

Three Gothic Novels

Selected by a poll of more than 180 Gothic specialists, the fifty-three original works discussed in 21st-Century Gothic represent the most impressive Gothic novels written around the world between 2000-2010.

The Gothic novel, which flourished from about 1765 until 1825, revels in the horrible and the supernatural, in suspense and exotic settings. This volume, with its erudite introduction by Mario Praz, presents three of the most celebrated Gothic novels: *The Castle of Otranto*, published pseudonymously in 1765, is one of the first of the genre and the most truly Gothic of the three. *Vathek* (1786), an oriental tale by an eccentric millionaire, exotically combines Gothic romanticism with the vivacity of *The Arabian Nights* and is a narrative tour de force. The story of *Frankenstein* (1818) and the monster he created is as spine-chilling today as it ever was; as in all Gothic novels, horror is the keynote.

The story of the *Phantom of the Opera*, a half-crazed musician hiding in the labyrinth of the famous Paris Opera House and creating a number of strange and mysterious events to further the career of a beautiful young singer, is today regarded as one of the most famous of all horror stories: widely mentioned in the same breath as *Frankenstein* and *Dracula*. Yet the fame of this novel is based almost entirely on the various film versions, while the original book has been largely ignored and is rarely in print. An Accelerated Reader® Title

An elderly mystic dies of spontaneous combustion in a secret temple. A young man is haunted by voices instructing him to slaughter his wife and children. A sleepwalker undergoes a series of violent adventures in the wilderness. These haunted, dreamlike scenes define the fictional world of Charles Brockden Brown, America's first professional novelist. Published in the final years of the eighteenth century, Brown's startlingly prophetic novels are a virtual résumé of themes that would constantly recur in American literature: madness and murder, suicide and religious obsession, the seduction of innocence and the dangers of wilderness and settlement alike. In *Three Gothic Novels*, The Library of America collects the most significant of Brown's works. *Wieland; or The Transformation* (1798), his novel of a religious fanatic preyed upon by a sinister ventriloquist, is often considered his masterpiece. A relentlessly dark exploration of guilt, deception, and compulsion, it creates a sustained mood of irrational terror in the midst of the Pennsylvania countryside. In *Arthur Mervyn; or Memoirs of the Year 1793* (1799), Brown draws on his own experience to create indelible scenes of Philadelphia devastated by a yellow fever epidemic, while telling the story of a young man caught in the snares of a professional swindler. *Edgar Huntly; or Memoirs of a Sleep-Walker* (1799) fuses traditional Gothic themes with motifs drawn from the American wilderness, in a series of eerily unreal adventures that test the limits of the protagonist's self-knowledge. All three novels reveal Brown as the pioneer of a major vein of American writing, a novelist whose literary heirs include Poe, Hawthorne, Faulkner, and the whole tradition of horror and noir from Cornell Woolrich to Stephen King. This volume also includes a newly researched chronology of Brown's life, explanatory notes, and an essay on the texts. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

Horror legend Ray Russell's haunting and macabre stories, including "perhaps the finest example of the modern Gothic ever written" (Stephen King), with a foreword by acclaimed filmmaker Guillermo del Toro *Haunted Castles* is the definitive, complete collection of Ray Russell's masterful Gothic horror stories, including the famously terrifying novella trio of "Sardonius," "Sanguinari," and "Sagittarius." The characters that sprawl through *Haunted Castles* are frightful to the core: the heartless monster holding two lovers in limbo; the beautiful dame journeying down a damned road toward depravity (with the help of an evil gypsy); the man who must wear his fatal crimes on his face in the form of an awful smile. Engrossing, grotesque, and completely entrancing, Russell's Gothic tales are the best kind of dreadful. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Includes *The Castle of Otranto*, the first work of the Gothic genre; *Vathek*, the high point of the Oriental tale in English literature; *The Vampyre*, the first full-length vampire story in English; and Lord Byron's little-known *Fragment*.

