

The Monk Oxford Worlds Classics

Three brothers and their relations in 19th century Russia provide the base for a sweeping epic overview of human striving, folly and hope. First published in 1880, *The Brothers Karamazov* is a landmark work in every respect. Revolving around shiftless father Fyodor Pavlovich Karamazov are the fates of his three sons, each of whom has fortunes entwined with the others. The eldest son, Dimitri, seeks an inheritance from his father and becomes his rival in love. Ivan, the second son, is so at odds with the world that he is driven near to madness, while the youngest, Alexi, is a man of faith and a natural optimist. These personalities are drawn out and tested in a crucible of conflict and emotion as the author forces upon them fundamental questions of morality, faith, reason and responsibility. This charged situation is pushed to its limit by the addition of the unthinkable, murder and possible patricide. Using shifting viewpoints and delving into the minds of his characters, Dostoevsky adopted fresh techniques to tell his wide-reaching story with power and startling effectiveness. *The Brothers Karamazov* remains one of the most respected and celebrated novels in all literature and continues to reward readers beyond expectation. With an eye-catching new cover, and professionally typeset manuscript, this edition of *The Brothers Karamazov* is both modern and readable.

Ever wondered how the quintessential bully acted during the Holy Inquisition? Look no further. In her unnerving gothic novel *"The Italian"* (1797), Ann Radcliffe explores individuality in a culture dominated by the church as the happiness of the young couple *Vicento di Vivaldi* and *Ellena di Rosalbe* is thwarted by the evil ways of the selfish and peremptory *Father Schedoni*. The last novel to be published during Radcliffe's lifetime, this fast-paced gothic novel is packed with romantic rendezvous, nocturnal danger, kidnappings, murder, and mysterious characters lurking in the shadows. Hidden away in this sublime novel of concealment and disguise is an undying and triumphant light that emanates from the hearts of *Vicento* and *Ellena* who are sure of one thing: no one is above the law – not even the church. Ann Radcliffe (1764-1823) was a British fiction writer, best known for her pioneering role in the English gothic tradition. She married a journalist and in his long absences, she began to write. Her works exhibit a preference for exotic and sinister places, where her female protagonists often suffer supernatural occurrences. Her best known novels include *"The Mysteries of Udolpho"*, *"The Italian"*, and *"A Sicilian Romance"*.

The beauty of the country through which he travelled (it was the county Wicklow) could not prevent his mind from dwelling on many painful thoughts, some borrowed from the past, and more from the future. His uncle's caprice and moroseness,—the strange reports concerning the cause of the secluded life he had led for many years,—his own dependent state,—fell like blows fast and heavy on his mind. He roused himself to repel them,—sat up in the mail, in which he was a solitary passenger,—looked out on the prospect,—consulted his watch;—then he

thought they receded for a moment,—but there was nothing to fill their place, and he was forced to invite them back for company. When the mind is thus active in calling over invaders, no wonder the conquest is soon completed. As the carriage drew near the Lodge, (the name of old Melmoth's seat), John's heart grew heavier every moment. The recollection of this awful uncle from infancy,—when he was never permitted to approach him without innumerable lectures,—not to be troublesome,—not to go too near his uncle,—not to ask him any questions,—on no account to disturb the inviolable arrangement of his snuff-box, hand-bell, and spectacles, nor to suffer the glittering of the gold-headed cane to tempt him to the mortal sin of handling it,—and, finally, to pilot himself aright through his perilous course in and out of the apartment without striking against the piles of books, globes, old newspapers, wig-blocks, tobacco-pipes, and snuff-cannisters, not to mention certain hidden rocks of rat-traps and mouldy books beneath the chairs,—together with the final reverential bow at the door, which was to be closed with cautious gentleness, and the stairs to be descended as if he were “shod with felt.”—This recollection was carried on to his school-boy years, when at Christmas and Easter, the ragged poney, the jest of the school, was dispatched to bring the reluctant visitor to the Lodge,—where his pastime was to sit vis-a-vis to his uncle, without speaking or moving, till the pair resembled Don Raymond and the ghost of Beatrice in the Monk,—then watching him as he picked the bones of lean mutton out of his mess of weak broth, the latter of which he handed to his nephew with a needless caution not to “take more than he liked,”—then hurried to bed by day-light, even in winter, to save the expence of an inch of candle, where he lay awake and restless from hunger, till his uncle's retiring at eight o'clock gave signal to the governante of the meagre household to steal up to him with some fragments of her own scanty meal, administering between every mouthful a whispered caution not to tell his uncle. Then his college life, passed in an attic in the second square, uncheered by an invitation to the country; the gloomy summer wasted in walking up and down the deserted streets, as his uncle would not defray the expences of his journey;—the only intimation of his existence, received in quarterly epistles, containing, with the scanty but punctual remittance, complaints of the expences of his education, cautions against extravagance, and lamentations for the failure of tenants and the fall of the value of lands. All these recollections came over him, and along with them the remembrance of that last scene, where his dependence on his uncle was impressed on him by the dying lips of his father.

