway success. It was produced by David Garrick at Drury Lane Theatre and gave Sarah Siddons her stage debut. Cowley went on to write another dozen plays. Under the name of Anna Matilda, she published *The Italian Marauders, A Romance* in 1810. It contains scenes of poetic terror that are derivative of Ann Radcliffe [q.v.]. Set in Venice, the heroine Angela di Mongalfi's nightmare turns into the reality of being abducted by a band of Italian marauders while she is travelling to the chateau of an uncle she has never met.

Isaac Crookenden, (fl. 1790-1820), churned out chapbooks which endlessly retold the same gory tale packaged as shilling shockers which were invariably plagiarised or abridged versions of Gothic novels. *The Skeleton* (1805) seems to have been so carelessly or hastily written that Crookenden mistakenly marries off a character who had been murdered in an earlier scene. *Fatal Secrets* (1806) and *Horrible Revenge: or, The Monster of Italy!!* (1808) contain sensational revelations of incest. In *The Mysterious Murder* (1806) the theme continues when the heroine nearly marries her own father. The focus of *Story of Morella de Alto* (1804) departs from the incest leitmotif to document the criminal and concupiscent career of Scorpino, who is finally executed by the Inquisition for his sexual crimes.

Stephen Cullen, novelist, whose life is shrouded in obscurity, wrote *The Haunted Priory: or The Fortunes of the House of Rayo* (1794) in the high Gothic mode. The hero, Alfonso, is a version of the knight errant whose heroic quest set in Castile involves penetrating the haunted priory of Rayo. For part of the trek, he is guided by a mysterious cowed figure, who is as gargantuan as he is silent. In the denouement, he is reunited with the Baron de Rayo, whom he had left at the start of his journey, who turns out to be his father. *The Castle of Inchvally: A Tale alas! Too true* (1796) builds its suspense around the gothic decibels of the demonic laugh, which would achieve greater resonance in *Jane Eyre*.

T. J. Horsley Curties, (fl. 1799-1807) novelist, of whom Montague Summers wrote "there is no author more Gothic, more romantic than he" (Gothic Quest, p. 333). In *Ethelwina: or The House of Fitz-Auburne* (1799) and *Ancient Records: or, The Abbey of St Oswythe* (1801), Curties reveals himself to be a faithful follower of Ann Radcliffe though in *The Monk of Udolpho* (1807), his flamboyance and exaggeration is closer to that of Mathew "Monk" Lewis [q.v.]. The monk is a copy of Radcliffe's Schedoni whose history is "one endless tissue of crime". A year earlier, Curties wrote *St Botolph's Priory: or The Sable Mask* which concerns the machinations surrounding a proposed incestuous marriage amid the political intrigues involving Charles I and Oliver Cromwell.

Catherine Cuthbertson, (fl. 1810-1830) novelist, had seven novels published starting with *Forest of Montalbano* (1810). *Romance of the Pyrenees* (1812), which was wrongly attributed to Ann Radcliffe, was translated into French. After a warehouse fire burnt most copies of the novel, for economic reasons it was serialized in the *Lady's Magazine* starting in February 1804. It proved to be one of the longest ever novels to be issued in an eighteenth-century periodical as it had not been intended for serial publication. *Santo Sebastiano: or, The Young Protector* (1814) degenerates into a moral abyss from which the young Julia de Clifford escapes after encountering the lesbian Lady Delamore, who tortures animals and bullies servants, and Mrs St. Clair, the madam of a bordello.

Charlotte Dacre (c.1772-1825) novelist and poet, wrote verse using the pseudonym 'Rosa Matilda' for *The Morning Post* whose editor Nicholas Byrne fathered three of her children. She published *Confessions of the Nun of St Omer* (1805), *The Libertine* (1807) and *The Passions* (1811). Her *Zofloya or The Moor* (1806) prompted a reviewer for the *Literary Journal* to conclude that she had been "afflicted with the dismal malady of maggots in the brain". The heroine, Victoria murders her husband by slow poison and, after dragging her female rival by the hair, hurls her down a precipice. Finally, she is murdered by her lover, the moor, Zofloya, who turns out to be Satan. Intriguingly, Dacre's husband was murdered after her death by a mysterious figure in a black crepe mask.

Selena Davenport (1779-1859), novelist, married Richard Davenport in 1800 and separated after ten years. He claimed to have been swindled and financially ruined by his wife and her father and so resorted to laudanum for consolation. Villainy was also a preoccupation of Davenport's fiction. Commenting on *The Hypocrite, or the Modern Janus* (1814), one critic from *New Monthly Magazine* noted: "we do not recollect ever having met in any work of fiction with which we are acquainted, a character so completely villainous as the principle figure in this novel". She wrote eleven novels including *An Angel's Form* and *A Devil's Heart* (1818) and *Italian Vengeance and English Forbearance* (1828) which excel in the portrayal of exceedingly wicked women characters.

Thomas De Quincey (1785-1859), miscellaneous writer, born in Manchester, earned his living mainly through journalism. Around 1804, he first used opium for the relief of pain caused by a tooth abscess. He became an addict and in 1822 published his most well-known work, *Confessions of an English Opium Eater*. De Quincey also wrote about his "opium-shattered" stream-of consciousness state in an essay "The English Mail Coach" (1849). Another of his essays is "Murder considered as one of the Fine Arts" (1827) which amply demonstrates his aptitude for the Gothic. De Quincey's historical novel *Klosterheim or The Masque* (1832) deals with religious persecution in the Rhinelands and is centred around a mysterious despotic being who is eventually unmasked.

Denis Diderot (1713-84), philosopher, was the Editor of the *Encyclopédie* completed in 1772. He also published two plays and some fiction including *Les Bijoux indiscrets* (1748) dealing with licentiousness and *The Nun* (1780). The latter was originally composed as a hoax to entice the Marquis de Croismare to return to Paris to help a supposed nun, called Suzanne Simonin, who had escaped from a convent and was seeking his protection. The novel that emerged documents the horrors of convent life inflicted on a young woman forced to take the veil by her family. It contains a graphic account of lesbianism and the film adaptation of the novel made by Jacques Rivette was banned for French cinemas in 1967.

Eliza Fenwick, (fl. 1795-1828) miscellaneous writer and novelist, married the editor, John Fenwick, separating in 1800 after he was forced to flee his debtors. Fenwick published educational books but only one novel, *Secresy: or, The Ruin on the Rock* which was an epistolary and sentimental work warning against the dangers of excessive sensibility for women. It examines the effects of two different kinds of education on two girls. The importance of female friendship emerges from the text. Fenwick had some notable women friends namely Mary Hays, Mary Robinson and Mary Wollstonecraft, who she was with at her death following child-birth. Fenwick helped Wollstonecraft's husband William Godwin [q.v.] by caring for the new baby Mary [q.v.]. She died in Rhode Island in 1840.

Edward Fitzball, (1792-1873), a pseudonym of Edward Ball, novelist and dramatist, was "the creator of crepuscular melodramas based on popular Gothic novels" (Frank, *The First Gothics*, p.14). He turned Hoffman's tale, *The Devil's Elixir*, which J.T. Bealby noted could "scarcely be read without shuddering", (Summers, *Gothic Quest*, p. 243) into a musical romance, performed at Covent Garden in 1829.

Gothic Fiction - Biographies

His Gothic romance, *The Black Robber* (1819), is a blood-bath bordering on Jacobean drama. The anti-hero, Ulric St Julien who had been forced to become a monk, falls in love with a novice Julia. She is punished by being put to death by the monks. In retaliation, Ulric escapes to become the Black Robber, returning to kill the Abbot and burn down the monastery.

Joseph Fox junior, novelist, who came from Brighton, published his first novel *Tancred, a Tale of Ancient Times* (1791) with the Minerva Press. It was an amateurish effort but full of full-blooded Gothic themes. The evil Lady Marguerita after abandoning her infant son, Tancred, by exposing him in the forest, murders two of her husbands and plans to wed the Baron Murcia. Finally, she is reunited with her son, who is the heir of Rochdale, before driving a poniard into her heart. This was followed by *Santa-Maria: or The Mysterious Pregnancy* (1797), which has been compared to Marquis de Sade's *Juliette* (1797). Fox's promise to his reader was "to make the sensitive soul thrill with horror [and] to make the very hair stand perched on its native habitual roost".

"**Sophia L. Frances**" is a pseudonym for a Gothic novelist who is unlikely to be either Francis Lathom or Sophia L. Frances as suggested. No evidence to establish the author's true identity has emerged. Three of the novelist's four 'romances' were published by Minerva Press. *The Nun of Miserecordia, or The Eve of All Saints* (1807) concerns the story of a wicked father who is murdered as retribution for seduction. In 1806 it was followed by *Vivonio, or The Hour of Retribution by a "Young Lady"* (1806) and then in 1809 by *Angelo Guicciardini or The Bandit of the Alps* (1809) whose eponymous hero turns out to be the bandit. Her *Nun of Miserecordia* (1807) out-bleeds Lewis's [q.v.] "bleeding nun".

William Godwin (1756-1836), philosopher and novelist, was the father of Mary Shelley [q.v.] and husband to Mary Wollstonecraft whose memoirs he published in 1798. His anarchistic *Enquiry Concerning Political Justice* (1793) underpinned his desire for social reform. In his novel *Caleb Williams* (1794), Godwin draws on the conventions of terror fiction to convey a social message. His most Gothic novel is *St Leon* (1799) about a Rosicrucian who has obtained the secret of immortality. His interest in the undead passes over to his *Lives of the Necromancers* (1834) which includes biographical entries on magicians such as Albertus Magnus, Cornelius Agrippa and John Dee as well as on nefarious subjects such as "necromancy" "alchemy" "talismans and amulets" "sylphs and gnomes" and "salamanders and undines".

C. D. (Haynes) Golland, Minerva Press novelist, had a father who published a Gothic novel under the initials of D.F.H. No copies survive of her first novel *Castle Le Blanc*. Her extant novels are lengthy and include *The Foundling of Devonshire, or Who is She?* (1818), *Augustus and Adeline, or The Monk of St Barnardine* (1819) and *Eleanor, or The Spectre of St Michael's* (1821). *The Ruins of Ruthvale Abbey* (1827) tells of how Monimia Beauville trains Rosa Sedley into becoming a Gothic heroine. Lord Darlington is recruited as the villain but starts to take his part too seriously thus turning mock Gothic into real terror for the heroine. The moral comfort of Hannah More is quoted at the end. Golland's last novel was *The Witch of Aysgarth* (1841).

Sarah Green (1808-1824), novelist, wrote nineteen novels over a 34 year period, sometimes using the pen-name "A Cockney". She drew attention to social issues including those relating to women in novels such as her *Mental Improvement for a Young Lady on her Entrance into the World* (1793). In *Deception* (1813), a young woman manages to extricate herself from a potential rapist by impersonating a phantom in dressing in a sheet and brandishing a dagger. *The Carthusian Friar* (1814) also tells of how the innocent Matilda escapes rape after having been ensnared by the villainous Father Scoriani, who is in league with a corrupt abbot. Green's *The Private History of the Court of England* (1808) was considered so scandalous that it was subject to censorship.

William Child Green (fl. 1821-1831) novelist, modelled himself on Beckford [q.v.], Walter Scott, Maturin [q.v.] and Radcliffe [q.v.] for his Gothic novels, beginning with *The Maniac of the Desert* (1821), which were popular choices for the circulating libraries. *The Abbot of Montserrat: or The Pool of Blood* (1826) had been inspired by Maturin's *Melmoth the Wanderer* while the influence of Scott is evident in *The Prophecy of Duncannon: or The Dwarf and the Seer* (1824) and of Beckford in *Alibeg the Tempter, A Tale Wild and Wonderful* (1831). His *The Alberines: or The Twins of Naples* (1832), where the supernatural is done to death, exemplifies "the common flaws of the Gothic novel in its death throes" (Frank, *The First Gothics*, pp.126-7).

Sophia Griffith, novelist, wrote the Gothic parody, *She would be a heroine. By Sophia* (1816). It has shades of Barrett's [q.v.] *The Heroine* and Ircastrensis's [q.v.] *Love and Horror* but without their satiric bite. By comparison, Griffith's novel is a milder mockery of Gothic conventions which tells the story of the budding Gothic heroine, Lady Georgina Portmore, who transgresses social norms by cross-dressing and also by guiding ghost-spotting expeditions to local ruins. At the climax of the novel, she gets lost in the family crypt and re-emerges a reformed de-Gothified character, who repents of her Gothic follies.

Emilia Grosett, novelist, wrote the chapbook *The Monastery of St Mary: or The White Maid of Avenel* (n.d.) This is an amalgamated and condensed version of two novels by Walter Scott, *The Abbot* (1819) and *The Monastery* (1820). A knowledge of the latter is indispensable to an understanding of the sequence of events in Grosett's plagiarised and condensed version. The main Gothic interest concerns the ghostly sightings of the white lady of Avenel, a spectre who waylays Father Phillip, the protector of her daughter Mary, as he approaches the Monastery of St Mary.

Carl Grosse, novelist, who was the self-styled Marquis of Pharnusa, published romances between 1790-1805. These included *The Dagger* (1795) and his most well-known work, *Horrid Mysteries. A Story from the German of the Marquis of Grosse* (1796), translated by Peter Will, which P.B. Shelley [q.v.] kept under his pillow in order to induce nightmares. The story tells of the quest of the hero, Don Carlos, to hunt down the ungodly *Illuminati*, a secret society that had fascinated Shelley (see Peacock [q.v.]). Anarchical conspiracy is the focus of Grosse's other "Magico-Political Tale. Founded on Historical Facts" which is the sub-title of *The Victim of Magical Delusion* (1795) set during the Portuguese Revolution and influenced by Friedrich Schiller's *Ghost-Seer* (1800).

Miss Guion, novelist, of whom virtually nothing is known, was the author of the Gothic chapbook *The Life and Singular Memoirs, of Matilda, Countess de Lausanne: or, The Unfortunate Victim of Parental Ambition: A Gothic story.* (1802) published by S. Fisher and T. Hurst of London. Bound in the same volume is another Gothic chapbook entitled *The Castle of Formosa: or The treacherous Moor: and The rivals: or Love and Superstition* (1802). The latter was set in Tenerife and based allegedly on a true story. The volume travelled under a number of different titles including *The Unfortunate Victim of Parental Ambition, The Castle of Formosa, The Treacherous Moor, The Rivals* and *Love and Superstition*.

Susannah Gunning (1740?-1800) novelist, married Captain Gunning, the grandson of a Viscount, who embroiled her in his intrigues. He was later exposed as an adulterer when he was fined £5,000 for "criminal conversation" with his tailor's wife

and fled to Naples with his mistress. Gunning declared that she had regretted twenty-two out of twenty-three years of marriage and fictionalised her private life in some of her fiction. She wrote 13 novels, six of which were epistolary. Her fiction includes *Barford Abbey* (1768) and *Coombe Wood* (1783), where she satirises marriage. Gunning's tendency to exaggerate in her writing prompted Lady Harcourt to coin the term "*minific*" which refers to her maiden name of Minifie which she had used as a pen name.