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

NEW YORK TIMES BESTSELLER • "It's Lovecraft meets the Brontës in Latin America, and after a slow-burn start Mexican Gothic gets seriously weird."—The Guardian IN DEVELOPMENT AS A HULU ORIGINAL LIMITED SERIES PRODUCED BY KELLY RIPA AND MARK CONSUELOS • WINNER OF THE LOCUS AWARD • NOMINATED FOR THE BRAM STOKER AWARD • NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The New Yorker • Vanity Fair • NPR • The Washington Post • Tordotcom • Marie Claire • Vox • Mashable • Men's Health • Library Journal • Book Riot • LibraryReads An isolated mansion. A chillingly charismatic aristocrat. And a brave socialite drawn to expose their treacherous secrets. . . . From the author of

Gods of Jade and Shadow comes “a terrifying twist on classic gothic horror” (Kirkus Reviews) set in glamorous 1950s Mexico. After receiving a frantic letter from her newly-wed cousin begging for someone to save her from a mysterious doom, Noemí Taboada heads to High Place, a distant house in the Mexican countryside. She’s not sure what she will find—her cousin’s husband, a handsome Englishman, is a stranger, and Noemí knows little about the region. Noemí is also an unlikely rescuer: She’s a glamorous debutante, and her chic gowns and perfect red lipstick are more suited for cocktail parties than amateur sleuthing. But she’s also tough and smart, with an indomitable will, and she is not afraid: Not of her cousin’s new husband, who is both menacing and alluring; not of his father, the ancient patriarch who seems to be fascinated by Noemí; and not even of the house itself, which begins to invade Noemí’s dreams with visions of blood and doom. Her only ally in this inhospitable abode is the family’s youngest son. Shy and gentle, he seems to want to help Noemí, but might also be hiding dark knowledge of his family’s past. For there are many secrets behind the walls of High Place. The family’s once colossal wealth and faded mining empire kept them from prying eyes, but as Noemí digs deeper she unearths stories of violence and madness. And Noemí, mesmerized by the terrifying yet seductive world of High Place, may soon find it impossible to ever leave this enigmatic house behind. “It’s as if a supernatural power compels us to turn the pages of the gripping Mexican Gothic.”—The Washington Post “Mexican Gothic is the perfect summer horror read, and marks Moreno-Garcia with her hypnotic and engaging prose as one of the genre’s most exciting talents.”—Nerdist “A period thriller as rich in suspense as it is in lush ’50s atmosphere.”—Entertainment Weekly

THE CASTLE OF OTRANTO BY HORACE WALPOLE; VATHEK BY WILLIAM BECKFORD; THE VAMPYRE BY JOHN POLIDORI; AND A FRAGMENT OF A NOVEL BY LORD BYRON.

Beckford's Gothic novel *Vathek*, an Arabian tale, was originally written in French when the author was twenty-one. Published in English in 1786, it was one of the most successful of the oriental tales then in fashion. This edition makes available to a new generation of scholars and general readers, the originality of Beckford's ideas, and the excellence of his prose.

Goth Chic is the first book to properly explore Gothic culture in the modern world. Gavin Baddeley unearths hidden gems from the underground alongside better-known manifestations, including horror comics, fetish clubs, Goth-rock superstars and vampire cultists. The result is a book that provides a peerless primer for Gothic culture novices and an incisive analysis to challenge and compel even the most seasoned veteran of this dark underworld.

After the death of his only son on his wedding day, Manfred, the Prince of Otranto, determines to marry the bride-to-be, setting himself on a course of destruction.

Macabre and melodramatic, set in haunted castles or fantastic landscapes, Gothic tales became fashionable in the late eighteenth century with the publication of Horace Walpole's *The Castle of Otranto* (1764). Crammed with catastrophe, terror, and ghostly interventions, the novel was an immediate success, and influenced numerous followers. These include William Beckford's *Vathek* (1786), which alternates grotesque comedy with scenes of exotic magnificence in the story of the ruthless Caliph *Vathek*'s journey to damnation. *The Monk* (1796), by Matthew Lewis, is a violent tale of ambition, murder, and incest, set in the sinister monastery of the Capuchins in Madrid. *Frankenstein* (1818, 1831) is Mary Shelley's disturbing and perennially popular tale of young student who learns the secret of giving life to a creature made from human relics, with horrific consequences. This collection illustrates the range and the attraction of the Gothic novel. Extreme and sensational, each of the four printed here is also a powerful psychological story of isolation and monomania.

