

Contents

<i>List of illustrations</i>	page ix
<i>Notes on contributors</i>	x
<i>Preface</i>	xiii
<i>Acknowledgements</i>	xv
PART I CULTURAL CONTEXTS	I
1 Gothic and Romantic engagements: The critical reception of Ann Radcliffe, 1789–1850	3
<i>Dale Townshend and Angela Wright</i>	
2 Ann Radcliffe, precursors and portraits	33
<i>Joe Bray</i>	
3 Ann Radcliffe and Romantic print culture	49
<i>Edward Jacobs</i>	
4 Ann Radcliffe and politics	67
<i>James Watt</i>	
PART II ANN RADCLIFFE'S CREATIVE OUTPUT	83
5 Ways of seeing in Ann Radcliffe's early fiction: <i>The Castles of Athlin and Dunbayne</i> (1789) and <i>A Sicilian Romance</i> (1790)	85
<i>Alison Milbank</i>	
6 The heroine, the abbey and popular Romantic textuality: <i>The Romance of the Forest</i> (1791)	100
<i>Diane Long Hoeveler</i>	

7	Popular Romanticism and the problem of belief: <i>The Mysteries of Udolpho</i> (1794) Robert Miles	117
8	Transnational aesthetics in Ann Radcliffe's <i>A Journey Made in the Summer of 1794</i> [...] (1795) JoEllen DeLucia	135
9	Recovering the Walpolean Gothic: <i>The Italian: Or, the Confessional of the Black Penitents</i> (1796–1797) Jerrold E. Hogle	151
10	Ann Radcliffe beyond the grave: <i>Gaston de Blondville</i> (1826) and its accompanying texts Samuel Baker	168
PART III ANN RADCLIFFE AND ROMANTIC LITERARY CULTURE		183
11	Ann Radcliffe's poetry: The poetics of refrain and inventory Jane Stabler	185
12	Ann Radcliffe and Romantic-era fiction Sue Chaplin	203
13	'A portion of the name': Stage adaptations of Radcliffe's fiction, 1794–1806 Diego Saglia	219
	<i>Bibliography</i>	237
	<i>Index</i>	254