

## Bluebeard Gothic Jane Eyre And Its Progeny

The Madwoman in the Attic Misreading Jane Eyre Villette The Book Collector Charlotte Brontë before Jane Eyre The Glass Woman Feminist Literary Criticism Myths and Fairy Tales in Contemporary Women's Fiction Vera New Books on Women and Feminism The Clockwork Crow Bluebeard The Animals at Lockwood Manor The Grey Woman The Bloody Chamber and Other Stories Three Gothic Novels The house as Gothic element in Anglo-American fiction (18th - 20th century) The Madwoman in the Attic The Animal Within Women and Gothic The Angel in the House Mistress of Mellyn Secrets Beyond the Door Vathek: an Arabian tale. (Memoir. By William North.-The Amber Witch Edited by W. Meinhold Translated from the German by E. A. Friedländer.) Art of Darkness Marvels & Tales Postmodern Fairy Tales Jane Eyre [de] Charlotte Brontë Horrifying Sex Notes on the Folk-lore of the Northern Counties of England and the Borders A History of British Birds Silver Hands Jane Eyre's Fairytale Legacy at Home and Abroad New Books on Women, Gender and Feminism Charlotte Brontë Tales of Angria Bluebeard Gothic The Life of Charlotte Brontë Jane Eyre Illustrated Strands of Bronze and Gold

### The Madwoman in the Attic

### Misreading Jane Eyre

1686, Iceland. A cold, windswept land where they talk of witches and fear strangers . . . 'Gripped me in a cold fist. Beautiful' Sara Collins, author of The Confessions of Frannie Langton 'A perfect, gripping winter read. I loved it' Sophie Mackintosh, author of The Water Cure \_\_\_\_\_ When Rósa is betrothed to Jón Eiríksson, she is sent to a remote village. There she finds a man who refuses to speak of his recently deceased first wife, and villagers who view her with suspicion. Isolated and disturbed by her husband's strange behaviour, her fears deepen. What is making the strange sounds in the attic? Who does the mysterious glass figure she is given represent? And why do the villagers talk of the coming winter darkness in hushed tones? The Glass Woman is a mysterious and captivating tale of love, fear and superstition, perfect for readers of The Miniaturist, The Silent Companions, and The Bear & The Nightingale. \_\_\_\_\_ 'ENTHRALLING' Stacey Halls, author of The Familiars & The Foundling 'CRACKLES WITH TENSION. MOVING AND ATMOSPHERIC, I COULDN'T PUT IT DOWN' Laura Purcell, author of The Silent Companions & Bone China 'MEMORABLE AND COMPELLING. A NOVEL ABOUT WHAT HAUNTS US - AND WHAT SHOULD' Sarah Moss, author of Ghost Wall 'EVOCATIVE, COMPELLING, WITH A BRILLIANT TWIST' Daily Express 'AN ICELANDIC JANE EYRE . . . COMPELLING, ATMOSPHERIC' Sunday Times 'INTENSELY WRITTEN AND ATMOSPHERIC, WITH AN UNUSUAL SETTING' Daily Mail 'A CHILLING TALE' Good Housekeeping 'LIKE A GHOST STORY TOLD AROUND A WINTER FIRE' Tim Leach, author of Smile of the Wolf SHORTLISTED FOR THE HISTORICAL WRITERS ASSOCIATION DEBUT AWARD

## **Villette**

### **The Book Collector**

Martha Leigh's arrival at Mount Mellyn, an eerie mansion set high on the Cornish cliffs, leaves her with a sense of deep foreboding. She is dreading her new life as a governess, particularly when she meets her arrogant employer, Con TreMellyn and his precocious young daughter Alvean.

### **Charlotte Brontë before Jane Eyre**

In 1834, Charlotte Brontë and her brother Branwell created the imaginary kingdom of Angria in a series of tiny handmade books. Continuing their saga some years later, the five 'novelettes' in this volume were written by Charlotte when she was in her early twenties, and depict a aristocratic beau monde in witty, racy and ironic language. She creates an exotic, scandalous atmosphere of intrigue and destructive passions, with a cast ranging from the ageing rake Northangerland and his Byronic son-in-law Zamorna, King of Angria, to Mary Percy, Zamorna's lovesick wife, and Charles Townshend, the cynical, gossipy narrator. Together the tales provide a fascinating glimpse into the mind and creative processes of the young writer who was to become one of the world's great novelists.