The Gothic Trilogy: *Dracula*, *Frankenstein*, *Dr. Jekyll and Mr. Hyde* (unabridged versions) in one tome only ! Three Classic Gothic Novels: 1) *Dracula*, 2) *Frankenstein*, 3) *Dr. Jekyll and Mr. Hyde* --all three classics complete and unabridged versions by Bram Stoker, Mary Shelley and Robert Louis Stevenson. 1) *Dracula* is an 1897 Gothic horror novel by Irish author Bram Stoker. It introduced the character of Count *Dracula*, and established many conventions of subsequent vampire fantasy. The novel tells the story of *Dracula*'s attempt to move from Transylvania to England so that he may find new blood and spread the undead curse, and of the battle between *Dracula* and a small group of men and a woman led by Professor Abraham Van Helsing. *Dracula* has been assigned to many literary genres including vampire literature, horror fiction, the gothic novel, and invasion literature. The novel has spawned numerous theatrical, film, and television interpretations. 2) *Frankenstein*; or, *The Modern Prometheus* is a novel written by English author Mary Shelley (1797-1851) that tells the story of Victor *Frankenstein*, a young scientist who creates a hideous, sapient creature in an unorthodox scientific experiment. *Frankenstein* is infused with elements of the Gothic novel and the Romantic movement. At the same time, it is an early example of science fiction. Brian Aldiss has argued that it should be considered the first true science fiction story because, in contrast to previous stories with fantastical elements resembling those of later science fiction, the central character "makes a deliberate decision" and "turns to modern experiments in the laboratory" to achieve fantastic results. It has had a considerable influence in literature and popular culture and spawned a complete genre of horror stories, films and plays. 3) *Strange Case of Dr Jekyll and Mr Hyde* is a gothic novella by Scottish author Robert Louis Stevenson, first published in 1886.

Mathilda (1959) is a posthumous novella by English writer and Romantic Mary Shelley. Written as a means of self-distraction following the deaths of her young children in Italy, *Mathilda* is a work haunted by tragic loss. Unpublished for over a century, its posthumous appearance helped cement Shelley's reputation as a leading Romantic, an artist unafraid of confronting such themes and taboos as incest and suicide in her work. *Mathilda*, named after its narrator, traces a young woman's troubled life from birth to her premature deathbed. Following her mother's death during childbirth and her father's subsequent abandonment, *Mathilda* is raised by her aunt in rural Loch Lomond, Scotland. A gifted reader and promising intellectual, she rises from her difficult circumstances to lead a relatively happy childhood. When, at the age of 16, her father reenters her life, the two reconnect and eventually move together to London. As she begins to receive suitors however, her father's strange jealousy and irrational behavior conceal a terrible secret. When he reveals his incestuous desires to *Mathilda*, she rejects him, resulting in his suicide and leaving her unmarried, orphaned, and financially unstable. Living in self-imposed exile, she befriends the similarly melancholy *Woodville*, a young widower and poet who does his best to care for her despite her crushing bouts of depression and frequent suicidal thoughts. *Mathilda* is an emotionally complex and ultimately difficult novella recognized for its controversial themes and for its parallels to Shelley's own tragic life. With a beautifully designed cover and professionally typeset manuscript, this edition of Mary Shelley's *Mathilda* is a classic of English literature reimagined for modern readers.

A Gothic novel calls forth paradoxically thrilling feelings of horror and pleasure in the reader. These “dark” novels feature fictitious prose saturated with mysterious adventures, supernatural

horrors, fantasy, and mysticism. Family curses, vampires, ghosts, and monsters frequently appear within the storylines. Gothic novels originated in 18th century England and are the precursors to the modern "horror" genre. Often the story is set in an old castle or building that had been built in the Gothic style. Thus, the name of the genre derives from the story's backdrop, which features prominently in the mood and action of the story. Frankenstein: A Modern Prometheus tells about the life and studies of Victor Frankenstein, a scientist who manages to harness the mystery of life and transform dead flesh into a living man. The man, however, is a monster and begins to pursue his creator. Dracula is a novel that has greatly impacted modern culture. It can be said to be the mother of the vampire genre of prose and television serials that are so popular in the 21st century. Carmilla is another vampire novel that, while lesser-known, was one of the first popular gothic novels to feature vampires. In it, the young Laura tries to fend off the predatory and romantic advances of a female vampire. Contents: 1. Mary W. Shelley: Frankenstein, or The Modern Prometheus 2. Joseph Sheridan Le Fanu: Carmilla 3. Bram Stoker: Dracula

