



Endless Night

Agatha Christie

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When penniless Michael Rogers discovers the beautiful house at Gypsy's Acre and then meets the heiress Ellie, it seems that all his dreams have come true at once. But he ignores an old woman's warning of an ancient curse, and evil begins to stir in paradise. As Michael soon learns: Gypsy's Acre is the place where fatal "accidents" happen.

Endless Night Details

Date : Published 2007 by Harper (first published October 30th 1967)

ISBN : 9780007151677

Author : Agatha Christie

Format : Paperback 303 pages

Genre : Mystery, Fiction, Crime, Classics

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From Reader Review Endless Night for online ebook

Delee says

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Susana says

(review in English below)

Ver opinião relativa à releitura de 2018 aqui: <https://www.goodreads.com/review/show...>

Primeira leitura (ca. 1983)

Dos muitos policiais que li na minha adolescência, sobretudo a partir dos 15 anos e a maioria da coleção Vampiro - uma média de um por dia durante as férias de Verão - pouco me ficou.

No entanto, este deixou marca, sobretudo à conta duma cena da qual nunca me esqueci. Lembro-me de, na altura, ter ficado muito impressionada com a história e com o seu desfecho.

As 5 estrelas são devidas a isso.

See review of my 2018 rereading here: <https://www.goodreads.com/review/show...>

First reading (ca. 1983)

Of the many detective novels I read in my teens, mostly from 15 yo on - an average of one a day during summer vacations - not much has stayed with me.

However, this one left a mark, mostly on the account of a scene that I never forgot. I remember being very impressed with this story and its ending at the time.

The 5 star rating is because of that.

Amy *Waitforit* says

2.5 stars - A Strange tale

I want to start by saying I *love* Agatha Christie, I have read pretty much all of her books and Poirot is on my list of fictional characters I would love to have dinner with.

But

I have to say that I really did not enjoy this story nearly as much as I hoped I would. The story is told by Michael, a young man with little money and big expectations who marries Ellie (an innocent young rich girl). The story surrounds 'Gipsy Acre', a large house and plot of land in the English countryside which is

supposedly under a Gypsy curse. Well of course this young married couple buy the land and build their dream house.

So why was I disappointed? Well the story was slow, the actual crime doesn't take place until page 163 of a 224 Page book (I was so shocked I actually took a mental note of the page number). The majority of the book is the courtship of Michael and Ellie and their family matters with the occasional crazy gypsy lady appearing to warn them of the curse and to tell Ellie that she predicted bad things. I have to say by about page 140 I was pretty much begging the gypsy lady (or anybody really) to **DO** something, but I persevered as I know that Agatha Christie is famous for her twists and turns. Finally as I say a crime is finally committed and the rest of the book is actually pretty good. It is written with Christie's usual level of suspense and wrong turns so it gives plenty of opportunity for guessing and thinking.

I have to say that although I didn't like the story much, I loved the writing. The imagery was brilliant, and I could envision the setting perfectly. The characters were well written and their characters were easily definable (although you do have 163 pages to sort this out).

As I said before I love Agatha Christie's work and will not let this little disappointment stop me from reading more of her books. I just wish that this story had a little more opportunity for thinking, I do like to exercise 'The little grey cells'.

Jason Koivu says

The last fifth of *Endless Night* was really good! The other fifths? Not so good.

This novel reads like a gothic romance horror soap opera...so, a little like the old Dark Shadows tv show. Only the gothic horror isn't particularly scary. Hell, it's not really even spooky. Soap Opera though? Yeah, I'm feeling that!

Here's the deal. This lacks the razor-sharp writing of Agatha Christie's earlier work, where a premium was placed on word economy. It meanders. For instance, the narrator is very chatty. Dialogues contain unnecessary exchanges. Sort of like...

"A equals B."

"Oh really?"

"Yeah, really."

"Okay then."

"So, as I was saying, A equals B."

I wanted to say that Christie was looking to bend the old romance genre. You see, in her day, the dime store novel was all about the poor-girl-meets-rich-guy love story. It feels like *Endless Night* is trying to turn that on its head. That would be great! And perhaps that was the intent, but the publication date puts this past the point where this idea would've been cutting edge.

