

# Late Victorian Gothic Tales

Sir Edmund Orme (1891)  
 Representations of Suicide in Their Historical, Cultural and Social Contexts  
 The Turn of the Screw  
 Gothic Tales  
 Purity and Contamination in Late Victorian Detective Fiction  
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*Late Victorian Gothic Tales*

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## ZAYDEN CRISTOPHER

**Sir Edmund Orme (1891)** Routledge

Late Victorian Gothic Tales Oxford University Press

[Representations of Suicide in Their Historical, Cultural and Social Contexts](#) Rodopi

This volume, the third in Rodopi's Neo-Victorian Series, reassesses neo-Victorianism as a quintessentially Gothic movement. Through their revival of bygone spectres, their obsession with forgotten skeletons in the cupboard, and their exploration of nineteenth-century extremities, neo-Victorian works not only reflect our contemporary Gothic culture but also reactivate it and even enrich it with new variations such as postcolonial, eco or steampunk Gothic. Addressed to scholars and students of both Gothic and Neo-Victorian Studies, this volume will also interest contemporary literature specialists.

*The Turn of the Screw* Oxford Paperbacks

'One ought to choose something very deliberately, and be faithful to that.' Isabel Archer is a young, intelligent, and spirited American girl, determined to relish her first experience of Europe. She rejects two eligible suitors in her fervent commitment to liberty and independence, declaring that she will never marry. Thanks to the generosity of her devoted cousin Ralph, she is free to make her own choice about her destiny. Yet in the intoxicating worlds of Paris, Florence, and Rome, her fond illusions of self-reliance are twisted by the machinations of her friends and apparent allies. What had seemed to be a vista of infinite promise steadily closes around her and becomes instead a 'house of suffocation'. Considered by many as one of the finest novels in the English language, this is Henry James's most poised achievement, written at the height of his fame in 1881. It is at once a dramatic Victorian tale of betrayal and a wholly modern psychological study of a woman caught in a web of relations she only comes to understand too late. This edition reproduces the revised New York Edition, with James's own Preface. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

**Gothic Tales** Late Victorian Gothic Tales

The great farm hall was ablaze with the fire-light, and noisy with laughter and talk and many-sounding work. None could be idle but the very young and the very old: little Rol, who was hugging a puppy, and old Trella, whose palsied hand fumbled over her knitting. The early evening had closed in, and the farm-servants, come from their outdoor work, had assembled in the ample hall, which gave space for a score or more of workers. Several of the men were engaged in carving, and to these were yielded the best place and light; others made or repaired fishing-tackle and harness, and a great seine net occupied three pairs of hands. Of the women most were sorting and mixing eider feather and chopping straw to add to it. Looms were there, though not in present use, but three wheels whirred emulously, and the finest and swiftest thread of the three ran between the fingers of the house-mistress. Near her were some children, busy too, plaiting wicks for candles and lamps. Each group of workers had a lamp in its centre, and those farthest from the fire had live heat from two braziers filled with glowing wood embers, replenished now and again from the generous hearth. But the flicker of the great fire was manifest to remotest corners, and prevailed beyond the limits of the weaker lights.

**Purity and Contamination in Late Victorian Detective Fiction** OUP Oxford

The Turn of the Screw', first published in 1898, is a novella written by Henry James, who was considered a master of creating best psychological fiction. It is a gothic novel, work of great horror, by one of the most acclaimed authors of the modern European literature.

