

Contents

| | |
|--|-----|
| Acknowledgments | vii |
| Introduction <i>Andrew Cusack</i> | 1 |
| 1: Haunting (Literary) History: An Introduction to German Gothic <i>Barry Murnane</i> | 10 |
| 2: “The echo of the question, as if it had merely resounded in a tomb”: The Dark Anthropology of the <i>Schauerroman</i> in Schiller’s <i>Der Geisterscher</i> <i>Jürgen Barkhoff</i> | 44 |
| 3: Blaming the Other: English Translations of Benedikte Naubert’s <i>Hermann von Unna</i> (1788/1794) <i>Silke Arnold-de Simone</i> | 60 |
| 4: Scott, Hoffmann, and the Persistence of the Gothic <i>Victor Sage</i> | 76 |
| 5: Cultural Transfer in the <i>Dublin University Magazine</i> : James Clarence Mangan and the German Gothic <i>Andrew Cusack</i> | 87 |
| 6: In the Maelstrom of Interpretation: Reshaping Terror and Horror between 1798 and 1838 — Gleich, Hoffmann, Poe <i>Mario Grizelj</i> | 105 |
| 7: Popular Ghosts: Heinrich Heine on German <i>Geistesgeschichte</i> as Gothic Novel <i>Jörg Kreienbrock</i> | 123 |
| 8: The Spirit World of Art and Robert Schumann’s Gothic Novel Project: The Impact of Gothic Literature on Schumann’s Writings <i>Monika Schmitz-Emans</i> | 144 |

| | |
|---|-----|
| 9: About Face: E. T. A. Hoffmann, Weimar Film, and the Technological Afterlife of Gothic Physiognomy <i>Andrew Webber</i> | 161 |
| 10: Of Rats, Wolves, and Men: The Pied Piper as Gothic Revenant and Provenant in Wilhelm Raabe's <i>Die Hämelschen Kinder</i> <i>Peter Arnds</i> | 181 |
| 11: The Lady in White or the Laws of the Ghost in Theodor Fontane's <i>Vor dem Sturm</i> <i>Matthias Bickenbach</i> | 200 |
| 12: On Golems and Ghosts: Prague as a Site of Gothic Modernism <i>Barry Murnane</i> | 222 |
| 13: "Ein Gespenst geht um": Christa Wolf, Irina Liebmann, and the Post-Wall Gothic <i>Catherine Smale</i> | 242 |
| Works Cited | 259 |
| Notes on the Contributors | 289 |
| Index | 295 |