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

"[A] mixture of dungeons, prisons, storms, shipwrecks, and murders . . . displays considerable ingenuity . . . uncommonly strong." - "Monthly Literary Recreations" (1807) "[K]eeps up the attention and interests the feelings in a manner that is not very common." - "Literary Journal" (Oct. 1806) The Castle of Berry Pomeroy, reduced to ruins in the early 1700s, has long been recognized as one of the most haunted places in Britain. It is said that the ghost of Margaret Pomeroy, starved to death in a dungeon by her sister Eleanor, still inhabits the castle today. In "The Castle of Berry Pomeroy" (1806), Edward Montague adapts the legends surrounding the castle into a Gothic tale of horror, jealousy, and revenge. Lady Elinor de Pomeroy, envious that her sister Matilda has won possession of the castle and the love of the handsome De Clifford, decides to have her murdered. She enlists the aid of Father Bertrand, one of the blackest villains ever to appear in a Gothic novel. But Matilda's death is just the beginning. Her spectre returns to haunt the castle, bringing terror to Elinor and Bertrand, whose ambition and fear lead them to commit more and more murders. The body count rises and the horror increases, but will Matilda's ghost lead to the discovery and punishment of the villains? A cleverly told story and one of the few Gothic novels to achieve an authentically medieval atmosphere, "The Castle of Berry Pomeroy" was the first novel by Edward Montague ("The Demon of Sicily," "Legends of a Nunnery"). Originally published by the infamous Minerva Press, Montague's novel is reprinted here for the first time since 1892.

This gothic classic, "The Turn of the Screw" is one of the most famous ghost stories of all time. On Christmas Eve, Douglas reads a manuscript written by a former acquaintance, the governess, whom Douglas claims to have known and who is now dead. The manuscript tells the story of how the young governess is hired by a man who has become responsible for his young nephew and niece after the tragic deaths of their parents. He is uninterested in raising the children. The governess's new employer gives her full responsibility for the young siblings and explicitly states that he is not to be bothered with communications of any sort. Set in a remote estate this critically acclaimed novella tells the tale of a governess who, looking after two children, becomes convinced that the grounds are haunted. This story has been adapted many times for film and television, most recently in *The Turning* (2020). Famed for its ability to create an intimate sense of confusion and suspense, this novella is a must-read for all horror and ghost story fans.

"The curse—the curse!" I looked up in terror. In the great mirror opposite I saw myself, and right behind, another wicked, fearful self' An encounter with the supernatural in an everyday setting accentuates its strangeness; a truth used to eerie effect in Gaskell's Gothic tales. A portrait turned to the wall, a hidden manuscript, a mysterious child that lives on the freezing moors, a doppelganger formed by a woman's bitter curse: all of these things hint at male tyranny and woman as avenging angel—or devil. Gaskell was fascinated by the dualities in women's lives and the way in which fact and fiction merge.

'Disappearances', a mix of gossip, legend and fact, relates stories of mysterious vanishings, 'Lois the Witch', based on an account of the Salem witch hunts, shows how sexual desire and jealousy lead to communal hysteria and persecution, while 'The Grey Woman' explores a common Gothic theme, the way in which the ghosts of the past always return to haunt us. This edition includes an introduction, chronology, explanatory notes and an appendix giving a reader's response to 'Disappearances'.

Combining a new genealogy for the gothic novel with original research into gothic contexts in German idealist thought and romantic psychology, *The Gothic Text* offers lively readings of British and Continental novels pointing back toward the Enlightenment and ahead toward Freud. Romantic suspense.