This is the first English translation for forty years of a medieval classic, offering vivid and unique insight into the life of a great monastery in late twelfth-century England. The translation brilliantly communicates the interest and immediacy of Jocelin's narrative, and the annotation is particularly clear and helpful.

The Awakening shocked turn-of-the-century readers with its forthright treatment of sex and suicide. Departing from literary convention, Kate Chopin failed to condemn her heroine's desire for an affair with the son of a Louisiana resort

owner, whom she meets on vacation. The power of sensuality, the delusion of ecstatic love, and the solitude that accompanies the trappings of middle- and upper-class life are the themes of this now-classic novel. As Kaye Gibbons points out in her Introduction, Chopin "was writing American realism before most Americans could bear to hear that they were living it." Set in New Orleans and on the Louisiana Gulf coast at the end of the 19th century, the plot centers on Edna Pontellier and her struggle between her increasingly unorthodox views on femininity and motherhood with the prevailing social attitudes of the turn-of-the-century American South. It is one of the earliest American novels that focuses on women's issues without condescension. It is also widely seen as a landmark work of early feminism, generating a mixed reaction from contemporary readers and critics. The novel's blend of realistic narrative, incisive social commentary, and psychological complexity makes *The Awakening* a precursor of American modernist literature; it prefigures the works of American novelists such as William Faulkner and Ernest Hemingway and echoes the works of contemporaries such as Edith Wharton and Henry James. It can also be considered among the first Southern works in a tradition that would culminate with the modern masterpieces of Faulkner, Flannery O'Connor, Eudora Welty, Katherine Anne Porter, and Tennessee Williams. The novel opens with the Pontellier family—Léonce, a New Orleans businessman of Louisiana Creole heritage; his wife Edna; and their two sons, Etienne and Raoul—vacationing on Grand Isle at a resort on the Gulf of Mexico managed by Madame Lebrun and her two sons, Robert and Victor. Edna spends most of her time with her close friend Adèle Ratignolle, who cheerily and boisterously reminds Edna of her duties as a wife and mother. At Grand Isle, Edna eventually forms a connection with Robert Lebrun, a charming, earnest young man who actively seeks Edna's attention and affections. When they fall in love, Robert senses the doomed nature of such a relationship and flees to Mexico under the guise of pursuing a nameless business venture. The narrative focus moves to Edna's shifting emotions as she reconciles her maternal duties with her desire for social freedom and to be with Robert. When summer vacation ends, the Pontelliers return to New Orleans. Edna gradually reassesses her priorities and takes a more active role in her own happiness. She starts to isolate herself from New Orleans society and to withdraw from some of the duties traditionally associated with motherhood. Léonce eventually talks to a doctor about diagnosing his wife, fearing she is losing her mental faculties. The doctor advises Léonce to let her be and assures him that things will return to normal. When Léonce prepares to travel to New York City on business, he sends the boys to his mother. Left home alone for an extended period gives Edna physical and emotional room to breathe and reflect on various aspects of her life. While her husband is still away, she moves out of their home and into a small bungalow nearby and begins a dalliance with Alcée Arobin, a persistent suitor with a reputation for being free with his affections. Edna is shown as a sexual being for the first time in the novel, but the affair proves awkward and emotionally fraught.

Edna also reaches out to Mademoiselle Reisz, a gifted pianist whose playing is renowned but who maintains a generally hermetic existence. Her playing had moved Edna profoundly earlier in the novel, representing what Edna was starting to long for: independence. Mademoiselle Reisz focuses her life on music and herself instead of on society's expectations, acting as a foil to Adèle Ratignolle, who encourages Edna to conform. Reisz is in contact with Robert while he is in Mexico, receiving letters from him regularly. Edna begs her to reveal their contents, which she does, proving to Edna that Robert is thinking about her. Eventually, Robert returns to New Orleans. At first aloof (and finding excuses not to be near Edna), he eventually confesses his passionate love for her. He admits that the business trip to Mexico was an excuse to escape a relationship that would never work. Edna is called away to help Adèle with a difficult childbirth. Adèle pleads with Edna to think of what she would be turning her back on if she did not behave appropriately. When Edna returns home, she finds a note from Robert stating that he has left forever, as he loves her too much to shame her by engaging in a relationship with a married woman. In devastated shock, Edna rushes back to Grand Isle, where she had first met Robert Lebrun... (from Wikipedia)

The scene is set as Otranto and the Action passes in the Year 1080.