M. H. Hales, Esq, novelist, who published *The Astrologer: or, The Eve of St Sebastian* (1821) and *De Willenburg: or, The Talisman, A Tale of Mystery* (1821). For *The Astrologer*, the author imitates T.J. Horsley Curties for its horror and Ann Radcliffe for its terror but falls short of achieving any true Radcliffean suspense. The astrologer is a monk called Osmia, who draws up a doom-laden horoscope for the hero Sebastian. Alongside his beloved Elvira, Sebastian encounters an apparition, which, by promising to be his guide, fulfils the astrological prophecy. Not surprisingly, the spectre turns out to be none other than the monk Osmia, who had mysteriously disappeared.

Ann Mary Hamilton, novelist, blurs the boundaries between domestic fiction and Gothic horror in her novels, which include *Montalva: or, The Annals of Guilt* (1811). The hallmark of her writing is the reform of a villainous character into a paradigm of goodness and compassion. As her hero Stephano Montalva demonstrates, these transformations are not entirely convincing and detract from the Gothic momentum. As a dissolute degenerate, he raped and murdered the innocent Valeria and then poisons his friend, Ferdinando D'Rosorio, in order to seize his wife and child. After his conversion, horror interest is revived when a demonic apparition tempts him to kill a young girl. But he refrains when the ghost of Valeria appears to inform him that it is their child.

Ann Julia Hatton (1764-1838), novelist, who wrote under the name "Ann [or Anne] of Swansea", was the younger sister of Sarah Siddons. She taught herself to read and wrote her first play aged 11, which was performed by her father's theatrical company in Brecon. Hatton believed that because of her limp and squint, her family ridiculed her as "the Genius", and had her apprenticed to a mantua-maker. In 1783, she married a bigamist and then earned her living by lecturing for James Graham, the quack doctor. Attempting suicide in Westminster Abbey, she was accidentally shot in the face in a brothel. Hatton wrote 14 novels between 1810 and 1831 mainly for Minerva Press, which included the exceedingly gory *Cesario Rosalba: or the Oath of Vengeance* (1819).

Haynes see Golland

Hedgeland see Kelly

Elizabeth Helme (fl. 1787-1814), who was married to a schoolmaster of Brentford, wrote in a number of different genres including books for children such as *James Manners, Little John, and their Dog, Bluff* (1799). She was an established sentimental and Gothic novelist connected with the Minerva Press whose first novel of this kind was *Louisa: or the Cottage on the Moor* (1787) which ran to five editions. This was followed by *Clara and Emmeline* (1788) then *Duncan and Peggy* (1794). A longer work was *The Farmer of Inglewood Forest* (1796) which was written in places in the style of Ann Radcliffe. Her most successful romance was *St Margaret's Cave: or The Nun's Story* (1801). So popular was her writing that her work was reprinted late into the 19th century.

G.D. Hernon, novelist, of whom little is known, wrote *Louisa: or, The Black Tower* (1805), set in a gloomy forest in Lancashire where Mr Gerrard, a widower, resides with his daughter, Louisa. She is captured by bandits headed by Captain Rifle (an alias for Mr Hodge) whose wife wanders around at night robed as a white phantom hunting for victims for her own malevolent designs. Every day Mr Gerrard secretly visits a hidden apartment in the Black Tower where he has secreted the corpse of his wife so that he can spend many hours contemplating what Montague Summers describes as her "*uncorrupted charms*" (*Gothic Quest*, p. 367).

Anthony Frederick Holstein, (fl. 1809-1815), pseudonym, novelist, whose sex is unknown supplied Minerva Press with a dozen Gothic novels. The author's forte was more as a connoisseur in horror than as a doyen of terror. 1810 was a productive year, heralding *The Assassin of St Glenroy: or, The Axis of Life, The Miseries of an Heiress and Love, Mystery, and Misery!* prefaced with the author's "*Apology for the Appearance of a Spectre*". Sir Francis Errol is the arch seducer of Rosalia Sutherland, who is imprisoned in a Gothic castle because of an undisclosed inheritance where she encounters the aforementioned spectre. Some of the Gothic vignettes are fleshed out in the *The Assassin of St Glenroy* (1810). Other novels include *The Modern Kate: Or a Husband Perplexed* (1811) and *The Scotswoman* (1814).

William Henry Ireland (1777-1835), miscellaneous writer, was the son of Samuel Ireland, a rare book dealer. William passed on to his father documents he had forged including an original version of *King Lear*, portions of *Hamlet* and two undiscovered Shakespeare plays. The plagiarism was eventually uncovered and William disgraced. His first romance *The Abbess* (1799) is written in the style of Matthew Lewis [q.v.] particularly in its description of the licentiousness of the Superior of the Immaculate Sisterhood of Santa Maria. *Rimualdo: or, The Castle of Badajos* (1800) is another Gothic extravaganza, exulting in a plethora of murder and of ghosts. The valiant hero Rimualdo out-does the average Gothic heroine by instantly dropping into a swoon on witnessing a terrifying vision.

Ircastrensis, novelist, has adopted a pseudonym which may have been derived from the Latin word "ira" for "ire" and "castrensis" for a soldiers' camp possibly to indicate the military precision with which the Gothic is dismantled. Unlike most Gothic parodies, which concentrate on the Gothic heroine, Ircastrensis focuses on a Gothic hero with the prosaic name of Thomas Baily. He has fallen in love with a portrait of the beautiful Ethelinda Tit, who died two hundred years before. Determined to reincarnate her, he persuades his relation Annabella to impersonate her in a series of Gothic encounters. The absurdities are summed up when Annabella continues to converse with the spectre even after she has fainted.

Mrs Fl. Isaacs (fl. 1801-1820), novelist, published at least six fictional texts including *Ariel: or The Invisible Monitor* (1801), *Glenmore Abbey: or, The Lady of the Rock* (1805), *The Wood Nymph. A Novel* (1813), *Tales of To-Day* (1816) and *Earl Osric: or, The Legend of Rosamond* (1820). *Ariel* is about a preternatural, moralising male voice, which penetrates the dungeons and funereal cell into which Rosalie is thrust. The voice guides her through a mine-field of seducers. *Glenmore Abbey* published by Minerva Press is a Radcliffean imitation replete with secret passages, a swooning heroine, Ellen and a terrifying secret within a forbidden enclosure. The gloomy Castle Macruther is a highland equivalent of Radcliffe's Castle of Udolpho connected by subterranean passages to the haven, Glenmore Abbey.

Harriet Jones, novelist and educationalist, ran a school in Maidstone, publishing *Belmont Lodge* (1799) with Minerva Press,

which she wrote "under the deepest depression of mind, in order to alleviate the sorrows of a suffering parent". It opens with a Gothic touch telling of how Sir Gregory Belmont used to give his villagers their own tombstone in order to inculcate virtue. *The Family of Santraile: or The Heir of Montault* (1809) is a cliché-ridden foray into feigned madness and the spectre of murdered mother with a cast of shrill and shouting characters concerning the disputed ownership of Belford Castle. According to Frederick Frank, "there is no wilder example of the excesses of the Gothic form than this bizarre romance". (*The First Gothics*, p.175)

Karl Friedrich Kahlert, novelist, is most well-known for *The Necromancer: or The Tale of the Black Forest*, which was translated from the German by Peter Teuthold (1794). This was one of the seven Gothic novels recommended to Catherine by Isabella in Jane Austen's *Northanger Abbey* (1810). The bewildering plot coagulates beyond comprehension, consisting of a jumble of violent episodes yoked together by shocking supernatural effects. The Teutonic Black Forest setting, into which Hermann and Helfried venture, is over-run by deserted castles, bleeding shadows and other ghoulish phenomena. The necromancer is the sinister magician, Volkert, who has been executed. As Frederick Frank points out, the novel is a "splendid instance of the Schauerroman at a point of no rational return". (*The First Gothics*, p. 177)

Isabella Kelly, (fl. 1794-1815), novelist, poet and educationalist was married to Colonel Kelly and later to a Mr Hedgeland. Her ten romances were written for the Minerva Press's circulating libraries. Her first novel was the mildly Gothic *Madeleine or the Castle of Montgomery* (1794). Its creaking plot draws on the Gothic machinery of crumbling cloisters, mysterious apparitions and skeletons in a family closet. She moves away from her earlier domestic realism towards greater Gothic effects in her subsequent novels from *The Abbey of St Asaph* (1795), set in North Wales, through *Ruthinglenne, or the Critical Moment* (1801) to her culmination in horror, *The Baron's Daughter* (1802). Violent emotion and improbable plots, along with a moralising tendency, were the hallmark of her writing.

Caroline Lamb (1785-1828), novelist and poet, born Ponsonby, was the only daughter of the third Earl of Bessborough and Lady Henrietta Frances Spencer and was brought up by the celebrated Georgiana, Duchess of Devonshire. In 1805, she married William Lamb, who later became Lord Melbourne, Queen Victoria's first Prime Minister. In 1812, she had a scandalous love-affair with Lord Byron, which she dramatised in the Gothic farrago *Glenarvon* (1816), written while she was dressed in a page's uniform. It was published anonymously in 1816, the same year that her family tried to have her certified insane and was reprinted as *The Fatal Passion* (1865). Lamb also wrote *Graham Hamilton* (1822) and *Ada Reiss* (1823), where South America is the backdrop for the moral drama.

George Lamb, Esq. (1784-1834) novelist, wrote *The Mysteries of Ferney Castle: A Romance of the Seventeenth Century* (1809). The title reappeared the following year, but under the name of Robert Huish (1777-1850) and set in the fifteenth century. The hero is Sir George Ferney, who is both bad and dangerous to know, having been physically abused by his father for forgetting the names of the horses in the stables. He surpasses himself in sadism when he takes a poor girl, Mary, to a crypt and forces her into a coffin where he plans to rape then murder her. Eventually, after a series of family reunions, Sir George is shot and is buried vampire-style at a cross-roads. The stake through his body is struck with a mighty blow from his own son.

Sarah Lansdell (born c1778) of Tenterden, novelist, wrote for Minerva Press, *Manfredi, Baron St Osmund, An Old English Romance* (1796), a revival of Walpole's [q.v.] villain set in a castle collapsing under an ancestral family curse. For this puerile work, written over 12 days in stealth during her teenage years, Lansdell was accused of plagiarizing John Palmer's [q.v.] *The Mystery of the Black Tower* and Shakespeare's *Macbeth*. The hyperbolic plot involves one of two sisters, Augusta, who turns up mad as Lady Woldemar, while seeking the ghost of her husband, whom she allegedly murdered. For the deficiencies of this romance and *The Tower, or The Romance of Ruthyne* (1788), Lansdell blamed her "female inability...confined education and retired situation in life."

Francis Lathom (fl. 1795-1830), novelist and dramatist, was born in Norwich, the illegitimate son of an English peer. He wrote comedies and romances starting with *The Castle of Ollada* (1794). A reviewer for *The Critical Review* was concerned that "although the heroine of a romance is always sure to know 'the true baron upon instinct,' young ladies cannot be recommended implicitly to follow such example." Lathom's second Gothic work *The Midnight Bell* (1798) achieved lasting fame as one of Jane Austen's [q.v.] "Northanger" novels. The bell is rung by a madwoman in a deserted castle, obsessed with the dead body of her husband. Other novels such as *Mystery* (1800) and *Astonishment!!!* (1802), proclaim Lathom as the maestro of the pithy and arresting title.

Thomas Pike Lathy (fl. 1800-1820), was born in Exeter in 1771 and brought up to be a tradesman. In 1819, he plagiarised a poem on angling of 1758 by Dr Thomas Scott of Ipswich. His novels include *Usurpation* (1805), a Minerva Press best-seller, telling of a wicked uncle and hysterical niece. His Minerva Press *The Invisible Enemy: or, The Mines of Wielitska, a Polish Legendary Romance* (1806) cashes in on a vogue for Gothic Poland through a subtitle that is almost entirely redundant to the plot. The invisible enemy is Lafranco who steals children and corpses. After miscalculating a seduction scene, he plunges to his death from a cliff. *Love, Hatred and Revenge* (1809) is Lathy's replay, only this time, with a Swiss setting.

Sophia Lee (1750-1824) was the eldest child of two actors. When her mother died, she brought up her siblings including her novelist sister, Harriet, with whom she collaborated on *Canterbury Tales* (1797-1805). Her comedy called *The Chapter of Accidents* (1780) proved so successful that she was able to set up a school in Bath on the proceeds. Lee's historical novel *The Recess, or A Tale of other Times* (1783-85) was another triumph. Set during the reign of Elizabeth I, it tells of how the Queen persecutes two daughters, born to Mary Queen of Scots. In accordance with a certain literary convention, Lee pretended that she was an editor rather than the inventor of the plot. She died in Clifton, Bristol.

Lebrun see Pigault-lebrun

Thomas Leland (D.D. 1722-1785), novelist, was a fellow of Trinity College, Dublin. His historical novel *Longsword, Earl of Salisbury* (1762) pioneered the Gothic romance, appearing two years before Walpole's *The Castle of Otranto* (1765). The malevolent monk, Reginhald, is "the sire of the whole unholy brood of monastic fiends and baronial tyrants who stalk through the pages of the Gothic novel" (Frank, *The First Gothics*, p. 208). The title hero has returned from the Gascoigne wars, disguised as a pilgrim. He narrowly escapes being poisoned by the brother of the villainous Reginhald. The novel was dramatised by Leland's protégé Hall Hartson as *The Countess of Salisbury: A Tragedy*, and was regularly performed, starring Sarah Siddons in the title role.

Matthew Gregory Lewis (1775-1818), novelist and politician, launched *Ambrosio or The Monk* on an unsuspecting public in

1796. This lurid, sadistic and dissolute tale of monastic corruption was the English debut of the German *Schauerroman* and the progenitor of the horror branch of Gothic fiction. *The Monk* was written as a palliative to the boredoms of The Hague where Lewis is staying as a young man. Lewis also wrote dramas such as *The Castle Spectre*, which opened at Drury Lane in 1797. *The Wood Daemon* (Drury Lane, 1807) tells of the wicked Count Hardyknute's pact with the Daemon to sacrifice his child for youth and wealth. The tale was continued in *One O'Clock! Or, The Knight and the Wood Daemon*, (Lyceum, 1811).

Charles Lucas (1769-1854) miscellaneous writer and clergyman, became the curate at Avebury, Wiltshire in 1791 where he wrote a poem about the stone circles. His most well known novel is *The Infernal Quixote, A Tale of the Day* (1801) with a preface written by the devil and dedication to William Pitt. The title anti-hero is the Lord James Marauder who, as a freethinker, is cast as son of Satan. Marauder satanically brings about the Irish rebellion of 1798 and corrupts women with Godwinian ideas of free love. Lucas's embrace of conservative politics is further evident in his *Free Thoughts on a General Reform* (1796). He also wrote *The Abissinian Reformer, or the Bible and the Sabre* (1808) and copious religious verse.

