

Eighteenth-century Gothic novel

The **eighteenth-century Gothic novel** is a genre of [Gothic fiction](#) published between 1764 and roughly 1820, which had the greatest period of popularity in the 1790s. These works originated the term "Gothic" to refer to stories which evoked the [sentimental](#) and [supernatural](#) qualities of [medieval romance](#) with the new genre of the [novel](#). After 1820, the eighteenth-century Gothic novel receded in popularity, largely overtaken by the related genre of [historical fiction](#) as pioneered by [Walter Scott](#).^[1] The eighteenth-century Gothic was also followed by new genres of Gothic fiction like the Victorian [penny dreadful](#).^[2]

Historical development

The rise of the Gothic

The first work to call itself "Gothic" was [Horace Walpole](#)'s *The Castle of Otranto* (1764).^[2] Walpole's declared aim was to combine elements of the [medieval romance](#), which he deemed too fanciful, and the modern novel, which he considered to be too confined to strict realism.^[3] Walpole's novel was popular but did not initially prompt many imitators. Beginning with [Clara Reeve](#)'s *The Old English Baron* (1778), the 1780s saw more writers attempting the Gothic combination of supernatural plots with emotionally realistic characters.^[4]

1790s Gothic boom

At the height of the Gothic's popularity in the 1790s, in England the genre was almost synonymous with [Ann Radcliffe](#), whose works were highly anticipated and widely imitated.^[4] She has been called both "the Great Enchantress" and "Mother Radcliffe" due to her influence.^[5] She combined aspects of Walpole's Gothic romance with the traditions of the earlier [sentimental novel](#).^[6] Radcliffe's defining narrative technique was the "explained supernatural," or, seemingly-magical events which turn out to have mundane explanations.^[7] Radcliffe's success attracted many imitators, and the 1790s were characterized by a boom in Gothic publications, especially through the [Minerva Press](#) publishing house.^[8] Radcliffe's works were often seen as the feminine and rational opposite of a more violently horrifying male Gothic associated with [Matthew Lewis](#). Lewis's *The Monk* (1796) contrasted strongly with Radcliffe's bestselling *The Mysteries of Udolpho* (1794), and Radcliffe responded to Lewis in her final novel *The Italian* (1797).^[9] Lewis's *The Monk* was also seen as bringing the continental horror mode to England, drawing on the German Schauerroman.^[10]

Eighteenth Century Gothic Novel

John Richetti



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The Eighteenth-century Gothic Novel Dan J. McNutt,1975 *Sinister histories* Jonathan Dent,2016-07-01 Sinister histories is the first book to offer a detailed exploration of the Gothic s response to Enlightenment historiography It uncovers hitherto neglected relationships between fiction and prominent works of eighteenth century history locating the Gothic novel in a range of new interdisciplinary contexts Drawing on ideas from literary studies history politics and philosophy the book demonstrates the extent to which historical works influenced and shaped Gothic fiction from the 1760s to the early nineteenth century Through a series of detailed readings of texts from *The Castle of Otranto* 1764 to *Maria or The Wrongs of Woman* 1798 this book offers an alternative account of the Gothic s development and a sustained revaluation of the creative legacies of the French Revolution

Gothic: Eighteenth-century Gothic : Radcliffe, reader, writer, romancer Fred Botting,Dale Townshend,2004-05 This collection brings together key writings which convey the breadth of what is understood to be Gothic and the ways in which it has produced reinforced and undermined received ideas about literature and culture In addition to its interests in the late eighteenth century origins of the form this collection anthologizes path breaking essays on most aspects of gothic production including some of its nineteenth twentieth and twenty first century manifestations across a broad range of cultural media The Eighteenth-century Gothic Novel Dan J. McNutt,1975 **The Recess** Sophia Lee,2021-12-14 First published in an era when most novels about young women concentrated on courtship and ended with marriage *The Recess* daringly portrays women involved in political intrigues overseas journeys and even warfare The novel is set during the reign of Elizabeth I and features as narrators twin daughters of Mary Queen of Scots by a secret marriage One of the earliest Gothic novels *The Recess* pioneered the genre of historical fiction The novel was also one of the first to describe characters and events from conflicting points of view and was wildly popular in its day **The**

Failure of Gothic Elizabeth R. Napier,1987 The English Gothic novel has recently attracted renewed attention by modern critics who have argued its importance as a mirror of late 18th century discomfort with the political psychological and sexual climate of the times Elizabeth Napier s work challenges these views suggesting that the instability of the form may be more successfully addressed through a study of generic structure and its relationship to the designs of the fictional works that preceded it The first full length study of narrative conventions in the Gothic *The Failure of Gothic* examines the disjunctive form of much Gothic fiction and its repeated troubling failure to deal conclusively with both the ethical and the formal issues it raises

Defying Definitions Brinda Surendar,2003 *Gothic Fiction: The Beginnings* , **The eighteenth-century**