A darkly humorous new collection of poems by the Pulitzer Prize–winning journalist and author of *Wideawake Field* and *Amity and Prosperity If Men, Then*, Eliza Griswold's second poetry collection, charts a radical spiritual journey through catastrophe. Griswold's language is forthright and intimate as she steers between the chaos of a tumultuous inner world and an external landscape littered with SUVs, CBD oil, and go bags, talismans of our time. Alternately searing and hopeful, funny and fraught, the poems explore the world's fracturing through the collapse of the ego, embodied in a character named "I"—a soul attempting to wrestle with itself in the face of an unfolding tragedy.

This anthology collects together some of the most famous examples of the Gothic tale in the 1890s, with stories by Arthur Conan Doyle, Vernon Lee, Henry James and Arthur Machen, as well as some lesser known yet superbly chilling tales from the era. The introduction explores the many reasons for the Gothic revival, and how it spoke to the anxieties of the moment.

Little Women is the story of the four March girls and their approach towards womanhood. *Little Women* is the heartwarming story of the March family that has thrilled generations of readers. It is the story of four sisters—Jo, Meg, Amy and Beth—and of the courage, humor and ingenuity they display to survive poverty and the absence of their father during the Civil War.

'though a great many men and not a few women knew Ferdinand Lopez very well, none of them knew whence he had come' Despite his mysterious antecedents, Ferdinand Lopez aspires to join the ranks of British society. An unscrupulous financial speculator, he determines to marry into respectability and wealth, much against the wishes of his prospective father-in-law. One of the

nineteenth century's most memorable outsiders, Lopez's story is set against that of the ultimate insider, Plantagenet Palliser, Duke of Omnium. Omnium reluctantly accepts the highest office of state; now, at last, he is 'the greatest man in the greatest country in the world'. But his government is a fragile coalition and his wife's enthusiastic assumption of the role of political hostess becomes a source of embarrassment. Their troubled relationship and that of Lopez and Emily Wharton is a conjunction that generates one of Trollope's most complex and substantial novels. Part of the Palliser series, *The Prime Minister*'s tale of personal and political life in the 1870s has acquired a new topicality in the early twenty-first century. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

The Monk: A Romance is a Gothic novel by Matthew Gregory Lewis, published in 1796. A quickly written book from early in Lewis's career (in one letter he claimed to have written it in ten weeks, but other correspondence suggests that he had at least started it, or something similar, a couple of years earlier), it was published before he turned twenty. It is a prime example of the male Gothic that specialises in the aspect of horror. Its convoluted and scandalous plot has made it one of the most important Gothic novels of its time, often imitated and adapted for the stage and the screen.

Five years in the writing by one of science fiction's most honored authors, *Doomsday Book* is a storytelling triumph. Connie Willis draws upon her understanding of the universalities of human nature to explore the ageless issues of evil, suffering and the indomitable will of the human spirit. For Kivrin, preparing an on-site study of one of the deadliest eras in humanity's history was as simple as receiving inoculations against the diseases of the fourteenth century and inventing an alibi for a woman traveling alone. For her instructors in the twenty-first century, it meant painstaking calculations and careful monitoring of the rendezvous location where Kivrin would be received. But a crisis strangely linking past and future strands Kivrin in a bygone age as her fellows try desperately to rescue her. In a time of superstition and fear, Kivrin—barely of age herself—finds she has become an unlikely angel of hope during one of history's darkest hours. Praise for *Doomsday Book* “A stunning novel that encompasses both suffering and hope. . . . The best work yet from one of science fiction’s best writers.”—The Denver Post “Splendid work—brutal, gripping and genuinely harrowing, the product of diligent research, fine writing and well-honed instincts, that should appeal far beyond the normal science-fiction constituency.”—Kirkus Reviews (starred review) “The world of 1348 burns in the mind’s eye, and every character alive that year is a fully recognized being. . . . It becomes possible to feel . . . that Connie Willis did, in fact, over the five years *Doomsday Book* took her to write,

open a window to another world, and that she saw something there.”—The Washington Post Book World

After the death of his only son on his wedding day, Manfred, the Prince of Otranto, determines to marry the bride-to-be, setting himself on a course of destruction.

