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roamed the world and lived with gypsies; and University in October 1928. This essay and the Lectures would eventually be published as "A Room of One's Own" in 1929. In this essay Woolf traces the reasons for the very limited achievements among women novelists through the centuries. Why did they fail? They failed because they were not financially independent; they failed because they were not intellectually free; they failed because they were denied the fullest worldly experience. Mrs. Woolf imagines what would have happened to a hypothetical sister of Shakespeare (who possessed all his genius) because she lived in the eighteenth century; she insists that, whatever her gifts, no woman in that age of wife-beating could have written the plays. She shows what did happen in the nineteenth century to the Brontes and George Eliot because they lacked full participation in life; even George Eliot, the "emancipated" woman, lived with a man prosaically in St. John's Wood, while Tolstoy "War and Peace" was as impossible for a woman to write then as "Lear" three centuries before. This short essays remains an important feminist text.

Women and Fiction [A Room of One's Own] - Virginia Woolf - 2015-06-08
2015 Reprint of 1960 Edition. Full Facsimile of the original edition. "Women and Fiction" was first published in the U.S. in Forum Magazine, a prominent literary journal of the 1920's It is the principle essay and title of a series of lectures Woolff delivered at Newnham College and Girton College, two women's colleges at Cambridge University in October 1928. This essay and the Lectures would eventually be published as "A Room of One's Own" in 1929. In this essay Woolf traces the reasons for the very limited achievements among women novelists through the centuries. Why did they fail? They failed because they were not financially independent; they failed because they were not intellectually
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A Room of One's Own - Virginia Woolf - 2020-10-12
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Much has been written about women of the English Renaissance, but few examples of women's writing from that era have been readily available until now. This remarkable anthology assembles for the first time 144 primary texts and documents written by women between 1550 and 1700 and reveals an unprecedented view of the intellectual and literary lives of women in early modern England. The writings range from poetry to philosophical treatises, addressing a wide array of subjects including law, gender, education, motherhood, medicine, religion, life-writing, and the arts. Each selection is paired with a beautifully reproduced facsimile of the text's original source manuscript, allowing a glimpse into the literary past that will lead the reader to truly appreciate the care and craft with which these women writers prepared their texts. This essential anthology is a captivating guide to the legacy of early modern women's literature.
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**Reading Early Modern Women** - Helen Ostovich - 2004-08-02
Much has been written about women of the English Renaissance, but few examples of women's writing from that era have been readily available until now. This remarkable anthology assembles for the first time 144 primary texts and documents written by women between 1550 and 1700 and reveals an unprecedented view of the intellectual and literary lives of women in early modern England. The writings range from poetry to philosophical treatises, addressing a wide array of subjects including law, gender, education, motherhood, medicine, religion, life-writing, and the arts. Each selection is paired with a beautifully reproduced facsimile of the text's original source manuscript, allowing a glimpse into the literary past that will lead the reader to truly appreciate the care and craft with which these women writers prepared their texts. This essential anthology is a captivating guide to

and its authors that must not be overlooked.

**Women and Fiction** - Patricia Stubbs - 1981

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**The Gilded Page** - Mary Wellesley - 2021-10-12
A breathtaking journey into the hidden history of medieval manuscripts, from the Lindisfarne Gospels to the ornate Psalter of Henry VIII “A delight—immersive, conversational, and intensely visual, full of gorgeous illustrations and shimmering description.” –Helen Castor, author of She-Wolves Medieval manuscripts can tell us much about power and art, knowledge and beauty. Many have survived because of an author's status—part of the reason we have so much of Chaucer’s writing, for example, is because he was a London-based government official first and a poet second. Other works by the less influential have narrowly avoided ruin, like the book of illiterate Margery Kempe, found
Scholar Mary Wellesley recounts the amazing origins of these remarkable manuscripts, surfacing the important roles played by women and ordinary people—the grinders, binders, and scribes—in their creation and survival. The Gilded Page is the story of the written word in the manuscript age. Rich and surprising, it shows how the most exquisite objects ever made by human hands came from unexpected places. “Mary Wellesley is a born storyteller and The Gilded Page is as good as historical writing gets. This is a sensational debut by a wonderfully gifted historian.” —Dan Jones, bestselling author of The Plantagenets and The Templars

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limitless. She also has a pitch-dark sense of by a wonderfully gifted historian." —Dan Jones, bestselling author of The Plantagenets and The Templars

