

Victorian Ghost Stories By Eminent Women Writers

[#Victorian ghost stories](#) [#Women writers supernatural fiction](#) [#Gothic tales female authors](#) [#Classic horror eminent women](#) [#Nineteenth-century ghost literature](#)

Explore a curated collection of Victorian ghost stories, masterfully penned by some of the era's most eminent women writers. Delve into chilling narratives of the supernatural, psychological suspense, and haunting specters that define classic Gothic literature, showcasing the unique perspectives and enduring genius of these influential female authors.

We continue to expand our journal library with contributions from respected universities.

We appreciate your visit to our website.

The document Victorian Women Ghost Stories is available for download right away.

There are no fees, as we want to share it freely.

Authenticity is our top priority.

Every document is reviewed to ensure it is original.

This guarantees that you receive trusted resources.

We hope this document supports your work or study.

We look forward to welcoming you back again.

Thank you for using our service.

This document is highly sought in many digital library archives.

By visiting us, you have made the right decision.

We provide the entire full version Victorian Women Ghost Stories for free, exclusively here.

Victorian Ghost Stories

Twenty-one stories from the pens of such writers as Charlotte Bronte and Willa Cather.

Victorian Ghost Stories

In this electrifying collection, Melissa Edmundson showcases ten authors who led lives that challenged Victorian notions of how women should behave and brought those transgressive ideas into their fiction.

Avenging Angels: Ghost Stories by Victorian Women Writers

Nineteenth-century ghost literature by women shows the Gothic becoming more experimental and subversive as its writers abandoned the stereotypical Gothic heroines of the past in order to create more realistic, middle-class characters (both living and dead, male and female) who rage against the limits imposed on them by the natural world. The ghosts of Female Gothic thereby become reflections of the social, sexual, economic and racial troubles of the living. Expanding the parameters of Female Gothic and moving it into the nineteenth and twentieth centuries allows us to recognise women's ghost literature as a specific strain of the Female Gothic that began not with Ann Radcliffe, but with the Romantic Gothic ballads of women in the first decade of the nineteenth century.

Women's Ghost Literature in Nineteenth-Century Britain

Fourteen terrifying ghost stories chosen by the master of the macabre, Roald Dahl. 'Spookiness is the real purpose of the ghost story. It should give you the creeps and disturb your thoughts . . .' Who better to choose the ultimate in spine-chillers than Roald Dahl, whose own sinister stories have teased and twisted the imagination of millions? Here are fourteen of his favourite ghost stories, including Sheridan Le Fanu's *The Ghost of a Hand*, Edith Wharton's *Afterward*, Cynthia Asquith's *The Corner Shop* and Mary Treadgold's *The Telephone*. Roald Dahl, the brilliant and worldwide acclaimed author of *Charlie*

and the Chocolate Factory, James and the Giant Peach, Matilda, and many more classics for children, also wrote scores of short stories for adults. These delightfully disturbing tales have often been filmed and were most recently the inspiration for the West End play, Roald Dahl's Twisted Tales by Jeremy Dyson. Roald Dahl's stories continue to make readers shiver today.

Roald Dahl's Book of Ghost Stories

By flickering candlelight, these haunting tales were carefully penned by some of the greatest writers of the Victorian era, including Sheridan Le Fanu, Catherine Crowe and Mary Elizabeth Braddon. The Victorian era has been dubbed the "Golden Age of the Ghost Story".

Victorian Ghost Stories

Assembled by a noted anthologist, this unique collection presents 18 supernatural fables, including "The Lost Ghost" by Mary Wilkins Freeman, "Kerfol" by Edith Wharton, and "From the Dead" by E. Nesbit."

Unforgettable Ghost Stories by Women Writers

An interesting rereading of familiar texts by Emily and Charlotte Bronte, Elizabeth Gaskell, and George Eliot recovering the historical and literary roots of the supernatural as it appears in each woman's work. Dickerson (English, Rhodes College) makes interesting observations about women's changing roles in the 19th century when scientific advancements relegated women to the home as arbiters of the spiritual while men occupied themselves with "rational" invention. Through close readings, she demonstrates how the Brontes, Gaskell, and Eliot resisted this division and, simultaneously, created a spiritual genre of writing traditionally denigrated by critics. Annotation copyrighted by Book News, Inc., Portland, OR

Victorian Ghosts in the Noontide

The bestselling Irish author B. M. Croker enjoyed a highly successful literary career from 1880 until her death forty years later. Her novels were witty and fast moving, set mostly in India and her native Ireland. Titles such as Proper Pride (1882) and Diana Barrington (1888) found popularity for their mix of romantic drama and Anglo-Indian military life. And, like many late-Victorian authors, Croker also wrote ghost stories for magazines and Christmas annuals. From the colonial nightmares such as "The Dak Bungalow at Dakor" and "The North Verandah" to the more familiar streets of haunted London in "Number Ninety".

