

Gothic Awakenings: Syllabus

With the Ghoul Guides, Dr Lauren Nixon and Mary Going
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Session One: *Otranto* and the Rise of the Gothic

In the first session of 'Gothic Awakenings', we will be discussing the foundations of the Gothic. Using the Gothic's Godfather, Horace Walpole, and his 'Gothic story' *The Castle of Otranto* (1764), we will unearth the origins of the genre, the development of conventions such as chivalry, and the beginning of Gothic authorship.

Key text

Horace Walpole, *The Castle of Otranto* (1764)

Recommended edition: Oxford World's Classics

Online edition: <https://www.gutenberg.org/files/696/696-h/696-h.htm>

Further reading

(Unless indicated this is not essential reading for the course, but rather should be viewed as a starting point if you want to read around the novels. We will also create a google drive for the course with other recommended sources)

Primary

- Clara Reeve, *The Old English Baron* (1778) (<https://www.gutenberg.org/files/5182/5182-h/5182-h.htm>)
- Horace Walpole, *The Mysterious Mother: A Tragedy* (1791)
- Richard Hurd, *Letters on Chivalry and Romance* (1762) (<https://www.gutenberg.org/files/54524/54524-h/54524-h.htm>)

Secondary

- Maggie Kilgour, *The Rise of the Gothic*

Session Two: Radcliffe and the Gothic canon

In this session we will dive into the core of the Gothic canon, exploring terror, the Sublime, and Radcliffean Gothic. We will look at how the French Revolution famously influenced the Gothic boom of the 1790s, with a specific focus on women writers.

Key text

Ann Radcliffe, *Romance of the Forest* (1791)

Recommended edition: Oxford World Classics

Online edition: <https://www.gutenberg.org/files/64701/64701-h/64701-h.htm>

Further reading

(Unless indicated this is not essential reading for the course, but rather should be viewed as a starting point if you want to read around the novels. We will also create a google drive for the course with other recommended sources)

Primary

- Ann Radcliffe, *A Sicilian Romance* (1790) (<https://www.gutenberg.org/files/7371/7371-h/7371-h.htm>)
- Ann Radcliffe, *The Mysteries of Udolpho* (1794) (<https://www.gutenberg.org/files/3268/3268-h/3268-h.htm>)
- Ann Radcliffe, 'On the Supernatural in Poetry' (1826)
- Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, (1757) (https://www.gutenberg.org/files/15043/15043-h/15043-h.htm#A_PHILOSOPHICAL_INQUIRY)
- Charlotte Smith, *The Old Manor House* (1793)
- Regina Maria Roche, *The Children of the Abbey* (1796) (<https://www.gutenberg.org/files/60174/60174-h/60174-h.htm>)

Secondary

- Robert Miles, *Ann Radcliffe: The Great Enchantress*

Session Three: *The Monk* and Gothic Transgression

In session three, we move away from sensibility and turn towards Gothic horror and excess. Focusing on Matthew Lewis's notorious and scandalous Gothic novel *The Monk*, we will look at the role of taboo and the Other to consider the Gothic as a literature of transgression.

Key Text

Matthew Lewis, *The Monk* (1796)

Recommended edition: Oxford World's Classics

Online Edition: <https://www.gutenberg.org/files/601/601-h/601-h.htm>

Further reading

(Unless indicated this is not essential reading for the course, but rather should be viewed as a starting point if you want to read around the novels. We will also create a google drive for the course with other recommended sources).

Primary

- Ann Radcliffe, *The Italian; or the Confessional of the Black Penitents* (1797)
- William Henry Ireland, *The Abbess, A Romance* (1799)
- Matthew Lewis, *The Castle Spectre* (1797)

Secondary

- *Queering the Gothic*, edited by William Hughes and Andrew Smith
- Diane Long Hoeveler, *The Gothic Ideology: Religious Hysteria and anti-Catholicism in British Popular Fiction, 1780-1880*

Session Four: *Zofloya* and Gothic Reworkings

For our final session, we will explore the Gothic's continued reimaginings with a discussion of Charlotte Dacre's 1806 novel *Zofloya; or, the Moor*. This session will consider the social response to the rise of the Gothic and Gothic readership, before looking forwards into the nineteenth century to close out the course.

Key Text:

Charlotte Dacre, *Zofloya; or, the Moor* (1806)

Recommended edition: Broadview Editions)

Online edition: [https://books.google.co.uk/books?](https://books.google.co.uk/books?id=16ZBAQAAMAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false)

[id=16ZBAQAAMAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false](https://books.google.co.uk/books?id=16ZBAQAAMAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false)

Further reading

(Unless indicated this is not essential reading for the course, but rather should be viewed as a starting point if you want to read around the novels. We will also create a google drive for the course with other recommended sources)

Primary

- Charlotte Dacre, *Confessions of the Nun of St. Omer* (1805)
- Percy Bysshe Shelley, *Zastrozzi, A Romance* (1810)
- Jane Austen, *Northanger Abbey* (1818)

Secondary

- Carol Margaret Davison, *Gothic Literature 1764-1824*