

American Women Writers

THE AMBER GODS

AND OTHER STORIES

HARRIET
PRESCOTT
SPOFFORD

EDITED BY
ALFRED BENDIXEN



The Amber Gods And Other Stories

Harriet Elizabeth Prescott Spofford



The Amber Gods And Other Stories:

The Amber Gods Harriet Elizabeth Prescott Spofford, 1969 **The Amber Gods, and Other Stories** Harriet Elizabeth Prescott Spofford, 1989 A widely held vision of nineteenth century American women is of lives lived in naive domestic peace the girls of Little Women making do until father comes home from the war Nothing could be less true of Harriet Prescott Spofford's stories In fact her editor at the Atlantic Monthly at first refused to believe that an unworldly woman from New England had written them Her style though ornate by our 20th century standards adds to its atmosphere like heavy Baroque furniture in a large and creepy house The title story presents a self centered and captivating woman who ruthlessly steals her orphan cousin's lover In Circumstance a pioneer woman returning home through the woods at night is caught by a panther her husband who has come to save her can only watch from the ground as she sings for her life pinned in a tree A train engineer hallucinates again and again that he is running over his wife And Mrs Craven who's a bit weak in the head mindlessly repeats Three men went down cellar and only two came up These stories combine elements of the best ghost stories timing detail and character with just enough chill to make you think twice about turning out your lights at night

The Amber Gods, and Other Stories Harriet Elizabeth Prescott Spofford, 1881 *Amber Gods* Harriet Elizabeth Prescott Spofford, 1865 **The Amber Gods, and Other Stories** Spofford Harriet Elizabeth Prescott, 2019-02-28 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant **The Amber Gods, and Other Stories** afterwards SPOFFORD PRESCOTT (Harriet Elizabeth), 1863 **The Amber Gods, and Other Stories** Harriet Elizabeth Prescott Spofford, 2016-04-26 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a

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The amber gods, and other stories Harriet Elizabeth (Prescott) Spofford, **The Amber Gods** Harriet Elizabeth Prescott, 2015-07-17 Excerpt from The Amber Gods And Other Stories Now when I stand in one before this glass infiltrated with the rich tinge don't I look like the Spirit of it just stepped out for inspection I seem to myself like the complete incarnation of light full bounteous over owing and I wonder at and adore anything so beautiful and the reflection grows finer and deeper while I gaze till I dare not do so any longer So without more words I'm a golden blonde You see me now not too tall five feet four not slight or I couldn't have such perfect roundings such exible moulding Here's nothing of the Spiny Diana and Pallas but Clytie or Isis speaks in such delicious curves It don't look like flesh and blood does it Can you possibly imagine it will ever change Oh Now see the face not small either lips with no particular outline but melting and seeming as if they would stain yours should you touch them No matter about the rest except the eyes Do you meet such eyes often You wouldn't open yours so if you did Note their color now before the ray goes Yellow hazel Not a bit of it Some folks say topaz but they're fools Nor sherry There's a dark sardine base but over it real seas of light clear light there isn't any positive color and once when I was angry I caught a glimpse of them in a mirror and they were quite white perfectly colorless only luminous I looked like a fiend and you may be sure recovered my temper directly easiest thing in the world when you've motive enough You see the pupil is small and that gives more expansion and force to the irids but sometimes in an evening when I'm too gay and a true damask settles in the cheek the pupil grows larger and crowds out the light and under these thick brown lashes these yellow hazel eyes of yours they are dusky and purple and deep with ashes About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

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Nineteenth-Century American Women's Writing Dorri Beam, 2010-06-03 In this 2010 book Dorri Beam presents an important contribution to nineteenth-century fiction by examining how and why a florid and sensuous style came to be adopted by so many authors. Discussing a diverse range of authors including Margaret Fuller and Pauline Hopkins, Beam traces this style through a variety of literary endeavors and reconstructs the political rationale behind the writers' commitments to this form of prose. Beam provides both close readings of a number of familiar and unfamiliar works and an overarching account of the importance of this form of writing, suggesting new ways of looking at style as a medium through which gender can be signified and reshaped. *Style, Gender, and Fantasy in Nineteenth-Century American Women's Writing* redefines our understanding of women's relation to aesthetics and their contribution to both American literary romanticism and feminist reform. This illuminating account provides valuable new insights for scholars of American literature and women's writing.

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Richard Gray, 2010-12-28 A Brief History of American Literature offers students and general readers a concise and up to date history of the full range of American writing from its origins until the present day Represents the only up to date concise history of American literature Covers fiction poetry drama and non fiction as well as looking at other forms of literature including folktales spirituals the detective story the thriller and science fiction Considers how our understanding of American literature has changed over the past twenty years Offers students an abridged version of History of American Literature a book widely considered the standard survey text Provides an invaluable introduction to the subject for students of American literature American studies and all those interested in the literature and culture of the United States

Scare Tactics Jeffrey Andrew Weinstock, 2009-08-25 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

Harriet Prescott Spofford Elizabeth K. Halbeisen, 2017-01-31 The life and writings of one of the most popular and talented authoresses of the nineteenth century whose work has a permanent value for American literature

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