### **The Glass Woman**

### **Feminist Literary Criticism**

Called "a feminist classic" by Judith Shulevitz in the New York Times Book Review, this pathbreaking book of literary criticism is now reissued with a new introduction by Lisa Appignanesi that speaks to how *The Madwoman in the Attic* set the groundwork for subsequent generations of scholars writing about women writers, and why the book still feels fresh some four decades later. "Gilbert and Gubar have written a pivotal book, one of those after which we will never think the same again."--Carolyn G. Heilbrun, Washington Post Book World

### **Myths and Fairy Tales in Contemporary Women's Fiction**

WITH AN INTRODUCTION BY HELEN SIMPSON From familiar fairy tales and legends â€" Red Riding Hood, Bluebeard, Puss in

Boots, Beauty and the Beast, vampires and werewolves — Angela Carter has created an absorbing collection of dark, sensual, fantastic stories.

### **Vera**

Myths and Fairy Tales in Contemporary Women's Fiction explores contemporary feminist, postmodernist, and postcolonial women writers' use and revisions of fairy tales and myths. With close readings of works ranging from Margaret Atwood to Doris Lessing to Toni Morrison, Wilson examines meanings of myths and fairy tales as well as their varying techniques, images, intertexts, and genres. Although the writers represent several different nationalities and racial, ethnic, and cultural backgrounds, they employ a type of postcolonial literature that urges readers and societies beyond colonization. Wilson argues that the use of myths and fairy tales generally convey characters' transformation from alienation and symbolic amputation to greater consciousness, community, and wholeness, and it is in and through story that characters construct a hybrid way of establishing themselves in the larger world.

### **New Books on Women and Feminism**

#### **The Clockwork Crow**

#### **Bluebeard**

The Bluebeard fairy tale retold. . . . When seventeen-year-old Sophia Petheram's beloved father dies, she receives an unexpected letter. An invitation—on fine ivory paper, in bold black handwriting—from the mysterious Monsieur Bernard de Cressac, her godfather. With no money and fewer options, Sophie accepts, leaving her humble childhood home for the astonishingly lavish Wyndriven Abbey, in the heart of Mississippi. Sophie has always longed for a comfortable life, and she finds herself both attracted to and shocked by the charm and easy manners of her overgenerous guardian. But as she begins to piece together the mystery of his past, it's as if, thread by thread, a silken net is tightening around her. And as she gathers stories and catches whispers of his former wives—all with hair as red as her own—in the forgotten corners of the abbey, Sophie knows she's trapped in the passion and danger of de Cressac's intoxicating world. Glowing strands of romance, mystery, and suspense are woven into this breathtaking debut—a thrilling retelling of the "Bluebeard" fairy tale.

#### **The Animals at Lockwood Manor**

A debut novel for fans of Sarah Perry and Kate Morton: when a young woman is tasked with safeguarding a natural history collection as it is spirited out of London during World War II, she discovers her new manor home is a place of secrets and terror instead of protection. In August 1939, thirty-year-old Hetty Cartwright arrives at Lockwood Manor to oversee a natural history museum collection, whose contents have been taken out of London for safekeeping. She is unprepared for the scale of protecting her charges from party guests, wild animals, the elements, the tyrannical Major Lockwood and Luftwaffe bombs. Most of all, she is unprepared for the beautiful and haunted Lucy Lockwood. For Lucy, who has spent much of her life cloistered at Lockwood suffering from bad nerves, the arrival of the museum brings with it new freedoms. But it also resurfaces memories of her late mother, and nightmares in which Lucy roams Lockwood hunting for something she has lost. When the animals appear to move of their own accord, and exhibits go missing, they begin to wonder what exactly it is that they might need protection from. And as the disasters mount up, it is not only Hetty's future employment that is in danger, but her own sanity too. There's something, or someone, in the house. Someone stalking her through its darkened corridors .

### **The Grey Woman**

Seminar paper from the year 2002 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Leipzig (Anglistik), course: The Gothic Inheritance, 48 entries in the bibliography, language: English, abstract: Diese in englischer Sprache verfasste Arbeit beschäftigt sich mit verschiedenen Erscheinungsformen und Funktionen, in denen das "Haus-Motiv" als "gothic element" in der Angloamerikanischen Literatur auftritt. Zu diesem Zweck werden zahlreiche Prosatexte von Autoren wie F.H. Burnett, A.C. Doyle, B. Stoker, C. Brontë, C. Dickens, D. du Maurier, O. Wilde, J.K. Rowling, N. Hawthorne, M. Twain, W. Faulkner und C.P. Gilman auf das Haus-Motiv hin untersucht, analysiert und im Gothic-Kontext interpretiert.

