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Book Recommendations

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by Bram Stoker

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(Author), Edgar Allan

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List of gothic fiction
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6. Wide Sargasso Sea by
Jean Rhys (1966). We
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disastrous marriage to
Antoinette Conway or
Bertha as we come to
know her. You said:

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Stoker took a character from a classic novel and breathed new life into the “madwoman in the attic” based on her ...

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Wanderer (Lock and
Key Version) - Charles
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Hollow - Washington

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Poe Young Goodman
Brown - Nathaniel
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Nathaniel Hawthorne
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House of Usher - E.A.
Poe The Masque of the
Red Death - E.A. Poe
The Oval Portrait - E.A.
Poe The Pit and the
Pendulum - E.A. Poe
The Black Cat - E.A.
Poe The Tell-Tale

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Rappaccini's Daughter -

Nathaniel Hawthorne

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Charlotte Bront ë

Wuthering Heights -

Emily Bront ë Varney

the Vampire - James

Malcom Rymer Vilette

- Charlotte Bront ë The

House of the Seven

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- Charles Dickens Great

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Joseph Sheridan Le

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Edwin Drood - Charles

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Dostoyevsky Strange

Case of Dr Jekyll and

Mr Hyde - Robert Louis

Stevenson The Damned

(L à -bas) - Joris-Karl

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of Dorian Gray - Oscar
Wilde The Yellow
Wallpaper - Charlotte
Perkins Gilman Trilby -
George du Maurier
Dracula - Bram Stoker
The Beetle - Richard
Marsh The Turn of the
Screw - Henry James
The Real Thing -
Henry James The
House on the
Borderland - William

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Phantom of the Opera -
Gaston Leroux The Lair
of the White Worm -
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The supernatural, things
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nightmares and
brooding landscapes,
dark castles and ancient
lore. Dark dreams made

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real. These are the creative maelstrom of gothic writing, shown here with tales from the finest gothic writers.

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Willa Sibert Cather
(1873 – 1947) was an American author who achieved recognition for her novels of frontier life on the Great Plains, including O Pioneers! (1913), The Song of the

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Lark (1915), and My
Ántonia (1918).

Through the 1910s and
1920s, Cather was
firmly established as a
major American writer.

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awarded the Pulitzer
Prize for One of Ours

(1922), a novel set
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This volume collects 50
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Works 1892 and 1920.

Here are: LOU, THE
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DEATH IN THE
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Wilde's only novel, first
published in 1890, is a
brilliantly designed
puzzle, intended to tease

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conventional minds with

its exploration of the
myriad

interrelationships

between art, life and

consequence. From its

provocative Preface,

challenging the reader

to belief in 'art for art's

sake', to its sensational

conclusion, the story self-

consciously experiments

with the notion of sin as

an element of design.

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Yet Wilde himself underestimated the consequences of his experiment, and its capacity to outrage the Victorian establishment. Its words returned to haunt him in his court appearances in 1895, and he later recalled the 'note of doom' which runs like 'a purple thread' through its carefully crafted prose. -

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Works You
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Dracula

If you're a true fan of horror fiction, don't miss scholar Edith Birkhead's classic survey of the origins of the genre, *The Tale of Terror*. Focusing on the early roots of horror in the Romantic and Victorian eras, this

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comprehensive study
offers compelling insight
and analysis of well-
known tales and obscure
gems alike.

Imagine what it would
be like to go back in
time to the 15th century
Venice. And imagine
what it would be like to
meet your lifelong hero,
Michelangelo. And
imagine what it would

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be like if, on first
meeting, you spill a tray
of pasta and wine on
that very same
hero. Well, that's what
happens to serious
young artist Mark
Breen. As the result of a
drunken bet, Mark
knocks out a painting of
a toilet bowl. Much to
his amazement, he sells
it. In short order he's
hailed as the new Andy

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Warhol and becomes an overnight sensation-and a very wealthy man.

Soon, images of his toilet bowls are on more t-shirts, mugs, and calendars than Edvard Munch's *The*

Scream. His friend and mentor, Hugh Connelly, afraid that Mark is in danger of losing his "artistic soul," advises him to go back to Italy

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and reacquaint himself with the "old masters." In Venice, Mark falls in love with Alexandra, a beautiful art restorer, but it's a one-sided affair. One night, hoping to win her over, he climbs up on a roof to find out who painted her favorite fresco. He falls off the roof and wakes up in 15th century Venice where

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he meets an innkeeper named Francesca, who looks exactly like Alexandra. And it gets curiouser and curiouser from there. During his stay-which is sometimes zany and sometimes frightening-he meet his hero, Michelangelo, who teaches him the true meaning of art.

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Rural Rides is the book for which the English journalist, agriculturist and political reformer William Cobbett is best known. At the time of writing Rural Rides, in the early 1820s, Cobbett was a radical anti-Corn Law campaigner. He embarked on a series of journeys by horseback through the countryside

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of Southeast England
and the English
Midlands. He wrote
Dracula down what he saw from
the points of view both
of a farmer and a social
reformer. The result
documents the early
19th-century
countryside and its
people as well as giving
free vent to Cobbett's
opinions

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"The Land of
Tomorrow" by William
B. Stephenson.

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