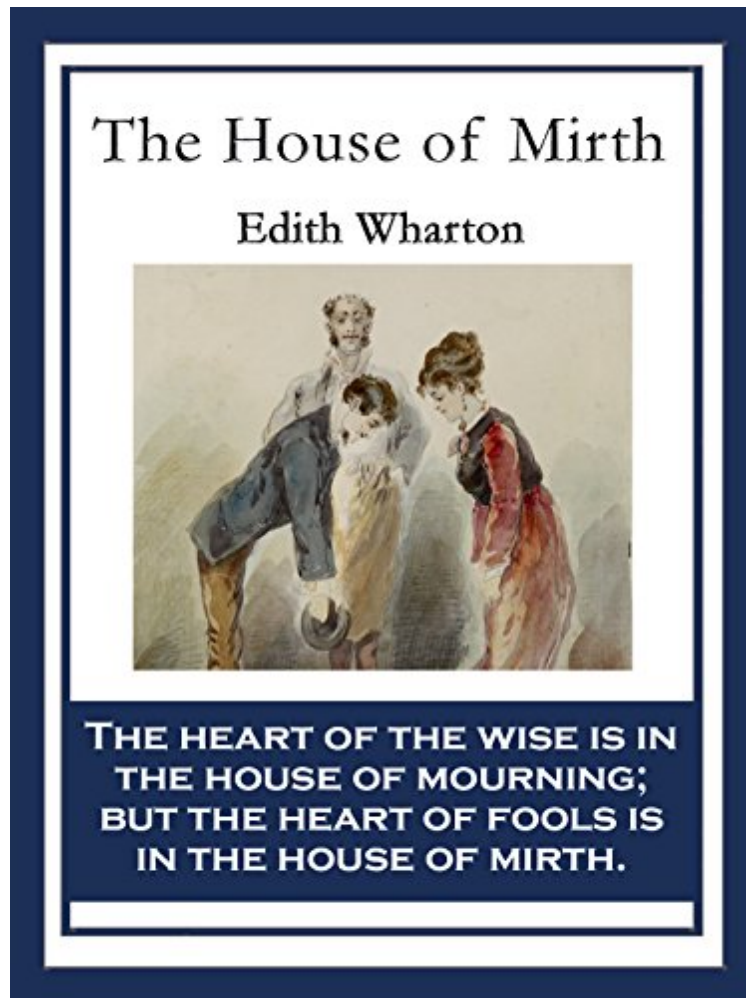


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Von Edith Wharton

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Von Edith Wharton : The House of Mirth: With linked Table of Contents before purchasing it in order to gage whether or not it would be worth my time, and all praised The House of Mirth: With linked Table of Contents:

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. The House of MirthVon Client d'I found this novel surprisingly good. I didn't have high expectations when I bought it because the author and the novel itself were very unknown to me. Nonetheless, I am very happy with this purchase. The novel is about the fall of a young woman who is engaged in a society where women don't have a purpose in life other than marrying rich men and devouring their money. In the beginning I thought the protagonist very unlikeable and unsympathetic as she is one these empty-headed golddiggers. The end of the story was very unexpected and sad, though, and it is also the reason why this novel deserves five stars.6 von 6 Kunden fanden die folgende Rezension hilfreich. A tragedy of mannersVon HORAKThe book tells the sad tale of Lily Bart living in New York at the end of

the 19th century. Her fate appears so real, merciless and inevitable because Edith Wharton's family history was acquired with the great names of the old New York society. The author manages to create a protagonist who at twenty-nine is already past the age of marriage which would be her only chance to secure a safe and comfortable future. But her character is complex and contradictory and the causes for her destruction lie within her own psyche. That is why she manages to cut herself at every turn by a combination of lack of judgement, lack of care and a great deal of arrogance towards the men who show interest in her. And so her decline, misstep after misstep, appears both gradual and inevitable. The author remarkably shows the social claustrophobia under which Lily Bart suffers. She evolves in an airless world of tight corsets, heavy draperies and closed rooms where she attempts to gasp for fresh air but fails and suffocates. She doesn't acknowledge that a woman of her class and situation can only support herself through an advantageous marriage. Edith Wharton clearly both disapproves of the wealth of the very rich and portrays them as inevitable. Because such people are invincible, Lily Bart is the agent of her own decline since she refuses to bargain with them in order to triumph. In this sense she is finally a victim because she cannot resolve the conflict between her ideals and her comfort or between what she aspires to be and what society insists she becomes. 0 von 0 Kunden fanden die folgende Rezension hilfreich. lohnenswerter Klassiker Von Kunde Edith Wharton gehrt inzwischen zu meinen Lieblingsautoren. Sie beschreibt hervorragend die Launen und Regeln des Inner Circle der New Yorker High Society. The House of Mirth wurde zwar Anfang des 20. Jahrhunderts geschrieben, es gibt jedoch menschliche Verhaltensweisen, die sich wohl nie ndern, und in der Beschreibung dieser ist Edith Wharton eine Meisterin. Whrend the Age of Innocence (Zeit der Unschuld) durch den Pulitzer Price und die Verfilmung vor allem im deutschsprachigen Raum bekannter ist, sind die Romanfiguren in diesem Werk deutlicher in all ihren Facetten dargestellt. The House of Mirth ist mein Favorit unter den Werken Whartons.

