Each volume in this Series contains new essays on the many forms assumed by – as well as the most important themes and topics in – the ever-expanding range of international ‘Gothic’ fictions from the eighteenth to the twenty-first century. Launched by leading members of the International Gothic Association (IGA) and some editors and advisory board members of its journal, *Gothic Studies*, this Series thus offers cutting-edge analyses of the great many variations in the Gothic mode over time and all over the world, whether these have occurred in literature, film, theatre, art, several forms of cybernetic media, or other manifestations ranging from ‘Goth’ group identities to *avant garde* displays of aesthetic and even political critique.

The ‘Gothic Story’ began in earnest in 1760s England, both in fiction and drama, with Horace Walpole’s efforts to combine the ‘ancient’ or supernatural and the ‘modern’ or realistic romance. This blend of anomalous tendencies has proved itself remarkably flexible in playing out the cultural conflicts of the late Enlightenment and of more recent periods. Antiquated settings with haunting ghosts or monsters and deep, dark secrets that are the mysteries behind them, albeit in many different incarnations, continue to intimate what audiences most fear in both the personal subconscious and the most pervasive tensions underlying Western culture. But this always unsettling interplay of conflicting tendencies has expanded out of its original potentials as well, especially in the hands of its greatest innovators, to appear in an astounding variety of expressive, aesthetic and public manifestations over time. The results have transported this inherently boundary-breaking mode across
geographical and cultural borders into ‘Gothics’ that now appear throughout the world: in the settler communities of Canada, New Zealand and Australia; in such post-colonial areas as India and Africa; in the Americas and the Caribbean; and in East Asia and several of the islands within the entire Pacific Rim.

These volumes consequently reveal and explain the ‘globalisation’ of the Gothic as it has proliferated across two-and-a-half centuries. The General Editors of this series and the editors of every volume, of course, bring special expertise to this expanding development, as well as the underlying dynamics, of the Gothic. Each resulting collection, plus the occasional monograph, therefore draws together important new studies about particular examples of the international Gothic – past, present or emerging – and these contributions can come from both established scholars in the field and the newest ‘rising stars’ of Gothic studies. These scholars, moreover, are and must be just as international in their locations and orientations as this Series is. Interested experts from throughout the globe, in fact, are invited to propose collections and topics for this series to the Manchester University Press. These will be evaluated, as appropriate, by the General Editors, members of the Editorial Advisory Board, and/or other scholars with the requisite expertise so that every published volume is professionally put together and properly refereed within the highest academic standards. Only in this way can the International Gothic Series be what its creators intend: a premiere world-wide venue for examining and understanding the shape-shifting ‘strangeness’ of a Gothic mode that is now as multi-cultural and multi-faceted as it has ever been in its long, continuing and profoundly haunted history.