**The Power** - Naomi Alderman - 2017-10-10
What would happen if women suddenly possessed a fierce new power? "The Power is our era's The Handmaid's Tale." --Ron Charles, Washington Post **WINNER OF THE BAILEYS WOMEN'S PRIZE FOR FICTION** One of the New York Times's Ten Best Books of the Year One of President Obama's favorite reads of the Year One of the Los Angeles Times Best Book of the Year One of the Washington Post's Ten Best Books of the Year An NPR Best Book of the Year Entertainment Weekly's Ten Best Books of the Year A San Francisco Chronicle Best Book of the Year A Bustle Best Book of the Year A Paste Magazine Best Novel of the Year An Amazon Best Book of the Year "Alderman's writing is beautiful, and her intelligence seems almost humor that she wields perfectly." --Michael Schaub, NPR In THE POWER, the world is a recognizable place: there's a rich Nigerian boy who lounges around the family pool; a foster kid whose religious parents hide their true nature; an ambitious American politician; a tough London girl from a tricky family. But then a vital new force takes root and flourishes, causing their lives to converge with devastating effect. Teenage girls now have immense physical power—they can cause agonizing pain and even death. And, with this small twist of nature, the world drastically resets. From award-winning author Naomi Alderman, THE POWER is speculative fiction at its most ambitious and provocative, at once taking us on a thrilling journey to an alternate reality, and exposing our own world in bold and surprising ways.

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In Her Own Write - Jennifer Breen - 1990
Jennifer Breen's readable account tells you all you have ever wanted to know about women's fiction this century. Her coverage ranges from the famous such as Virginia Woolf and Alice Walker to the undeservedly neglected such as Jill
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Women and Romance Fiction in the English Renaissance - Helen Hackett - 2000-09-28

This book, first published in 2000, is a study of women as readers and writers of Renaissance romance.

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The Lost Manuscript - Cathy Bonidan -

"Poignant and powerful."--Publishers Weekly (starred review) The Lost Manuscript is a charming epistolary novel about the love of books and magical ability they have to bring people together. Sometimes a book has the power to change your life. When Anne-Lise Briard books a room at the Beau Rivage Hotel for her vacation on the Brittany coast, she has no idea this trip will start her on the path to unearthing a mystery. In search of something to read, she opens up her bedside table drawer in her hotel room, and inside she finds an abandoned manuscript. Halfway through the pages, an address is written. She sends pages to the address, in hopes of potentially hearing a response from the unknown author. But not before she reads the story and falls in love with it. The response, which she receives a few days later, astonishes her. Not only does the author write back, but he confesses that he lost the manuscript 30 years prior on a flight to Montreal.
Women and Fiction - The Manuscript Versions of A Room of Ones Own

And then he reveals something even more shocking—that he was not the author of the second half of the book. Anne-Lise can’t rest until she discovers who this second mystery author is, and in doing so tracks down every person who has held this manuscript in their hands. Through the letters exchanged by the people whose lives the manuscript has touched, she discovers long-lost love stories and intimate secrets. Romances blossom and new friends are made. Everyone's lives are made better by this book—and isn't that the point of reading? And finally, with a plot twist you don't see coming, she uncovers the astonishing identity of the author who finished the story.

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the story.

Women of Letters, Manuscript Circulation,
and Print Afterlives in the Eighteenth
Century - M. Bigold - 2013-01-12
Using unpublished manuscript writings, this
book reinterprets material, social, literary,
philosophical and religious contexts of women's
letter-writing in the long 18th century. It shows
how letter-writing functions as a form of literary
manuscript exchange and argues for manuscript
circulation as a method of engaging with the
republic of letters.

Women Writers of the American West,
1833-1927 - Nina Baym - 2012-08-17
Women Writers of the American West,
1833–1927 recovers the names and works of
hundreds of women who wrote about the
American West during the nineteenth and early
twentieth centuries, some of them long forgotten
and others better known novelists, poets,
memoirists, and historians such as Willa Cather
and Mary Austin Holley. Nina Baym mined
literary and cultural histories, anthologies,
scholarly essays, catalogs, advertisements, and
when they were expected to be silent. 
that women did not publish about the West as much as they did about other regions.
Elucidating a substantial body of nearly 650 books of all kinds by more than 300 writers, Baym reveals how the authors showed women making lives for themselves in the West, how they represented the diverse region, and how they represented themselves. Baym accounts for a wide range of genres and geographies, affirming that the literature of the West was always more than cowboy tales and dime novels. Nor did the West consist of a single landscape, as women living in the expanses of Texas saw a different world from that seen by women in gold rush California. Although many women writers of the American West accepted domestic agendas crucial to the development of families, farms, and businesses, they also found ways to be forceful agents of change, whether by taking on political positions, deriding male arrogance, or, as their voluminous published works show, speaking out