Anna Maria Mackenzie (fl. 1783-1798) novelist, using the sobriquet, "Ellen of Exeter" wrote at least 16 novels and was the daughter of an Essex coal merchant. She married a Mr Cox who died after losing money, leaving her with four children. She earned her living through writing and became a leading Minerva Press novelist. Her first novel, *Burton Wood* (1783), written in letters, tells of how the heroine's marriage is nearly destroyed by a jealous rival. *Monmouth* (1790), which is set in the Restoration, is considered to be her finest work. In *Slavery, or The Times* (1792), she romanticises a half-African slave while *Dusseldorf: or The Fratricide* (1798) is a pot-pourri of a maiden in distress, menacing riders, and a wicked master.

Charles Maturin (1780-1824) novelist, dramatist and clergyman, was born in Dublin of Huguenot descent. He graduated from Trinity College in 1800 as a Classics scholar and was ordained a minister in 1803. He published *Fatal Revenge or, The Family of Montorio* in 1807 in which Father Schemoli is a precursor for his most enduring character Melmoth. In his next novel *The Milesian Chief* (1812), Maturin explores Irish history and the anguish of thwarted love which "brings madness with it, but it brings the joy of madness too". *Melmoth the Wanderer* (1820) is a series of tales in a Chinese box arrangement permeated by the sinister and suffering figure of Melmoth, who is a cross between Faust and the Wandering Jew.

Mary Meeke (fl. 1795-1823), Minerva Press novelist, started writing in 1795 with *The Abbey of Clugny* and *Count St Blancard*. In addition to the latter novel's predictable repertoire of terror, are the perils of Adelaide, tied to a tree by a depraved footman and then forced to undergo the harsh strictures of an abbess. Meeke was a formula writer, who was admired by the historian Thomas Macaulay, an avid reader of her novels, who noted "they were one just like another", relying on a rags to riches plot. She specialised in catchy titles such as *Which is the Mar?* (1801) and *Amazement* (1804) and wrote more boldly under the pseudonym "Gabielli" with *The Mysterious Wife* (1797), *The Mysterious Husband* (1799), *Something Odd* (1804) and *Something Strange* (1806).

John Mitchell, novelist, published anonymously the Gothic chapbook *The Spectre Mother: or, The Haunted Tower*, (1800?) which is an narrative of instant shocker gratification in the space of a mere 30 pages. The villain Moresco is a transcription of Ann Radcliffe's Montoni from *The Mysteries of Udolpho*. He murders a sleeping young woman Julia in Rovado Castle and is about to kill the child in her arms when the ghost of his murder victim intervenes. Later this spectre mother lures away Moresco's wife whom he has imprisoned in a haunted tower. On reaching freedom, she is reunited with her former lover Montmorenci and then learns that her evil husband has died after falling off a battlement. The inevitable marriage assures a happy ending for the breathless reader.

George Moore, novelist, wrote *Grasville Abbey*, which was serialised as a Gothic romance in *Lady's Magazine* from March 1793 to August 1797 in 47 instalments. Its Radcliffian terrors delineate the torments of the Maserini family over two generations as revealed by the hermit, Father Peter at Grasville Abbey. Here Percival Maserini takes refuge with the hapless Clementina, who, he rescued from a convent where she had been confined by her hateful father. The abbey is hardly restful since it is residence to a cacophony of screaming portraits, wandering spooks and spectres, which turn out to have been the invention of the anchorite Father Peter to scare those opposing the authority of Maserini's odious cousin Count D'Ollifont.

John Moore (1729-1802), novelist, wrote *Zeluco. Various Views of Human Nature Taken from Life and Manners, Foreign and Domestic* (1789), whose title hero is a cross between the Byronic hero-villain and the archetypal Gothic villain. Frederick Frank describes him as a "Sicilian sadist extraordinaire" for whom "all the world's a torture chamber and every person a potential victim" (*The First Gothics*, p. 254). Zeluco shows an early aptitude for evil by mashing a pet sparrow to pieces in his hand. His later exploits include having a West Indian slave flogged to death and strangling a child to death, which drives its mother mad. His female counterpart, the wicked Nerina, anticipates the heartless Victoria in Charlotte Dacre's [q.v.] *Zofloya*.

Lady Morgan (Sydney Owenson), (1776-1859), novelist and Irish nationalist, was born on board ship while crossing the Irish Sea. Appropriately, she became a travel writer and advocate for Ireland to the English. She started writing her first novel *St Clair* (1802) while working as a governess for the Featherstones at Bracklin Castle, Westmeath and wrote her second, *The Novice of St Dominick* (1805) while teaching the children of the Crawford family in Co. Tipperary. Her next novel was the best-selling *The Wild Irish Girl* (1806) whose heroine Glorvina inspired the marketing of "Glorvina" brooches and cloaks in Dublin and London. The highly successful *O'Donnel* (1811) that followed was a celebration of Ireland while *Woman and her Master* (1840) testifies to her feminist ideals.

Agnes Musgrave, novelist, was a best-selling author for Minerva Press. In the introduction to her first novel, *Cicely: or the Rose of Raby. An Historical Novel* (1795), she mentions visiting places described in the novel after a severe illness. Her next novel, *Edmund of the Forest. An Historical Novel* (1797) was popular enough to be translated into French by Francois Soules in 1798. *The Critical Review* describes it as containing "adventures in rapid succession, which defy all possibility of belief... Horrors are multiplied on horrors, new characters on new characters, until the reader is bewildered in a maze". *The Solemn Injunction* appearing in 1798, has a similarly complicated plot, this time replete with bloody secret chambers, faked ghosts and allegations of incest.

Julia Oulton, novelist, of whom little is known wrote the Gothic romance entitled *The Solemn Warning, or The Predictions Verified* (1810). It was printed for Thomas Tegg and has sometimes been published under its subtitle. ["Plummer, printer"]

Owenson see Morgan

John Palmer, junior (1771-1810), actor and novelist, was the eldest son of the famous actor, John Palmer, who dropped dead on stage in 1798. Palmer junior wrote romances such as *The Mystic Sepulchre* (1807) and *The Mystery of the Black*

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Tower (1796) set during the reign of Edward III. The haunted "Black Tower" is where the lovely Emma is imprisoned by a villainous lord before being rescued by the noble Leonard. In the same year appeared *The Haunted Cavern*, about which a reviewer for *The Critical Review* observed; "the tale of shrieking spectres and bloody murder ...requires the genius of a Radcliffe", which Palmer clearly lacked. He did, however, excel in "hereditary dissipation" (*The Secret History of the Green Room* (1795), pp. 259-61).

Mrs Eliza D. Parsons (1748?-1811), novelist, was the daughter of a Plymouth wine merchant. She married a turpentine distiller with whom she had eight children. A fire destroyed their property in 1782 and her husband died less than five years later. To support her family, Parsons turned to writing sentimental and didactic novels warning against the dangers of violent passion. Most well known are those Gothic novels, listed among the seven "horrid novels" mentioned in *Northanger Abbey* (1818). These are *The Castle of Wolfenbach* (1793) and *The Mysterious Warning* (1796) which was described in *The British Critic* as "agreeable but most melancholy". Parsons's Gothic writing was influenced by Radcliffe [q.v.] but she forfeits the suspense she generates by explaining the supernatural elements too soon.

Thomas Love Peacock (1785-1866), satirist, essayist and poet was brought up by his mother. He published two volumes of poetry before meeting P.B. Shelley in 1812. In 1820, he published the *Four Ages of Poetry* (1820) to which Shelley replied in a *Defence of Poetry* (1821). Peacock's prose satires include *Headlong Hall* (1816) *Melincourt* (1817), *Crotchet Castle* (1831) and *Gryll Grange* (1860-1). His most well known work is *Nightmare Abbey* (1818) where he satirises the Lake poets and parodies the Gothic novel genre. Scythrop Glowry, whose servant is called Diggory Deathshad, is a caricature of Shelley. While pretending to be a member of the Bavarian Illuminati, Scythrop flings off his calico dressing gown and accidentally exposes himself to a lady.

Mary Pickard, novelist, wrote *The Castle of Roviego: or, Retribution* (1805), which is an example of sentimental Gothic set in Sicily that draws on Radcliffian landscape and may have been influenced by Radcliffe's *A Sicilian Romance*. The Count of Rialves's only son Alfonso, while away at sea, is told by a disembodied voice to hasten back to his beloved Rosalia, who has mysteriously disappeared. He disembarks at Palermo and returns to the Castle Roviego, which contains some supernatural surprises though these hardly compensate for the lack of villainy in the novel. When the lovers are reunited, Father Anselmo fatally sabotages the Gothic milieu by reminding them of the beneficence of the creator of the universe.

Joshua Pickersgill, novelist, wrote *The Three Brothers* (1803), a four volume Gothic romance, which inspired works by Byron, Matthew Lewis [q.v.] and Mary Shelley [q.v.]. Frederick Frank describes the story with its "nauseous contact with the charnel world" as a "bloated argosy of Gothic contrivances and effects" (*The First Gothics*, p. 281) which refuses to be "crush'd with a plot". It is reminiscent of Lewis's [q.v.] *The Monk* (1796) and de Sade's *Justine* (1791) and *Juliette* (1794) for its pornographic effects. One of the three brothers is forced to sit on a torture chair while subjected to the erotic titillation of Lady Laurina, the mistress of his brother Julian while his other brother, Arnaud, has diabolically exchanged his mutilated and deformed body for a new improved model.

Charles Antoine Guillaume Pigault De L'Epiney Lebrun (1753-1835), dramatist and novelist, was born in Calais. He had early success as a playwright but became better known for his fiction particularly *Les Barons de Felsheim* (1798) and *Monsieur Botte* (1802). His novels which were translated into English included *The Shrove-tide Child: or, The Son of a Monk*, originally published as *L'Enfant du Carnaval* (1792). Another was *The Monk of the Grotto, or Eugenio and Virginia* (1800) which, for its Minerva Press debut, was translated anonymously and transformed from a lachrymose tale into a monastic shocker imbued with the darker shades of Lewis's [q.v.] *The Monk*. The plot explores the painful separation of the two lovers, Eugenio and Virginia.

Mrs Mary Pilkington (1766-1839), novelist and translator, who may also have written under "Miss Pilkington", produced around 40 books, marrying the successor to her father's surgical practice in 1786. When her husband deserted her to become a naval surgeon, she supported her family as a governess. This gave her the grounding to write books for children, which she sought to make morally edifying. Her Gothic writing is imbued with moralistic ideals often at the cost of their Gothic effects, as in the case of *The Novice or The Heir of Montgomery Castle* (1814). *The Accusing Spirit: or, De Courcy and Eglantine* (1802) shows the triumph of Calvinistic principles over Catholic indoctrination, despite being anachronistically set the century before the birth of John Calvin.

John William Polidori (1795-1821), physician and novelist, participated in the ghost-story competition at Villa Diodati in 1816 along with Mary Shelley [q.v.] and Byron whom he had accompanied there as his companion-physician. He expanded his mentor's fragmentary contribution into *The Vampyre* which was mistakenly published under the name of Lord Byron on April Fool's Day, 1819. It was the first vampire tale in English and tells the story of the Byronic figure, Lord Ruthven, who drinks the blood of a woman he seduces. Polidori went on to write a melancholy Gothic novel called *Ernestus Berchtold: or The Modern Oedipus* (1819) concerning incest. He may have been so overwhelmed by Oedipal issues that he committed suicide at his father's house in 1821.

Anna Maria Porter (1780-1832) novelist, starting writing at 13 with a series of *Artless Tales* (1795). In 1803, she had a play performed at Covent Garden called *The Fair Fugitives*. Her major work, *The Hungarian Brothers* (1807) about the French Revolutionary war, was translated into French. Porter also wrote the Gothic novel, *The Fast of St Magdalen* (1818), where she proves herself to be a connoisseur of the slaughter scene. Set in Italy at the time of Cesare Borgia, the heroine Ippolita seeks refuge in a monastery swarming with apparitions. Porter's *Roche-Blanche: or The Hunters of the Pyrenees* (1822) is also Gothified history though of the Elizabethan variety. Anna died visiting her brother in Bristol and was buried there at St Paul's church.

Jane Porter (1776-1850), novelist, was so studious as a girl that she would begin her studies at 4.30 am. For her first romance, *Thaddeus of Warsaw* (1803) about a Polish exile, she modelled some of the characters on her friends. William Maginn regarded the novel, which ran into many editions, as the best and most enduring of her works. Porter's second novel *The Scottish Chiefs* (1810) was a great success in Scotland. Nicknamed by S.C. Hall as "Il Penseroso", Porter was a handsome woman, described by Miss Mitford as the only literary lady not fit "for a scarecrow". She died at the house of her eldest brother in Portland Square, Bristol and is commemorated with her novelist sister Anna, in the Cathedral.

Ann Ward Radcliffe (1764-1823), novelist, was the only child of William Ward and Ann Oates, who were in trade in Holborn, London. During the 1780s, the family moved to Bath where Ann met William Radcliffe whom she married in 1787. Over 8 years, she established her reputation as the "Great Enchantress" and the founder of a school of Gothic romance associated with 'terror' rather than with the 'horror' of Matthew Lewis [q.v.]. Starting with *The Castles of Athlin and Dunbayne* (1789), she went on to produce *A Sicilian Romance* (1790) and *The Romance of the Forest* (1791). Earnings from

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The Mysteries of Udolpho (1794) and *The Italian* (1797) made her one of Gothic's highest paid novelists of her times even though *Gaston de Blondenville* (1826) is the only novel to contain a "real" ghost.

Mary Ann Radcliffe (1746?-1810?), novelist and polemical writer, married a fortune-hunter, with whom she had eight children, who whittled away her family estate. In her *The Female Advocate: Or An attempt to Recover the Rights of Women from Male Usurpation* (1799), she provides practical guidelines on how a woman can earn a living. It is ambiguous whether this is the same author, who published the Radcliffean *Manfrone or The Monk* (1809). The novel opens at fever-pitch, which continues unabated throughout the narrative, with Rosalia being sexually ambushed in her bedchamber by a mysterious assailant who leaves his severed hand behind. It belongs to her suitor, the ugly Prince di Manfrone who, on resuming the rape attempt, is killed by the righteous Montalto.

Rudolph Erich Raspe (1737-1794), novelist and polymath, is best known as the flamboyant author of the surreal *Baron Munchausen* (1785) which is a collection of the fantastical tales of an army officer. While working for Count Hesse in connection with his collection of antiques, Raspe stole valuable coins, selling them for huge sums. He was detected and fled to the Hartz mountains, where he was captured by police. On escaping, he fled to England where he wrote a chapbook, doubtless inspired by his own experience as a thief entitled *Koenigsmark the Robber, or The Terror of Bohemia in which is introduced Stella, or The Maniac of the Wood. An Affecting Tale* published sometime during the first decade of the nineteenth century.

Clara Reeve (1729-1807), novelist, poet and critic, was educated by her father, who proscribed advanced reading at an early age. After his death in 1755, Reeve started writing poetry, which was published in 1769. Her most acclaimed novel, *The Old English Baron*, was published in 1777 under the title of *The Champion of Virtue*. It was so popular that it was reprinted 13 times up to 1886. In the preface, Reeve states that "this story is the literary offspring of the Castle of Otranto". She toned down the more sensational Gothic effects of Walpole's [q.v.] novel. In her epistolary novel, *The School for Widows* (1791), her main character is Frances Darnford, who gathers together a group of widows in sisterly solidarity.