Number Ninety & Other Ghost Stories

Ghostly coaches shuttling the mildewed cadavers of its ill-fated occupants; a young orphan being lured to a frosty death by a pale, little girl with a mangled shoulder; a man spends the night in a room with a fatal past; a restless ne'er-do-well recognizes his fiancée with her throat cut in a twilight vision; a beautiful woman is sold by her uncle to a corpse living beneath a church... These are the images that haunted their authors' brains and found their way into the Golden Age of the British ghost story... As industrial Britain steamed away from its feudal-agrarian past, a sense of self-deceit and insecurity - a lingering of violent potential and national shame - pervaded the collective unconscious of the world's preeminent empire. This psychological malaise manifested itself in the English ghost story, which saw its golden era in the Victorian Age. The unsettling works of Dickens, Gaskell, Blackwood, Hardy, Nesbit, Conan Doyle, M. R. James, Braddon, Broughton, Oliphant, Wells, and Le Fanu grace this brief homage to that unique literary era of elegance, mystique, and horror.

The Best Victorian Ghost Stories

A collection of short ghost stories by Victorian writer Rhoda Broughton. Includes: 'The Truth, the Whole Truth, and Nothing But the Truth', 'The Man with the Nose', 'Behold, it was a Dream', 'Poor Pretty Bobby', and 'Under the Cloak'. Broughton uses the tales to comment on taboo subjects such as female sexuality and women's attitudes to money, as well as developing her interest in psychology and otherness, whilst consolidating her reputation as a sensational writer who never failed to tell a gripping tale.

Twilight Stories

Collection of thirty-five English ghost stories written during the Victorian Era.

The Oxford Book of Victorian Ghost Stories

"Throughout nineteenth-century Britain, female writers excelled within the genre of supernatural literature. Much of their short fiction and poetry uses ghosts as figures to symbolize the problems of gender, class, economics, and imperialism, thus making their supernatural literature something more than just a good scare. Women's Ghost Literature in Nineteenth-Century Britain recovers and analyzes for a new audience this "social supernatural" ghost literature, as well as the lives and literary careers of the women who wrote it."--Publisher's website.

Women's Ghost Literature in Nineteenth-century Britain

Featuring stories by A.S. Byatt - Angela Carter - Lisa St Aubin de Teran - May Sinclair - Joan Aiken - Stella Gibbons - Edith Wharton - E.M. Delafield - Elizabeth Bowen - Ruth Rendell - and many more. This collection gathers together deliciously chilling tales from the three highly acclaimed volumes of Virago ghost stories. Here lost loves, past enmities and unwanted memories mingle with the inexplicable as unquiet souls return to repay kindnesses, settle scores and haunt the imagination. All of the writers demonstrate a subtle power to delight and chill at the same time as they explore the ghostly margins of the supernatural.

The Virago Book of Ghost Stories

First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

Ghost Stories by British and American Women

Victorian writers excelled at the ghost story. Here editor Michael Cox brings together well wrought tales of haunted houses, vengeful spirits, spectral warnings, invisible antagonists, and motiveless malignity from beyond the grave. Traditional in form but inventive and infused with a relish of the supernatural, these classic ghost stories still retain their original power to unsettle and surprise.

12 Victorian Ghost Stories

A compendious illustrated guide to those industrious but often overlooked women writers of the Victorian era: the famous, the forgotten and the forlorn. More than 1,500 women authors, along with over 400 pseudonyms, 400 quotes and extracts, and a further 40 subject entries and essays. Not just the familiar names - though they're all there - but literally hundreds of minor and middle-ranking authors, along with the magazines they were serialized in, the trends, the publishers, and the disadvantages and problems women writers faced in what was assumed to be a man's world. You'll find entries on The Bigamy Novel, Children's Literature, Domestic Fiction, Feminism First Faltering Footsteps, Ghost Stories, Governess Stories, Literary Style, Living in a Man's World, Morality and Religion, The New Woman, Romance, Sensation Novels, Silly and Silver Fork Novels, Social Conditions and Reform, The Three-Decker novel, Tracts and Tract Societies, Travellers and Explorers, 'Womanly Fiction', 'Woman's Place' - and more. This is a popular encyclopaedia, not an academic text. It's a book to read and enjoy, to dip into and consult for reference, and it's very readable. Not only is it written in easy-to-read prose but (almost uniquely) it is packed with extracts from Victorian women's writing - paragraphs, short scenes, verses - to bring these authors back to life.