### **The Bloody Chamber and Other Stories**

Evoking the classic fantasy adventures of Joan Aiken and Eva Ibbotson, this darkly delightful new novel from New York Times best-selling author Catherine Fisher glimmers with winter magic. Orphan Seren Rhys is on her way to a new life at the remote country mansion of Plas-y Fran when she is given a package by a stranger late at night in an empty train station. The package contains a crotchety, mechanical talking crow, which Seren reluctantly brings to her new home. But when she gets there, the happy Christmas she had hoped for turns out to be an illusion—the young son of the house, Tomos, has been missing for almost a year, rumored to have been taken by the fairies. With the Crow's reluctant help and a little winter magic, Seren sets off on a perilous journey to bring Tomos home. An enthralling story of family and belonging set in frost-bound Victorian Wales.

## Three Gothic Novels

'Bluebeard,' the tale of a sadistic husband who murders his wives and locks away their bodies, has inspired hundreds of adaptations since it first appeared in 1697. In *Bluebeard Gothic*, Heta Pyrhönen argues that Charlotte Brontë's 1847 classic *Jane Eyre* can be seen as one such adaptation, and that although critics have been slow to realize the connection, authors rewriting Brontë's novel have either intuitively or intentionally seized on it. Pyrhönen begins by establishing that the story of *Jane Eyre* is intermingled with the 'Bluebeard' tale, as young Jane moves between households, each dominated by its own Bluebeard figure. She then considers rewritings of *Jane Eyre*, such as Jean Rhys' *Wide Sargasso Sea* (1966) and Diane Setterfield's *The Thirteenth Tale* (2006), to examine how novelists have interpreted the status and meaning of 'Bluebeard' in Brontë's novel. Using psychoanalysis as the primary model of textual analysis, *Bluebeard Gothic* focuses on the conjunction of religion, sacrifice, and scapegoating to provide an original interpretation of a canonical and frequently-studied text.

## The house as Gothic element in Anglo-American fiction (18th - 20th century)

'Curiosity is the most fleeting of pleasures; the moment is satisfied, it ceases to exist and it always proves very, very expensive.' Angela Carter's playful and subversive retellings of Charles Perrault's classic fairy tales conjure up a world of resourceful women, black-hearted villains, wily animals and incredible transformations. In these seven stories, bristling with frank, earthy humour and gothic imagination, nothing is as it seems. This book includes *Bluebeard*, *Little Red Riding Hood*, *Puss in Boots*, *The Sleeping Beauty of the Wood*, *Cinderella: or, The Glass Slipper*, *Ricky with the Tuft* and *The Foolish Wishes*.

## The Madwoman in the Attic

A mysterious pendant. A sinister suitor. And an epic chase to the Edge of the Map 1706. The rival Dutch and English East India Companies sail the world's oceans, bringing back exotic treasures and tales of fantastical lands. In coastal Hollyport, Margaret faces a terrible choice: to abandon herself to a marriage that could erase her very soul, or to risk all aboard a ship bound for dangerous waters. With her betrothed husband, the sinister Mr Van Guelder in pursuit, Margaret embarks on a journey like no other: where pirates, flying islands and secret empires await; along with unexpected friendship from troubled young nobleman Taro, whose estate holds surprises and sorrows of its own. But Van Guelder is never far behind, nor is the power of the mysterious lodestone round his neck, and Margaret will have to learn the true nature of suffering before she can ever be free.

## **The Animal Within**

## **Women and Gothic**

Do you think, because I am poor, obscure, plain and little, I am soulless and heartless? You think wrong!--I have as much soul as you,--and full as much heart! Charlotte Brontë's *Jane Eyre* is a beloved classic, celebrated today by readers of all ages and revered as a masterwork of literary prowess. But what of the famous writer herself? Originally published under the pseudonym of Currer Bell, *Jane Eyre* was born out of a magnificent, vivid imagination, a deep cultivation of skill, and immense personal hardship and tragedy. Charlotte, like her sisters Emily and Anne, was passionate about her work. She sought to cast an empathetic lens on characters often ignored by popular literature of the time, questioning societal assumptions with a sharp intellect and changing forever the landscape of western literature. With an introduction by Alison Bechdel, Charlotte Brontë before *Jane Eyre* presents a stunning examination of a woman who battled against the odds to make her voice heard.

