

EDITH WHARTON'S
LETTERS FROM THE UNDERWORLD
Fictions of Women and Writing

CANDACE WAID



Edith Whartons Letters From The Underworld Fictions Of Women And Writing

Eric L. Haralson



Edith Wharton's Letters From The Underworld Fictions Of Women And Writing:

Edith Wharton's Letters from the Underworld Candace Waid, 1991 Provides examinations and interpretations of several works by Wharton and concentrates on the theme of women as artist Edith Wharton's Letters from the Underworld University of North Carolina Press, 1991 **Gender and the Gothic in the Fiction of Edith Wharton** Kathy A. Fedorko, 2017-12-12 An investigation into Wharton's extensive use and adaptation of the Gothic in her fiction *Gender and the Gothic in the Fiction of Edith Wharton* is an innovative study that provides fresh insights into Wharton's male characters while at the same time showing how Wharton's imagining of a female self evolves throughout her career Using feminist archetypal theory and theory of the female Gothic Kathy A Fedorko shows how Wharton in sixteen short stories and six major novels written during four distinct periods of her life adopts and adapts Gothic elements as a way to explore the nature of feminine and masculine ways of knowing and being and to dramatize the tension between them Edith Wharton's contradictory views of women and men her attitudes toward the feminine and the masculine reflect a complicated interweaving of family and social environment historical time and individual psychology Studies of Wharton have exhibited this same kind of contradiction with some seeing her as disparaging men and the masculine and others depicting her as disparaging women and the feminine The use of Gothic elements in her fiction provided Wharton who was often considered the consummate realist with a way to dramatize the conflict between feminine and masculine selves as she experienced them and to evolve and alternative to the dualism Fedorko's work is unique in its careful consideration of Wharton's sixteen Gothic works which are seldom discussed Further the revelation of how these Gothic stories are reflected in her major realistic novels In the novels with Gothic texts Wharton draws multiple parallels between male and female protagonists indicating the commonalities between women and men and the potential for a female self Eventually in her last completed novel and her last short story Wharton imagines human beings who are comfortable with both gender selves

Encyclopedia of American Poetry: The Nineteenth Century Eric L. Haralson, 2014-01-21 With contributions from over 100 scholars the *Encyclopedia of American Poetry The Nineteenth Century* provides essays on the careers works and backgrounds of more than 100 nineteenth century poets It also provides entries on specialized categories of twentieth century verse such as hymns folk ballads spirituals Civil War songs and Native American poetry Besides presenting essential factual information each entry amounts to an in depth critical essay and includes a bibliography that directs readers to other works by and about a particular poet The Architectural Imagination of Edith Wharton Annette Benert, 2007 Edith Wharton has recently returned to prominence as a major American novelist But few have taken her architectural work as seriously as she herself took it or noticed its effects on her career Two early architectural books and three travel works give sustained critical attention to the built environment Early novels graphically portray the physical miseries of the poor and marginalized and their course in hierarchies of class and gender By contrast her letters consistently celebrate the tastes and

manners of the elite At its best her fiction embodies this tension the beauty and grace of elegant houses and public spaces juxtaposed to their effects on those under their control This book tracks Wharton s literary and architectural work in tandem revealing their complex relationship It also foregrounds the odd symmetry of her career which began and ended in fierce attachment to traditional values moved from delight in Italy to despair for France and centered on the brilliantly crafted structures and spaces of the prewar novels Annette Larson Benert is Associate Professor of English at DeSales University

Edith Wharton and the Visual Arts Emily J. Orlando, 2007 This work explores Edith Wharton s career long concern with a 19th century visual culture that limited female artistic agency and expression Wharton repeatedly invoked the visual arts as a medium for revealing the ways that women s bodies have been represented as passive sexualized infantilized sickly dead Well versed in the Italian masters Wharton made special use of the art of the Pre Raphaelite Brotherhood particularly its penchant for producing not portraits of individual women but instead icons onto whose bodies male desire is

superimposed **The Cambridge Companion to American Gothic** Jeffrey Andrew Weinstock, 2017-11-23 This Companion offers a thorough overview of the diversity of the American Gothic tradition from its origins to the present **The House of Mirth** Edith Wharton, 2000-02-01 Edith Wharton s classic novel The House of Mirth is a brilliant expos of the pretense and greed of fashionable New York Society In The House of Mirth which helped to establish Edith Wharton s literary reputation she honed her acerbic style and discovered her defining subject the fashionable New York society in which she had been