Women Writers of the American West, 1833-1927 - Nina Baym - 2012-08-17
Women Writers of the American West, 1833–1927 recovers the names and works of hundreds of women who wrote about the American West during the nineteenth and early twentieth centuries, some of them long forgotten and others better known novelists, poets, memoirists, and historians such as Willa Cather and Mary Austin Holley. Nina Baym mined literary and cultural histories, anthologies, scholarly essays, catalogs, advertisements, and online resources to debunk critical assumptions that women did not publish about the West as much as they did about other regions. Elucidating a substantial body of nearly 650 books of all kinds by more than 300 writers, Baym reveals how the authors showed women making lives for themselves in the West, how they represented the diverse region, and how they represented themselves. Baym accounts for
affirming that the literature of the West was always more than cowboy tales and dime novels. Nor did the West consist of a single landscape, as women living in the expanses of Texas saw a different world from that seen by women in gold rush California. Although many women writers of the American West accepted domestic agendas crucial to the development of families, farms, and businesses, they also found ways to be forceful agents of change, whether by taking on political positions, deriding male arrogance, or, as their voluminous published works show, speaking out when they were expected to be silent.

**Contemporary American Women Fiction Writers** - Bella Vivante - 2002
Covers more than sixty women who published significant fiction after 1945, with a brief biography, exposition of major works and themes, survey of critical reception, and references to primary and secondary sources for each.

**Payback’s a Witch** - Lana Harper - 2021
Emmy Harlow is a witch but not a very powerful one - in part because she hasn't been home to the magical town of Thistle Grove in years. But when a spellcasting tournament that her family serves as arbiters for approaches, it turns out the pull of tradition (or the truly impressive parental guilt trip that comes with it) is strong enough to bring Emmy back. While home, she runs into Talia Avramov - an all-around badass adept in the arts of divination. Why can't she stop thinking about the terrifyingly competent, devastatingly gorgeous, wickedly charming Talia?
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**Scent of a Woman's Ink** - Francine Prose - 2000-09
This compilation of heretofore uncollected essays shows noted novelist and cultural critic Francine Prose at her most eloquent, incisive, and provocative. When Francine Prose's article, Scent of a Woman's Ink--which discussed how women writers are consistently underrepresented among the winners of major American literary awards--appeared in Harper's magazine three years ago, it touched off a storm of debate and counter-arguments, both in print and on the airwaves. In **SCENT OF A WOMAN'S INK: ESSAYS BY FRANCINE PROSE**, that article, along with Prose's equally pithy and incisive writings about the art and politics of writing and its at times jarring intersection with the culture it documents, confirms Prose's place as one of the most readable and relevant cultural critics writing today. From Learning from Chekhov, her elegant and considered essay on the art and craft of writing to A Wasteland of One's Own, her controversial and much-discussed piece about the commercially created and dumbed-down women's culture for The New York Times, Prose's essays are at once instructive and revelatory, and always provocative.
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Edging Women Out - Gaye Tuchman - 2012
Before about 1840, there was little prestige attached to the writing of novels, and most English novelists were women. By the turn of the twentieth century, "men of letters" acclaimed novels as a form of great literature, and most critically successful novelists were men. In the book, sociologist Gaye Tuchman examines how men succeeded in redefining a form of culture and in invading a white-collar occupation previously practiced mostly by women. Tuchman documents how men gradually supplanted women as novelists once novel-writing was perceived as potentially profitable, in part because of changes in the system of publishing and rewarding authors. Drawing on unusual data ranging from the archives of Macmillan and company (London) to an analysis of the lives and accomplishments of authors listed in the Dictionary of National Biography, she shows that
novels as a form of great literature, and most publishing industry in London after 1840 increased literary opportunities and fostered men’s success as novelists. Men redefined the nature of a good novel and applied a double standard in critically evaluating literary works by men and by women. They also received better contracts than women for novels of equivalent quality and sales. They were able to accomplish this, says Tuchman, because they were to a large extent the culture brokers – the publishers, publishers’ readers, and reviewers of an elite art form. Both a sociological study of occupational gender transformation and a historical study of writing and publishing, this book will be a rich resource for students of the sociology of culture, literary criticism, and women’s studies.