## **The Angel in the House**

Exploring the literary microcosm inspired by Brontë's debut novel, *Jane Eyre's Fairytale Legacy at Home and Abroad* focuses on the nationalistic stakes of the mythic and fairytale paradigms that were incorporated into the heroic female bildungsroman tradition. *Jane Eyre*, Abigail Heiniger argues, is a heroic changeling indebted to the regional, pre-Victorian fairy lore Charlotte Brontë heard and read in Haworth, an influence that Brontë repudiates in her last novel, *Villette*. While this heroic figure inspired a range of female writers on both sides of the Atlantic, Heiniger suggests that the regional aspects of the changeling were especially attractive to North American writers such as Susan Warner and L.M. Montgomery who responded to *Jane Eyre* as part of the Cinderella tradition. Heiniger contrasts the reactions of these white women writers with that of Hannah Crafts, whose *Jane Eyre*-influenced *The Bondwoman's Narrative* rejects the Cinderella model. Instead, Heiniger shows, Crafts creates a heroic female bildungsroman that critiques fairytale narratives from the viewpoint of the obscure, oppressed workers who remain forever outside the tales of wonder produced for middle-class consumption. Heiniger concludes by demonstrating how Brontë's middle-class American readers projected the self-rise ethic onto *Jane Eyre*, mirroring the novel in nineteenth-century narratives of American identity formation.

## **Mistress of Mellyn**

*Postmodern Fairy Tales* seeks to understand the fairy tale not as children's literature but within the broader context of

folklore and literary studies. It focuses on the narrative strategies through which women are portrayed in four classic stories: "Snow White," "Little Red Riding Hood," "Beauty and the Beast," and "Bluebeard." Bacchilega traces the oral sources of each tale, offers a provocative interpretation of contemporary versions by Angela Carter, Robert Coover, Donald Barthelme, Margaret Atwood, and Tanith Lee, and explores the ways in which the tales are transformed in film, television, and musicals.

### **Secrets Beyond the Door**

Alice Thompson's new novel is a Gothic story of book collecting, mutilation and madness. Violet is obsessed with the books of fairy tales her husband acquires, but her growing delusions see her confined in an asylum. As she recovers and is released a terrifying series of events is unleashed.

### **Vathek: an Arabian tale. (Memoir. By William North.-The Amber Witch Edited by W. Meinhold Translated from the German by E. A. Friedländer.)**

Art of Darkness is an ambitious attempt to describe the principles governing Gothic literature. Ranging across five centuries of fiction, drama, and verse—including tales as diverse as Horace Walpole's *The Castle of Otranto*, Shelley's *Frankenstein*, Coleridge's *The Rime of the Ancient Mariner*, and Freud's *The Mysteries of Enlightenment*—Anne Williams proposes three new premises: that Gothic is "poetic," not novelistic, in nature; that there are two parallel Gothic traditions, Male and Female; and that the Gothic and the Romantic represent a single literary tradition. Building on the psychoanalytic and feminist theory of Julia Kristeva, Williams argues that Gothic conventions such as the haunted castle and the family curse signify the fall of the patriarchal family; Gothic is therefore "poetic" in Kristeva's sense because it reveals those "others" most often identified with the female. Williams identifies distinct Male and Female Gothic traditions: In the Male plot, the protagonist faces a cruel, violent, and supernatural world, without hope of salvation. The Female plot, by contrast, asserts the power of the mind to comprehend a world which, though mysterious, is ultimately sensible. By showing how Coleridge and Keats used both Male and Female Gothic, Williams challenges accepted notions about gender and authorship among the Romantics. Lucidly and gracefully written, *Art of Darkness* alters our understanding of the Gothic tradition, of Romanticism, and of the relations between gender and genre in literary history.

### **Art of Darkness**

*Jane Eyre* (originally published as *Jane Eyre: An Autobiography*) is a novel by English writer Charlotte Brontë, published under the pen name "Currer Bell", on 16 October 1847, by Smith, Elder & Co. of London. The first American edition was

published the following year by Harper & Brothers of New York.