raised and that held the power to debase both people and ideals In this devastatingly accurate and finely wrought tale Lily Bart the poor relation of a wealthy woman is beautiful intelligent and hopelessly addicted to the moneyed world of luxury and grace But her good taste and moral sensibility render her unfit for survival in a vulgar society whose glittering social edifice is based on a foundation of pure greed A brilliant portrayal of both human frailty and nobility and a bitter attack on false social values The House of Mirth has been hailed by Louis Auchincloss as uniquely authentic among American novels of manners With an Introduction by Anna Quindlen and an Afterword by Michael Gorra **Encyclopedia of Feminist**

Literary Theory Elizabeth Kowaleski-Wallace, 2009-03-23 From the cutting edge to the basics The latest advances as well as the essentials of feminist literary theory are at your fingertips as soon as you open this brand new reference work It features in quick and convenient form precise definitions of important terms and concise summaries of the salient ideas of critics working in the field who have made significant contributions to feminist literary studies and points out how a feminist perspective has affected the development of emerging ideas and intellectual practices Every effort has been made to include as many feminist thinkers as possible Expanded coverage of key subjects Overview entries cover topics ranging from creativity beauty and eroticism topography violence and war with a thorough exploration of the major theoretical points of feminist literary approaches and concerns In addition entries organized around literary periods and fields such as medieval studies Shakespeare and Romanticism survey subjects in the framework of feminist literary theory and feminist

concerns Shows how feminist ideas have shaped literary theory The Encyclopedia gathers in one place all the key words topics proper names and critical terminology of feminist literary theory Emphasis throughout is on usage in the United States and Great Britain since the 1970s Each entry is accompanied by a bibliography that is a point of departure for further research A key advantage of this Encyclopedia is that it amasses bibliographic references for so many important and often cited works within a single volume Instructors especially will find this information invaluable in the preparation of course material Special Features Offers precise contemporary definitions of all important critical terms Summarizes the salient ideas of key literary critics Overviews cover major theoretical issues Entries on periods and fields survey feminist contributions Emphasizes terminology that has evolved since the 1970s Indexes proper names subjects key words and related topics

Pastoral Cosmopolitanism in Edith Wharton's Fiction Margarida Cadima, 2023-07-11 American novelist Edith Wharton 1862 1937 is best known today for her tales of the city and the experiences of patrician New Yorkers in the Gilded Age This book pushes against the grain of critical orthodoxy by prioritizing other species of spaces in Wharton's work For example how do Wharton's narratives represent the organic profusion of external nature Does the current scholarly fascination with the environmental humanities reveal previously unexamined or overlooked facets of Wharton's craft I propose that what is most striking about her narrative practice is how she utilizes adapts and translates pastoral tropes conventions and concerns to twentieth century American actualities It is no accident that Wharton portrays characters returning to or exploring various natural localities such as private gardens public parks chic mountain resorts monumental ruins or country estate follies Such encounters and adventures prompt us to imagine new relationships with various geographies and the lifeforms that can be found there The book addresses a knowledge gap in Wharton and the environmental humanities especially recent debates in ecocriticism The excavation of Wharton's words and the background of her narratives with an eye to offering an ecocritical reading of her work is what the book focuses on

Anxious Power Carol J. Singley, Susan Elizabeth Sweeney, 1993-01-01 This book explains the conflicting feelings of anxiety and empowerment that women historically excluded from masculine discourse feel when they read and write and it analyzes narrative strategies that reveal this ambivalence Anxious Power draws upon feminist literary theory narrative theory and reader response criticism to define women's ambivalence toward language It is the first collection to address issues of ambivalence in narrative by women to trace those issues from the medieval period to the present and to outline a theoretical framework for understanding them The contributors address a broad spectrum of female literary voices ranging from familiar British and American writers Jane Austen Charlotte Bronte and Willa Cather and those less well known Jane Barker Caroline Lee Henslow Susan Warner Sarah Grand and Fanny Howe to European Canadian African American South and Latin American and Asian American writers Christine de Pizan Marie Catherine d'Aulnoy Margaret Atwood Harriet Jacobs Toni Morrison Clarice Lispector Sandra Cisneros and Maxine Hong Kingston Anxious Power considers forms of women's narrative ranging from fairy tales through romances novels and