Mary Robinson ("Perdita") (1758-1800), novelist and actress, after marrying Thomas Robinson, gambler and profligate, turned to writing and was feted for her poetry as the "English Sappho". She also became an actress, attracting the attentions of the young Prince of Wales. When their love affair floundered, she tried blackmailing him. After a disastrous love affair with Colonel Banastre Tarleton and the onset of a paralysis, she started writing novels: *Vancenza: The Dangers of Credulity* (1792), *Walsingham, or, The Pupil of Nature* (1797) and *Angelina: A Novel* (1796). These sentimental melodramas are underpinned by a polemic highlighting the male abuse of women as articulated in her treatise *Thoughts on the Condition of Women, and on the Injustice of Mental Subordination* (1798).

Regina Maria Roche (1764?-1845) novelist, was brought up in Ireland as the daughter of a military captain. She moved to England following her marriage to Ambrose Roche in 1794. Roche wrote eleven novels, the third of these was *The Children of the Abbey*, which proved almost as popular as Ann Radcliffe's *The Mysteries of Udolpho*. It is cited as Harriet Smith's favourite novels in Jane Austen's *Emma* (1816) while Roche's more frenzied *Clermont* is mentioned as one of the "horrid novels" in Austen's *Northanger Abbey* (1816). By contrast, *Nocturnal Visit* (1800) suffers from a torpid plot dragged out over 4 volumes. Despite Roche's success, she suffered "long nights of sickness and privation", which left her in a state of "gloom and despair".

John Russell (1792-1878), novelist and statesman, who led the Whigs in 1834, became Prime Minister in 1865. He wrote *The Nun of Arrouca* (1822), which was suppressed after publication, possibly because the sexual connotations surrounding the main plot were an unsuitable subject for one of Queen Victoria's leading politicians. The sentimental story tells of the love affair between a nun Sister Catherine and an army officer Edward Pembroke, who has been fighting in the Peninsular campaign against Napoleon. These ill-starred lovers, being unable to consummate their passion, decide to separate. Dissatisfied, Pembroke goes in search of his lost love. After many years, he finds her but is so shocked by her emaciated and lustreless appearance that he falls ill and dies.

"**Rosalia St Clair**" (fl. 1819-34) is a pseudonym for an author of 13 novels, the earliest of which were published by the Minerva Press. Contrasts preoccupied St Clair as in *The Highland Castle and the Lowland Cottage* (1820). In *The Son of O'Donnel* (1819), she unites Irish and American, black and white, while in *The First and Last Years of Wedded Life* (1821), she reconciles Irish Catholic and Protestant. *The Pauper Boy, or The Ups and Downs of Life* (1834) begins with a first-person account of the workhouse and puts Jewish characters in a fairly sympathetic light. Other novels are *Clavering Tower* (1822), *The Banker's Daughters of Bristol: or Compliance and Decision* (1824) and *Ulrica of Saxony* (1828), set in the fifteenth century.

Catherine Selden, novelist, wrote seven novels most of which were published by Minerva Press. Her first novel, *The English Nun* (1797), was a Gothic imitation of Diderot's [q.v.] *The Nun* without the erotic explicitness. Her *Count de Santerre* (1797) and *Villa Nova: or, The Ruined Castle* (1805) are blatant imitations of Mrs Radcliffe. Less predictable is *Villa Santelle, or The Curious Impertinent* (1817), where the hero loses his dignity when he falls over while hiding in a suit of armour and has to be rescued by his lady. In *Serena* (1800), Seldon considers issues relating to wedlock, such as bigamy and an arranged marriage, from the woman's point of view and was an admirer of the work of Mary Robinson [q.v.] and Frances Sheridan.

Mary Shelley (1797-1851), novelist and travel writer, the daughter of Mary Wollstonecraft and William Godwin [q.v.] has the impeccable Gothic credentials of having produced *Frankenstein* (1818) following a ghost-story competition at Villa Diodati in Switzerland. The title hero, Victor, creates a creature out of dead bodies, which turns on his maker, destroying the lives of those close to him. Other novels with distinctly Gothic themes include *Valperga: or, The Life and Adventures of Castruccio, Prince of Lucca* (1823) and *The Last Man* (1826). Shelley's interest in the supernatural is evident from her essay "On Ghosts" (1824) and a number of short stories published in *The Keepsake*, such as "The Evil Eye" (1829), "Transformation" (1830) and "The Mortal Immortal" (1833).

Percy Bysshe Shelley (1792-1822) poet, whose juvenilia included two pot-boiler novellas. The first of these *Zastrossi* (1810) was damned by *Critical Review* as "one of the most savage and improbable demons that ever issued from a diseased brain". This was followed by *St Irvine: or The Rosicrucian* (1811?), which Elizabeth Barrett Browning dismissed as a "piece of boarding-school lunacy". Perhaps mercifully, his horror tale *The Nightmare* has never been found. Shelley abandoned his attempts in *Sturm und Drang* for poetry beginning with such Gothic subjects as the Wandering Jew and "Ghastly, the Avenging Demon!!!" (1810). His occult and scientific interests provided Mary Wollstonecraft Godwin, his future wife with a model for her hero Victor Frankenstein.

Richard Sicklemore, junior, miscellaneous writer and playwright, who like his father, was a printer and publisher in Brighton. His Gothic romances and novels include *Edgar: or, The Phantom of the Castle* (1798), *Agnes and Leonara, a novel* (1799), *Mary-Jane* (1800), *Raymond* (1801) and *Rashleigh Abbey: or, The Ruin on the Rock* (1805). Montague Summers suggests that he may have written *The New Monk* which satirically dismembers the old *Monk* that Lewis created. Sicklemore's satiric inclinations are evident in his experimental *Osrick: or, Modern Horrors, a romance* (1809) set in South America where the title-hero rescues the Gothic virgin, Clara, from being savaged by a pack of wild dogs and then by a band of equally savage Pampas Indians.

Henry Siddons (1774-1815), novelist and actor, was the eldest child of Sarah Siddons, the famous actress, who wanted him to be a clergyman. Instead Siddons wrote plays such as *Tale of Terror, or a Castle without a Spectre* and *The Friend of the Family* of which Scott wrote: "*Siddon's play was truly flat, but not unprofitable*". His debut as a Gothic novelist was *William Wallace or the Highland Hero* (1791) which was slammed by a critic for *The Critical Review* as "*the work of a schoolboy, who ought to have been better employed*". Undeterred, Siddons went on to produce five other novels, wisely leaving his name off the title page of *Reginald De Torby and the Twelve Robbers* (1803), which was accused of plagiarism.

Eleanor Sleath, novelist, the author of five Gothic novels, is most well known for her first, *The Orphan of the Rhine* (1798). Even though it was dismissed the following year by the *Critical Review* as one of many "*vapid and servile imitations*" of Radcliffe, it has been remembered as one of the seven novels mentioned in Jane Austen's *Northanger Abbey* (1818). *Who's the murderer?* (1802) met with a more favourable reception by a critic from *The Monthly Magazine* who was surprised to find such a "*richness of language*" in a Minerva Press novel. Sleath went on to publish *The Bristol Heiress: or the Errors of Education* (1809), *The Nocturnal Minstrel: or the Spirit of the woods* (1810) and *Pyrenean Banditti* (1811).

Catherine Smith or Catherina, novelist and actress, acted at the Haymarket theatre and also performed in a dramatisation of Matthew Lewis's [q.v.] *The Monk*. For her fiction, she was given "*liberal encouragement*" by Minerva Press. In her verse dedication to the reviewers of her *The Misanthrope Father, or The Guarded Secret* (1807), she describes herself as "*well-born*" and the owner of a decent country estate. The novel contains the stock Gothic ingredients of counterfeit ghosts, a stolen inheritance, and a skeleton. Her novels include *The Caledonian Bandit or The Heir of Duncaethal* (1811), which has been listed as two separate texts, *Barozzi, or The Venetian Sorceress* (1815) and *The Castle of Arragon: or, The Banditti of the Forest* (1813).

Charlotte Turner Smith (1749-1806) novelist and poet, born to a prosperous family, married at the age of 15, the profligate Benjamin Smith with whom she had twelve children. Her husband ended up in debtor's prison where she briefly joined him. Smith turned to writing to support her family and her first novel *Emmeline, the Orphan of the Castle* (1788) was a success, its rationalisation of the supernatural influencing Ann Radcliffe. *The Old Manor House* (1793), regarded as the most successful of her nine novels, masterfully integrates plot with Gothic detail and spawned the chapbook abridgement, *Rayland Hall: or The remarkable adventures of Orlando* (1810). The plot turns on an inheritance conspiracy relating to Rayland Manor involving the worthy Orlando and the innocent orphan, Monimia.

Louisa Sidney Stanhope, novelist, produced 14 historical and Gothic romances mainly for the Minerva Press. Her first venture was *Montbrasil Abbey: or, Maternal Trials* (1806) which embraces domestic realism and only borders on the Gothic. In *Madelina* (1814), the amalgamation of these two forms makes for uncomfortable bedfellows. *The Nun of Santa Maria Di Tindaro* (1818) dwells more exclusively in the familiar Gothic territory of a ruthless patriarch, attempted seduction, murder and a nun bereaved of her lover. Unusually, the convent is not regarded here as a place of cruelty and confinement but rather as a welcome haven. For the heroine of *Treachery* (1815), who seeks out a convent to escape an undesirable marriage, it turns out to be a site of revelation.

Joseph Strutt (1749-1802), miscellaneous writer, wrote about English culture and social history. He produced a two volume *Chronicle of England to the Conquest* (1777-8) and tomes on the dress, habits, sports and pastimes of the English. Strutt was sufficiently interested in the visual arts to produce a *Biographical Dictionary of Engravers* between 1785-6. His accomplished historical Gothic novel *Queenho Hall* (1808) was sent in manuscript form by John Murray to Sir Walter Scott who added the last chapter. Queenho Hall, which was built in the fifteenth century, is an ancient manor house at Tewin, near Bramfield in Hertfordshire. Two incomplete poems, *The Test of Guilt* and *The Bumpkin's Disaster* (1808) were published posthumously in one volume.

Eugene Sue (1804-57), novelist, was one of France's most popular authors. The title heroine of *The Female Bluebeard* (1842) is Angelina whose secluded estate the Morne-au-Diable is where she apparently murders her husbands after one year of marriage. Her next victim is the Chevalier de Croustillac. Even though Angelina is apparently toying with bigamy and seemingly surrounded by a multi-racial band of piratical lovers, it turns out that she is faithfully married to the dead Duke of Monmouth, Charles II's illegitimate son, and leader of the ill-fated rebellion, which ended with his execution. He is in hiding and has been using different disguises giving the impression of a male harem. This revelation of a disguised aristocrat is reminiscent of Sue's *The Mystery of Paris* (1842-1843).

Mrs S. Sykes, novelist and poet, married and was later given the title of Lady. Her first novel, *Margiana: or, Widdrington Tower* (1808) set in the fifteenth century, was published by the Minerva Press. It is a histrionic romp into the bowels of Gothic distress. Margiana is the daughter of Lord Widdrington, who supported the recently deposed Richard II and whose declining family fortunes are symbolised by the wilting Widdrington Tower. Next was *Sir William Dorien: a Domestic Story* (1812), then *Stories of the Four Nations* (1813), containing "*Montargis, a French Story*": "*My Aunt Patty, an English Story*", "*Lillias de Lara, a Spanish Story*": and "*The Calabrian an Italian Story*". In 1815, Sykes published her verse in a volume entitled *Hymns*.

George Walker (1772-1847), novelist and poet, was also a successful bookseller and musical publisher. He was in a prime position to exploit the market and his *Don Raphael* (1803) is a pastiche of best-selling Gothic writers. His *The Three Spaniards* (1800) is indebted to Lewis [q.v.], out-monking *The Monk*. *The Haunted Castle* (1794), is a tribute to Walpole's [q.v.] *Castle of Otranto*, while *The House of Tynian* (1795) and *Theodore Cyphon* (1796) is modelled on William Godwin's [q.v.] social Gothic. Other novels include *Two Girls of Eighteen* (1806) and *Adventures of Timothy Thoughtless* (1813). Walker also wrote serious intellectual novels and published a volume of poems in 1801 and *The Battle of Waterloo: A Poem* (1815).

Horace Walpole (1717-1797), novelist, was the son of Sir Robert Walpole, who became a Whig Prime Minister in 1721. Horace also became an MP but his real aptitude lay in the Gothic. In 1749, he started reconstructing his home Strawberry Hill in the Gothic style, dramatising it as *The Castle of Otranto* (1764), which was greeted as a "*new species of romance*". For this

extravaganza of ghosts, a bleeding statue and a giant helmet that crushes a bridegroom to death, Walpole admitted: "*I gave rein to my imagination; visions and passions choked me*". He inaugurated Gothic drama with his tragic play, *The Mysterious Mother* (1768), which was printed in a limited edition because it was about incest.

Richard Warner (1763-1857) clergyman and miscellaneous writer, was the curate of St James Church in Bath from 1795 to 1817. He was the most well known man of letters in the city and his *Literary Recollections* (1830) are full of anecdotes about other literary figures. Among his voluminous writings were several works on Bath, its antiquities and inhabitants. He published a large number of travelogues and numerous religious tracts and sermons. His only Gothic production is *Netley Abbey* (1795), which was based on an actual legend of an immured nun. In the novel, Agnes Warren is imprisoned in a gloomy cell in the cellars of the abbey as part of a plot to hive off the family estate to the wrong-doers.

Lucy Watkins, novelist, wrote the chapbook *Romano Castle: or, The Horrors of the Forest*. This cleverly contrived patchwork of plagiarism concerns a castle 'haunted' by a red-eyed skeleton, which turns out to be trickery in order to terrorise the natives. The arch-villain is the miserable patriarch Baptiste, an ex-gondolier who has turned to assassination and banditry. His son Alphonso is captured by his band of bandits and thrown in a dungeon where he beholds the golden-haired nymph, Elvira. Baptiste has imprisoned her, along with his wife, in the castle. In the end, the captor becomes the captive. Baptiste's family are liberated from captivity and he is condemned to a life behind bars, leaving Alphonso free to marry Elvira.

Thomas Sedgwick Whalley, poet, wrote *Edwy and Edilda* (1783), a Gothic novel in verse, subdivided into five parts, which was published in Dublin. The narrative is arranged in stanzaic chapters or "fitts" in a balladic metre. The story is an imitation of Clara Reeve's [q.v.], *Old English Baron*. It tells of the ill-fated love of the hero Edy and heroine Edilda. After saving Edilda's life, Edy falls in love with her. The couple wants to marry but Edilda is promised to the base Esbold. She secretly meets Edy but is betrayed by her odious fiancé. The two rivals engage in mortal combat with one another and after they are slain, Edilda dies of grief.