The Italian (1797) is a gripping tale of love and betrayal, abduction and assassination, and incarceration by the Inquisition. Radcliffe's last and most unnerving novel exemplifies her definition of 'terror' writing, combining Romantic and Gothic elements and influencing countless later writers.

Known the world over as a symbol of the United Kingdom, the Union Jack is an intricate construction based on the crosses of St, George, St, Andrew and St, Patrick. Nick Groom traces its long and fascinating past, from the development of the Royal Standard and 17th-century clashes over the precise balance of the English and Scottish elements of the first Union Jack to the modern controversies over the flag as a symbol of empire and its exploitation by ultra-rightwing political groups.

Published anonymously in 1824, this gothic mystery novel was written by Scottish author James Hogg. The Private Memoirs and Confessions of a Justified Sinner was published as if it were the presentation of a century-old document. The unnamed editor offers the reader a long introduction before presenting the document written by the sinner himself.

More than 200 years after it was first published, Mary Shelley's Frankenstein has stood the test of time as a gothic masterpiece--a classic work of horror that blurs the line between man and monster. "If I cannot inspire love, I will cause fear." For centuries, the story of Victor Frankenstein and the monster he created has held readers spellbound. On the surface, it is a novel of tense and steadily mounting dread. On a more profound level, it illuminates the triumph and tragedy of the human condition in its portrayal of a scientist who oversteps the bounds of conscience, and of a creature tortured by the solitude of a world in which he does not belong. A novel of almost hallucinatory intensity, Mary Shelley's Frankenstein represents one of the most striking flowerings of the Romantic imagination.

Mary Robinson's A Letter to the Women of England (1799) is a radical response to the rampant anti-feminist sentiment of the late 1790s. In this work, Robinson encourages her female contemporaries to throw off the "glittering shackles" of custom and to claim their rightful places as the social and intellectual equals of men. Separately published in the same year, Robinson's novel The Natural Daughter follows the story of Martha Morley, who defies her husband's authority, adopts a found infant, is barred from her husband's estate and is driven to seek work as an actress and author. The novel implicitly links and critiques domestic tyrants in England and Jacobin tyrants in France. This edition also includes: other writings by Mary Robinson (tributes, and an excerpt from The Progress of Liberty); writings by contemporaries on women, society, and revolution; and contemporary reviews of both works. This new edition of Defoe's masterpiece includes a lively introduction by Tom Keymer, full notes and useful appendices, including a chronology of the action of the story and Defoe's most sustained commentary on it.

Contains The Cloud of Unknowing, The Mystical Theology of Saint Denis, The Book of Privy Counselling, and An Epistle on Prayer. Against a tradition of devotional writings which focussed on knowing God through Christ's Passion and his humanity, these texts describe a transcendent God who exists beyond human knowledge and human language. These four texts are at the heart of medieval mystical theology in their call for contemplation, calm, and above all, love, as the way to understand the Divine.

The Gothic is wildly diverse. It can refer to ecclesiastical architecture, supernatural fiction, cult

horror films, and a distinctive style of rock music. It has influenced political theorists and social reformers, as well as Victorian home décor and contemporary fashion. Nick Groom shows how the Gothic has come to encompass so many meanings by telling the story of the Gothic from the ancient tribe who sacked Rome to the alternative subculture of the present day. This unique Very Short Introduction reveals that the Gothic has predominantly been a way of understanding and responding to the past. Time after time, the Gothic has been invoked in order to reveal what lies behind conventional history. It is a way of disclosing secrets, whether in the constitutional politics of seventeenth-century England or the racial politics of the United States. While contexts change, the Gothic perpetually regards the past with fascination, both yearning and horrified. It reminds us that neither societies nor individuals can escape the consequences of their actions. The anatomy of the Gothic is richly complex and perversely contradictory, and so the thirteen chapters here range deliberately widely. This is the first time that the entire story of the Gothic has been written as a continuous history: from the historians of late antiquity to the gardens of Georgian England, from the mediaeval cult of the macabre to German Expressionist cinema, from Elizabethan Revenge Tragedy to American consumer society, from folk ballads to vampires, from the past to the present. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Mahatma Gandhi was a profound and original thinker, one of the most influential figures in the history of the twentieth century, and a famous advocate of non-violent civil resistance. His many and varied writings largely respond to the specific challenges he faced throughout his life, and they show his evolving ideas, as well as his deepening spirituality and humanity, over several decades. Drawn from the full range of Gandhi's published work--books, articles, broadcasts, interviews, letters--this superb selection illuminates his thinking on religion and spirituality, on society and its problems, on politics and British rule, and on non-violence and civil disobedience. The pieces are arranged to underscore Gandhi's belief that transformation in human life should be from the roots upwards, from the individual through to social and political relations. The Introduction by Judith Brown--a leading authority on Gandhi--provides a succinct account of his life and his ambiguous role in the Indian nationalist movement, examines what kind of thinker and writer Gandhi was, and shows how he built a coherent body of thought. About the Series: For over 100 years Oxford World's Classics has made available the broadest spectrum of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, voluminous notes to clarify the text, up-to-date bibliographies for further study, and much more.