autobiographies to feminist metafiction *A Jury of Her Peers* Elaine Showalter, 2009-02-24 An unprecedented literary landmark the first comprehensive history of American women writers from 1650 to the present In a narrative of immense scope and fascination here are more than 250 female writers including the famous Harriet Beecher Stowe Dorothy Parker Flannery O Connor and Toni Morrison among others and the little known from the early American bestselling novelist Catherine Sedgwick to the Pulitzer Prize winning playwright Susan Glaspell Showalter integrates women s contributions into our nation s literary heritage with brilliance and flair making the case for the unfairly overlooked and putting the overrated firmly in their place *The Critical Reception of Edith Wharton* Helen Killoran, 2001 Ironically now that she is becoming recognized as a Modernist by some and as perhaps the greatest American writer of her generation the criticism often obfuscates more than it reveals The reasons reside in critics loyalties to various theoretical approaches the objectivity of which are often compromised by political hopes This volume not only traces and analyzes the development of Whartonian literary criticism in its historical and political contexts but also allows Edith Wharton herself a literary critic to respond to various concepts through the author s deductions and extrapolations from Wharton s own words Edith Wharton Hermione Lee, 2008-12-24 From Hermione Lee the internationally acclaimed award winning biographer of Virginia Woolf and Willa Cather comes a superb reexamination of one of the most famous American women of letters Delving into heretofore untapped sources Lee does away with the image of the snobbish bluestocking and gives us a new Edith Wharton tough startlingly modern as brilliant and complex as her fiction Born into a wealthy family Wharton left America as an adult and eventually chose to create a life in France Her renowned novels and stories have become classics of American literature but as Lee shows Wharton s own life filled with success and scandal was as intriguing as those of her heroines Bridging two centuries and two very different sensibilities Wharton here comes to life in the skillful hands of one of the great literary biographers of our time Transatlantic Footholds Stephanie Palmer, 2019-07-16 Transatlantic Footholds Turn of the Century American Women Writers and British Reviewers analyses British reviews of American women fiction writers essayists and poets between the periods of literary domesticity and modernism The book demonstrates that a variety of American women writers were intelligently read in Britain during this era British reviewers read American women as literary artists as women and as Americans While their notion of who counted as women was too limited by race and class they eagerly read these writers for insight about how women around the world were entering debates on women s place the class struggle religion Indian policy childrearing and high society In the process by reading American women in varied ways reviewers became hybrid and dissenting readers The taste among British reviewers for American women s books helped change the predominant direction that high culture flowed across the Atlantic from east to west to west to east Britons working in London or far afield were deeply invested in the idea of America America their responses prove is a transnational construct *Ethan Frome, Summer, Bunner Sisters* Edith Wharton, 2014-04-02 These three brilliantly wrought tragic

novellas explore the repressed emotions and destructive passions of working class people far removed from the social milieu usually inhabited by Edith Wharton's characters. *Ethan Frome* is one of Wharton's most famous works; it is a tightly constructed and almost unbearably heartbreaking story of forbidden love in a snowbound New England village. *Summer*, also set in rural New England, is often considered a companion to *Ethan Frome*. Wharton herself called it the "hot *Ethan*" in its portrayal of a young woman's sexual and social awakening. *Bunner Sisters* takes place in the narrow, dusty streets of late nineteenth-century New York City, where the constrained but peaceful lives of two spinster shopkeepers are shattered when they meet a man who becomes the unworthy focus of all their pent-up hopes. All three of these novellas feature realistic and haunting characters as vivid as any Wharton ever conjured, and together they provide a superb introduction to the shorter fiction of one of our greatest writers.

Edith Wharton's *The House of Mirth* Carol J. Singley, 2003 *The House of Mirth* is perhaps Edith Wharton's best-known and most frequently read novel. This casebook collects critical essays addressing a broad spectrum of topics and utilizing a range of critical and theoretical approaches.