James White, miscellaneous writer and translator, was elected a scholar of Trinity College Dublin in 1778. He was interested in political issues and produced *Hints of a Specific Plan for the Abolition of the Slave Trade* (1788). Political satire is present within his *Earl Strongbow: or the History of Richard de Clare and the Beautiful Geralda* (1789) where he also ridicules Gothic melancholia as when the beautiful Geralda drowns on her wedding day. Other historical novels include *The Adventures of John of Gaunt* (1790) and *The Adventures of King Richard Coeur de Lion* (1791). Towards the end of his life, White developed a persecution complex and died destitute in the Carpenter's Arms in 1799 in the Gloucestershire parish of Wick.

Sarah Scudgell Wilkinson, (fl. 1800-1825), novelist, produced in the form of bluebooks or chapbooks, numerous short romantic tales as well as abridgements of popular novels. Her first publication was *The Subterranean Passage: or, Gothic Cell* (1803), followed by *The Wife of Two Husbands: or Fritz the Outlaw* (1804), *The Fugitive Countess: or The Convent of St Ursula* (1807) and *The Mysterious Novice: or Convent of the Grey Penitents* (1809). In *The Spectre of Lanmere Abbey: or The Mystery of the Blue and Silver Bag* (1820), Wilkinson deconstructs the Gothic mode, at the same time, as recreating the Radcliffean romance. The setting is Martimel Castle, which contains a "martyr's turret", where a mysterious blue and silver bag is kept containing important marital documents.

Mrs R. P. M. Yorke, novelist, (fl 1800-1804) wrote four Gothic novels: *The Valley of Collares: or, The Cavern of Horrors* (1800), *The Romance of Smyrna: or, The Prediction Fulfilled!!!* (1801), *The Haunted Palace: or, The Horrors of Ventoliene* (1801) and *My Master's Secret: or, The Troublesome Stranger* (1804). *The Haunted Palace* is a compendium of Gothic sensationalism featuring a one handed skeleton once buried alive and a blood-drinking sect whose hell-fire club deprivations take place under the shadow of an erupting Mount Vesuvius. Implausibly, the nobleman hero falls from a great height into an Egyptian tomb, landing safely astride a marble sphinx. In *The Romance of Smyrna*, the Lisbon earthquake is used to retrieve a character in peril, who has been drugged and raped by a sadistic aristocrat aided by the Inquisition.

Heinrich Zschokke, (1771-1848) novelist, wrote the German robber romance *Abällino, Der Grosse Bandit* (1794). An English version of this *Schauerromantik*, entitled *The Bravo of Venice* (1805), was adapted by Matthew Lewis [q.v.]. The main character has two contrasting identities, the hideous villainous persona of the assassin Abällino and the benign handsome figure of Flodoardo, who is dedicated to public duty. A conundrum emerges when as Flodoardo, the hero is promised the fair niece of the Doge, Rosabella, in exchange for delivering up to justice the lawless Abällino who is, of course, himself. By a quick change of costume, the hero manages to both fulfil his duty and win the heroine.

NOTE

Thanks are due to Nigel Biggs and Marion Glastonbury for invaluable assistance as well as to Isobel Grundy and Frederick L. Frank who helped garner material for these critical biographies. Many of these entries are unavoidably inchoate and where birth and death dates are absent, it has been because of lack of information. Textual citations have been made to Frederick L. Frank, *The First Gothics: A Critical Guide to the English Gothic Novel* (New York and London: Garland Publishing, 1987) and Montague Summers, *Gothic Quest: A History of the Gothic Novel* (New York: Russell and Russell, 1938).

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A GOTHIC CHRONOLOGY

1717 Horace Walpole (1717-1797), fourth Earl of Orford, fourth son of Sir Robert Walpole, born. Birth of Richard West (1717-1742), writer. Birth of David Garrick (1717-1779), actor. Publication of Pope's "Poems" and "Elegy to the Memory of an Unfortunate Lady."

1720 Birth of Giovanni Battista Piranesi (1720-1788).

1721 Sir Robert Walpole commences 21 year second term as Prime Minister and Chancellor of the Exchequer (1721-1742). Publication of "Drapier's Letters" by Swift who also commences "Gulliver's Travels". Publication of "A Night-piece on Death" by Thomas Parnell, an early example of the Graveyard School of Poets.

1729 Birth of Clara Reeve (1729-1807), novelist. Birth of Edmund Burke (1729-1797), statesman and writer. First translation into English of Newton's "Principia Mathematica". Bach completes the "St. Matthew Passion". John Wood builds Queen's Square in Bath (completed 1736).

Publication of an English edition of "Histoire de Manon Lescaut" by Abbé Prévost (translated by Charlotte Smith). Official reports of Vampirism circulate in Europe.

1732 Publication of "On truths contained in popular superstitions" by Henry Mayo, describing the disinterment of a vampire. Opening of Covent Garden Theatre.

1734 "Causes célèbres" by Gayot de Pitavel commences publication. Ralph Allen spends the next 20 years building a dramatic landscape garden at Prior Park on the edge of Bath, with the advice of Alexander Pope, Capability Brown and others.

1735 Horace Walpole is admitted to King's College, Cambridge.

1736 Birth of James Macpherson "Ossian" (1736-1796), "translator" of Gaelic poetry. Death of Nicholas Hawksmoor (1661-1736), architect.

1738 Birth of George III. Evacuation of Herculaneum. Charles Hamilton purchases Painshill and, between 1738 and 1773, transforms it into a magnificent Gothic garden with a Grotto, Turkish Tent, Ruins, Tower and other features.

1739 Beginning of Thomas Gray and Horace Walpole's Grand Tour (1739-1741), starting with two months in Paris, three months in Rheims, and a brief spell in Geneva. They cross the Alps in November. Death of Richard Turpin (1706-1739), highwayman. Food riots in the West Country and East Anglia (1739-1740). Handel, Hogarth, Thomas Coram and others establish the Foundling Hospital in London.

1740 Birth of Donatien Alphonse, the Marquis de Sade (1740-1814). Birth of Philipp Jacques de Louterberg (1740-1812), landscape painter and theatrical designer. Publication of "The Ruins of Rome" by John Dyer. Fielding called to the Bar. Publication of "Treatise of Human Nature" by Hume. Anson's first voyage round the world (1740-1744). William Stukeley publishes "Stonehenge", drawing attention to the ancient ruins on Salisbury Plain.

Gray and Walpole quarrel and their Tour ends. Walpole falls ill of quinsy and is saved by Joseph Spence, the antiquary. Whilst still in Reggio, Walpole is elected to Parliament as MP for Collington and pursues a parliamentary career until 1767 (latterly representing Castle Rising and Lynn). Birth of Henry Fuseli (1741-1825). Stourhead Garden is created by Henry Hoare II and Henry Flitcroft over the next 25 years (1741-65). Completion of publication of Samuel Richardson's "Pamela".

1742 Publication of "Night Thoughts" by Edward Young, an example of the Graveyard School of Poets. Publication of an expanded version of "The Dunciad" by Pope, who creates his famous sea-shell grotto at about this time. Swift committed to a lunatic asylum. Sir Robert Walpole decides to resign due to his opposition to the War with Spain and is made Earl of Orford. Handel completes the "Messiah". Jacques Vaucanson exhibits his famous automata in London.

1743 Publication of "The Grave" by Robert Blair, another example of the Graveyard School of Poets. French explorers discover the Rocky Mountains.

1744 Death of Alexander Pope (1688-1744). Cotapaxi erupts. First recorded cricket match takes place (Kent versus All England). Bach completes "Das Wohltemperierte Klavier".

1745 Sir Robert Walpole (1676-1745), first Earl of Orford, Leader of the Whig Party and father of Horace Walpole, dies. Death of Swift (1667-1745). Publication of "Meditations among the Tombs" another example of the Graveyard School of Poets. Completion of Edward Young's "The Complaint, or Night Thoughts on Life, Death and Immortality" (1742-1745). Approximate date of the foundation of the "Hell-fire Club" (one of many) at Medmenham Abbey, near Marlow, by Wilkes, Sir Francis Dashwood and Bubb Dodington. The Rebellion of Forty-Five supporting Charles Edward, the Young Pretender. Publication of the Piranesi's imaginary prison drawings - "Invenzioni Capric di Carceri."

1746 Birth of James Wyatt (1746-1813), Gothic architect. Horace Walpole takes an apartment within the precincts of Windsor Castle and entertains his friends there. Publication of "Odes" by William Collins. Publication of Diderot's "Pensées Philosophiques". After a victory at Falkirk, the Young Pretender and his forces are defeated at the Battle of Culloden. Birth of

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Francisco de Goya (1746-1828), artist. Publication of "L'homme machine" by Julien de La Mettrie.

1748 Publication of David Hume's "Enquiry Concerning Human Understanding". Completion of publication of Richardson's "Clarissa Harlowe" (1747-1748). Publication of "Roderick Random" and "Gil Blas" by Smollett. Discovery of Pompeii.

1749 Birth of Johann Wolfgang von Goethe (1749-1832). Publication of Hartley's "Observations on Man". Handel's "Firework Music" performed and Bach completes the "Art of Fugue". Walpole starts work on Strawberry Hill - a project that will take 20 years.

1750 Gray finishes the "Elegy in a Country Churchyard" and sends it to Walpole who circulates it in manuscript form. "The Rambler", by Johnson, appears twice weekly (1750-1752). Death of Johann Sebastian Bach (1685-1750). Capability Brown designs the gardens at Warwick Castle.

1751 Publication of Gray's "Elegy in a Country Churchyard" "L'Encyclopédie" commences publication (1751-1776) under the direction of Diderot. Hogarth paints "The Four Stages of Cruelty".

1754 Publication of Rousseau's "Discourse on the Origin of Inequality" and Diderot's "Pensées sur l'interprétation de la nature". John Ivory Talbot makes alterations to Lacock Abbey, Wiltshire, in the Gothic style. Completion of publication of Richardson's "Sir Charles Grandison" (1753-1754).

1755 Publication of Johnson's "Dictionary of the English Language." Lisbon is destroyed by an earthquake and 30,000 are killed.

1756 Beginning of the Seven Years' War arising from conflicts between Britain and France, and Prussia and Austria. Birth of William Godwin (1756-1836), writer and political theorist. Tragedy of the Black Hole of Calcutta. Casanova escapes from prison in Venice. Birth of Thomas Rowlandson (1756-1827), satirical artist. Birth of Mozart (1756-1791).

1757 Walpole's "A Letter from Xo Ho", published. Walpole founds the Strawberry Hill Press. Burke's "A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful" published. Publication of "The Bard" by Thomas Gray. Birth of William Blake (1757-1827), visionary poet and artist. Death of David Hartley (1705-1757), philosopher. Militia Act passed enabling local forces to be raised by ballot. Food riots and Militia Act riots across the country. Battle of Plassey secures Bengal for Britain (Clive made a hero). Publication of Piranesi's "Antichità Romana".

1758 Walpole publishes "Royal and Noble Authors of England", which wins considerable popularity, as well as "Fugitive Pieces in Verse and Prose". Johnson's "The Idler", appears weekly (1758-1760). D'Alembert takes over direction of "L'Encyclopédie" (1751-1776) from Diderot. The return of the comet as predicted by Halley.

1759 Voltaire's "Candide" published. Birth of Mary Wollstonecraft (1759-1797), writer. General Wolfe dies during his assault on Quebec.

1760 Publication of "Fragments of Ancient Poetry collected in the Highlands of Scotland", and "translated" from the Gaelic or Erse language by James Macpherson. Birth of William Beckford (1760-1844), pioneer of the gothic revival. Death of George II and accession of George III. Kedleston Hall is completed to designs by the Adam brothers (1760-1770).

1761 Death of Samuel Richardson (1689-1761). Publication of the fabulous "Carceri d'Invenzione" by Piranesi.

1762 Horace Walpole publishes his own "Anecdotes of Painting in England" (from 1762 to 1763). Publication of "Fingal" an epic in six books by James Macpherson Catherine II, "the Great", accedes to throne in Russia following the death of Czarina Elizabeth and the assassination of Peter III and is Empress of all Russia from 1762 to 1796. George Stubbs paints the largest of his full-blooded Romantic "Horse attacked by a Lion" canvasses at about this date.

1763 End of Seven Years' War in which Britain and Prussia gained victory over France, Spain, Austria and Russia, and Britain took control of French possessions in Canada and India. Boswell first meets Johnson. Publication of "Temora" by James Macpherson (claimed to be translations from Ossian). John Wilkes imprisoned for attacking the King and Grenville in "The North Briton". Machine-breaking riots (1763-1765). Mozart, the child prodigy, begins to tour with his father.

1764 Horace Walpole publishes his "Castle of Otranto" on Christmas Eve in an edition of 500 copies. Supposed birth of Regina Maria Roche (1764?-1845). Mme Necker and Mlle de Lespinasse open literary salons in Paris. Edward Gibbon embarks on his "History of the Decline and Fall of the Roman Empire" (published 1776-1778). Voltaire publishes the "Dictionnaire philosophique". Birth of Ann Ward, later Radcliffe (1764-1823), novelist. The outbreak of quarrels between Britain and the colonists in America.

1765 Walpole visits Paris and Versailles. James Boswell meets Voltaire and Rousseau. Publication of Johnson's edition of Shakespeare. Grenville passes the Stamp Act to help pay the costs of the Seven Years' War, causing an outcry of "taxation without representation" in America.

1766 Food riots throughout the country. Rousseau visits London. Wallis discovers Tahiti (1767-1768) and encourages hope of southern continent. Hydrogen identified by Cavendish. Bougainville embarks on voyage to the Pacific. Robert Adam designs gothic ceiling and chimney piece for Horace Walpole at Strawberry Hill. The first pavement laid in London. The Haymarket Theatre is granted a patent.

1767 Horace Walpole ends his parliamentary career. Charles Townshend, Chancellor under Chatham, enacts the Revenue Bill placing a tax on tea and many other items in the American colonies. The First Mysore War (1767-1769) in India. Publication of Priestley's "History and Present State of Electricity". The brothers Adam commence the remodelling of Kenwood House (1767-1769). Rousseau visits England.

1768 Publication of "Barford Abbey by Susannah Gunning. Publication of "The Mysterious Mother" by Horace Walpole,

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perhaps the first Gothic drama. The First Voyage of Captain James Cook on HMS Endeavour (1768-1771) with Joseph Banks and Daniel Solander serving as the expedition's naturalists. Revolution in Geneva. Beginning of the Russo-Turkish wars (1768-1774 and 1787-1792). Foundation of the Royal Academy with Joshua Reynolds as the first President. Death of Canaletto (1697-1768), artist. Foundation of the "Encyclopaedia Britannica".

1769 Garrick holds his Shakespeare Jubilee in Stratford-upon-Avon. Publication of "Six Weeks Tour through the Southern Counties of England and Wales" by Arthur Young. Napoleon Bonaparte (1769-1821) born. Foundations of the Wedgwood factory in Etruria. James Watt patents his steam engine.

1770 Births of the poets William Wordsworth (1770-1850) and James Hogg (1770-1835), the "Ettrick Shepherd". Thomas Chatterton (1752-1770), poet and brilliant fraud (the fabricator of the Rowley poems and documents which are not exposed as forgeries until 1777 – including a bogus "History of Painting" sent to Horace Walpole), is reduced to despair by poverty and takes his life by imbibing arsenic poison. Publication of Goldsmith's "The Deserted Village". Goethe begins "Faust" (not completed until 1832). Lord North repeals the Revenue Act to pacify the colonists but institutes a Tea Duty. The Boston Massacre takes place, increasing tensions in the American colonies Birth of Beethoven (1770-1827).