A Popular Encyclopaedia of Victorian Women Writers

The fantastic has been particularly prolific in Hispanic countries during the twentieth and twenty-first centuries, largely due to the legacy of short-story writers as well as the Latin-American boom that presented alternatives to the model of literary realism. While these writers' works have done much to establish the Hispanic fantastic in the international literary canon, women authors from Spain and Latin America are not always acknowledged, and their work is less well known to readers. The aim of this critical anthology is to render Hispanic female writers of the fantastic visible, to publish a representative selection of their work, and to make it accessible to English-speaking readers. Five short stories are presented by five key authors. They attest to the richness and diversity of fantastic fiction in the Spanish language, and extend from the early twentieth to the twenty-first century, covering a range of nationalities, cultural references and language specificities from Spain, Mexico, Puerto Rico and Argentina.

Fantastic Short Stories by Women Authors from Spain and Latin America

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.

The Haunted House in Women's Ghost Stories

Publisher Description

The Victorian Supernatural

Showcasing the literary prowess of the Victorian era's women writers, this collection of short stories features haunting works of gothic horror in a celebration of the macabre. Discover the spine-tingling tales crafted by these visionary women as they explore themes of madness, the occult, ghostly encounters, and the dark recesses of the human psyche. Featuring the work of Mary Shelley, Elizabeth Gaskell, Louisa May Alcott, and more, each story immerses the reader in a world of chilling gothic beauty. The pioneering women celebrated in this collection challenged patriarchal bounds and societal expectations in these tales of terror. This volume is part of the Mothers of the Macabre series, celebrating the gothic horror masterpieces of pioneering women writers who played a pivotal role in shaping and advancing the genre. Carefully curated, *The Queens of Victorian Horror* pays homage to the enduring legacy of these female authors, shedding light on their extraordinary contributions to gothic horror literature.

Modern Ghost Stories

Scare Tactics identifies an important but overlooked tradition of supernatural writing by American women. Jeffrey Weinstock analyzes this tradition as an essentially feminist attempt to imagine alternatives to a world of limited possibilities. In the process, he recovers the lives and works of authors who were important during their lifetimes and in the development of the American literary tradition, but who are not recognized today for their contributions. Between the end of the Civil War and roughly 1930, hundreds of uncanny tales were published by women in the periodical press and in books. These include stories by familiar figures such as Edith Wharton, Harriet Beecher Stowe, and Charlotte Perkins Gilman, as well as by authors almost wholly unknown to twenty-first-century readers, such as Josephine Dodge Bacon, Alice Brown, Emma Frances Dawson, and Harriet Prescott Spofford. Focusing on this tradition of female writing offers a corrective to the prevailing belief within American literary scholarship that the uncanny tale, exemplified by the literary productions of Irving, Poe, and Hawthorne, was displaced after the Civil War by literary realism. Beyond the simple existence of an unacknowledged tradition of uncanny literature by women, *Scare Tactics* makes a strong case that this body of literature should be read as a specifically feminist literary tradition. Especially intriguing, Weinstock demonstrates, is that women authors repeatedly used Gothic conventions to express discontentment with circumscribed roles for women creating types of political intervention connected to the broader sphere of women's rights activism. Paying attention to these overlooked authors helps us better understand not only the literary marketplace of their time, but also more familiar American Gothicists from Edgar Allan Poe to Shirley Jackson to Stephen King.

The Queens of Victorian Horror - Rare Tales of Terror from the Pens of Female Authors of the Victorian Period

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.