Kurzbeschreibung Like most Wharton novels, *The House of Mirth* examines the conflict between rigid social expectation and personal desire. Lily Bart is adept at playing society's games, which expect her to achieve an advantageous marriage. Yet, torn between her desire for luxurious living and a relationship based on mutual respect and love, she manages to sabotage all her possible chances for a wealthy marriage..de "The heart of the wise is in the house of mourning; but the heart of fools is in the house of mirth," warns Ecclesiastes 7:4, and so does the novel by Edith Wharton that takes its title from this call to heed. New York at the turn of the century was a time of opulence and frivolity for those who could afford it. But for those who couldn't and yet wanted desperately to keep up with the whirlwind, like Wharton's charming Lily Bart, it was something else altogether: a gilded cage rather than the Gilded Age. One of Wharton's earliest descriptions of her heroine, in the library of her bachelor friend and sometime suitor Lawrence Selden, indicates that she appears "as though she were a captured dryad subdued to the conventions of the drawing room." Indeed, herein lies Lily's problem. She has, we're told, "been brought up to be ornamental," and yet her spirit is larger than what this ancillary role requires. By today's standards she would be nothing more than a mild rebel, but in the era into which Wharton drops her unmercifully, this tiny spark of character, combined with numerous assaults by vicious society women and bad luck, ultimately renders Lily persona non grata. Her own ambivalence about her position serves to open the door to disaster: several times she is on the verge of "good" marriage and squanders it at the last moment, unwilling to play by the rules of a society that produces, as she calls them, "poor, miserable, marriageable girls. Lily's rather violent tumble down the social ladder provides a thumbnail sketch of the general injustices of the upper classes (which, incidentally, Wharton never quite manages to condemn entirely, clearly believing that such life is cruel but without alternative). From her start as a beautiful woman at the height of her powers to her sad finale as a recently fired milliner's assistant addicted to sleeping drugs, Lily Bart is heroic, not least for her final admission of her own role in her downfall. "Once--twice--you gave me the chance to escape from my life and I refused it: refused it because I was a coward," she tells Selden as the book draws to a close. All manner of hideous socialite beasts--some of whose treatment by Wharton, such as the token social-climbing Jew, Simon Rosedale, date the book unfortunately--wander through the novel while Lily plummets. As her tale winds down to nothing more than the remnants of social grace and cold hard cash, it's hard not to agree with Lily's own assessment of herself: "I have tried hard--but life is difficult, and I am a very useless person. I can hardly be said to have an independent existence. I was just a screw or a cog in the great machine I called life, and when I dropped out of it I found I was of no use anywhere else." Nevertheless, it's even harder not to believe that she deserved better, which is why *The House of Mirth* remains so timely and so vital in spite of its crushing end and its unflattering portrait of what life offers up. --Melanie Rehak.com "The heart of the wise is in the house of mourning; but the heart of fools is in the house of mirth," warns Ecclesiastes 7:4, and so does the novel by Edith Wharton that takes its title from this call to heed. New York at the turn of the century was a time of opulence and frivolity for those who could afford it. But for those who couldn't and yet wanted desperately to keep up with the whirlwind, like Wharton's charming Lily Bart, it was something else altogether: a gilded cage rather than the Gilded Age. One of Wharton's earliest descriptions of her heroine, in the library of her bachelor friend and sometime suitor Lawrence Selden, indicates that she appears "as

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