The Monk Oxford University Press

Whilst defining the very meaning of forgery, Nick Groom ranges from the economic forgery of the 18th century to the formation of literary copyright which was established not in order to protect the nation's authors but rather as a way of censoring them.

Melmoth the Wanderer (1820) is a gothic novel by the Anglo-Irish Protestant

clergyman and writer Charles Robert Maturin. John Melmoth, in a satanic deal, exchanges his soul for immortality and wanders through the world offering to release the sufferings and hardships of the one who will next take over his deal with the devil.

For millennia, the passing seasons and their rhythms have marked our progress through the year. But what do they mean to us now that we lead increasingly atomized and urban lives and our weather becomes ever more unpredictable or extreme? Will it matter if we no longer hear, even notice, the first cuckoo call of spring or rejoice in the mellow fruits of harvest festival? How much will we lose if we can no longer find either refuge or reassurance in the greater natural—and meteorological—scheme of things? Nick Groom's splendidly rich and encyclopedic book is an unabashed celebration of the English seasons and the trove of strange folklore and often stranger fact they have accumulated over the centuries. Each season and its particular history are given their full due, and these chapters are interwoven with others on the calendar and how the year and months have come to be measured, on important dates and festivals such as Easter, May Day and, of course, Christmas, on that defining first cuckoo call, on national attitudes to weather, our seasonal relationship with the land and horticulture and much more. The author expresses the hope that his book will not prove an elegy: only time will tell.

This is the first edition for nearly 200 years of an unduly neglected work, originally published in 1806, by an intriguing and unconventional woman writer. A Gothic tale of lust, betrayal, and multiple murder set in fifteenth-century Venice, the novel's most daring aspect is its anatomy of the central character, Victoria's, intense sexual attraction to her Moorish servant Zofloya. A minor scandal on its first publication, and a significant influence on Byron and Shelley, it contradicts idealized stereotypes in women's writing and challenges the received idea of the Gothic genre's representation of passive, victimized women.

'He was deaf to the murmurs of conscience, and resolved to satisfy his desires at any price.' *The Monk* (1796) is a sensational story of temptation and depravity, a masterpiece of Gothic fiction and the first horror novel in English literature. The respected monk Ambrosio, the Abbot of a Capuchin monastery in Madrid, is overwhelmed with desire for a young girl; once having abandoned his monastic vows he begins a terrible descent into immorality and violence. His appalling fall from grace embraces blasphemy, black magic, torture, rape, and murder, and places his very soul in jeopardy. Lewis's extraordinary tale drew on folklore, legendary ghost stories, and contemporary dread inspired by the terrors of the French Revolution. Its excesses shocked the reading public and it was condemned as obscene. The novel continues to beguile and shock readers today with its gruesome catalogue of iniquities, while at the same time giving a profound insight into the deep anxieties experienced by British citizens during one of the most turbulent periods in the nation's history. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range

