

The Ghost Stories Of Edith Wharton Tales Of Mystery The Supernatural

This book explores Victorian and modernist haunted houses in female-authored ghost stories as representations of the architectural uncanny. It reconsiders the gendering of the supernatural in terms of unease, denial, disorientation, confinement and claustrophobia within domestic space. Drawing on spatial theory by Gaston Bachelard, Henri Lefebvre and Elizabeth Grosz, it analyses the reoccupation and appropriation of space by ghosts, women and servants as a means of addressing the opposition between the past and modernity. The chapters consider a range of haunted spaces, including ancestral mansions, ghostly gardens, suburban villas, Italian churches and houses subject to demolition and ruin. The ghost stories are read in the light of women's non-fictional writing on architecture, travel, interior design, sacred space, technology, the ideal home and the servant problem. Women writers discussed include Elizabeth Gaskell, Margaret Oliphant, Vernon Lee, Edith Wharton, May Sinclair and Elizabeth Bowen. This book will appeal to students and researchers in the ghost story, Female Gothic and Victorian and modernist women's writing, as well as general readers with an interest in the supernatural.

A masterful collection of ghost stories that have been overlooked by contemporary readers—including tales by celebrated authors such as Charles Dickens, Sir Walter Scott, Mark Twain, and Edith Wharton—presented with insightful annotations by acclaimed horror anthologists Leslie S. Klinger and Lisa Morton. The ghost story has long been a staple of world literature, but many of the genre's greatest tales have been forgotten, overshadowed in many cases by their authors' bestselling work in other genres. In this spine-tingling anthology, little known stories from literary titans like Charles Dickens and Edith Wharton are collected alongside overlooked works from masters of horror fiction like Edgar Allan Poe and M. R. James. Acclaimed anthologists Leslie S. Klinger (*The New Annotated Sherlock Holmes*) and Lisa Morton (*Ghosts: A Haunted History*) set these stories in historical context and trace the literary significance of ghosts in fiction over almost two hundred years—from a traditional English ballad first printed in 1724 through the Christmas-themed ghost stories of the Victorian era and up to the science fiction–tinged tales of the early twentieth century. In bringing these masterful tales back from the dead, *Ghost Stories* will enlighten and frighten both longtime fans and new readers of the genre. Including stories by: Ambrose Bierce, Wilkie Collins, Charles Dickens, Olivia Howard Dunbar, Nathaniel Hawthorne, Henry James, M. R. James, Arthur Machen, Georgia Wood Pangborn, Mrs. J. H. Riddell, Elizabeth Stuart Phelps, Edgar Allan Poe, Sir Walter Scott, Frank Stockton, Mark Twain, and Edith Wharton.

The thrill and chill of the ghost story is displayed in all its variety and vitality through this marvellous anthology. Ranging from the early 19th century to the 1960s, the collection reveals the development of the genre, and showcases many of its greatest expositors - from Sir Walter Scott, H. G. Wells, M. R. James, T. H. White, Walter de la Mare, and Elizabeth Bowen in the UK to Edith Wharton in America. Though its heyday coincided with the golden age of Empire in the nineteenth century, the ghost story enjoyed a second flowering between the two World Wars and its popularity is as great as ever.

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A thrilling new collection of the greatest supernatural tales This definitive and wide-ranging collection brings together some of the best ghost stories ever written. From Elizabeth Gaskell's "The Old Nurse's Story" to Edith Wharton's "Afterword," The Penguin Book of Ghost Stories features the finest writings from the mid-nineteenth to early twentieth century, by masters including M. R. James, Sheridan Le Fanu, and Ambrose Bierce, among others. With stories from America, Ireland, and England, this volume includes all of the works that define the genre, from its beginning to its apex. Weaving in details about individual authors and their most famous tales, Michael Newton's absorbing introduction explores the ghost story's history and influences, as well as its changing nature and the reasons for its ongoing popularity.

Detective Fiction and the Ghost Story is a lively series of case studies celebrating the close relationship between detective fiction and the ghost story. It features many of the most famous authors from both genres including Conan Doyle, Agatha Christie, M. R. James and Tony Hillerman.