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Sultana’s Sisters - Haris Qadeer - 2021-09-28
This book traces the genealogy of ‘women’s fiction’ in South Asia and looks at the interesting and fascinating world of fiction by Muslim women. It explores how Muslim women have contributed to the growth and development of genre fiction in South Asia and brings into focus diverse genres, including speculative, horror, campus fiction, romance, graphic, dystopian amongst others, from the early 20th century to the present. The book debunks myths about stereotypical representations of South Asian

have located their sensibilities, body, religious/secular identities, emotions, and history, and have created a space of their own. It discusses works by authors such as Rokeya Sakhawat Hossain, Hijab Imtiaz Ali, Mrs. Abdul Qadir, Muhammadi Begum, Abbasi Begum, Khadija Mastur, Qurratulain Hyder, Wajida Tabbasum, Atia Hosain, Mumtaz Shah Nawaz, Selina Hossain, Shaheen Akhtar, Bilquis Sheikh, Gulshan Esther, Maha Khan Phillips, Zahida Zaidi, Bina Shah, Andaleeb Wajid, and Ayesha Tariq. A volume full of remarkable discoveries for the field of genre fiction, both in South Asia and for the wider world, this book, in the Studies in Global Genre Fiction series, will be useful for scholars and researchers of English literary studies, South Asian literature, cultural studies, history, Islamic feminism, religious studies, gender and sexuality, sociology, translation studies, and comparative literatures.

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Women, Writing and Religion in England and Beyond, 650-1100 - Diane Watt - 2019-12-12
Women's literary histories usually start in the later Middle Ages, but recent scholarship has shown that actually women were at the heart of the emergence of the English literary tradition. Women, Writing and Religion in England and Beyond, 650-1100 focuses on the period before the so-called 'Barking Renaissance' of women's writing in the 12th century. By examining the surviving evidence of women's authorship, as
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**Thanks for Typing** - Juliana Dresvina - 2021-01-28

This collection uncovers the wives, daughters, mothers, companions and female assistants who laboured in the shadows of famous men. Revealing the reality of uncredited female contributions throughout history, this book highlights the work of neglected and forgotten scholars, activists and politicians. As the #ThanksforTyping movement has shown, anonymous women working to support the work of their male relations and colleagues has been, and often still is, a universal phenomenon. These essays show just how long intelligent and determined women have been sidelined, ignored or forgotten throughout history. From a well-connected Roman matrician to the mother of the poet Philip Larkin, these women have their voices returned to them in twenty engaging chapters. Spanning ancient times to the modern day, they return agency to women who occupied crucial roles behind the scenes, but were always restricted to the supporting role they were obliged to play. The universal importance of these women take on new meaning in our modern era where women's voices are becoming ever-louder and increasingly recognised - including through such a movement as #ThanksforTyping.
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**Delilah Green Doesn't Care** - Ashley Herring Blake - 2022-02-22
A clever and steamy queer romantic comedy about taking chances and accepting love—with all its complications—by debut author Ashley Herring Blake. Delilah Green swore she would never go back to Bright Falls—nothing is there for her but memories of a lonely childhood where she was little more than a burden to her cold and distant stepfamily. Her life is in New York, with her photography career finally gaining steam and her bed never empty. Sure, it’s a different woman every night, but that’s just fine with her. When Delilah’s estranged stepsister, Astrid,
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**The Missing Manuscript of Jane Austen**
Syrie James - 2012-12-31

The minute I saw the letter, I knew it was hers. There was no mistaking it: the salutation, the tiny, precise handwriting, the date, the content itself, all confirmed its ancient status and authorship... Samantha McDonough cannot believe her eyes—or her luck. Tucked in an uncut

letter she believes was written by Jane Austen, mentioning with regret a manuscript that "went missing at Greenbriar in Devonshire." Could there really be an undiscovered Jane Austen novel waiting to be found? Could anyone resist the temptation to go looking for it? Making her way to the beautiful, centuries-old Greenbriar estate, Samantha finds it no easy task to sell its owner, the handsome yet uncompromising Anthony Whitaker, on her wild idea of searching for a lost Austen work—until she mentions its possible million dollar value. After discovering the unattributed manuscript, Samantha and Anthony are immediately absorbed in the story of Rebecca Stanhope, daughter of a small town rector, who is about to encounter some bittersweet truths about life and love. As they continue to read the newly discovered tale from the past, a new one unfolds in the present—a story that just might change both of their lives forever.
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“The clouds in my Arcadia, the one I found and the one I made, hold light and color. They take on the forms of other things: a cat, the sea, my grandmother, the gesture of a teacher I loved, a friend, a girlfriend, a ship at sail, my mother. These clouds stay still only as long as I look at them, and then they change.” Gallery of Clouds opens in New York City with a dream, or a vision, of meeting Virginia Woolf in the afterlife. Eisendrath holds out her manuscript—an infinite moment passes—and Woolf takes it and begins to read. From here, in this act of magical reading, the book scrolls out in a series of reflective pieces linked through metaphors and ideas. Golden threadlines tie each part to the next: a rupture of time in a Pisanello painting; Montaigne’s practice of revision in his essays; a segue through Vivian Gordon Harsh, the first African American head librarian in the Chicago public library system; a brief history of prose style; a meditation on the active versus the contemplative life; the story of Sarapion, a fifth-century monk; the persistence of the pastoral; image-making and thought; reading Willa Cather to her grandmother in her Chicago apartment; the deviations of Walter Benjamin’s “scholarly romance,” The Arcades Project. Eisendrath’s wondrously woven hybrid work extols the materiality of reading, its pleasures and delights, with wild leaps and abounding grace.

