

- Noon, Patrick. *The Human Form Divine: William Blake from the Paul Mellon Collection* (1997) AL. William Blake was apocalyptic, revolutionary, visionary, and lyrical – a gifted rebel of the Gothic and Romantic era.
- Goya, Francisco de. *Caprichos: Their Hidden Truth* (1981) AL. Goya's celebrated gruesome series of eighty etchings is shown in 116 plates, including 'The Sleep of Reasons'.
- Wilton-Ely, John. *The Mind and the Art of Giovanni Piranesi* (1978) AL. Venetian artist and architect, Giovanni Piranesi's sketches of crumbling buildings are often cited as an inspiration to Gothic writers and artists.

## Influences on Gothic dress

- Taylor, Lou. *Mourning Dress: A Costume and Social History* (1983) AL. The origins of contemporary Goth style are found in the Victorian cult of mourning. This book chronicles the development of European and American mourning dress and etiquette from the Middle Ages to the present day.
- Yoshinaga, Masayuki. *Gothic & Lolita* (2007) AL. Japan's Gothic and Lolita movement has its origins in the English New Wave movement of the 1980's. Yoshinaga's photographs show how the social and cultural history of Japan created a unique take on Western Gothic counter-culture.

## Opening times

Monday – 9.00am – 8.00pm  
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 Saturday – 10.00am – 4.00pm  
 Sunday - Closed

### For more information

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Gothic

# Gothic, Literature, Art & Costume

Our Research Guides list some of the most useful, interesting and unique items at Leeds Central Library. Many others are listed in our online and card catalogues. Items marked \* may require 24-hours notice to view.

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Listed here are just some of the many of the books in the Central Library covering the Gothic period (approximately 1770 to 1830) and its influence. All are located in either the Information & Research (IAR) or Art (AL) departments, with many available for loan. *Note that IAR is now part of the Local & Family History department at the Central Library*

## Key literary works

- Stoker, Bram. *Dracula* (1966 edition) IAR. Gothic horror novel by Irish author Bram Stoker - famous for introducing the character of the vampire Count Dracula. (1897)
- Shelley, Mary Wollstonecraft. *Frankenstein: or, The modern Prometheus* (1969 ed.) IAR. Victor Frankenstein spends months creating a creature out of old body parts. One climactic night, he brings his creation to life. Mary Shelley's 'Frankenstein' gave a scientific form to the supernatural formula of the Gothic novel. (1818)
- Maturin, Charles Robert. *Melmoth the Wanderer* (1968.) IAR. This classic Gothic novel is a sprawling epic about a man who sells his soul to the Devil, wandering the earth in search of another soul to take on his burden. (1820)
- Lewis, Matthew. *The Monk: A Romance* (1973 ed.) IAR. With its emphasis firmly on the horrific and the shocking, *The Monk* moved Gothic away from the gentle terrors of earlier authors and confronted readers with an onslaught of horror. (1796)
- \*Anonymous. *Tales of Terror* (1801 ed.) IAR. This collection of horror ballads includes original and traditional works, translations and adaptations, and even burlesques of the Gothic. It was written by anonymous authors, but is often attributed to Matthew 'The Monk' Lewis, and is believed to be more of a tribute to him. (1801)
- Parsons, Eliza. *Castle of Wolfenbach* (1968 ed.) IAR. Matilda flees her lecherous and incestuous uncle and seeks refuge in the ancient Castle of Wolfenbach. Among the castle's abandoned chambers, Matilda will discover the horrifying mystery of the missing Countess of Wolfenbach. (1793)
- Du Maurier, George. *Trilby* (1956 ed.) IAR. *Trilby* is set in the 1850s in an idyllic bohemian Paris. Though it features the hijinks of three lovable English artists, its most memorable character is Svengali, a Jewish rogue, a masterful musician, and an irresistible hypnotist. (1894)

- Peake, Mervyn. *Gormenghast* (1970 ed.) IAR. Mervyn Peake's 'Gormenghast' trilogy has grown out of its reputation as a cult classic, as a book no reader interested in Gothic dare to miss. (1950)
- Brontë, Emily. *Wuthering Heights* (1964 ed.) IAR. Realism and Gothic symbolism combine to form a romance novel that's full of social relevance. Follow the self-destructive journey of Heathcliff as he seeks revenge for losing his soul mate, Catherine, to Edgar Linton. (1847)
- Austen, Jane. *Northanger Abbey* (1976) IAR. Most literary critics refer to *Northanger Abbey* as Jane Austen's 'Gothic parody' because it satirizes the form and conventions of the Gothic novels. In particular, Austen is said to have mimicked Ann Radcliffe. (1817)
- Radcliffe, Ann. *The Italian* (1971 ed.) IAR. *The Italian* is one of the finest examples of Gothic romance. The speedy narrative centres on Ann Radcliffe's most brilliant creation, the sinister monk, Schedoni. (1797)
- De Sade, Marquis. *The Gothic Tales* (1990 ed.) IAR. Amongst the most accessible of Sade's fiction, the stories in this collection range from the dramatic novella 'Eugenie de Franval' to comic tales such as 'The Husband Who Played Priest'.

## Analyses of Gothic literature and film

- \*Hennessy, Brendan. *The Gothic Novel* (1978) IAR. In this brief chronological guide to Gothic literature, Hennessey claims that the desire be terrified is as much a part of human nature as it is to laugh.
- Small, Chris. *Ariel Like a Harpy: Shelley, Mary and Frankenstein* (1972) IAR. An exploration of Shelley's biographical background and relationships with her father, William Godwin, and husband, Percy Shelley, and the curious parallels with incidents in her own life and the story of *Frankenstein*.
- Rudkin, David. *Vampyr* (2005) IAR. *Vampyr* (1932) is one of the founding works of psychological horror cinema, adapted from the gothic stories by Sheridan Le Fanu. David Rudkin reveals how this film binds the spectator into its mysterious world of the undead.

## Gothic Art

- Myrone, Martin. *Gothic Nightmares: Fuseli, Blake and the Romantic Imagination* (2006) AL. An Exploration of the work of Henry Fuseli and William Blake, in the context of the Gothic – the taste for the fantastic and supernatural.