Collected and introduced by the bestselling author of *The Time Traveler's Wife* and *Her Fearful Symmetry*—including her own fabulous new illustrations for each piece, and a new story by Niffenegger—this is a unique and haunting anthology of some of the best ghost stories of all time. From Edgar Allen Poe to Kelly Link, M.R. James to Neil Gaiman, H. H. Munro to Audrey Niffenegger herself, *Ghostly* reveals the evolution of the ghost story genre with tales going back to the eighteenth century and into the modern era, ranging across styles from Gothic Horror to Victorian, with a particular bent toward stories about haunting—haunted children, animals, houses. Every story is introduced by Audrey Niffenegger, an acclaimed master of the craft, with some words on its background and why she chose to include it. Niffenegger's own story is, "A Secret Life With Cats." Perfect for the classic and contemporary ghost story aficionado, this is a delightful volume, beautifully illustrated. *Ghostly* showcases the best of the best in the field, including Edith Wharton, P.G. Wodehouse, A.S. Byatt, Ray Bradbury, and so many more.

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Collects classic ghost stories such as "The Body Snatcher" by Robert Louis Stevenson and P. G. Wodehouse's "Honeysuckle Cottage," as well as tales by Jorge Luis Borges, Ray Bradbury, Edith Wharton, and Vladimir Nabokov.

25 chilling short stories by outstanding female writers. Women have always written exceptional stories of horror and the supernatural. This anthology aims to showcase the very best of these, from Amelia B. Edwards's 'The Phantom Coach', published in 1864, through past luminaries such as Edith Wharton and Mary Elizabeth Braddon, to modern talents including Muriel Gray, Sarah Pinborough and Lilith Saintcrow. From tales of ghostly children to visitations by departed loved ones, and from heart-rending stories to the profoundly unsettling depiction of extreme malevolence, what each of these stories has in common is the effect of a slight chilling of the skin, a feeling of something not quite present, but nevertheless there. If anything, this showcase anthology proves that sometimes the female of the species can also be the most terrifying . . .

The Ghost Stories of Edith Wharton Simon and Schuster

Science Fiction and Fantasy Literature, A Checklist, 1700-1974, Volume one of Two, contains an Author Index, Title Index, Series Index, Awards Index, and the Ace and Belmont Doubles Index.

One might not expect a woman of Edith Wharton's literary stature to be a believer of ghost stories, much less be frightened by them, but as she admits in her postscript to this spine-tingling collection, "...till I was twenty-seven or -eight, I could not sleep in the room with a book containing a ghost story." Once her fear was overcome, however, she took to writing tales of the supernatural for publication in the magazines of the day. These eleven finely wrought pieces showcase her mastery of the traditional New England ghost story and her fascination with spirits, hauntings, and other supernatural phenomena. Called "flawlessly eerie" by *Ms.* magazine, this collection includes "Pomegranate Seed," "The Eyes," "All Souls'," "The Looking Glass," and "The Triumph of Night."

He began by a quick survey of his early years—the years of drudgery and privation. His father, a charming man who could never say "no," had so signally failed to say it on certain essential occasions that when he died he left an illegitimate family and a mortgaged estate. His lawful kin found themselves hanging over a gulf of debt, and young Granice, to support his mother and sister, had to leave Harvard and bury himself at eighteen in a broker's office. He loathed his work, and he was always poor, always worried and in ill-health. A few years later his mother died, but his sister, an ineffectual neurasthenic, remained on his hands. His own health gave out, and he had to go away for six months, and work harder than ever when he came back. He had no knack for business, no head for figures, no dimmest insight into the mysteries of commerce. He wanted to travel and write—those were his inmost longings. And as the years dragged on, and he neared middle-age without making any more money, or acquiring any firmer health, a sick despair possessed him. He tried writing, but he always came home from the office so tired that his brain could not work. For half the year he did not reach his dim up-town flat till after dark, and could only "brush up" for dinner, and afterward lie on the lounge with his pipe, while his sister droned through the evening paper. Sometimes he spent an evening at the theatre; or he dined out, or, more rarely, strayed off with an acquaintance or two in quest of what is known as "pleasure." And in summer, when he and Kate went to the sea-side for a month, he dozed through the days in utter weariness. Once he fell in love with a charming girl—but what had he to offer her, in God's name? She seemed to like him, and in common decency he had to drop out of the running. Apparently no one replaced him, for she never married, but grew stoutish, grayish, philanthropic—yet how sweet she had been when he had first kissed her! One more wasted life, he reflected...