**The Woman in White** Oxford University Press, USA

This thesis addresses the central role of the haunted house in mid-to-late Victorian Gothic texts. It argues that haunting in fiction derives from distinct architectural and spatial traits that the middle-class Victorian home possessed. These design qualities both reflected and reinforced current social norms, and anxiety about the latter surfaced in Gothic texts. In this interdisciplinary study, literary analysis works alongside spatial examination, under the premise that literature is a space that can be penetrated and deciphered in the same way that buildings are texts that can be read and interpreted. This work is divided into two main sections, with the first three chapters introducing theoretical, historical and architectural notions that provide a background to the literary works to be discussed. The first chapter presents various theorists' notions behind haunting and the convergence of spectrality and space, giving rise to the discussion of domestic haunting and its appeal. The second chapter examines the Crystal Palace as the icon of public space in Victorian times, its capacity for haunting, as well as its ability to frame the domestic both socially and historically. The third chapter focuses on the prototype of private space at the time--the middle-class home--in order to highlight the specificity of this dwelling, both as an architectural and symbolic entity. The second section also consists of three chapters, dedicated to the "dissection" of the haunted house, divided into three different areas: liminal, secret, and surrounding space. The fourth chapter examines works where marginal space, in the shape of hallways and staircases, is the site of intense haunting. A novel by Richard Marsh and stories by Bulwer-Lytton, Algernon Blackwood and W.W. Jacobs are analyzed here. The fifth chapter is a journey through rooms and secretive space of the spectral home; works by authors such as Wilkie Collins, J.H. Riddell and Sheridan Le Fanu are considered in order to argue that the home's exceptional compartmentalization and its concern for secrecy translated effortlessly into Gothic fiction. The final chapter addresses an integral yet external part of the Victorian home--the grounds. Gardens in works by Mary Elizabeth Braddon, Margaret Oliphant, M.R. James, and Oscar Wilde are inspected, proving Gothic fiction's disregard for boundaries and its ability to exceed the parameters of the home.

*Degeneration, Normativity and the Gothic at the Fin de Siècle* Springer

This is the first major full-length study of Victorian Gothic fiction. Combining original readings of familiar texts with a rich store of historical sources, *A Geography of Victorian Gothic Fiction* is an historicist survey of nineteenth-century Gothic writing--from Dickens to Stoker, Wilkie Collins to Conan Doyle, through European travelogues, sexological textbooks, ecclesiastic histories and pamphlets on the perils of self-abuse. Critics have thus far tended to concentrate on specific angles of Gothic writing (gender or race), or the belief that the Gothic 'returned' at the so-called fin de siècle. Robert Mighall, by contrast, demonstrates how the Gothic mode was active throughout the Victorian period, and provides historical explanations for its development from late eighteenth century, through the 'Urban Gothic' fictions of the mid-Victorian period, the 'Suburban Gothic' of the Sensation vogue, through to the somatic horrors of Stevenson, Machen, Stoker, and Doyle at the century's close. Mighall challenges the psychological approach to Gothic fiction which currently prevails, demonstrating the importance of geographical, historical, and discursive factors that have been largely neglected by critics, and employing a variety of original sources to demonstrate the contexts of Gothic fiction and explain its development in the Victorian period.

["The Hound of the Baskervilles" in the Context of Gothic Fiction and the Detective Story](#) Ashgate Publishing, Ltd.

In "Gothic Tales," Elizabeth Gaskell (1810-1865), the eminent Victorian author, brings us nine chilling gothic stories. Collected here are tales that set a precedent for ghost and horror stories of the era. In "The Poor Clare" a young innocent girl named Lucy is haunted by an unrelenting ghost invoked by her aging grandmother. In the novella "Lois the Witch" the young Lois sails to America to join her distant family. She is greeted by a New England engulfed in the fever of the Salem witch trials. Soon all goes wrong when she is deemed one of the cursed. The reader confronts the peaks of suspense

in "The Grey Woman" □ a terrifying psychological thriller. These among others shape this well rounded collection of one of the most respected Victorian authors. Gaskell was championed and published by Charles Dickens in his literary magazine "Household Words." Her style, vision, and delivery are seen at its best here in "Gothic Tales."