1771 Birth of Walter Scott (1771-1832), novelist. Birth of Charles Brown (1771-1810), pioneer of American Gothic. The return of HMS Endeavour to England. Joseph Wright of Derby paints "The Alchemist in search of the philosopher's stone."

1772 Birth of Samuel Taylor Coleridge (1772-1834), poet and conversationalist. Opening of the Pantheon, designed by James Wyatt as a place for balls, masquerades and popular entertainment. Publication of "Von Deutscher Baukunst" by Goethe. Publication of "Tour in Scotland" by Thomas Pennant. Widespread food riots. The Second Voyage of Captain Cook begins (1772-1775) aboard the HMS Resolution. Kew Gardens founded by King George III under the direction of Joseph Banks. Samuel Adams forms Massachusetts Committees of Correspondence to spread political ideas. Rutherford and Priestley discover nitrogen.

1773 Publication of "Götz von Berlichingen" by Goethe. Warren Hastings made Governor-General of India and English law introduced to India. The Boston Tea-Party causes the Port of Boston to be closed.

1774 Publication of Goethe's "The Sorrows of Young Werther". Publication of "Varbeck" by Baculard d'Arnaud. America's First Congress meets in Philadelphia and the Declaration of Rights is issued. Antoine Lavoisier explains the composition of air. Birth of Caspar David Friedrich (1774-1840), artist. Joseph Wright of Derby paints "The Old Man and Death." Establishment of the first Unitarian Chapel in London. Death of Louis XV. Rules of cricket formalized. The folly garden at the Desert de Retz, near Paris, is built (1774-1789).

1775 Birth of Matthew Gregory "Monk" Lewis (1775-1818), gothic novelist. Birth of Jane Austen (1775-1817). Birth of Charles Lamb (1775-1834), writer. Goethe accepts invitation by the Duke of Weimar to attend his court. First performance of "Le Barbier de Séville" by Beaumarchais in France causes uproar. Publication of "Sturm und Drang" by Klingner, concerning the American Revolution. The Battles of Lexington and Bunker Hill marks the beginning of the American War of Independence (1775-1783). The return of HMS Resolution to England and the display of pictures and engravings of the southern hemisphere arouse much popular interest. Birth of Joseph Turner (1775-1851), artist. James Watt improves his steam engine. Priestley discovers Hydrochloric and Sulphuric acids.

1775 Publication of first volume of Gibbon's "History of the Decline and Fall of the Roman Empire" and Adam Smith's "An Enquiry into the Nature and Causes of the Wealth of Nations".

1776 James Wyatt is appointed surveyor at Westminster Abbey. Birth of E T A Hoffman (1776-1822), composer/artist/author. (cont) Death of David Hume (1711-1776), philosopher. Completion of "L'Encyclopédie" under the direction of Diderot (from 1751 to 1758) and D'Alembert (1758 to 1776). "Hamlet" becomes the first Shakespearean play to be performed on the German stage, by Schröder. Birth of Jane Porter (1776-1850), novelist. Publication of Thomas Paine's "Common Sense" and the beginning of his pamphlet series (1776-1783) on "The Crisis". Publication of "Observations on the Nature of Civil Liberty" by Richard Price. The British forces are evicted from Boston and, on the fourth of July, Congress issues the "Declaration of Independence". British forces regain control of Canada and Howe takes New York and Rhode Island. Captain Cook commences third voyage with HMS Resolution and HMS Discovery (1776-1780). Adam Weishaupt founds the Order of the Illuminati in Ingolstadt.

1777 Thomas Tyrwhitt exposes the fraud concerning Chatterton's "Rowley" poems, increasing the interest in them and resulting in their publication a year later. The Marquis de Sade is committed to prison by his mother-in-law. The British defeat the American colonists at the Battle of Brandywine, but Burgoyne's troops are forced to surrender by the colonists at Saratoga. Mad Jack Fuller inherits the family estate in Brightling, Sussex and starts building a series of follies.

1778 Publication of "The Old English Baron" by Clara Reeve. Publication of final volume of Gibbon's "History of the Decline and Fall of the Roman Empire". Publication of "Evelina" by Fanny Burney. Publication of Rowley poems by Thomas Chatterton. Publication of a guide to the Lake District by Thomas West. William Blake studies at Royal Academy. Deaths of Voltaire (1694-1778) and Rousseau (1712-1778). Passing of the Roman Catholic Relief Bill, permitting Catholic worship, provokes Protestant fury in England. France formed an alliance with America against England. Lord North passes the Reconciliation Act granting all of the colonists demands except independence. Joseph Banks becomes President of the Royal Society (1778-1820). Death of Giambattista Piranesi (1720-1778), artist. Opening of La Scala, Milan. Franz Mesmer practices mesmerism in Paris.

1779 Publication of "Olney Hymns" by Cowper. Captain James Cook (1728-1779) killed by natives of the Sandwich Islands. Death of Thomas Chippendale (1719-1779), cabinet-maker.

1780 Birth of Charles Maturin (1780-1824). Publication of "The Nun" by Diderot. Publication of Beckford's "Biographical Memoirs of Extraordinary Painters." Robert Raikes founds the Sunday School Movement. The Gordon Riots, in protest against the Roman Catholic Relief Act of 1778, shocked London. Return of HMS Discovery and Resolution to England.

1781 Henry Fuseli (1741-1825) completes "The Nightmare." Publication of "The Robbers" by Schiller. Beckford hosts extraordinary parties at Fonthill, recreating ancient Egypt and constructing labyrinths and spectacular effects. Publication of

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the "Confessions" by Rousseau. The infamous massacre on the Zong - over 100 slaves are thrown overboard to their death so that the ship's owners could make an insurance claim. Cornwallis defeats the American colonists at the Battle of Guilford, but is then forced to surrender at Yorktown and the American colonies are victorious. Herschel discovers Uranus.

1782 Publication of "Cecilia" by Fanny Burney. Publication of "Poems" and "John Gilpin" by Cowper. Publication of Joseph Warton's "Essay on the Genius and Writing of Mr Pope" is completed (1756-1782). Death of Richard Wilson (1714-1782), artist.

1783 Publication of "The Recess" by Sophia Lee. William Blake's "Poetical Sketches" published. "The Village" by Crabbe is published. Publication of "Dreams, Waking Thoughts and Incidents from various parts of Europe" by William Beckford. Publication of "The History of Sandford and Merton" by Thomas Day. Election of the 25 year old William Pitt the Younger who serves as Prime Minister for 18 years until 1801. The Treaty of Versailles is signed between America, Britain, France and Spain, formally ending the American War of Independence (1775-1783) and restoring Florida and Minorca to Spain. First human flight in hot air balloon by the Montgolfier brothers. Death of Lancelot (Capability) Brown (1715-1783).

1784 The Marquis de Sade writes "Les 120 Journées de Sodome" (published in 1931). Death of Samuel Johnson (1709-1784), at his house in Bolt Court, not long after his quarrel with Mrs Thrale following her marriage to Gabriel Piozzi. Death of Denis Diderot (1713-1784) philosopher. "Le Marriage de Figaro" by Beaumarchais performed. Pitt's India Bill is passed. Revolution in the Netherlands (1784-1787). Peace Treaty concluded with Tippoo Sahib of Mysore. East India Company taken under government control. Rowlandson's first cartoons appear. First balloon flight in England. Brighton Pavilion is built for the Prince of Wales.

1785 Birth of Thomas Love Peacock (1785-1866), satirical writer. Birth of Thomas DeQuincey (1785-1859), writer and opium eater. Publication of Boswell's "Journal of a Tour to the Hebrides". Publication of "The Task" by Cowper. First publication of "The Daily Universal Register" (renamed "The Times" in 1788). Thomas Warton's edition of Milton is published. Publication of "Poems Chiefly in the Scottish Dialect" by Burns. Publication of "The Newspaper" by Crabbe. Warren Hastings resigns as Governor-General of India and returns home. Matthew Boulton and James Watt install a rotary steam engine in a cloth factory in Papplewick, Nottinghamshire. The power loom is patented. David paints "The Oath of the Horatii".

1786 Publication of "The History of Caliph Vathek, an Arabian Tale, from an Unpublished Manuscript" (1786-1787) by William Beckford, pioneer "gothic" novel describing grotesque and terrible events in an oriental setting. Publication of "Poems chiefly in the Scottish Dialect" by Robert Burns. Death of Frederick the Great. First performance of Mozart's "Marriage of Figaro". Goethe visits Italy (1786-1788). Birth of William Grimm (1786-1859), German folklorist.

1787 Publication of French editions of "Vathek", by William Beckford, in Lausanne and Paris. Publication of "Thoughts on the Education of Daughters" by Mary Wollstonecraft. Publication of "Don Carlos" by Schiller. Ann Ward marries William Radcliffe in Bath. Beilby Porteus is made Bishop of London and leads the Evangelical Revival within the Church of England with the support of the poet, Hannah More, and William Wilberforce. Thomas Paine returns to England from America. The Philadelphia Convention meets to frame a new constitution for America, which is duly agreed and signed. Revolution in Netherlands put down but new revolution in Austrian Netherlands (Belgium) (1787-1790) breaks out. The Parliament of Paris demands that the Estates-General should meet, but Louis XVI proposes to postpone this until 1792. Captain Bligh embarks on the voyage of HMS Bounty to undertake agricultural research for Joseph Banks, (from 1787 to 1789). Mont Blanc climbed by Horace de Saussure. Publication of Lavoisier's "Méthode de nomenclature chimique". Foundation of the Marylebone Cricket Club, who move to Lord's Cricket Ground. Mozart completes "Don Giovanni" and "Eine Kleine Nachtmusik".

1788 Publication of "Emmeline" by Charlotte Smith and "The Castle of Mowbray" by M Harley. Birth of George Gordon, Lord Byron (1788-1824). Trial of Warren Hastings begins, prosecuted by Burke, Fox and Sheridan. Publication of Kant's "Critique of Practical Reason". Publication of Goethe's "Egmont". Goethe and Schiller become close friends. The Royal Society of Edinburgh discuss German Theatre, sparking an interest in Gothic Drama. George III's first mental breakdown and the Regency Crisis. The Abolition of the Slave Trade is discussed in Parliament. Parliament of Paris submits list of grievances to Louis XVI who recalls Jacques Neckar as Minister of Finance and calls States-General for May 1789. Mozart completes his last three symphonies - 39, 40 and 41 (Jupiter) - in a 46-day creative burst. Convicts are sent from Britain to Australia. Hortensia and Fuschia plants imported from Peru.

1789 Publication of "The Castles of Athlin and Dunblayne" by Ann Radcliffe, "Zeluco" by John Moore, and "Ethelinde" by Charlotte Smith. Outbreak of the French Revolution and the storming of the Bastille. Drafting of the "Declaration des Droits de L'Homme et du Citoyen". George Washington is inaugurated as the first President of the United States of America (serves from 1789 to 1796). Publication of Bentham's "Introduction to the Principles of Morals and Legislation". The first steam-driven cotton factory operational in Manchester. William Blake publishes his own "Songs of Innocence". Death of Baron d'Holbach (1723-1789), philosopher. Publication of "The Natural History and Antiquities of Selborne" by Gilbert White. Publication of "The Botanic Garden" by Erasmus Darwin (completed 1791). Publication of "Mountains and Lakes of Cumberland and Westmoreland" by William Gilpin. Opening of the Thames and Severn canal. The Mutiny on the Bounty takes place. Charles Burney completes his "History of Music". The building of Edinburgh University commences, following the designs of Robert Adam. Birth of John Martin (1789-1854), visionary artist. Chrysanthemums are introduced from China.

1790 Publication of "A Sicilian Romance" by Ann Radcliffe. Publication of Edmund Burke's "Reflections on the Revolution in France" - it sells 17,000 copies in 3 months. Wordsworth enjoys Grand Tour of the Alps. Publication of "Tam O'Shanter" by Robert Burns. Kant's "Critique of Judgement" published. Publication of "Horae Paulinae" by William Paley. The Firth-Clyde canal is completed and the Oxford-Birmingham canal starts. Revolution in Belgium put down. Short-lived revolution in Hungary. Foundation of Washington DC. Birth of Géricault (1790-1824), artist. Foundation of the Royal Literary Fund. Publication of "Travels to Discover the Sources of the Nile, 1768-1773" by James Bruce. Vancouver explores the North-West coast of America. Mozart's "Cosi Fan Tutti" performed.

1791 Publication of "The Romance of the Forest" by Ann Radcliffe. Publication of "The School for Widows" by Clara Reeve. Publication of "Justine; or, The Misfortunes of Virtue" by the Marquis de Sade. Publication of Boswell's "Life of Johnson". Wordsworth gains B.A. and travels to France to learn French. Death of John Wesley (1703-1791), theologian. Priestley's house is wrecked by anti-revolutionaries. Paine's "Rights of Man" published in answer to Burke's "Reflections" of 1790. Goethe made director of the Duke of Weimar's Theatre (1791-1813). The Society of United Irishmen founded to encourage France to invade Ireland and set up an independent republic. Mirabeau elected President of the French Assembly. The Canada Act passed. Revolution in Poland (1791-1794). Slave uprising in Haiti and rise to power of Toussaint L'Ouverture. "The Observer" newspaper is founded First performance of Mozart's "Magic Flute". Death of Mozart (1756-1791).

1792 Matthew Lewis visits Goethe in Weimar. Birth of Percy Bysshe Shelley (1792-1822). Publication of "Vancenza" by Mary Robinson. Publication of the "Vindication of the Rights of Woman" by Mary Wollstonecraft. Publication of Holcroft's "The Road to Ruin", perhaps the earliest English melodrama. Publication of "Evidences of Christianity" by William "Pigeon" Paley. Burke publishes "Thoughts on French Affairs" and causes a sensation by throwing a dagger onto the floor of the House of Commons. Paine completes publication of his "Rights of Man" (1791-1792) and is forced to flee to France to avoid prosecution. Paine is elected a member of the French Convention. Paine's "Age of Reason" published. Death of Richard Arkwright (1737-1792), inventor of the spinning frame. The National Convention meets and declares France a Republic. The Paris communes are set up. Jacobins under Danton seize power from the Girondins. The September Massacre of royalists in Paris. French pass decree offering to help other revolutionaries to overthrow monarchies. Denmark is the first nation to abolish the slave trade.

1793 Publication of "The Castle of Wolfenbach" by Eliza Parsons. Publication of "The Old Manor House" by Charlotte Smith. The Reign of Terror begins in Paris. Louis XVI and the French royal family are executed. Napoleon returns to Paris. Outbreak of war between Britain and France (1793-1797). Death of Marat. Paoli's second revolt in Corsica against French government is crushed by Napoleon. Revolution in Sardinia. Publication of "Village Politics" by Hannah More and "Enquiry Concerning Political Justice" by William Godwin. Flaxman completes his illustrations to the "Iliad" and "Odyssey". Jacques Louis David paints "The Death of Marat". Death of Guardi (1712-1793), artist.