**Gallery of Clouds** - Rachel Eisendrath - 2021-05-11

A personal and critical work that celebrates the pleasure of books and reading. Largely unknown to readers today, Sir Philip Sidney’s sixteenth-century pastoral romance Arcadia was long considered one of the finest works of prose fiction in the English language. Shakespeare borrowed an episode from it for King Lear; Virginia Woolf saw it as “some luminous globe” wherein “all the seeds of English fiction lie latent.” In Gallery of Clouds, the Renaissance scholar Rachel Eisendrath has written an
The clouds in my Arcadia, the one I found and the one I made, hold light and color. They take on the forms of other things: a cat, the sea, my grandmother, the gesture of a teacher I loved, a friend, a girlfriend, a ship at sail, my mother. These clouds stay still only as long as I look at them, and then they change.” Gallery of Clouds opens in New York City with a dream, or a vision, of meeting Virginia Woolf in the afterlife. Eisendrath holds out her manuscript—an infinite moment passes—and Woolf takes it and begins to read. From here, in this act of magical reading, the book scrolls out in a series of reflective pieces linked through metaphors and ideas. Golden threadlines tie each part to the next: a rupture of time in a Pisanello painting; Montaigne’s practice of revision in his essays; a segue through Vivian Gordon Harsh, the first African American head librarian in the Chicago public library system; a brief history of prose contemplative life; the story of Sarapion, a fifth-century monk; the persistence of the pastoral; image-making and thought; reading Willa Cather to her grandmother in her Chicago apartment; the deviations of Walter Benjamin’s “scholarly romance,” The Arcades Project. Eisendrath’s wondrously woven hybrid work extols the materiality of reading, its pleasures and delights, with wild leaps and abounding grace.

Women’s Tanci Fiction in Late Imperial and Early Twentieth-Century China - Li Guo - 2015-07-15

In Women’s Tanci Fiction in Late Imperial and Early Modern China, Li Guo presents the first book-length study in English of women’s tanci fiction, the distinctive Chinese form of narrative written in rhymed lines during the late imperial to early modern period (related to, but different from, the orally performed version also called tanci). She explores the tradition through a comparative analysis of five seminal texts. Guo
argues that Chinese women writers of the period position the personal within the diegesis in order to reconfigure their moral commitments and personal desires. By fashioning a “feminine” representation of subjectivity, tanci writers found a habitable space of self-expression in the male-dominated literary tradition. Through her discussion of the emergence, evolution, and impact of women’s tanci, Guo shows how historical forces acting on the formation of the genre serve as the background for an investigation of cross-dressing, self-portraiture, and authorial self-representation. Further, Guo approaches anew the concept of “woman-oriented perspective” and argues that this perspective conceptualizes a narrative framework in which the heroine (s) are endowed with mobility to exercise their talent and power as social beings as men’s equals. Such a woman-oriented perspective redefines normalized gender roles with an eye to exposing women’s potentialities to transform historical and social customs in order to engender a world with better prospects for women. “This work will be a significant contribution to scholarship. Chinese women’s tanci novels in late imperial Qing and early twentieth-century China are numerous in collections; however, their scholarly studies are still insufficient. This book covers some understudied tanci texts and sheds new insights in the studied area. It also brings in association study with other Chinese writing genres during the late Qing period, as well as comparative perspective within the world culture when possible.” Qingyun Wu, California State University, Los Angeles

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A Vindication of the Rights of Woman - Mary 
Wollstonecraft - 1891 
No feminism or feminist philosophy without “A 
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Wollstonecraft argues not only that women ought to have the education of a woman should fit her position and role in society, but also that they are human beings and thus deserve the same fundamental rights as men.