My other theory was that Christie was trying to get with the times and create more meaningful characterization. Let's face it, some of her early mysteries are almost entirely plot-driven and have little room for character development. *Endless Night* certainly spends a lot of time in the mind of the narrator. However, I'm not sold that this was her intent.

I suppose what it comes down to is, *Endless Night* is Christie's attempt at a psychological thriller and it didn't quite work.

Brooklyn Tayla says

Well I think I just hit a new personal record. I needed to re-read this. Every bit as horrifically devastating as the first read. Yet I'm all the more horrified that I found myself to still have a teeny tiny crush on our horrid narrator. Ugh. Poor Ellie. :(

Abby (Crime by the Book) says

My thoughts on my re-read: <http://crimebythebook.com/blog/2017/8...>

Absolutely loved my re-read of this book!!! I've considered it my favorite Christie read for years now, but was long overdue for a re-read. Happy to report it's just as brilliant (and chilling) as I remember it.

Vanessa J. says

*Every morn and every night,
Some are born to sweet delight.
Every morn and every night,
Some are born to endless night.*

When people mention Agatha Christie to me, I always think about a woman writing murder mysteries. You know those: Someone is killed and another someone wants to figure out who's the responsible for that death. Getting into gothic passages, though, is not something I imagined her to do.

More than 60% of this book consists on getting to know our narrator Michael - Mike - Rogers. He's a man who would - let's say, now that I'm rereading Harry Potter - belong to Slytherin: He's cunning and with an ambition greater than a whale.

People have always thought he's a man who will never settle down, marry a girl and build his own life. That's when he meets Ellie, decides to marry her in secret, and starts his life in Gipsy's Acre, a place the villagers are afraid of because of urban legends that say it's cursed.

But of course, our charming protagonist does not believe in the legends, and too late does he realise the warnings people gave to his wife were real.

I'm completely aware I'm kind of spoiling more than half the book, but you really have to trust me when I say the very important parts of the book happen after 75% of it. That's when Agatha Christie fooled me. She fooled me again like an idiot.

Nothing could have prevented me for falling into her trap. I guess the only piece of advice I could give you without ruining the book is: Don't believe everything your senses tell you, and when I say "senses" I mean eyes, ears, nose, hands and everything. **You are only to be deceived if you trust them.**

That said, I have to praise Christie for being able to make me like a character I would usually hate. You see, Mike is *very* charming. I loved him ever since he started to tell the story. Oh, but that's not what would have made me hate him. What I didn't like was that he's the kind of person who likes to get things the easy, lazy way. That's something I really despise. Yet I loved being inside his head.

I also loved the way she portrayed the rest of the characters - all through Mike's thoughts and feelings. She made my mind give a complete twist, making me hate certain characters I probably should have paid more attention to, and making me be suspicious of others who weren't even important part in the plot (or so I thought).

That's just the way it was with the other work I've read by her, in which I was fooled too, though I didn't feel as stupid as I did when I reached the end of the book.

Perhaps the sign that says a mystery book is good (because there is in fact a mystery around 70%) is how much of an imbecile you feel. The more idiotic you feel, the better the book is, and in this case, I can say I am like:

Which is to say, I wholeheartedly recommend this book. Now leave me alone because I still feel terribly ashamed of myself. Gah! I bet Christie would be laughing! How she has mocked me...

P.S.: (view spoiler)

Laurel Young says

Had I never read Agatha Christie's other works, I might well be giving *Endless Night* 5 stars--genuinely creepy atmosphere, a challenging narrative voice for her to carry off (that of a young working-class man), and a breathtaking twist at the end...what's not to love? Well, in my case, the trouble is that she's done the best elements of this novel before, and done them better earlier in her long career. She's taken one of her all-time most brilliant and shocking ideas (the narrator from *The Murder of Roger Ackroyd*) plus the gypsy's curse *and* the exact motivation behind it from her Miss Marple story "*The Case of the Caretaker*", mixed them together with Henry James' *The Wings of the Dove*...and it all adds up to *Endless Night*.