We return for another selection of 25 ghost stories in the classic tradition -- chosen from the vast storehouse of history's fiction for your personal delectation. As in our last meeting, we remind you that there are many kinds of ghosts, from the kind to cruel, the savage to the sad, and readers should not always assume they know just which they've gotten in any particular tale. Included are: THE SEVENTH MAN, by A.T. Quiller-Couch THE PHANTOM COACH, by Amelia B. Edwards AT THE DIP OF THE ROAD, by Mary Louisa Molesworth A TERRIBLE VENGEANCE, by Charlotte Riddell THE LADY'S MAID'S BELL, by Edith Wharton A PAIR OF HANDS, by A.T. Quiller-Couch THE GHOST IN ALL THE ROOMS, by Daniel Defoe THE MYSTERY OF THE SEMI-DETACHED, by Edith Nesbit THE GHOSTLY RENTAL, by Henry James THE SOUL OF LAPLOSHKA, by Saki THE OLD HOUSE IN VAUXHALL WALK THE GHOST IN THE MILL, by Harriet Beecher Stowe JOHN GRANGER, by Mary E. Braddon AN ITINERANT HOUSE, by Emma Frances Dawson THE PHANTOM MODEL: A WAPPING ROMANCE, by Hume Nisbet THE BEGGAR WOMAN OF LOCARNO, by Heinrich von Kleist A SET OF CHESSMEN, by Richard Marsh IN THE CONFSSIONAL, by Amelia B. Edwards M. ANASTASIUS by Dinah Maria Mulock Craik THE DOOMED MAN, by Dick Donovan THE GHOST-SHIP, by Richard Middleton A GHOST-CHILD, by Bernard Capes THE SAND-WALKER, by Fergus Hume THE UNDERGROUND GHOST, by John Berwick Harwood H.P.,

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by Sabine Baring-Gould If you enjoy this ebook, don't forget to search your favorite ebook store for "Wildside Press Megapack" to see more of the 200+ volumes in this series, covering adventure, historical fiction, mysteries, westerns, ghost stories, science fiction -- and much, much more!

"e;Literature adds to reality, it does not simply describes it,"e; said C.S. Lewis, one of the greatest English writers of the medieval period. This book is a part of a set of ten books of the Greatest Classic Series containing thrilling and fascinating stories, full of mystery and suspense -- all written by world famous authors, such as Edith Wharton, Henry James, Amelia Edwards, Wilkie Collins, Ambrose Bierce and many more. Actually, the entire classic series has been aimed to enrich the young minds with the wonderful assets of English language and literature and to develop their interest in understanding the language, inculcating in them the reading habits, particularly among the school- going children in the age group of 12 to 18 years studying in higher classes from standard seven to twelve. This book contains an introductory page exclusively about the author, his brief life sketch, notable works and achievements along with word meanings of difficult words on each page marked and highlighted in the text for the students' convenience and easy understanding of the story. There is also an Exercise part after each story titled as 'An Understanding' containing four or five Questions which the reader/student has to answer making the book all the more interesting and reader-friendly. Therefore, these books are a must read for all the students, irrespective of their age, education and social background. Even the teachers may find it interesting and can recommend the books for the senior classes as supplementary reading.