**Collected Ghost Stories** Oxford University Press on Demand

'He was a man of fairly firm fibre, but there was something in this sudden, uncontrollable shriek of horror which chilled his blood and pringed in his skin. Coming in such a place and at such an hour, it brought a thousand fantastic possibilities into his head...' The Victorian fin de siècle: the era of Decadence, The Yellow Book, the New Woman, the scandalous Oscar Wilde, the Empire on which the sun never set. This heady brew was caught nowhere better than in the revival of the Gothic tale in the late Victorian age, where the undead walked and evil curses, foul murder, doomed inheritance and sexual menace played on the stretched nerves of the new mass readerships. 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. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

**The Oxford Book of Gothic Tales** Digireads.com Publishing

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*Mental Science, the Uncanny, and Scenes of Writing* Broadview Press

In the late 1830s, London began appearing as a site of literary terror, and by the end of the century a large proportion of the important Victorian "Gothic revival" novels were set in the city. In *Darkest London* is a full-length study of the Victorian Urban Gothic, a pervasive mode that appears not only in straightforward novels of terror but also in the works of mainstream authors. Placing the conventions of the Gothic form in their proper historical context, *Darkest London* will appeal to scholars and students interested in an in-depth survey of the Urban Gothic.

**Orphans of Late-Victorian and Edwardian Fiction** OUP Oxford

Concentrating on works by authors such as Fergus Hume, Arthur Conan Doyle, Grant Allen, L.T. Meade, and Marie Belloc Lowndes, Christopher Pittard explores the complex relation between the emergence of detective fictions in the 1880s and 1890s and the concept of purity. The centrality of material and moral purity as a theme of the genre, Pittard argues, both reflected and satirised a contemporary discourse of degeneration in which criminality was equated with dirt and disease and where national boundaries were guarded against the threat of the criminal foreigner. Situating his discussion within the ideologies underpinning George Newnes's *Strand Magazine* as well as a wide range of nonfiction texts, Pittard demonstrates that the genre was a response to the seductive and impure delights associated with sensation and gothic novels. Further, Pittard suggests that criticism of detective fiction has in turn become obsessed with the idea of purity, thus illustrating how a genre concerned with policing the impure itself became subject to the same fear of contamination. Contributing to the richness of Pittard's project are his discussions of the convergence of medical discourse and detective fiction in the 1890s, including the way social protest movements like the antivivisectionist campaigns and medical explorations of criminality raised questions related to moral purity.

*An Edinburgh Companion* Read Books Ltd

Examining the automatic writing of the spiritualist séances, discursive technologies like the telegraph and the photograph, various genres and late nineteenth-century mental science, this book shows the failure of writers' attempts to use technology as a way of translating the supernatural at the fin de siècle. Hilary Grimes shows that both new technology and explorations into the ghostly aspects of the mind made agency problematic. When notions of agency are suspended, Grimes argues, authorship itself becomes uncanny. Grimes's study is distinct in both recognizing and crossing strict boundaries to suggest that Gothic literature itself resists categorization, not only between literary periods, but also between genres. Treating a wide range of authors - Henry James, Rudyard Kipling, Arthur Conan Doyle, George Du Maurier, Vernon Lee, Mary Louisa Molesworth, Sarah Grand, and George Paston - Grimes shows how fin-de-siècle works negotiate themes associated with the Victorian and Modernist periods such as psychical research, mass marketing, and new technologies. With particular attention to texts that are not placed within the Gothic genre, but which nevertheless conceal Gothic themes, *The Late Victorian Gothic* demonstrates that the end of the nineteenth century produced a Gothicism specific to the period.

*Neo-Victorian Gothic* 1st World Publishing

*Queer Others in Victorian Gothic: Transgressing Monstrosity* explores the intersections of Gothic, cultural, gender, queer, socio-economic and postcolonial theories in nineteenth-century British representations of sexuality, gender, class and race. From mid-century authors like Wilkie Collins and Elizabeth Gaskell to fin-de-siècle writers such as J. Sheridan Le Fanu, Florence Marryat and

Vernon Lee, this study examines the ways that these Victorian writers utilized gothic horror as a proverbial 'safe space' in which to grapple with taboo social and cultural issues. This work simultaneously explores our current assumptions about a Victorian culture that was monolithic in its disdain for those who were 'other'.

*The Gothic Cityscape in Victorian Literature* University of Wales Press

A fresh contemporary look for the first anthology to trace the strength and diversity of Gothic fiction from its origins in the eighteenth century, with authors as diverse as Edgar Allan Poe, Thomas Hardy, Jorge Luis Borges, and Angela Carter.