1794 Publication of "The Mysteries of Udolpho" by Ann Radcliffe. Matthew Lewis writes "The Monk" whilst serving at the British Embassy in the Hague. Publication of "Abaellino" by Zschokke. Publication of "Fontainville Forest" a play by James Boaden. Publication of "Madeline; or, the Castle of Montgomery" by Isabella Kelly. William Blake publishes his own "Songs of Experience". Publication of "Caleb Williams" by Godwin. Publication of "Auld Lang Syne" by Robert Burns. Publication of "Zoonomia" by Erasmus Darwin. William Henry Ireland perpetrates his Shakespeare forgeries. Publication of "Essay on the Picturesque" by Sir Uvedale Price. James Wyatt completes the Radcliffe Observatory in Oxford. Habeas Corpus suspended. John Thelwall and Horne Tooke acquitted at treason trials. "Crimp house" riots against recruiting. Revolution in Poland put down. Paris commune abolished. Danton, Desmoulins, Robespierre and St. Just all executed as is Antoine Lavoisier (1743-1794), scientist. Slavery abolished in French colonies. First telegraph line operational from Paris to Lille. The third Drury Lane Theatre opens under the management of John Philip Kemble.

1795 Publication of "The Dagger" by Carl Grosse. Publication of "Netley Abbey" by Richard Warner. Publication of "Count St Blancard" by Mary Meeke. Publication of "A Journey: Holland, Germany, Lake District" by Ann Radcliffe. Publication of "Poems" by Southey. Birth of John Keats (1795-1821), poet. Lamb suffers bout of madness. Acquittal of Warren Hastings. Treason and Sedition Acts passed. Britain declares war against Dutch and Spain declares war against Britain. Britain takes the Cape of Good Hope. Food riots and attack on the King's coach in London. Bread riots and White Terror in Paris. Napoleon made Commander-in-Chief of French forces in Italy. Mungo Park (1777-1806) explores the Niger. Haydn's London Symphonies performed. The Pump-room in Bath is rebuilt. Birth of Charles Barry (1795-1860), architect. Sir John Soane begins work on the Bank of England (completed by 1827). Death of Josiah Wedgwood (1730-1795), manufacturer.

1796 Publication of "The Monk" by Matthew Gregory Lewis. Publication of "The Mysterious Warning" by Eliza Parsons. Publication of "Horrid Mysteries" by Carl Grosse. Publication of "The Haunted Cavern" by John Palmer, Junior. Jean Paul uses the term 'Doppelgänger' in his "Siebenkäs." Publication of "Modern Novel Writing; or, The Elegant Enthusiast" by William Beckford. Death of Robert Burns (1759-1796), poet. Death of James Macpherson (1736-1796), "translator" of Ossian. Mary Lamb murders her mother in fit of madness. Publication of "Thoughts on the Prospect of a Regicide Peace" by Burke. Publication of "Pauliska, ou la perversité moderne" by Reveroni Saint-Cyr. Widespread food riots. Failure of French expedition to Ireland due to the weather. Napoleon marries Josephine de Beauharnais. Sardinian Revolution quelled. Britain captures Elba. Smallpox vaccine introduced by Jenner. Work begins on Beckford's Fonthill Abbey.

1797 Publication of "The Italian" by Ann Radcliffe, earning her £800. Death of Horace Walpole (1717-1797). First performance "The Castle Spectre" by Matthew Lewis (borrowing freely from Schiller and Kotzebue) at Drury Lane. It becomes an instant success and continues to be regularly performed in Britain and America until 1834. Godwin marries Mary Wollstonecraft, who dies later in the year giving birth to Mary Wollstonecraft Godwin (the future Mary Shelley) (1797-1851). Publication of "The Italian Monk" a play by James Boaden. Deaths of Edmund Burke (1729-1797), statesman, and John Wilkes (1727-1797), radical politician. Publication of "Azemia" by William Beckford. Publication of "The Enquirer" by Godwin. Coleridge writes "Kubla Khan", interrupted by the man from Porlock (published 1816). Publication of Goethe's "Hermann and Dorothea" and "Braut von Corinth" - a vampire story. London Corresponding Society has its last mass meeting broken up by the police. Suppression of mutinies in the English fleet. Nelson and Jervis defeat Spanish fleet off Cape St. Vincent. Napoleon completes victorious campaign in Italy and returns to Paris in triumph. George Washington refuses to accept a third term and is succeeded by John Adams (President 1797-1801). Death of Joseph Wright of Derby (1734-1797), artist. Thomas Bewick's "British Birds" first appear (continues to 1804).

1798 Publication of a greatly altered 4th edition of "The Monk" by Matthew Gregory Lewis. Publication of "The Midnight Bell" by Francis Lathom. Publication of "The Orphan of the Rhine" by Eleanor Sleath. Publication of "Wieland" by Charles Brown. Publication of "Clermont. A Tale" by Regina Maria Roche. Publication of "Lyrical Ballads" by Wordsworth and Coleridge. Wordsworth writes "Lines composed a few miles above Tintern Abbey." Publication of "The Castaway" by Cowper. Publication of "Gebir" by Landor. Publication of "Essay on the Principles of Population" by Malthus. The War with France followed by the First War against Napoleon (1798-1802). Nelson destroys the French fleet at the Battle of the Nile following successful French invasion of North Africa, but Napoleon defeats British and Turks at Aboukir. French capture Rome and declare a Roman Republic. The Irish Rebellion fails. Birth of Eugène Delacroix (1798-1863), artist. Death of Casanova (1725-1798), amorous adventurer.

1799 Publication of "Edgar Huntly" by Charles Brown. Publication of "The Abbess" by W H Ireland. Publication of "The Valley of St Gothard" by Eliza Parsons. First performance of "Rolla: The Peruvian Hero" by Matthew Lewis. Publication of "St Leon" by William Godwin. Wordsworth moves to Dove Cottage, Grasmere. Publication of "Wallenstein" by Schiller, translated by Coleridge in 1800. London Corresponding Society and United Societies banned. Combination Act passed to prevent unionisation of workers. Napoleon invades Syria and defeats Turks at Aboukir, then returns to France and overthrows the Directory. Pitt introduces Income Tax to pay for the war with France. The Church Missionary Society founded. Britain wins war against Tippoo Sahib in India. Beethoven completes his first symphony. The Rosetta Stone is found. Death of George Washington (1732-1799). David paints "Rape of the Sabine Women". Goya finishes "Los Caprichos" - including his drawing of "The sleep of reason brings forth monsters."

1800 First English publication of "Wake not the Dead" - a vampire story by Johann Ludwig Tieck. Publication of "Le Cimetière de la Madeleine" by J F Regnault-Warin. Deaths of William Cowper (1731-1800), poet, and Elizabeth Montagu (1720-1800), conversationalist, writer and Queen of the Blue-Stockings. "Castle Rackrent" by Maria Edgeworth published. "Epistle to Peter

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Pindar" by Gifford published. Publication of "Translations from Anacreon" by Moore. Publication of "Maria Stuart" by Schiller. Napoleon defeats Austrians at the Battle of Marengo and the Turks at Heliopolis. Napoleon made First Consul. Pitt enacts the Act of Union of Great Britain and Ireland. Robert Owen starts new industrial society in New Lanark. Richard Trevithick builds first high-pressure steam engine. Alessandro Volta announces his invention (made in 1799) of the electric cell battery.

1801 Publication of "Ancient Records" by T J Horsley Curties, and "Ruthinglenne" by Isabella Kelly. Publication of "Tales of Wonder" assembled by Scott and Lewis. Publication of "Thalaba the Destroyer" by Southey. Jane Austen and family move to Bath. Lord Byron enters Harrow (1801-1805). Coleridge becomes an opium addict. Britain liberates Egypt from the French. Slave uprising in Haiti finally succeeds in driving out Spanish, but the French seize the island instead. Death of Count Carl Graf von Zeppelin (1767-1801), German minister of state. Union Jack becomes British flag. Thomas Jefferson succeeds John Adams as America's third President (serves 1801-1809). Beethoven's "Piano Sonatas" appear (1801-1804). The "Nautilus" submarine launched.

1802 Publication of "Astonishment!!!" by Francis Lathom, "Midnight Weddings" by Mary Meeke, and "Who's the Murderer?" by Eleanor Sleath. First performance of "Alfonso, King of Castile" by Matthew Lewis. Napoleon made First Consul for life and made President of the Italian Republic. Peace of Amiens concludes First War of Britain against Napoleon. Beethoven writes his second symphony. John Dalton pioneers atomic theory in chemistry.

1803 Publication of "Edgar Huntly" by Charles Brown, "The Cave of Cosenza" by Eliza Bromley, "St Clair of the Isles" by Elizabeth Helme, and "Don Raphael" by George Walker. First performance of "The Harper's Daughter" by Matthew Lewis. DeQuincey attends Worcester College, Oxford, and begins to take opium. Maria Edgeworth becomes a literary celebrity in London. Godwin's "Life of Chaucer" is published. Birth of Edward George Earle Bulwer-Lytton (1803-1873). Sir Arthur Wellesley ends war against Mahrattas in India by victory at Assaye. Invention of the bombshell by Henry Shrapnell.

1804 Birth of Nathaniel Hawthorne (1804-1864), author. Death of William Gilpin (1724-1804), pioneer of picturesque descriptive writing. Publication of the "History of British Birds" by Thomas Bewick, incorporating scenes of poverty and everyday life. Death of Charlotte Lennox (1720-1804), novelist and translator. Publication of "Wilhelm Tell" by Schiller. Death of Immanuel Kant (1724-1804), philosopher. The British and Foreign Bible Society is founded. Napoleon crowned Emperor. Pitt returns as Prime Minister for a further two years (1804-1806) until his death. Revolution in Serbia. Dahlias introduced into British gardens.

1805 First performance of "Rugantino" by Matthew Lewis. Wordsworth finishes first draft of "The Prelude". Scott's "Lay of the Last Minstrel" published. Publication of "Palmyra, and Other Poems" by Thomas Love Peacock. Publication of "The Bravo of Venice" translated by Matthew Lewis from the German of Zschokke. Death of William Paley (1743-1805), theologian. Death of Schiller (1759-1805), poet and dramatist. Birth of William Harrison Ainsworth (1805-1882), author. Walter Scott purchases what will become his Gothic mansion at Abbotsford. Nelson mortally wounded in victory of British fleet against the French at Trafalgar. Austrian and Russian armies defeated by Napoleon at Austerlitz. Treaty of St Petersburg by Austria, Britain and Russia against France. Mungo Park explores the Niger. Turner paints the "Shipwreck". Beethoven's "Fidelio" first performed. Paganini tours Europe.

1806 Publication of "Zofloya; or, the Moor" by Charlotte Dacre. Publication of "Feudal Tyrants" translated by Matthew Lewis from the German. Publication of "St Botolph's Priory" by T J Horsley Curties. Publication of "Vicissitudes Abroad" by Agnes Bennett. Publication of Byron's "Fugitive Pieces", immediately suppressed. Publication of Moore's "Epistles, Odes and Other Poems". Death of Mungo Park (1771-1806), explorer. Death of Charles James Fox (1749-1806), politician. Death of William Pitt (1759-1806), Prime Minister. Napoleon defeats Prussians at Jena. The Holy Roman Empire collapses. Napoleon enters Berlin and issues edict prohibiting British vessels from entering European ports.

1807 Publication of "Fatal Revenge" by Charles Maturin. First performance of "The Wood Daemon" by Matthew Lewis. Publication of "The Monk of Udolpho" by T J Horsley Curties. Death of Clara Reeve (1729-1807), novelist. First performance of "Adelgitha; or, The Fruit of a Single Error" by Matthew Lewis. Wordsworth writes his "Odes on Intimations of Immortality". Publication of Crabbe's "Poems". Scott visits London and becomes a literary celebrity. Publication of Lamb's "Tales from Shakespeare". Moore's Irish Melodies" (1807-1834) begin to appear. Publication of Hegel's "Phenomenology of Spirit". Abolition of the Slave Trade by Act of Parliament. Napoleon defeats Russian armies at Eylau. Gas lighting appears in London streets

1808 Publication of "The Wild Irish Boy" by Charles Maturin. "The Examiner" (1808-1880) launched by John Hunt and his brother Leigh Hunt. Publication of "Coelebs in Search of a Wife" by Hannah More. Covent Garden Theatre burns down causing death of 23 firemen and loss of manuscript scores by Handel. A new 3,000 seater building is constructed offering 40% more space. Manchester Cotton-weavers strike. Goethe meets Napoleon in Erfurt. Napoleon invades Spain and installs his brother, Joseph, as King of Spain. The Peninsular War (1808-1814) begins. Wellesley has initial victories against French at Roliça and Vimiero aided by popular revolution in Spain. Beethoven's Fifth and Sixth symphonies completed. The source of the Ganges is discovered. Excavations commence at Pompeii (1808-1815). Dalton publishes his "New System of Chemical Philosophy" (completed in 1827).

1809 Publication of "Manfrone" by Mary Ann Radcliffe. The Maturin family is plunged into poverty by a charge of embezzlement. Births of Alfred Tennyson (1809-1892), poet, Charles Darwin (1809-1882), naturalist, and Edgar Allan Poe (1809-1849), pioneer of horror, detective and science fiction. Jane Austen and family move to Chawton. Foundation of "The Quarterly Review". Publication of "Rip van Winkle" by Washington Irving. Death of Thomas Paine (1737-1809), radical. Covent Garden Theatre re-opens with increased prices, leading to O.P. (Old Price) riots. Drury Lane burns down. Grimaldi and other pantomime performers appear on English Stage. Spencer Perceval succeeds the Duke of Portland as Prime Minister and serves for 3 years until his assassination. British driven from Spain, but troops able to embark due to victory at Corunna. Wellesley returns to Peninsular and has great victory at Talavera. Wellesley created Viscount Wellington. Napoleon defeats Austrians at Wagram. Napoleon and Josephine are divorced. Short-lived rebellion in the Tyrol. Metternich becomes chief minister of Austria. James Madison succeeds Jefferson as America's fourth President (1809-1817). Beethoven's "Emperor Concerto" completed.

1810 Publication of "Zastrozzi, a Romance" by P B Shelley. Publication of "The Houses of Osma and Almeria" by Regina Maria Roche. Publication of "Forest of Montalbano" by Catherine Cuthbertson. Publication of Scott's "Lady of the Lake". George III falls insane once more. Durham Miners Strike. Wellington defeats French at Masséna in Portugal. Venezuela proclaims its independence. Beethoven composes music to accompany Goethe's "Egmont". Goya starts his "Disasters of War" (1810-1813). Caspar David Friedrich paints "The Abbey in the Oak Woods."

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1811 Publication of "St Irvyne; or, The Rosicrucian" by P B Shelley. Publication of "Wieland" by Charles Brown. First performance of "Timour the Tartar" by Matthew Lewis. Publication of Jane Austen's "Sense and Sensibility". Shelley sent down from Oxford after publication of "The Necessity of Atheism". Shelley marries Harriet Westbrook. Godwin meets Shelley. Keats takes apprenticeship to a surgeon. George III declared insane and Prince of Wales becomes Regent. Luddite machine-breaking riots in England.