The Novel Art Mark McGurl, 2020-06-30 Once upon a time there were good American novels and bad ones, but none was thought of as a work of art. *The Novel Art* tells the story of how, beginning with Henry James, this began to change. Examining the late nineteenth-century movement to elevate the status of the novel, its sources, paradoxes, and reverberations into the twentieth century, Mark McGurl presents a more coherent and wide-ranging account of the development of American modernist fiction than ever before. Moving deftly from James to Stephen Crane, Edith Wharton, Gertrude Stein, William Faulkner, Dashiell Hammett, and Djuna Barnes, among others, McGurl argues that what unifies this diverse group of ambitious writers is their agonized relation to a middling genre rarely included in discussions of the fine arts. He concludes that the new product, despite its authors' desire to distinguish it from popular forms, never quite forsook the intimacy the genre had long cultivated with the common reader. Indeed, the art novel sought status within the mass market, and among its prime strategies was a promotion of the mind as a source of value in an economy increasingly dependent on mental labor. McGurl also shows how modernism's obsessive interest in simple-mindedness revealed a continued concern with the masses, even as it attempted to use this simplicity to produce a heightened sophistication of form. Masterfully argued and set in elegant prose, *The Novel Art* provides a rich new understanding of the fascinating road the American novel has taken, from being an artless enterprise to an aesthetic one.

A Forward Glance Clare Colquitt, Susan Goodman, Candace Waid, 1999 In June 1923, Edith Wharton, who had not set foot on native soil since before the First World War, came home to accept an honorary degree from Yale University. In April 1995, friends of Wharton again convened at Yale. The essays collected in *A Forward Glance: New Essays on Edith Wharton* represent a portion of the complex and varied scholarly work delivered at that conference. From publisher's description: *The Frame of Art* David Marshall, 2005-11-23 Marshall asks what it means for these authors to view the world through the frame of art.

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Table of Contents Edith Whartons Letters From The Underworld Fictions Of Women And Writing

1. Understanding the eBook Edith Whartons Letters From The Underworld Fictions Of Women And Writing
 - The Rise of Digital Reading Edith Whartons Letters From The Underworld Fictions Of Women And Writing
 - Advantages of eBooks Over Traditional Books
2. Identifying Edith Whartons Letters From The Underworld Fictions Of Women And Writing
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Edith Whartons Letters From The Underworld Fictions Of Women And Writing
 - User-Friendly Interface

4. Exploring eBook Recommendations from Edith Whartons Letters From The Underworld Fictions Of Women And Writing
 - Personalized Recommendations
 - Edith Whartons Letters From The Underworld Fictions Of Women And Writing User Reviews and Ratings
 - Edith Whartons Letters From The Underworld Fictions Of Women And Writing and Bestseller Lists
5. Accessing Edith Whartons Letters From The Underworld Fictions Of Women And Writing Free and Paid eBooks
 - Edith Whartons Letters From The Underworld Fictions Of Women And Writing Public Domain eBooks
 - Edith Whartons Letters From The Underworld Fictions Of Women And Writing eBook Subscription Services
 - Edith Whartons Letters From The Underworld Fictions Of Women And Writing Budget-Friendly Options
6. Navigating Edith Whartons Letters From The Underworld Fictions Of Women And Writing eBook Formats
 - ePub, PDF, MOBI, and More
 - Edith Whartons Letters From The Underworld Fictions Of Women And Writing Compatibility with Devices
 - Edith Whartons Letters From The Underworld Fictions Of Women And Writing Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Edith Whartons Letters From The Underworld Fictions Of Women And Writing
 - Highlighting and Note-Taking Edith Whartons Letters From The Underworld Fictions Of Women And Writing
 - Interactive Elements Edith Whartons Letters From The Underworld Fictions Of Women And Writing
8. Staying Engaged with Edith Whartons Letters From The Underworld Fictions Of Women And Writing
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Edith Whartons Letters From The Underworld Fictions Of Women And Writing
9. Balancing eBooks and Physical Books Edith Whartons Letters From The Underworld Fictions Of Women And Writing
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Edith Whartons Letters From The Underworld Fictions Of Women And Writing
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Edith Whartons Letters From The Underworld Fictions Of Women And Writing

- Setting Reading Goals Edith Whartons Letters From The Underworld Fictions Of Women And Writing
- Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Edith Whartons Letters From The Underworld Fictions Of Women And Writing
 - Fact-Checking eBook Content of Edith Whartons Letters From The Underworld Fictions Of Women And Writing
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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