I know that Dame Agatha could not have expected her readers in 1967 to have a novel she wrote 40 years earlier AND one of her lesser-known short stories clearly in mind while reading *Endless Night*. She liked to take an idea and try it from different angles, and certainly she does a fine job of building suspense here. It's just that some ideas are too iconic to ever re-use, and she was her own toughest competition. 1967 Agatha Christie just cannot compete with 1926 Agatha Christie for ingenuity, although she could best any other mystery writer before or since! So although this novel is actually quite strong when taken by itself, I cannot help but see it as derivative and not as worth my while as its predecessors in the Christie canon.

Lotte says

[I did really enjoy this book, but I felt like Christie was just recycling plot twists from her former books. The love triangle situation reminded me of the one in "*Death on the Nile*" and the whole unreliable narrator thing was so similar to "*The Murder of Roger Ackroyd*". (hide spoiler)]

Susan says

This is a stand -alone novel by Agatha Christie and is one that I had not read before. I have to admit that Christie is undoubtedly my favourite author of all time and, whether re-visiting favourite characters such as Poirot, or coming to one of her books for the first time, it always feels as though you are reading something familiar. In fact, immersing yourself in a Christie novel is rather like slipping into a warm pool and being taken effortlessly on a journey – she is the most capable plotter and absolutely joyous to read.

In this book we meet Michael Rogers; a rather shiftless young man, whose aimless lifestyle is about to change when he comes across the beautiful young Ellie outside a ruined house called ‘The Towers’, but known to local as Gipsy’s Acre. Michael had the area in mind for the house of his dreams, but does not have the means to build or buy it. However, Ellie turns out to a wealthy heiress and, before long they have married secretly with the help of Ellie’s companion Greta. Soon, Ellie has commissioned the building of their dream house on Gipsy’s Acre – even though both Michael and Ellie have been warned off by old Mrs Lee, who insists that the land has been cursed by gypsies, who were turned off the land.

From the beginning, you feel that something terrible will happen and this is a dark novel, with many plot twists and turns and a surprising ending. I am delighted that I finally got around to reading it and that, as always, Agatha Christie did not disappoint.

Ahmad Sharabiani says

Endless Night, Agatha Christie

Every night and every morn, Some to misery are born, Every morn and every night, Some are born to sweet delight. Some are born to sweet delight, Some are born to endless night. WILLIAM BLAKE

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BrokenTune says

"I'd no real idea that that wasn't all there was to it. I suppose it happens to everyone sooner or later and it happens suddenly. You don't think as you imagine you're going to think: 'This might be the girl for me..."

This is the girl who is going to be mine.' At least, I didn't feel it that way. I didn't know that when it happened it would happen quite suddenly. That I would say: 'That's the girl I belong to. I'm hers. I belong to her, utterly, for always.' No. I never dreamed it would be like that. Didn't one of the old comedians say once— wasn't it one of his stock jokes? 'I've been in love once and if I felt it coming on again I tell you I'd emigrate.' It was the same with me. If I had known, if I had only known what it could all come to mean I'd have emigrated too! If I'd been wise, that is."

Endless Night is one of Dame Agatha's lesser known novels. However, it is easily one of her best.

The narrator describes this story as a love story but it is clear from the outset - and obviously knowing that it is an AC story - that not all is well and that there are powers conspiring against the main characters. It is for the reader to follow the narrator into the story of Gipsy's Acre, his story.

I'm not going to give anything away here but just want to say that this book had me hooked and led me down the garden path right until the very end. And for someone who is quick to describe Dame Agatha's mysteries as formulaic, this is not easy to admit. Well, ok, it is. I enjoyed every minute of being misled by this story.

"In my end is my beginning... That's a quotation I've often heard people say. It sounds all right— but what does it really mean? Is there ever any particular spot where one can put one's finger and say: 'It all began that day, at such a time and such a place, with such an incident?'"