Afterward is a short story by Edith Wharton. It was first published in the 1910 edition of The Century Magazine and in her books, The Collected Short Stories of Edith Wharton and Tales of Men and Ghosts, 1910. It is an ironic ghost story about greed and retribution. The ghost comes for one of the main characters long after a business transgression where the character wronged another. The story is divided into five parts and is told as an exploration of the memories of the central character with several instances of foreshadowing. The dynamic plot starts at the end and bounces back and forth throughout time within a six-month period. An unnamed narrator in third person limited omniscience point of view tells the story. There are several conflicts throughout the story, both internal and external, which include: woman against self, woman against another, woman against society, man against self, man against another, man against society. The focus of the narration is on the central character, Mary Boyne. She is happy to know nothing of her husband's business affairs until he goes missing. Her mood transforms from happy to worried and then sad by the end of the story. Mary is the wife of Ned. He is a businessman who strikes it rich in the states and moves his wife to England. He is secretive and his mood transforms from happy to forlorn in a matter of three months. The secrets that he keeps from Mary are his downfall. The setting is on old house name Lyng in Dorsetshire England. The house is in disrepair and the location is remote. The narrator alludes to darkness and history throughout the story, which contributes to the dark and secretive atmosphere. There is irony in the story. The irony is that they brought the ghost with them. The ghost appears to the house's inhabitants but they do not realize it until long after the damage is done. The Boyne's bought the house because of the ghost and the ghost took Ned away, in effect wrecking their idyllic life.

Ten ghostly tales of the Gilded Age from one of America's finest writers -- Edith Wharton (1862-1937), author of The Age of Innocence, winner of the 1920 Pulitzer Prize. "Wharton's graceful sentences create dramatic, populous tableaux and peel back layer after layer of artifice and pretense, of what we say and how we wish to appear, revealing the hidden kernel of what human beings are like, alone and together." FRANCINE PROSE "Despite all her privileges, despite her strenuous socializing, she remained an isolate and a misfit, which is to say, a born writer." JONATHAN FRANZEN "...Wharton has as much to say to us now as she

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did to readers in the first half of the [twentieth] century. She is indisputably one of our finest writers." SAN FRANCISCO CHRONICLE

"Lurking Feminism" explores Edith Wharton's legacy as a writer of supernatural fiction through her subversive use of the ghost story to express feminist concerns. Her stories protest the domination of patriarchal structures and language. Moreover, they probe the complexities facing both men and women in defining gender roles and experiencing sexuality, in overcoming power struggles in relationships, and in resolving internal conflicts between debilitating, but often safe, attitudes and behaviors, and the desire for growth.

A Companion to the American Short Story traces the development of this versatile literary genre over the past 200 years. Sets the short story in context, paying attention to the interaction of cultural forces and aesthetic principles Contributes to the ongoing redefinition of the American canon, with close attention to the achievements of women writers as well as such important genres as the ghost story and detective fiction Embraces diverse traditions including African-American, Jewish-American, Latino, Native-American, and regional short story writing Includes a section focused on specific authors and texts, from Edgar Allen Poe to John Updike

Traditional Chinese edition of Her Fearful Symmetry, a story about the enigma of being twins by Audrey Niffenegger, the author of Time Traveler's Wife. In Chinese. Distributed by Tsai Fong Books, Inc.

Women writers have been traditionally excluded from literary canons, not until recently have scholars begun to rediscover or discover neglected women writers and their works. This reference includes alphabetically arranged entries on 58 American women authors who wrote between 1900 and 1945, a period that embraces two major artistic movements, Modernism and the Harlem Renaissance. Each entry is written by an expert contributor and includes a biography, a discussion of major works and themes, a review of the author's critical reception, and extensive primary and secondary bibliographies. The volume reflects the diversity of American culture through its coverage of African American, Native American, Mexican American, and Chinese American women writers.

First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company. Diagnosed with typhoid fever at age of nine, Edith Wharton was beginning a long convalescence when she was given a book of ghost tales to read. Not only setting back her recovery, this reading opened up her fevered imagination to "a world haunted by formless horrors." So chronic was this paranoia that she was unable to sleep in a room with any book containing a ghost story. She was even moved to burn such volumes. These fears persisted until her late twenties. She outgrew them but retained a heightened or "celtic" (her term) sense of the supernatural. Wharton considered herself not "a ghost-seer"—the term applied to those people who have claimed to have witnessed apparitions—but rather a "ghost-feeler," someone who senses what cannot be seen. This experience and ability enabled Edith Wharton to write chilling tales that objectify this sense of unease. Far removed from the comfort and urbane elegance associated with the author's famous novels, the stories in this volume deal with vampirism, isolation, and hallucination, and were praised by Henry James, L. P. Hartley, Graham Greene, and many others.