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**Bow Tie. The First Manuscript of the Richards' Trust** - W.J. Cherf - 2011-01-17
Not until the evidence was uncovered by tomb robbers in the 1870s would we have ever known. Then with the discovery of Tutankhamen’s tomb in the 1920s, even more hints beckoned readily at hand. But as with so many things in life, accident, and intrigue collide. That collision was initiated by a Polish archaeologist who received permission to collect DNA samples from a group of royal mummies at the Cairo National Museum in 1973. A tragic victim of the Yom Kippur War, his samples sat dormant gathering dust until they were found and processed in 1998. Meanwhile during the early 1970s an international team noticed, while x-raying the same mummy collection, some extremely unexpected physiological details among several of them. As with the radiological data, the chromosomal evidence proved to be equally disquieting. When taken together, they argued for the introduction of a unique genetic anomaly into the human genome during the Egyptian late Eighteenth Dynasty. The source was extraterrestrial. Bow Tie chronicles how an international scientific effort resolved the situation by using a most unusual means for prosecuting a most unscrupulous task – time travel and murder. This is the first
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**Virginia Woolf and Poetry** - Emily Kopley - 2021-06-10
Virginia Woolf’s career was shaped by her impression of the conflict between poetry and the novel, a conflict she often figured as one between masculine and feminine, old and new, bound and free. In large part for feminist reasons, Woolf promoted the triumph of the novel over poetry, even as she adapted some of poetry's techniques.
Virginia Woolf's career was shaped by her impression of the conflict between poetry and the novel, a conflict she often figured as one between masculine and feminine, old and new, bound and free. In large part for feminist reasons, Woolf promoted the triumph of the novel over poetry, even as she adapted some of poetry's techniques for the novel in order to portray the inner life. Woolf considered poetry the rival form to the novel. A monograph on Woolf's sense of genre rivalry thus offers a thorough reinterpretation of the motivations and aims of her canonical work. Drawing on unpublished archival material and little-known publications, the book combines biography, book history, formal analysis, genetic criticism, source study, and feminist literary history. Woolf's attitude towards poetry is framed within contexts of wide scholarly interest: the decline of the lyric poem, the rise of the novel, the gendered associations with these two genres, elegy in prose and verse, and the history of English Studies. Virginia Woolf and Poetry makes three important contributions. It clarifies a major prompt for Woolf's poetic prose. It exposes the genre rivalry that was creatively generative to many modernist writers. And it details how holding an ideology of a genre can shape literary debates and aesthetics.

Virginia Woolf and Poetry - Emily Kopley -
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**The Lives of Women** - Lisa Vollendorf - 2005
The long-silenced voices of women in early modern Spain - from nuns and actresses to noblewomen and witches - who responded to the dominant "culture of control."

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**Asian Literary Voices** - Philip F. Williams - 2010
Philip F. Williams has published nine books in East Asian studies, including The Great Wall of Confinement (UCal, 2004), and has been Professor of Chinese at Massey University and Arizona State University. --

**Here's to Strong Women, May We Know Them, May We Be Them, May We Raise Them,** - Not Only Not Only Journals - 2017-08-05
Now You Too Can Use This Softback Writer's Notebook For The Office Or Home. Whether you are looking for a diary or daily planner or sketch book this versatile journal is the perfect fit for your needs. In short, this notebook can be used formally or informally to secure your thoughts or bits of information or detailed notes. The possibilities are endless Cover: Soft Cover with Matte-finish Binding:This notebook is bound
are looking for a diary or daily planner or sketch paperbacks. (Pages cannot be easily removed) Dimensions: 15.2cm x 22.9cm (6" x 9"). Not pocket sized, yet a perfect fit for your bag. Interior: There are 110 white blank quality smooth pages available for you to fill them with your thoughts, delights and experiences. Please note this plain journal does not contain any prompts or internal content and each page is numbered. Before purchasing, it's advised to use the look inside feature. Without a doubt, this journal makes a perfect gift for a special friend or relative. Your gifting is not limited to birthdays, holidays and special occasions. But enough from us. Now it's your turn. Just scroll up, click the buy button now to grab your personal copy of this first-rate notebook today.

Here's to Strong Women, May We Know Them, May We Be Them, May We Raise Them, - Not Only Not Only Journals - 2017-08-05

Now You Too Can Use This Softback Writer's Notebook For The Office Or Home. Whether you book this versatile journal is the perfect fit for your needs. In short, this notebook can be used formally or informally to secure your thoughts or bits of information or detailed notes. The possibilities are endless. Cover: Soft Cover with Matte-finish Binding: This notebook is bound securely to the same standard of mass market paperbacks. (Pages cannot be easily removed) Dimensions: 15.2cm x 22.9cm (6" x 9"). Not pocket sized, yet a perfect fit for your bag. Interior: There are 110 white blank quality smooth pages available for you to fill them with your thoughts, delights and experiences. Please note this plain journal does not contain any prompts or internal content and each page is numbered. Before purchasing, it's advised to use the look inside feature. Without a doubt, this journal makes a perfect gift for a special friend or relative. Your gifting is not limited to birthdays, holidays and special occasions. But enough from us. Now it's your turn. Just scroll
and devotional verse, religious meditations, personal copy of this first-rate notebook today.