This story of raging comedy and despair centers on the tempestuous marriage of an heiress and a Vietnam veteran. From their "carpenter gothic" rented house, Paul sets himself up as a media consultant for Reverend Ude, an evangelist mounting a grand crusade that conveniently suits a mining combine bidding to take over an ore strike on the site of Ude's African mission. At the still center of the breakneck action--revealed in Gaddis's inimitable virtuoso dialogue—is Paul's wife, Liz, and over it all looms the shadowy figure of McCandless, a geologist from whom Paul and Liz rent their house. As Paul mishandles the situation, his wife takes the geologist to her bed and a fire and aborted assassination occur; Ude issues a call to arms as harrowing as any Jeremiad--and Armageddon comes rapidly closer. Displaying Gaddis's inimitable virtuoso dialogue, and his startling treatments of violence and sexuality, *Carpenter's Gothic* "shows again that Gaddis is among the first rank of contemporary American writers" (Malcolm Bradbury, *The Washington Post Book World*).

This Ladybird Classic ebook is an abridged retelling of the classic tale of Frankenstein by Mary Shelley. A perfect introduction to the famous story, it is ideal for adults to read with children, or for newly confident readers to tackle alone. Please note that due to some scary parts in places, content may not be suitable for very young or sensitive readers. Victor Frankenstein has always been fascinated by the darker side of nature. One fateful night, his sinister obsession triggers a chain of events that will have terrible consequences for Frankenstein and those closest to him... Beautiful new illustrations in this new edition bring the magic of this classic story to a new generation of children.

Published anonymously in 1824, this gothic mystery novel was written by Scottish author James Hogg. *The Private Memoirs and Confessions of a Justified Sinner* was published as if it were the presentation of a century-old document. The unnamed editor offers the reader a long introduction before presenting the document written by the sinner himself. The La Motta family are on the run. Forced to flee Paris after a scandal, they need a place to hide. They settle for an abandoned abbey, where they're joined by another person with dark secrets—the mysterious Adeline. But the abbey is far from a safe haven. Its halls seem to echo with ghostly voices, and a lecherous villain has set his sights on Adeline. "The Romance of the Forest" was Ann Radcliffe's third published novel, and her first literary success. Mixing threats real and supernatural, it builds a thrilling mystery while also exploring the power imbalances of 17th century society. A must for fans of Gothic literature. Ann Radcliffe (1764–1823) was a British writer who helped popularise Gothic fiction. Born in London, her writing career took off after her marriage to the journalist William Radcliffe. His work meant he wasn't often at home, so Ann began writing in his absence. Unlike other Gothic writers, she favoured psychological horror over the supernatural, and female protagonists over male ones. Her best known novels include "The Mysteries of Udolpho", "The Italian" and "A Sicilian Romance". Radcliffe's fans include Dostoyevsky and Edgar Allan Poe, and her style was even parodied by Jane Austen in her classic book "Northanger Abbey".

Seminar paper from the year 2005 in the subject American Studies - Literature, grade: 2.0, University of Osnabruck, 14 entries in the bibliography, language: English, abstract: There are more than 50 years between "The Castle of Otranto" and "Melmoth the Wanderer." "The Castle of Otranto" was published 1764, "The Italian" 1797 and "Melmoth the Wanderer" 1820. It might be interesting that "The Castle of Otranto" was published in year of birth of Ann Radcliffe and "The Italian" has been published in the year Horace Walpole died. An incident of course, but an interesting one. "The Castle of Otranto" is set in the time between 1095 and 1243, "The Italian" is set in the 18th century and "Melmoth the Wanderer" covers an period of time from the late 17th century to the early 19th century. In the following work will find out especially about the women in the three mentioned novels. In which way are they presented, is there a stereotype of a gothic heroine and are there changes throughout the time referring to the date of publishing and writing? The first point will be a short definition of the term "Gothic" according to literature. The second point will be an introduction of the three authors. For a better understanding of their work and the possible differences a look at their biography is absolutely necessary for me. In order of publishing I will introduce Horace Walpole ("The Castle of Otranto"), Ann Radcliffe ("The Italian") and Charles Robert Maturin ("Melmoth the Wanderer"). Additional to some biographical dates I will give some information about their work and their style of writing. After introducing the authors I will concentrate on the novels and how women are described and presented. Which role do they play in the three novels? Is there something special about each woman in the texts? Here I will concentrate on some characteristics which are typical for gothic novels and not so much on the social conventions or expectations women are faced with at the appropria"

One of the first American Gothic novels, Edgar Huntly mirrors the social and political temperaments of the postrevolutionary United States.

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