Gothic novel, with a foreword by D. Varma and M. Levy Dan J. McNutt, 1975-03-01 **The Recess, Or, A Tale of Other Times** Sophia Lee, 2000 First published in an era when most novels about young women concentrated on courtship and marriage this novel portrays women involved in political intrigues and overseas journeys It is set during the reign of Elizabeth I and features as narrators fictional daughters of Mary Queen of Scots **The Rise of Supernatural Fiction, 1762-1800** E. J. Clery, 1995-02-16 A genre of supernatural fiction was among the more improbable products of the Age of Enlightenment This book charts the troubled entry of the supernatural into fiction and questions the historical reasons for its growing popularity in the late eighteenth century Beginning with the notorious case of the Cock Lane ghost a performing poltergeist who became a major attraction in London in 1762 and with Garrick's spellbinding and paradigmatic performance as the ghost seeing Hamlet it moves on to look at the Gothic novels of Horace Walpole Ann Radcliffe M G Lewis and others in unexpected new lights The central thesis concerns the connection between fictions of the supernatural and the growth of consumerism not only are ghost stories successful commodities in the rapidly commercialising book market they are also considered here as reflections on the disruptive effects of this socio economic transformation *Shakespearean Gothic* Christy Desmet, Anne Williams, 2009 This book explores the paradox that the Gothic today's werewolves vampires and horror movies owe their origins and their legitimacy to eighteenth century interpretations of Shakespeare As Shakespeare was being established as the supreme British writer throughout the century he was cited as justification for early Gothic writers' fascination with the supernatural their abandoning of literary decorum and their fascination with otherness and extremes of every kind *Gothic Writing, 1750-1820* Robert Miles, 2002 An intriguing overview of Gothic literature The Oxford Handbook of the Eighteenth-Century Novel J. A. Downie, 2016-07-21 Although the emergence of the English novel is generally regarded as an eighteenth century phenomenon this is the first book to be published professing to cover the eighteenth century English novel in its entirety This Handbook surveys the development of the English novel during the long eighteenth century in other words from the later seventeenth century right through to the first three decades of the nineteenth century when with the publication of the novels of Jane Austen and Walter Scott the novel finally gained critical acceptance and assumed the position of cultural hegemony it enjoyed for over a century By situating the novels of the period which are still read today against the background of the hundreds published between 1660 and 1830 this Handbook not only covers those masters and mistresses of early prose fiction such as Defoe Richardson Fielding Sterne Burney Scott and Austen who are still acknowledged to be seminal figures in the emergence and development of the English novel but also the significant number of recently rediscovered novelists who were popular in their own day At the same time its comprehensive coverage of cultural contexts not considered by any existing study but which are central to the emergence of the novel such as the book trade and the mechanics of book production copyright and censorship the growth of the reading public the economics of culture both in London and in the provinces and the re printing of popular fiction after 1774 offers unique

insight into the making of the English novel *The Cambridge History of English Literature, 1660-1780* John Richetti, 2005-01-06 The Cambridge History of English Literature 1660 1780 offers readers discussions of the entire range of literary expression from the Restoration to the end of the eighteenth century In essays by thirty distinguished scholars recent historical perspectives and new critical approaches and methods are brought to bear on the classic authors and texts of the period Forgotten or neglected authors and themes as well as new and emerging genres within the expanding marketplace for printed matter during the eighteenth century receive special attention and emphasis The volume s guiding purpose is to examine the social and historical circumstances within which literary production and imaginative writing take place in the period and to evaluate the enduring verbal complexity and cultural insights they articulate so powerfully *A Companion to the Eighteenth-Century English Novel and Culture* Paula R. Backscheider, Catherine Ingrassia, 2008-04-15 A Companion to the Eighteenth century Novel furnishes readers with a sophisticated vision of the eighteenth century novel in its political aesthetic and moral contexts An up to date resource for the study of the eighteenth century novel Furnishes readers with a sophisticated vision of the eighteenth century novel in its political aesthetic and moral context Foregrounds those topics of most historical and political relevance to the twenty first century Explores formative influences on the eighteenth century novel its engagement with the major issues and philosophies of the period and its lasting legacy Covers both traditional themes such as narrative authority and print culture and cutting edge topics such as globalization nationhood technology and science Considers both canonical and non canonical literature *The Gothic Novel and the Stage* Francesca Saggini, 2015-08-12 In this ground breaking study Saggini explores the relationship between the late eighteenth century novel and the theatre arguing that the implicit theatricality of the Gothic novel made it an obvious source from which dramatists could take ideas Similarly elements of the theatre provided inspiration to novelists **The House as Gothic Element in Anglo-American Fiction (18th - 20th Century)** David Ronneburg, 2007-08 Seminar paper from the year 2002 in the subject English Language and Literature Studies Literature grade 1 0 University of Leipzig Anglistik course The Gothic Inheritance 48 entries in the bibliography language English abstract Diese in englischer Sprache verfasste Arbeit beschäftigt sich mit verschiedenen Erscheinungsformen und Funktionen in denen das Haus Motiv als gothic element in der Angloamerikanischen Literatur auftritt Zu diesem Zweck werden zahlreiche Prosatexte von Autoren wie F H Burnett A C Doyle B Stoker C Bront C Dickens D du Maurier O Wilde J K Rowling N Hawthorne M Twain W Faulkner und C P Gilman auf das Haus Motiv hin untersucht analysiert und im Gothic Kontext interpretiert

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