**Early Modern Women's Manuscript Writing**

Jonathan Gibson - 2017-03-02

Because print publishing was often neither possible nor desirable for women in the early modern period, in order to understand the range of writing by women and indeed women's literary history itself, it is important that scholars consider women's writing in manuscript. Since the body of critical studies on women's writing for the most part prioritizes print over manuscript, this essay collection provides an essential corrective. The essays in this volume discuss many of the ways in which women participated in early modern manuscript culture. The manuscripts studied by the contributors originated in a wide range of different milieux, including the royal Court, the universities, gentry and aristocratic households in England and Ireland, and French convents. Their contents are similarly varied: original and transcribed secular letters, moral precepts in French and English, and recipes are among the genres represented. Emphasizing the manuscripts' social, political and religious contexts, the contributors challenge commonly held notions about women's writing in English in the early modern period, and bring to light many women whose work has not been considered before.
technology of print, many women writers participated in early modern manuscript culture. The manuscripts studied by the contributors originated in a wide range of different milieux, including the royal Court, the universities, gentry and aristocratic households in England and Ireland, and French convents. Their contents are similarly varied: original and transcribed secular and devotional verse, religious meditations, letters, moral precepts in French and English, and recipes are among the genres represented. Emphasizing the manuscripts' social, political and religious contexts, the contributors challenge commonly held notions about women's writing in English in the early modern period, and bring to light many women whose work has not been considered before.

Women's Writing and the Circulation of Ideas - George L. Justice - 2002-03-07
It was widely believed that women in Renaissance and early modern England either did not write, or did not publish their work. It has become clear that instead of using the emerging technology of print, many women writers circulated their works by hand, with friends copying and recopying poems, plays and novels from each other or with the help of professional scribes. Through manuscript publication, women's writing reached wide audiences and was collected and admired by both men and women. Women's Writing and the Circulation of Ideas contributes to the discovery and re-evaluation of women writers by examining the writing and manuscript publication of key authors from 1550 to 1800. The collection's analysis of the range and meaning of women's writing and manuscript publication during the rise of the print industry alters our understanding of the history of the book and early modern British literature alike.

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**Virginia Woolf** - J. Haule - 2016-10-18
This volume covers a wide range of editorial confrontations with Virginia Woolf's writings, touching on almost every genre in which she wrote: fiction, diary, letter, biography. It describes a variety of editorial practices and deals with current theories informing the critical editing of the prose of this singular twentieth-century woman writer. This collections of essays by distinguished scholar-critics of Virginia Woolf confronts a number of contemporary issues in critical editing: the use of pre-print materials, authorial revision, the collation of historical texts; and it engages in a lively discussion of the present-day editorial apparatus, tackling questions on annotation and paratext. The volume is essential reading for anyone seriously interested in the critical editing of Modernist writing or in the ways in which Woolf's canon has been and is being preserved for her present and future readers.
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Reclaiming Myths of Power - Ruth Y. Jenkins -
1995
"This book re-examines the Victorian spiritual
crisis from the perspective of the period's women
writers, exploring the spiritual dimension in their
lives and narratives. The introduction considers
canons and the limited access women have had
to both. In the following chapters, case studies of
the lives and selected texts of Florence
Nightingale, Charlotte Bronte, Elizabeth Gaskell,
and George Eliot provide an in-depth analysis of
the relationship between female spiritual crises
and diverse narrative strategies that
reappropriate the conservative power associated
with religious symbolism for a radical revisioning
of women's social subjection." "By analyzing the
neglected spiritual crises these women
experienced, their discourse, and that produced
by other Victorian women, this study reveals a
more complex, problematic, and polemical
dialogue during the period than has previously
been argued."--BOOK JACKET.Title Summary
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Contemporary Women's Fiction - Paulina Palmer - 1989

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A Discovery of Witches - Deborah Harkness - 2011-02-08

Book one of the New York Times-bestselling All Souls trilogy—"a wonderfully imaginative grown-up fantasy with all the magic of Harry Potter and Twilight" (People). Look for the hit TV series “A Discovery of Witches,” streaming on AMC Plus, Sundance Now and Shudder. Season 2 premieres January 9, 2021! Deborah Harkness’s sparkling debut, A Discovery of Witches, has brought her into the spotlight and galvanized fans around the world. In this tale of passion and obsession, Diana Bishop, a young scholar and a descendant of witches, discovers a long-lost and enchanted alchemical manuscript, Ashmole 782, deep in Oxford's Bodleian Library. Its reappearance summons a fantastical underworld, which she
älchemical manuscript, Ashmole 782, deep in geneticist Matthew Clairmont. Harkness has created a universe to rival those of Anne Rice, Diana Gabaldon, and Elizabeth Kostova, and she adds a scholar's depth to this riveting tale of magic and suspense. The story continues in book two, Shadow of Night, and concludes with The Book of Life.