1812 Publication of "Poems" by Matthew Lewis. Publication of "The Milesian Chief" by Charles Maturin. Publication of first two cantos of Byron's "Childe Harold" and his intrigue with Lady Caroline Lamb. Publication of "Tales" by Crabbe. Scott moves to Abbotsford. Publication of "The Tour by Dr. Syntax in Search of the Picturesque" (1812-1821) by William Combe. Wellington defeats French at Salamanca and enters Madrid. Napoleon invades Russia, wins battle of Borodino, enters Moscow, but is then forced to begin perilous retreat. The first steam vessel, "The Comet" sails on the Clyde. Luddite riots continue in Yorkshire and Lancashire. America declares war on Britain. Beethoven and Goethe meet. Beethoven completes his Seventh and Eighth symphonies. The Elgin marbles brought to Britain. Publication of "Fairy Tales" by the Brothers Grimm. Death of Philipp Jacques de Louterberg (1740-1812), landscape painter and theatrical designer who influentially portrayed 'the sublime' for country houses and for Drury Lane. The fourth Drury Lane theatre is opened.

1813 Publication of "The Monastery of St Columb" by Regina Maria Roche. Publication of Jane Austen's "Pride and Prejudice". Publication of "Queen Mab" by Shelley. Publication of Robert Owen's "New View of Society". Wellington drives French from Spain and invades France. Napoleon defeated by Coalition of Allies at the "Battle of the Nations" in Leipzig. French expelled from Holland. Simon Bolivar becomes Dictator of Venezuela.

1814 Death of Donatien Alphonse, the Marquis de Sade (1740-1814). Birth of Sheridan Le Fanu (1814-1873), one of the creators of the ghost story and author of "Carmilla" (1872), a vampire story. Death of James Wyatt (1746-1813), Gothic architect. Publication of "Mansfield Park" by Jane Austen. "New Monthly Magazine" (1814-1884) appears. Percy Bysshe Shelley and Mary Godwin fall in love and go to Switzerland. Publication of "Waverley" anonymously by Scott. Publication of "The Corsair" by Byron. Wordsworth writes "The Excursion". Napoleon abdicates following the First Treaty of Paris and is sent to Elba. Louis XVIII returns as King of France. British forces defeated by Americans at Chippewa, but raze Washington DC and burn the Library of Congress. Birth of Millet (1814-1875). Ingres paints L'Odalisque".

1815 Matthew Lewis instigates slave reforms on his Jamaican plantations. Publication of "Emma" by Jane Austen. Corn Laws passed in Britain. Napoleon escapes from Elba, gains support of French army and marches on Paris. Finally defeated at Waterloo by Wellington, Blücher and allied forces and is exiled to St. Helena. British forces defeated at New Orleans. Treaty of Ghent ends the War of 1812 between Britain and America. John Nash remodels Brighton Pavilion in an exotic oriental style. Goya starts his drawings entitled "Los Proverbios." Caspar David Friedrich paints "The Wanderer looking over a sea of fog."

1816 The famous writing contest at the Villa Diodati on the shores of Lake Geneva takes place between the 15th and 17th of June, with Lord Byron, Percy Shelley, Mary Shelley and John Polidori taking part. "Frankenstein" and "The Vampyre" are created. Publication of "Headlong Hall" by Thomas Love Peacock. First performance of "Bertram; or, The Castle of Adolbrand" by Charles Maturin. Birth of Charlotte Brontë (1816-1855), novelist. Scandal causes Byron and his wife to separate and Byron leaves England for good. Percy Bysshe Shelley and Mary Godwin marry. Byron meets the Shelleys' in Switzerland. "The Story of Rimini" by Leigh Hunt published. Coleridge's "Kubla Khan" published. Jane Austen's "Emma" published.

1817 Death of Jane Austen (1775-1817). Publication of Coleridge's "Biographia Literaria". Publication of "Ormond" by Maria Edgeworth. Publication of "Poems" by Keats, encouraged by Shelley. Publication of "Lalla Rookh" by Moore. Publication of "Melincourt" by Thomas Love Peacock. "Blackwood's Edinburgh Magazine" launched. "The Scotsman" newspaper launched in Edinburgh. Publication of Byron's "Manfred". Publication of Ricardo's "Principles of Political Economy and Taxation". J G Lockhart meets Goethe in Germany and translates Schlegel's "History of Literature." Attack on the Prince Regent's coach in London. James Monroe succeeds Madison as America's fifth President (1817-1825).

1818 Publication of "Frankenstein" by Mary Shelley. Publication of "Northanger Abbey" and "Persuasion" by Jane Austen. Thomas Love Peacock's "Rhododaphne" and "Nightmare Abbey" are published. Death of Matthew Gregory "Monk" Lewis (1775-1818), gothic novelist. The Shelleys' leave England for Italy (completed in 1823). Byron commences "Don Juan" in Italy. Birth of Karl Marx (1818-1883). Publication of "Heart of Midlothian" and "Rob Roy" by Scott. Publication of "Mandeville" by Godwin. Death of Keats' younger brother Tom. Publication of "Endymion" by Keats, savaged in "Blackwood's Magazine" and "The Examiner". Keats commences "Hyperion". Passing of the Church Building Act, resulting in the building of nearly 200 Gothic churches in England before 1837. Chile proclaims independence. The Prado founded in Madrid. Crossing of the Atlantic by the "Savannah" in 26 days.

1819 Publication of "The Vampyre" by John Polidori. Publication of "The Cenci" by Shelley. Keats starts "The Eve of St Agnes" and finishes "La Belle Dame sans Merci". Keats works on his odes "On Melancholy", "To Autumn", "To a Nightingale", "On a Grecian Urn", "On Indolence" and "To Psyche". Keats falls in love with Fanny Brawne. Publication of "Human Life" by Samuel Rogers. Publication of "The Battle of Marathon" by Elizabeth Barratt. Birth of John Ruskin (1819-1900), critic, artist and writer. The Peterloo massacre occurs in Manchester. British settlement established in Singapore. Macadam introduces "tarmacadamized" roads. Death of James Watt (1736-1819), inventor. Birth of Princess Victoria and Prince Albert. Géricault paints "The Raft of the Medusa". Turner paints "Childe Harold's Pilgrimage". Goya paints the "Black Paintings" including "Saturn devouring his children."

1820 Publication of "Melmoth the Wanderer" by Charles Maturin. Publication of "Prometheus Unbound" by Shelley. Publication of "Ivanhoe" by Scott. Performance of "The Vampyre" by James Robinson Planché. Malthus publishes "Principles of Political Economy". Cobbett's "Rural Rides" features in his "Political Register" from 1820 to 1830. Publication of "Lamia and other poems" by Keats who has now grown seriously ill. Keats sails for Italy. Lamb's "Essays of Elia" appear in "London Magazine" (1820-1825). Death of George III and accession of George IV. The Cato Street Conspiracy plots to assassinate the Cabinet. Publication of "Ruslan and Ludmila" by Pushkin. Death of Joseph Banks (1743-1820), explorer and botanist. Death of Arthur Young (1741-1820), agricultural economist. The Venus de Milo discovered. Hector Berlioz's "Symphonie Fantastique" is performed. The Haymarket Theatre is rebuilt under the management of George Colman.

1821 Death of Keats (1795-1821) in Italy, mourned by Shelley. Clare's "The Village Minstrel and Other Poems" published. Publication of "Confessions of an English Opium-Eater" by DeQuincey. Publication of "Kenilworth" by Scott, who becomes a baronet. Publication of "Table Talk" by Hazlitt. Foundation of the "Manchester Guardian". Death of Napoleon (1769-1821) in exile on the island of St. Helena. Peru, Guatemala, Panama and Santo Domingo proclaim their independence. Beginning of the National Rising in Greece (1821-1827) against the Turks. Constable paints "The Haywain" which wins a gold medal at the

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Paris Salon of 1824. John Martin paints "Belshazzar's Feast."

1822 Death of E T A Hoffman (1776-1822), composer/artist/author. Appearance of "The Liberal" (1822-1823) edited by Leigh Hunt. Leigh Hunt joins Byron and Shelley in Italy. Shelley (1792-1822) drowns in the Bay of Spezia. Publication of "Italy" by Samuel Rogers. Delacroix paints "Dante and Virgil crossing the Styx". John Martin paints "The Destruction of Herculaneum".

1823 Death of Ann Radcliffe (1764-1823), novelist. Publication of "Valperga; or, The Life and Adventures of Castruccio, Prince of Lucca" by Mary Shelley. Publication of "December Tales" - a collection of supernatural tales by Ainsworth. Bentham founds "Westminster Review". Byron goes to Greece to aid Greek Revolution. Maria Edgeworth visits Scott at Abbotsford. Mexico declares her independence. The freedom of South American countries recognised by Britain. Babbage works on calculating machines. Rugby football is invented.

1824 Publication of "Gaston de Blondville" by Ann Radcliffe - published posthumously. Sir Walter Scott writes an Introduction to the novels of Radcliffe and credits her with the foundation of "a class, or school." Death of Charles Maturin (1780-1824). Publication of "The Albigenses" by Charles Maturin. Death of Lord Byron (1788-1824). Landor's "Imaginary Conversations" (1824-1829) begin to appear. Serialization of Mary Mitford's "Our Village" (completed in 1832). Publication of James Hogg's "The Private Memoirs and Confessions of a Justified Sinner". Francis Place and Joseph Hume help to pass the new Combination Act, allowing workers to form unions. British forces savaged in the Ashanti war. War in Burma. Simon Bolivar made Emperor of Peru. Death of Géricault (1790-1824), artist. Beethoven completes his Ninth symphony.

1825 The Tower of Beckford's Fonthill Abbey in Wiltshire collapses - his only regret is that he was not there to see it fall. Publication of "The Spirit of the Age" by Hazlitt. Publication of the diaries of Samuel Pepys. The Great Money Panic in England caused by speculations and loans. The Stockton to Darlington railway is opened. Haiti gains her independence. Bolivia and Uruguay formed. Tea roses are introduced to Britain from China.

1826 Scott is financially ruined. Publication of "The Last Man" by Mary Shelley. Publication of "Woodstock" by Scott. Publication of "Vivian Grey" by Disraeli. Publication of "The Last of the Mohicans" by James Fenimore Cooper. Death of John Flaxman (1755-1826), artist and engraver. Power-looms destroyed in riots in Lancashire. Stamford Raffles founds the Royal Zoological Society in London.

1827 Death of William Blake (1757-1827), visionary artist and poet. Publication of Clare's "Shepherd's Calendar Combined British, French and Russian fleets destroy the Turkish and Egyptian fleets at Navarino Bay and end the Greek War (1821-1827). Baedeker starts publishing travel guides. Death of Beethoven (1770-1827).

1828 Publication of "Pelham" by Bulwer-Lytton. Birth of Jules Verne (1828-1905). Death of Goya (1746-1828), artist.

1829 Publication of "The Misfortunes of Elphin" by Thomas Love Peacock. Death of Schlegel (1772-1829). Suttee is abolished in British India. Policemen ("Bobbies") introduced by Sir Robert Peel. General Union of Spinners formed. Catholic Emancipation Bill passed. The Royal Zoological Society takes over the collection of animals at the Tower of London, founding London Zoo.

1830 Cobbett's "Rural Rides" collected and published. The Second French Revolution: Charles X forced to abdicate and replaced by the Duke of Orleans.

1831 Publication of the 3rd revised edition of "Frankenstein" by Mary Shelley. Publication of "Crotchet Castle" by Thomas Love Peacock. Publication of "The Hunchback of Notre Dame" by Victor Hugo. Publication of "Thoughts on Man" by Godwin. Publication of "Poetry and Truth", Goethe's autobiography. The First and Second Reform Bills are passed. Charles Darwin embarks on voyage on the HMS Beagle.

1832 Deaths of Sir Walter Scott (1772-1832), and Goethe (1749-1832) (after completion of "Faust"). Harriet Martineau's "Illustrations of Political Economy" begin to appear (1832-1834). Publication of Palmer's "Origines Liturgicae" which becomes an important text for the Oxford Movement. The Third "Great" Reform Bill passed.

1833 Death of Hannah More (1745-1833), poet. Death of William Wilberforce (1759-1833), abolitionist, philanthropist and, together with Hannah More and Bishop Porteus, a leading member of the Evangelical Movement. Publication of "Prometheus Bound" by Elizabeth Barrett. Publication of "Mortal Immortal" by Mary Shelley. Emancipation Act passed to abolish slave trade in all British colonies. The First Factory Bill passed. John Keble's sermon on national apostasy is later said by Newman to have started the Oxford Movement. Keble's "Tracts for the Times" begin to appear.

1834 Death of Samuel Taylor Coleridge (1772-1834), poet and conversationalist. Death of Charles Lamb (1775-1834), writer. Publication of "Italy: With sketches of Spain and Portugal" by William Beckford. Posthumous publication of "Journal of a West Indian Proprietor" by Matthew Lewis.

1835 Publication of "Recollections of an Excursion to the Monasteries of Alcobaca and Batalha" by William Beckford. Publication of "Sketches by Boz" by Dickens. Caspar David Friedrich paints "The Stages of Life." Publication of "Fairy Tales" by Hans Christian Anderson.

1836 Death of William Godwin (1756-1836), writer and political theorist. Massive reduction of the Stamp Tax on newspapers. A W N Pugin writes "Contrasts" - a key work in the later Gothic Revival.

1837 George IV dies and Queen Victoria accedes to the throne. Publication of "The Pickwick Papers" by Dickens, which shows great affinity with Gothic fiction, featuring murder, ghosts, haunted castles and the manuscript of a madman. Invention of electric telegraph.

1838 Chartist Movement founded. Publication of "Oliver Twist" by Dickens.

1839 Publication of "The Fall of the House of Usher" by Poe.

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1840 Death of Fanny Burney (1752-1840), novelist. Leigh Hunt's "A Legend of Florence" produced at Covent Garden.

1841 Publication of "The True Principles of Pointed or Christian Architecture " by A W N Pugin.

1842 Publication of "The Masque of the Red Death" by Poe. Publication of "Poems" by Tennyson.

1843 Publication of "The Pit and the Pendulum" by Poe. Death of Robert Southey (1774-1843), Poet Laureate. He is succeeded by William Wordsworth (from 1843 to 1850).

1844 Death of William Beckford (1760-1844).

1845 Death of Regina Maria Roche (1764?-1845).

1847 Birth of Bram Stoker (1847-1912), touring manager of Henry Irving and author of "Dracula" (1897). Publication of "Varney the Vampire" by 'Thomas Pecket Prest.' Publication of "Jane Eyre" by Charlotte Brontë and "Wuthering Heights" by Emily Brontë.

1848 The Year of Revolutions in Europe. Women admitted to London University. Publication of "The Tenant of Wildfell Hall" by Anne Brontë.

1850 Birth of Robert Louis Stevenson (1850-1894), author of "The Strange Case of Dr Jekyll and Mr Hyde" (1886).

1851 Death of Mary Shelley (1797-1851). Great Exhibition.

1853 Publication of "Villette" by Charlotte Brontë.

1854 John Martin paints "The Great Day of His Wrath."

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