Mansuriah Hassan says

This is a chilling stand alone novel by Agatha Christie. **Endless Night** is quite different than Agatha Christie's Poirot or Marple series. The story is narrated by the main character, Micheal Rogers, a young man with grandeur ideas but with no obvious means of attaining it. He is fascinated with *Gipsy's Acre* - a plot of land in rural England that is said to be cursed by the Gypsies who once lived there and who were driven away.

While walking around the property that has come up for sale, he meets an attractive young American woman, Ellie. A whirlwind of romance results in him marrying the very lovely and the rich heiress to a fabulous fortune. They hired an architect to build their dream house at *Gipsy's Acre*. But the land is cursed and soon a chain of tragedies struck the newlyweds like a very black cloud.

I quite enjoyed the inner monologue and the first person narration and about halfway through I was held in the grip of the most uneasy sense of creepiness that started colouring the story. There were points in the book where I actually looked over my shoulder. The suspense, character development and smattering of clues that only made sense as such at the end all make for a superb, edge of your seat portrayal of the inner workings of a mind gone horribly wrong.

If you enjoy character development over plot happenings, glimpsing into a personality driven by darkness and a book that will have you thinking about it days after you've finished, then this is the novel for you. Most of Agatha Christie's books can best be described as cracking thrillers. But **Endless Night** almost has the feel of a ghost story or a horror tale.

A psychological thriller like I never expected.

Bionic Jean says

Endless Night was one of Agatha Christie's own favourite novels, and one which received the most critical acclaim on its publication in 1967. It is her 58th detective novel. The title is a reference to William Blake's "*Auguries of Innocence*",

*"Every night and every morn,
Some to misery are born,
Every morn and every night,
Some are born to sweet delight.
Some are born to sweet delight,
Some are born to endless night."*

One of the characters sings and plays this at pertinent points during the book, and it becomes evident that it refers to two of the characters. **Endless Night** has been filmed, adapted as a play and also a graphic novel. It featured in a TV series about Miss Marple (in 2013), although the character of Miss Marple does not appear in the novel. The novels featuring Miss Marple have quite a different feel, so this is an odd inclusion.

Unusually for Agatha Christie, **Endless Night** has a single viewpoint character, who has a heavy presence in the novel as its narrator. Michael Rogers is a working-class lad whose origins seem to be from a "poor but proud" family with a strong work ethic - which he does not share. He cheerfully admits that he cannot stick to anything. He is unsettled and lazy, having had a variety of jobs. He also appears to the reader to have a chip on his shoulder, and is quite a many-layered character.

Very early on in the story, we learn that he has fallen in love with a painting of a house, and has idealised this in his mind to be a "perfect house" which he dreams of owning. He also finds the perfect location for his house in a (fictitious) village called Kington Bishop, near the town of Market Chadwell. In one of his jobs he had worked for an architect, Rudolf Santonix, who has now become a friend. He imagines Santonix designing his perfect dream house, although he knows that acquiring it is an impossibility. Santonix knows of Michael's strange fantasies and his passion for the imaginary house,

"When I was in a fanciful mood I used to think that piece of land had laid a spell upon you. You were a man in love with a house that you might never own, that you might never see, that might never even be built."

The other main character in the story is almost Michael's complete opposite; a rich American heiress, Funella or "Ellie" Guteman. The two fall in love... but it is as well to remember that this is Agatha Christie, and not her romantic novelist alias "Mary Westmacott", so the course of true love is unlikely to run smooth.

This is better written than some of Agatha Christie's novels. The two main characters have far more depth, which the reader learns as the story develops. Sometimes Agatha Christie piles on the characters in order to increase the complexity of the plot, and they inevitably come across as flat stock "types". She will describe their appearance, maybe name their job and a detail or two about their history and feel that she has done enough. She *tells* us about them. This novel is different, and far better than her average fare, as she *reveals* Mike and Ellie's characters through their experiences, as told by Mike.

Also, to some extent, the characters of Ellie's close companion, Greta Andersen, his mother, the lawyer and guardian "Uncle" Andrew Lippincott, and the terminally-ill architect Rudolf Santonix are more fully fleshed out than usual. But there are secondary characters - the step-mother Cora van Stuyvesant, a friend Claudia Hardcastle, a local bigwig "God" Major Phillipot, the local "witch" Esther Lee and others, who are more akin to Christie's usual cardboard cutouts.