of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

How is this book unique? Font adjustments & biography included Unabridged (100% Original content) Illustrated About The Monk by Matthew Gregory Lewis The Monk: A Romance is a Gothic novel by Matthew Gregory Lewis, published in 1796. A quickly written book from early in Lewis's career (it was written in ten weeks, before he turned 20), its convoluted and scandalous plot has made it one of the most important Gothic novels of its time, often imitated and adapted for the stage and the screen. Newly arrived in Madrid, Leonella and her niece Antonia visit a church to hear the sermon of a celebrated priest, Ambrosio, and while waiting tell their story to two young men, Don Lorenzo and Don Christoval. Antonia's Grandfather is the Marquis de las Cisternas, who was unhappy with his son's marriage, causing her parents to flee, leaving their young son behind only to be told a month later he has died. Leonella has come to Madrid to convince the Marquis' son, Raymond de las Cisternas, to resume their pension, which has been cut off. As the story is told, Lorenzo falls in love with Antonia. The mysterious priest, who was left at the abbey as a child, delivers the sermon, and Antonia is fascinated with him. Lorenzo vows to win the hand of Antonia, but must first visit his sister Agnes, who is a nun at the nearby abbey. Having fallen asleep in the church, he awakens to find someone delivering a letter for his sister from Raymond de las Cisternas. On the way home, a gypsy warns Antonia that she is about to die, killed by someone who appears to be honorable.

Young Candide is ejected from his idyllic life in a protected castle and finds himself encountering wild adventures and harsh trials that put to the test his teacher's claim that we live in the best of all possible worlds. Honest and simple to a fault, Candide finds that a bit of romance leads only to exile and sudden immersion in a larger and more frightening world. Armed with the optimistic teachings of his mentor Pangloss, he is soon astounded to be arrested, beaten and forced into military service. The author doesn't spare his hero, hurling him into a shipwreck, an earthquake, a tidal wave and a city-wide wildfire in short order. Pursuing his true love and reunited with Pangloss, who interprets each new setback, no matter how horrific, as another sign that everything happens for the best, Candide refuses to abandon hope but begins to question his teacher's bottomless optimism. An outrageous picaresque quest full of barbed observations about human behavior and belief, politics and institutions, Candide was condemned for the fiercely irreverent stance it delicately conceals beneath its hero's guileless nature and chain of extravagant adventures. Triumphant over censorship, the book has had profound influence on philosophy and politics since its first appearance in 1759, but remains a classic that can be read for pure pleasure. With an eye-catching new cover, and professionally typeset manuscript, this edition of Candide is both modern and readable.

A Sicilian Romance is a gothic novel by Ann Radcliffe. It was her second published work, and was first published anonymously in 1790.

'The Monk was so highly popular that it seemed to create an epoch in our literature', wrote Sir Walter Scott. Set in the sinister monastery of the Capuchins in Madrid, The

Monk is a violent tale of ambition, murder, and incest. The great struggle between maintaining monastic vows and fulfilling personal ambitions leads its main character, the monk Ambrosio, to temptation and the breaking of his vows, then to sexual obsession and rape, and finally to murder in order to conceal his guilt. Inspired by German horror romanticism and the work of Ann Radcliffe, Lewis produced his masterpiece at the age of nineteen. It contains many typical Gothic elements - seduction in a monastery, lustful monks, evil Abbesses, bandits and beautiful heroines. But, as the Introduction to this new edition shows, Lewis also played with convention, ranging from gruesome realism to social comedy, and even parodied the genre in which he was writing. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

"The curse—the curse!" I looked up in terror. In the great mirror opposite I saw myself, and right behind, another wicked, fearful self' An encounter with the supernatural in an everyday setting accentuates its strangeness; a truth used to eerie effect in Gaskell's Gothic tales. A portrait turned to the wall, a hidden manuscript, a mysterious child that lives on the freezing moors, a doppelganger formed by a woman's bitter curse: all of these things hint at male tyranny and woman as avenging angel—or devil. Gaskell was fascinated by the dualities in women's lives and the way in which fact and fiction merge. 'Disappearances', a mix of gossip, legend and fact, relates stories of mysterious vanishings, 'Lois the Witch', based on an account of the Salem witch hunts, shows how sexual desire and jealousy lead to communal hysteria and persecution, while 'The Grey Woman' explores a common Gothic theme, the way in which the ghosts of the past always return to haunt us. This edition includes an introduction, chronology, explanatory notes and an appendix giving a reader's response to 'Disappearances'.

The Lives of the Jain Elders is the standard synthesis of source material for the early history of Jainism by the great twelfth-century Jain scholar-monk, Hemacandra, also a key figure in the wider context of Sanskrit literature. Abounding in memorable characters, and providing a rich compendium of Indian folk-tale, The Lives of the Jain Elders offers fascinating insight into the social life of medieval India. This new translation makes the complete work available for the first time in a European language and is complemented by a full introduction illuminating Jain belief and history.

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