Scare Tactics

A new anthology of twenty ghostly tales of Yuletide terror, collected from rare Victorian periodicals Seeking to capitalize on the success of Charles Dickens's *A Christmas Carol* (1843), Victorian newspapers and magazines frequently featured ghost stories at Christmas time, and reading them by candlelight or the fireside became an annual tradition, a tradition Valancourt Books is pleased to continue with our series of Victorian Christmas ghost stories. This third volume contains twenty tales, most of them never before reprinted. They represent a mix of the diverse styles and themes common to Victorian ghost fiction and include works by once-popular authors like Ellen Wood and Charlotte Riddell as well as contributions from anonymous or wholly forgotten writers. This volume also features a new introduction by Prof. Simon Stern. "Before me, with the sickly light from the lantern shining right down upon it, was--a cloven hoof! Then the awfulness of the compact I had made came to my mind with terrible force ..." - Frederick Manley, "The Ghost of the Cross-Roads" "By the fireplace there was a large hideous pool of blood soaking into the carpet, and leaving ghastly stains around. I am not ashamed to confess that my brain reeled; the mysterious horror overcame me ..." - Lillie Harris, "19, Great Hanover Street" "A fearful white face comes to me; a horrible mask, with features drawn as in agony--ghastly, pale, hideous! Death or approaching death, violent death, written in every line. Every feature distorted. Eyes starting from the head. Thin lips moving and working--lips that are cursing, although I hear no sound." - Hugh Conway, "A Dead Man's Face"

The Penguin Book of Ghost Stories

This book explores women's short supernatural fiction between the emergence of first wave feminism and the post-suffrage period, arguing that while literary ghosts enabled an interrogation of women's changing circumstances, ghosts could have both subversive and conservative implications. Haunted house narratives by Charlotte Riddell and Margaret Oliphant become troubled by uncanny reminders of the origins of middle-class wealth in domestic and foreign exploitation. Corpse-like revenants are deployed in Female Gothic tales by Mary Elizabeth Braddon and Edith Nesbit to interrogate masculine aestheticisation of female death. In the culturally-hybrid supernaturalism of Alice Perrin, the 'Marriage Question' migrates to colonial India, and psychoanalytically-informed stories by May Sinclair, Eleanor Scott and Violet Hunt explore just how far gender relations have really progressed in the post-First World War period. Study of the woman's short story productively problematises literary histories about the "golden age" of the ghost story, and about the transition from Victorianism to modernism.

The Valancourt Book of Victorian Christmas Ghost Stories, Volume Three

The stories in this collection demonstrate how the supernatural tale allowed women to be both artists and feminists and provided them with a means to explore the frustrations and aspirations of women and enabled them to challenge social conventions by offering bold and powerful treatment of themes such as sexuality, love, and marriage. The 13 superbly crafted ghost stories depict a world of uncertainty, mystery, and danger. The volume includes some widely anthologized stories such as Kate Chopin's "Her Letters," Charlotte Perkin Gilman's "The Yellow Wallpaper," and Edith Wharton's early "The Fullness of Life," and her popular "Pomegranate Seed." Other writers included are Harriet Beecher Stowe, Sarah Orne Jewett, Mary E. Wilkins Freeman, and Gertrude Atherton. ISBN 0-8044-2052-1: \$14.95.

The Unsuitable

In this Companion, first published in 2000, specially-commissioned essays examine the social and cultural context of Victorian fiction.

British Women's Short Supernatural Fiction, 1860–1930

Gathers ghost stories by Edith Wharton, Etten Glasgow, Norah Lofts, Fay Weldon, and Mary Webb

Haunted Women

E Nesbit was one of the great British Edwardian storytellers, whom we now remember most for her children's novels. But she wrote ghost stories prolifically for adults, her imagination focused on the detail of the domestic to draw out horror, chills and delight. Revel in the dark side of Victorian and Edwardian England, where visiting a house of strangers becomes a trial of nerve, and rediscovering the past leads you into strange and terrifying places. Melissa Edmundson, a noted authority on supernatural writing from this period and the curator of *Women's Weird* and *Women's Weird 2*, has selected the best of E Nesbit's short scary fiction for this new Handheld Classic.

The Cambridge Companion to the Victorian Novel

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 Virago Book of Victorian Ghost Stories

Elizabeth Gaskell was one of the most famous writers during the Victorian era. Gaskell's detailed descriptions of British society during her time has made her books of great interest to scholars of literature and history. Gaskell's most famous works include *North and South*, *Cranford*, and *Wives and Daughters*. *The Poor Clare* is a Gothic ghost story centering around a young woman who has been cursed by her grandmother.

The House of Silence

This work comprises a collection of classic and lesser-known ghost stories from the Victorian and Edwardian eras. It includes ghosts as fictional creations and as real apparitions. It includes contributions from all over the world.

The Mammoth Book of Ghost Stories by Women

Women's Ghost Literature in Nineteenth-Century Britain examines the Female Gothic genre and how it expanded to include not only gender concerns but also social critiques of repressed sexuality, economics and imperialism.

