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knowing that it had a reliance on the supernatural as a theme. This is, of course, rather than the habit some writers of the 18th and 19th centuries had of trying to rationalise the supernatural elements.

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The Monk-Matthew

Lewis 2010-01-28

Ambrosio, the worthy

superior of the

Capuchins of Madrid,

falls to the

temptations of

Matilda, a fiend-

inspired wanton who,

disguised as a boy,

has entered his

monastery as a

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novice. Ambrosio then falls in love with one of his penitents and finally kills her in order to escape detection.

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inspired by the terrors
of the French

Revolution. Its
excesses shocked the
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release the sufferings
and hardships of the
one who will next take
over his deal with the
devil.

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highly popular that it
seemed to create an
epoch in our
literature', wrote Sir
Walter Scott. Set in

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the sinister monastery of the Capuchins in Madrid, The Monk is a violent tale of ambition, murder, and incest. The great struggle between maintaining monastic vows and fulfilling personal ambitions leads its main character, the monk Ambrosio, to temptation and the

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breaking of his vows, then to sexual obsession and rape, and finally to murder in order to conceal his guilt. Inspired by German horror romanticism and the work of Ann Radcliffe, Lewis produced his masterpiece at the age of nineteen. It contains many typical Gothic elements -

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Monk in a

monastery, lustful
monks, evil

Abbesses, bandits
and beautiful

heroines. But, as the
Introduction to this

new edition shows,
Lewis also played

with convention,
ranging from

gruesome realism to
social comedy, and

even parodied the

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elements and
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The Gothic is wildly diverse. It can refer to ecclesiastical architecture, supernatural fiction, cult horror films, and a distinctive style of rock music. It has influenced political theorists and social reformers, as well as Victorian home décor and contemporary fashion. Nick Groom

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has come to

encompass so many

meanings by telling

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that the Gothic has

predominantly been a

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perversely
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contradictory, and so
the thirteen chapters
here range
deliberately widely.
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that the entire story of
the Gothic has been
written as a
continuous history:
from the historians of
late antiquity to the
gardens of Georgian

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