*Street Urchins, Sociopaths and Degenerates* Reaktion Books

Gothic as a form of fiction-making has played a major role in Western culture since the late eighteenth century. In this volume, fourteen world-class experts on the Gothic provide thorough and revealing accounts of this haunting-to-horrifying type of fiction from the 1760s (the decade of *The Castle of Otranto*, the first so-called 'Gothic story') to the end of the twentieth century (an era haunted by filmed and computerized Gothic simulations). Along the way, these essays explore the connections of Gothic fictions to political and industrial revolutions, the realistic novel, the theatre, Romantic and post-Romantic poetry, nationalism and racism from Europe to America, colonized and post-colonial populations, the rise of film and other visual technologies, the struggles between 'high' and 'popular' culture, changing psychological attitudes towards human identity, gender and sexuality, and the obscure lines between life and death, sanity and madness. The volume also includes a chronology and guides to further reading.

**The Castle of Otranto; Vathek; The Monk; Frankenstein** Edinburgh University Press

This anthology collects together some of the most famous examples of the Gothic tale from the 1890s, with stories by Sir Arthur Conan Doyle, Vernon Lee, Henry James & Arthur Machen, as well as some lesser known yet superbly chilling tales from the era.

*Poetry, Tales, Context, Theory* GRIN Verlag

In the 1860s and 1870s, leading neurologists used animal experimentation to establish that discrete sections of the brain regulate specific mental and physical functions. These discoveries had immediate medical benefits: David Ferrier's detailed cortical maps, for example, saved lives by helping surgeons locate brain tumors and haemorrhages without first opening up the skull. These experiments both incited controversy and stimulated creative thought, because they challenged the possibility of an extra-corporeal soul. This book examines the cultural impact of neurological experiments on late-Victorian Gothic romances by Robert Louis Stevenson, Bram Stoker, H. G. Wells and others. Novels like *Dracula* and *Dr Jekyll and Mr Hyde* expressed the deep-seated fears and visionary possibilities suggested by cerebral localization research, and offered a corrective to the linearity and objectivity of late Victorian neurology.

*Popular Fiction and Brain Science in the Late Nineteenth Century* OUP Oxford

From the notable emergence of orphan figures in late eighteenth-century literature, through early- and middle-period Victorian fiction and, as this book argues, well into the fin de siècle, this potent literary type is remarkable for its consistent recurrence and its metamorphosis as a register of cultural conditions. The striking ubiquity of orphans in the literature of these periods encourages inquiry into their metaphoric implications and the manner in which they function as barometers of burgeoning social concerns. The overwhelming majority of criticism focusing on orphans centres particularly on the form as an early- to middle-century convention, primarily found in social and domestic works; in effect, the non-traditional, aberrant, at times Gothic orphan of the fin de siècle has been largely overlooked, if not denied outright. This oversight has given rise to the need for a study of this potent cultural figure as it pertains to preoccupations characteristic of more recent instances. This book examines the noticeable difference between orphans of genre fiction of the fin de siècle and their predecessors in works including first-wave Gothic and the majority of Victorian fiction, and the variance of their symbolic references and cultural implications.

*In Darkest London* Oxford University Press

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. - ;'He was a man of fairly firm fibre, but there was something in this sudden, uncontrollable shriek of horror which chilled his blood and pringed in his skin. Coming in such a place and at such an hour, it brought a thousand fantastic possibilities into his head...' The Victorian fin de si--egrave--;cle: the era of Decadence, The Yellow Book, the New Woman, the scandalous Oscar Wilde, the Empire on which the sun never set. This heady brew was caught nowhere better than in the revival of the Gothic tale in the late Victorian age, where the undead walked and evil curses, foul murder, doomed inheritance and sexual menace played on the stretched nerves of the new mass readerships. 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. - ;The characters in Roger Luckhurst's excellent selection are variously assailed by mummies, bewitched by revived pagan goddesses, and doomed to inexorable decline by the misdeeds of their ancestors. - Times Literary Supplement

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