The Poor Clare

From the notorious Lizzie Borden to the innumerable, haunted rooms of Sarah Winchester's mysterious mansion this offbeat, insightful, first-ever book of its kind explores the history behind America's female ghosts, the stereotypes, myths, and paranormal tales that swirl around them, what their stories reveal about us—and why they haunt us . . . Sorrowful widows, vengeful jezebels, innocent maidens, wronged lovers, former slaves, even the occasional axe-murderess—America's female ghosts differ widely in background, class, and circumstance. Yet one thing unites them: their ability to instill fascination and fear, long after their deaths. Here are the full stories behind some of the best-known among them, as well as the lesser-known—though no less powerful . . . Tales whispered in darkness often divulge more about the teller than the subject. America's most famous female ghosts, from 'Mrs. Spencer' who haunted Joan Rivers' New York apartment to Bridget Bishop, the first person executed during the Salem witchcraft trials, mirror each era's fears and prejudices. Yet through urban legends and campfire stories, even ghosts like the nameless hard-working women lost in the infamous Triangle Shirtwaist Factory fire—achieve a measure of power and agency in death, in ways unavailable to them as living women. Riveting for skeptics and believers alike, with humor, curiosity, and expertise, *A Haunted History of Invisible Women* offers a unique lens on the significant role these ghostly legends play both within the spook-seeking corners of our minds and in the consciousness of a nation. Afterword by Bram Stoker Award-winning author Linda D. Addison "An absolute must-buy for the spooky people of the world . . . utterly brilliant." —Mallory O'Meara, bestselling author of *The Lady from the Black Lagoon* and *Girly*

Drinks “If this book doesn’t leave with you a sense of wonder and a healthy dose of goosebumps, check your pulse—you may already be among the spirits.” --Marc Hartzman, author of *Chasing Ghosts: A Tour of Our Fascination with Spirits and the Supernatural*

Classic Victorian & Edwardian Ghost Stories

Since the late twentieth century, there has been a strategic campaign to recover the impact of Victorian women writers in the field of English literature. However, with the increased understanding of the importance of interdisciplinarity in the twenty-first century, there is a need to extend this campaign beyond literary studies in order to recognise the role of women writers across the nineteenth century, a time that was intrinsically interdisciplinary in approach to scholarly writing and public intellectual engagement.

Women's Ghost Literature in Nineteenth-Century Britain

“Wajahnya sarat dengki dan keputusan, seakan tengah mencari sesuatu yang telah direnggut darinya. Dan, wanita itu bersumpah mencurahkan seluruh kebencian dan kesumat dalam dirinya.” Ketika Arthur Kipps, pengacara muda, ditugaskan untuk menghadiri pemakaman seorang klien di kota kecil Crythin Gifford, dia menganggapnya sebagai batu pijakan untuk naik jabatan. Sang klien, Nyonya Drablow, tinggal sendiri di Eel Marsh House yang dikelilingi rawa-rawa berkabut. Rumah besar dan kuno ini yang hanya dapat didatangi ketika air sedang surut. Ternyata tak ada warga Crythin Gifford yang sudi berurusan dengan Nyonya Drablow maupun Eel Marsh House. Mereka bilang tempat itu dikutuk, sering terdengar lolongan mengenaskan dari balik kabut. Kipps menguatkan diri dan nekad bermalam di Eel Marsh House, meski banyak orang mencegahnya. Di rumah angker itu, Kipps bertemu dengan sesosok wanita bergaun hitam. Sosok arwah legenda yang kemunculannya selalu diikuti oleh kematian misterius. Sosok penuh dendam dan kebencian yang selalu ingin memakan korban. Dan kini dia mengejar Kipps. Siapakah sebenarnya wanita bergaun hitam itu? [Mizan Publishing, Qanita, Novel, Klasik, Terjemahan, Indonesia]

A Haunted History of Invisible Women

The Old Nurse's Story is a ghost tale by Elizabeth Gaskell. Little Miss Rosamond her loving nurse move into an old mansion. Very soon it becomes clear that there are secrets to be discovered, strange nocturnal sounds and spooky shapes moving about.

The Palgrave Encyclopedia of Victorian Women's Writing

Looking for some spooky stories to read on a camping trip, at a Halloween party, or at home with the family in front of a roaring fire? The works of medieval scholar M.R. James should fit the bill. James often said that he wrote his stories to be read aloud, so snuggle up and lose yourself in their slow-building suspense and lulling language.

The Woman in Black

The Old Nurse's Story