## **Marvels & Tales**

"A feminist classic."—Judith Shulevitz, *New York Times Book Review* "A pivotal book, one of those after which we will never think the same again."—Carolyn G. Heilbrun, *Washington Post Book World* A pathbreaking book of literary criticism is now reissued with a new introduction by Lisa Appignanesi that speaks to how *The Madwoman in the Attic* set the groundwork for subsequent generations of scholars writing about women writers, and why the book still feels fresh some four decades later.

## **Postmodern Fairy Tales**

### **Jane Eyre [de] Charlotte Brontë**

## **Horrifying Sex**

The Gothic moment in literary history arose in the age of the Enlightenment, and the Gothic fascination with the unknown reflects the Enlightenment's response to the limits of reason. Traditionally, the emblem of the unknown that lurks in the Gothic is the supernatural, the monstrous, and the inhuman. Often overlooked is the observation that Gothic texts are also haunted by figures that represent the mystery of sexuality. This collection of essays sharpens that observation and asserts that Gothic anxieties about sexuality are likewise rooted in fear of the unknown, represented by sexual practices and desires that either lie hidden or deviate from cultural norms. The first three sections refer to popular as well as marginalized Gothic texts to portray the three prototypes of sexual "deviance": the female sexual Other in "The Fatal Woman"; the male sexual Other in "The Satanic Male"; and the homosexual Other in "Homosexual Horror." The fourth section covers literary works that celebrate sexual difference and question the idea that the sexually "deviant" is socially Other.

## **Notes on the Folk-lore of the Northern Counties of England and the Borders**

Twayne's United States Authors, English Authors, and World Authors Series present concise critical introductions to great writers and their works. Devoted to critical interpretation and discussion of an author's work, each study takes account of major literary trends and important scholarly contributions and provides new critical insights with an original point of view. An Authors Series volume addresses readers ranging from advanced high school students to university professors. The book

suggests to the informed reader new ways of considering a writer's work. Each volume features: -- A critical, interpretive study and explication of the author's works -- A brief biography of the author -- An accessible chronology outlining the life, the work, and relevant historical context -- Aids for further study: complete notes and references, a selected annotated bibliography and an index -- A readable style presented in a manageable length

### **A History of British Birds**

Maria Tatar analyses the many forms the tale of Bluebeard's wife has taken over time, showing how artists have taken the Bluebeard theme and revived it with their own signature twists.

### **Silver Hands**

Examining both literary historical contexts and those produced within the structure of the narrative itself, Beaty (English, Emory U.) provides a rigorous reading of the novel, its relationship with numerous, often obscure, works from the late 18th and early 19th centuries, and an interrogation of the reading process. Annotation copyright by Book News, Inc., Portland, OR

### **Jane Eyre's Fairytale Legacy at Home and Abroad**

Journal of fairy-tale studies.

### **New Books on Women, Gender and Feminism**

### **Charlotte Brontë**

Explores notions of masculinity in Gothic film and fiction

### **Tales of Angria**

### **Bluebeard Gothic**

## **The Life of Charlotte Brontë**

### **Jane Eyre Illustrated**

The Gothic novel, which flourished from about 1765 until 1825, revels in the horrible and the supernatural, in suspense and exotic settings. This volume, with its erudite introduction by Mario Praz, presents three of the most celebrated Gothic novels: *The Castle of Otranto*, published pseudonymously in 1765, is one of the first of the genre and the most truly Gothic of the three. *Vathek* (1786), an oriental tale by an eccentric millionaire, exotically combines Gothic romanticism with the vivacity of *The Arabian Nights* and is a narrative tour de force. The story of *Frankenstein* (1818) and the monster he created is as spine-chilling today as it ever was; as in all Gothic novels, horror is the keynote.

### **Strands of Bronze and Gold**

This small collection of essays explores women's relationship with the gothic: a relationship which has, since its eighteenth-century beginnings, always been complex. These essays demonstrate some of the scope and diversity of that relationship, and much of its intensity: the ingenuity and genius employed, the anguish experienced and the risks taken, in its evolution. Genuinely representative of gothic's flexibility and presence in everything from novels to architecture, from surrealist art to hypertext fiction, this volume brings new primary sources and topics to the reader's attention, and will be of interest to anyone who wants to expand and challenge their understanding of how and why women engage with the gothic.

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