The plot itself is satisfying with at least two neat twists near the end, to make the reader gasp. Agatha Christie's strength as a writer is based almost entirely on her ingenious plots. On publication, the newspaper *"The Guardian"* commented, *"the crashing, not to say horrific suspense at the end is perhaps the most devastating that this surpriseful author has ever brought off."* And the novelist Robert Barnard calls it, *"The best of the late Christies... A splendid late flowering."*

However the literary critic James Zembo, in his analysis of Agatha Christie's detective novels in 2008, says she was *"by then seventy-seven years old and clearly in steep decline as a writer... "Endless Night" is a silly story filled with unlikely events and dull characters... not typical of Agatha Christie... [it is] rather embarrassing."*

Strong words indeed, about quite an enjoyable read. There are deliberate gothic overtones, with the cursed land of "Gipsy's Acre" and the old woman Mrs Lee, with her muttered premonitions of doom. The land is thought to be unlucky, because several accidents have taken place there, particularly on the dangerous curved road approaching the house.

The talk of superstitious villagers, resentful gypsies, Mrs Lee, with her dire warnings, who, *"Doesn't like the insides of houses. Them as has got gipsy blood don't"*, the young couple never being happy, the threats against them and *"their kind"*, the evil site which should never be built on; all these are themes which run throughout the story, unsettling the reader and underpinning the story with a feeling of threat. It is all pure hokum, and the reader feels this is the author's deliberate intention, but it is entertaining and fun.

"I'd always known that I'd meet one day a beautiful woman. I had met her. I'd seen her and she'd seen me. We'd come together. A wonderful woman. I'd known the moment I saw her that I belonged to her, belonged to her absolutely and for always. I was hers."

Vikas Singh says

This novel is quite different from any other work of Agatha Christie. The beginning is slow and the reader has to make too much effort to stay glued. It becomes increasingly difficult till first half of the novel to make sense of what is happening. Then Christie's brilliance kicks in. The last few pages are the best that I have ever read in any of Christie's novels. A blockbuster novel
Incidentally Bollywood flick Aar Ya Paar was loosely based on this novel

Cristina says

A lot of women killed one after another. The first 200 pages were boring... but when the first woman was killed, it started to become interesting. Not bad, but not so good either. 3.5 stars

F.R. says

Well, this is an interesting little oddity. If I'd picked this novel up blind, not knowing who the author was, then I think I could have got through the first few chapters without being able to guess. Here is a narrator who is just so un-Christie. For a start he's very much working class, your callow and unpolished drifter. A good looking and smooth-talking boy, who at points seemed to me like he'd strayed in from a Joe Orton

play. The tone is very un-Christie too, and Michael Roberts – the narrator in question – reminded me of some of Jim Thompson’s more gauche protagonists. (Dusty Rhodes in ‘A Swell Looking Babe’ came to mind.) This is a not very bright lad who thinks he’s smart at points, but doesn’t have as keen a grip on the world as he believes he does.

Michael Roberts – a sometimes chauffeur, waiter and bouncer – meets a young American heiress, one of the richest women in the world, and the two fall in love. After an elopement, they move into a house which has a gypsies’ curse upon it and there tragedy strikes. It’s a well set-up and delivered tale, although the ending – which I didn’t guess until I was almost upon it – does feel a tad too rushed and unconvincing.

Part of me is quite fascinated by Dame Agatha’s oeuvre, as I find her work hypnotically compulsive even as the flaws scream out at me. But here, those flaws aren’t as much in evidence (although when the dialogue begins, my of my, you can really tell that Christie is the author). Without a doubt – of the ones I’ve read – this is the best and certainly the most intriguing of her books.

(I’ve just seen on Wikipedia that Miss Marple will be crow-barred into this tale for the next TV Series – much as they did for ‘The Pale Horse’. Now that just seems a way to take something that’s genuinely interesting and make it as bland as cabbage soup. Sigh.)