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Oxford's Bodleian Library. Its reappearance summons a fantastical underworld, which she navigates with her leading man, vampire geneticist Matthew Clairmont. Harkness has created a universe to rival those of Anne Rice, Diana Gabaldon, and Elizabeth Kostova, and she adds a scholar's depth to this riveting tale of magic and suspense. The story continues in book two, Shadow of Night, and concludes with The Book of Life.

Sacred Femininity and the Politics of Affect in African American Women's Fiction - Vicent Cucarella Ramón - 2018-10-25

This book presents the way in which African American women writers (Hannah Crafts, Zora Neale Hurston and Toni Morrison) have followed the spiritual endeavor of black Christianity as created by early nineteenth-century spiritual narratives to construct a sacred reading of the black female self. The sacred femininity that puts the ethics and aesthetics of African American
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**Give Them Lala** - Lala Kent - 2021-05-04
"The Vanderpump Rules provocateur opens up about her rocky road to fame and sobriety in this collection of humorous and brutally honest essays"--

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"The Vanderpump Rules provocateur opens up about her rocky road to fame and sobriety in this collection of humorous and brutally honest essays"--

**Nightmare Tales** - Helena Petrovna Blavatsky - 2020-09-28
IT was a dark, chilly night in September, 1884. A heavy gloom had descended over the streets of A——, a small town on the Rhine, and was hanging like a black funeral-pall over the dull factory burgh. The greater number of its inhabitants, wearied by their long day’s work, had hours before retired to stretch their tired
capped mountains, where the air is so pure that a pillows. All was quiet in the large house; all was quiet in the deserted streets. I too was lying in my bed; alas, not one of rest, but of pain and sickness, to which I had been confined for some days. So still was everything in the house, that, as Longfellow has it, its stillness seemed almost audible. I could plainly hear the murmur of the blood, as it rushed through my aching body, producing that monotonous singing so familiar to one who lends a watchful ear to silence. I had listened to it until, in my nervous imagination, it had grown into the sound of a distant cataract, the fall of mighty waters when, suddenly changing its character, the ever growing "singing" merged into other and far more welcome sounds. It was the low, and at first scarce audible, whisper of a human voice. It approached, and gradually strengthening seemed to speak in my very ear. Thus sounds a voice speaking across a blue quiescent lake, in one of those wondrously acoustic gorges of the snow-word pronounced half a mile off seems almost at the elbow. Yes; it was the voice of one whom to know is to reverence; of one, to me, owing to many mystic associations, most dear and holy; a voice familiar for long years and ever welcome: doubly so in hours of mental or physical suffering, for it always brings with it a ray of hope and consolation. "Courage," it whispered in gentle, mellow tones. “Think of the days passed by you in sweet associations; of the great lessons received of Nature’s truths; of the many errors of men concerning these truths; and try to add to them the experience of a night in this city. Let the narrative of a strange life, that will interest you, help to shorten the hours of suffering. Give your attention. Look yonder before you!" “Yonder” meant the clear, large windows of an empty house on the other side of the narrow street of the German town. They faced my own in almost a straight line across the street, and my bed faced the windows of my sleeping room.
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“Yonder” meant the clear, large windows of an empty house on the other side of the narrow street of the German town. They faced my own in almost a straight line across the street, and my bed faced the windows of my sleeping room. Obedient to the suggestion, I directed my gaze towards them, and what I saw made me for the time being forget the agony of the pain that racked my swollen arm and rheumatical body.

**Misery** - Stephen King - 2016-01-05
After an almost fatal car crash, novelist Paul Sheldon finds himself being nursed by a deranged fan who holds him captive.

**The History of British Women's Writing, 1610-1690** - M. Suzuki - 2011-01-19
During the seventeenth century, in response to political and social upheavals such as the English Civil Wars, women produced writings in both manuscript and print. This volume represents recent scholarship that has uncovered new texts as well as introduced new paradigms to further our understanding of women's literary history during this period.
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