



Late Victorian Gothic Tales

OXFORD WORLD'S CLASSICS

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2009 02 26

E. Godfrey



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Weird Fiction in Britain 1880-1939 James Machin, 2018-07-30 This book is the first study of how weird fiction emerged from Victorian supernatural literature abandoning the more conventional Gothic horrors of the past for the contemporary weird tale. It investigates the careers and fiction of a range of the British writers who inspired H P Lovecraft such as Arthur Machen, M P Shiel and John Buchan to shed light on the tensions between literary and genre fiction that continue to this day. **Weird Fiction in Britain 1880-1939** focuses on the key literary and cultural contexts of weird fiction of the period including Decadence, paganism and the occult and discusses how these later impacted on the seminal American pulp magazine **Weird Tales**. This ground breaking book will appeal to scholars of weird horror and Gothic fiction genre studies, Decadence, popular fiction, the occult and Fin de Siècle cultural history. **Gothic Machine** David J.

Jones, 2011-07-01 **Gothic Machine** is a ground breaking exploration of relations between Gothic literature, pre-cinematic media such as magic lanterns, phantasmagoria and dioramas and the first films, 1670-1910. Starting with the earliest projections of horror images continuing through the development of Gothic fiction and drama and closing with the first Frankenstein film, this study is a fascinating and pioneering evaluation of relations between these different media. As early as 1800 the Marquis de Sade identified Gothic novels such as *The Monk* and *The Mysteries of Udolpho* as phantasmagoria. This work explores the reasons why and amongst the other mysteries broached en route is the reason that our first view of Dracula on English soil is described by Bram Stoker as a diorama. That doyen of tales of terror, Sheridan Le Fanu, is revealed to be a literary magic lanternist as is Robert Louis Stevenson. Symbolist visions of spectral, automated chanteuses and demonic panoramas are discussed as are the darkest fantasies of J K Huysmans and the earliest film makers. This study which moves between detailed study of the work of specific showmen and artists in relation to media histories and elsewhere much wider and more general surveys of cultural expression of these processes is driven by historicist thought throughout. The author's argument is audacious and bold, challenging critical orthodoxies on spectrality and the envisioning of ghosts. As the cultural detective who re-discovered the setting of E G Robertson's convent Phantasmagoria, Dr Jones is in a unique position to explore the performative aspects of this famous spectacle. The author explores five key periods in Germany, Britain, France and America over the designated span. Finally, the widely ranging discussion crosses the line between pre-cinematic shows and cinema proper, revealing how the new technology itself became a haunted Gothic medium. **Late Victorian Gothic**

Tales Roger Luckhurst, 2009-02-26 This anthology collects together some of the most famous examples of the Gothic tale in the 1890s with stories by Arthur Conan Doyle, Vernon Lee, Henry James and Arthur Machen as well as some lesser known yet superbly chilling tales from the era. The introduction explores the many reasons for the Gothic revival and how it spoke to the anxieties of the moment. **Femininity, Crime and Self-Defence in Victorian Literature and Society** E.

Godfrey, 2012-10-26 This exploration into the development of women's self defence from 1850 to 1914 features major writers

including H G Wells Elizabeth Robins and Richard Marsh and encompasses an unusually wide ranging number of subjects from hatpin crimes to the development of martial arts for women

Seeing Things Amanda Shubert, 2025-11-15 A cultural history of nineteenth century media imaginaries Seeing Things tells the story of how Victorians experienced the virtual images created by modern optical technologies magic lanterns stereoscopes phenakistoscopes museum displays and illusionistic stage magic Amanda Shubert argues that interactions with these devices gave rise to a new virtual aesthetics an understanding of visual and perceptual encounters with things that are not really there The popularization of Victorian optical media redefined visuality as a rational mode of spectatorship that taught audiences to distinguish illusion from reality As an aesthetic expression of a civilizational ideal that defined the capacity to see but not believe to be entertained without being deceived it became a sign of western supremacy By tracing the development of virtual aesthetics through nineteenth century writings from the novels of George Eliot and Charles Dickens to popular science writing and imperial travelogues Seeing Things recovers a formative period of technological and literary innovation to explain how optical media not only anticipated cinema but became a paradigmatic media aesthetic of western modernity *12 Gothic Tales*, 1998

The Mysteries of Udolpho Ann Radcliffe, 2008-09-11 A best seller in its day and a potent influence on Walpole Poe and other writers of eighteenth and nineteenth century Gothic horror The Mysteries of Udolpho remains one of the most important works in the history of European fiction With its dream like plot and hallucinatory rendering of its characters psychological states The Mysteries of Udolpho is a fascinating challenge to contemporary readers

The Old English Baron Clara Reeve, 2003 When Sir Philip Harclay returns to England after a long absence he finds that his childhood friend Arthur Lord Lovel is no longer alive and that the castle and estates of the Lovel family have twice changed hands But a mysteriously abandoned set of rooms in the castle of Lovel promises to disclose the secrets of the past After a series of frantic episodes and surprising revelations culminating in a trial by combat the crimes of the usurper and the legitimacy of the true heir are finally discovered *The Old English Baron* Clara Reeve, 1967

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