Most famous as a children's book writer who influenced J.K. Rowling, C.S. Lewis, and P.L. Travers, Edith Nesbit has a second, darker reputation as the writer of some of the English language's most powerful supernatural horror. Nesbit's writing is absolutely crisp, evocative, and touching, and her legacy as both a children's writer and a master of horror is well deserved, if not far overdue. The stories in this book can best be described as raw - emotionally wringing, cruel, and richly ironic - but they are at times very tender, even in the harshest of her stories. While her worldview is largely cynical - at times even Lovecraftian - there is no doubt that at the core of her horror beats a heart - tremendously bruised, horribly

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misused, and shamefully denied a voice. But Nesbit's tales give voice to that heart, and its fleshy beat can be detected in an intensely intimate manner. Her stories are rife with predatory statues, demon lovers, ghostly sex, supernatural tragedies, unstoppable premonitions, haunted cars, weird tales, dark science fiction, haunted paintings, blood-sucking plants, maddening wax museum sleep overs, gothic farces, mad scientists, and brilliant, literary ghost stories that rival Henry James, Edith Wharton, and Charles Dickens. So as you turn this page and step into Nesbit's universe, anticipate a world of painful loss, anticipate a world of emotional vulnerability, and anticipate a world of hate, jealousy, love, affection, anxiety, guilt, and fragile hope - anticipate a world of terror and dread, of sex, violence, anticipate a world of supernatural aggression, predatory spirits, and intimate horror - anticipate the world of Edith Nesbit.

Tales of Men and Ghosts by Edith Wharton is a book composed of ten short stories: The Bolted Door, His Father's Son, The Daunt Diana, The Debt, Full Circle, The Legend, The Eyes, The Blond Beast, Afterward and The Letters. The "ghost stories" are more compelling, based on what Wharton called a well-written "thermometric quality" of a phantom; that is, his ability to "[send] a shiver along the spine". These stories often depend on psychological intuition, as well as moral or social, for example, when Andrew Culwin realizes that the "Eyes" that persecute him are his. In "Afterward", when Ned Boyne leaves his bride for the ghost of the business partner who betrayed her part of a mining fortune, Mary Boyne must realize the limitations of the marriage relationship that she had considered so idyllic.

Do you believe in ghosts? Not monsters, not floating objects or unexplained coincidences, but an actual presence - a flicker in the corner of the eye, a shadow in a darkened hallway, a hand pressed against the window, or a figure at the end of the bed. Sometimes they are a malevolent warning, or they come seeking revenge, or as a horrible reminder of past misdeeds. But ghosts could visit on the brightest summer's day, on a lonely stretch of beach, making their presence felt just when you least expect it. The great writers of the nineteenth and early twentieth century, from Elizabeth Gaskell to Rudyard Kipling, also produced some of the most influential ghost stories ever written, shaping the conventions of the form for generations of writers to follow. Collected here are some of the most iconic of these Victorian ghost stories, from Charles Dickens' "The Signalman" to M.R. James' "A Warning to the Curious", alongside more unexpected contributions from masters of the form such as J.S. Le Fanu and Algernon Blackwood. You may think you don't believe in ghosts, but these stories will haunt you nonetheless. INCLUDES STORIES BY: E.F. Benson, Algernon Blackwood, Mary Elizabeth Braddon, Francis Marion Crawford, Arthur Conan Doyle, Charles Dickens, Elizabeth Gaskell, Lafcadio Hearn, O. Henry, Henry James, M.R. James, Rudyard Kipling, Perceval Landon, Joseph Sheridan Le Fanu, Edith Nesbit, Margaret Oliphant, Catherine Wells, H.G. Wells, Arthur Quiller-Couch, Edith Wharton

An eerie Christmas tale by Edith Wharton is reborn in this illustrated edition by inimitable cartoonist Seth.

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