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The Cambridge Introduction to Virginia Woolf *Cambridge University Press* For students of modern literature, the works of Virginia Woolf are essential reading. In her novels, short stories, essays, polemical pamphlets and in her private letters she explored, questioned and refashioned everything about modern life: cinema, sexuality, shopping, education, feminism, politics and war. Her elegant and startlingly original sentences became a model of modernist prose. This is a clear and informative introduction to Woolf's life, works, and cultural and critical contexts, explaining the importance of the Bloomsbury group in the development of her work. It covers the major works in detail, including *To the Lighthouse*, *Mrs Dalloway*, *The Waves* and the key short stories. As well as providing students with the essential information needed to study Woolf, Jane Goldman suggests further reading to allow students to find their way through the most important critical works. All students of Woolf will find this a useful and illuminating overview of the field. *A Room of One's Own* *Renard Press Ltd* In October 1928 Virginia Woolf was asked to deliver speeches at Newnham and Girton Colleges on the subject of 'Women and Fiction'; she spoke about her conviction that 'a woman must have money and a room of her own if she is to write fiction'. The following year, the two speeches were published as *A Room of One's Own*, and became one of the foremost feminist texts. Knitted into a polished argument are several threads of great importance - women and learning, writing and poverty - which helped to establish much of feminist thought on the importance of education and money for women's independence. In the same breath, Woolf brushes aside critics and sends out a call for solidarity and independence - a call which sent ripples well into the next century. 'Brilliant interweaving of personal experience, imaginative musing and political clarity' — Kate Mosse, *The Guardian* 'Probably the most influential piece of non-fictional writing by a woman in this century.' — Hermione Lee, *The Financial Times* *The Cambridge Companion to Virginia Woolf* *Cambridge University Press* A revised and fully updated edition, featuring five new chapters reflecting recent scholarship on Woolf. *The Value of Virginia Woolf* *Cambridge University Press* *The Value of Virginia Woolf* explores the writings of Virginia Woolf from her early texts to her inventive novels. *Virginia Woolf in Context* *Cambridge University Press* Covering a wide range of historical, theoretical, critical and cultural contexts, this collection studies key issues in contemporary Woolf studies. *A Companion to Virginia Woolf* *John Wiley & Sons* A Companion to Virginia Woolf is a thorough examination of her life, work, and multiple contexts in 33 essays written by leading scholars in the field. Contains insightful and provocative new scholarship and sketches out new directions for future research Approaches Woolf's writing from a variety of perspectives and disciplines, including modernism, post-colonialism, queer theory, animal studies, digital humanities, and the law Explores the multiple trajectories Woolf's work travels around the world, from the Bloomsbury Group, and the Hogarth Press to India and Latin America Situates Woolf studies at the vanguard of contemporary literature scholarship and the new modernist studies *The Cambridge Introduction to the Novel* *Cambridge University Press* Beginning its life as the sensational entertainment of the eighteenth century, the novel has become the major literary genre of modern times. Drawing on hundreds of examples of famous novels from all over the world, Marina MacKay explores the essential aspects of the novel and its history: where novels came from and why we read them; how we think about their styles and techniques, their people, plots, places, and politics. Between the main chapters are longer readings of individual works, from *Don Quixote* to *Midnight's Children*. A glossary of key terms and a guide to further reading are included, making this an ideal accompaniment to introductory courses on the novel. *A Room of One's Own* *Renard Press Ltd* In October 1928 Virginia Woolf was asked to deliver speeches at Newnham and Girton Colleges on the subject of 'Women and Fiction'; she spoke about her conviction that 'a woman must have money and a room of her own if she is to write fiction'. The following year, the two speeches were published as *A Room of One's Own*, and became one of the foremost feminist texts. 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Virginia Woolf: Writing the World* *Liverpool University Press* *Woolf Writing the World* addresses such themes as the creation of worlds through literary writing, Woolf's reception as a world writer, world wars and the centenary of the First World War, and natural worlds in Woolf's writings. The selected papers represent the major themes of the conference as well as a diverse range of contributors from around the world and from different positions in and outside the university. The contents include familiar voices from past conferences--e.g., Judith Allen, Eleanor McNeese, Elisa Kay Sparks--and well-known scholars who have contributed less frequently, if at all, to past Selected Papers--e.g., Susan Stanford Friedman, Steven Putzel, Michael Tratner--as well as new voices of younger scholars, students, and independent scholars. The volume is divided into four themed sections. The first and longest section, War and Peace, is framed by Mark Hussey's keynote roundtable, "War and Violence," and Maud Ellmann's keynote address, "Death in the Air: Virginia Woolf and Sylvia Townsend Warner in World War II." The second section, World Writer(s), includes papers that read the Woolfs in a global context. The papers in Animal and Natural Worlds bring recent developments in ecocriticism and post-humanist studies to analysis of Woolf's writing of human and nonhuman worlds. Finally, Writing and Worldmaking addresses various aspects of genre, style, and composition. Madelyn Detloff's closing essay, "The Precarity of 'Civilization' in Woolf's Creative Worldmaking," brings us back to international and cultural conflicts in our own day, reminding us, as Detloff says, why Woolf still matters today. *Gale Researcher Guide for: Mrs. Dalloway: Virginia Woolf's Modernist Breakthrough* *Gale, Cengage Learning* *Gale Researcher Guide for: Mrs. Dalloway: Virginia Woolf's Modernist Breakthrough* is selected from Gale's academic platform *Gale Researcher*. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research. *Virginia Woolf and the World of Books* *Liverpool University Press* *Virginia Woolf and the World of Books* will examine Leonard and Virginia Woolf's Hogarth Press as a key intervention in modernist and women's writing and mark its importance to independent publishing, bookselling, and print culture at large. The research in this volume coincides with the centenary of the founding of Hogarth Press in 1917, thus making a timely addition to scholarship on the Woolfs and print culture. *Virginia Woolf's Rooms and the Spaces of Modernity* *Springer* This book provides a fascinating account of rooms in selected works by Virginia Woolf. Casting them as spaces which are at once material, textual and emotional, the volume shows Woolf's rooms to be consistently connected to wider geographies of modernity and therefore central to her writing of gender, class, empire and the nation. The discussion moves "in and out of rooms," from the focus on travel in Woolf's debut novel, to the archival function of built space and literary heritage in *Night and Day*, the university as a male space of learning in *Jacob's Room*, the iconic *A Room of One's Own* and its historical readers, interior space as spatial history in *The Years*, and rooms as loci of memory in her unfinished memoir. Zink masterfully shows the spatial formation of rooms to be at the heart of Woolf's interweaving of the political and the aesthetic, revealing an understanding of space as dynamic and relational. *Virginia Woolf The Major Novels* *CUP Archive* *Virginia Woolf (1882-941)* is one of the most interesting writers of our century. In this introductory book, John Batchelor tells the story of her life and writing career, highlighting the important aspects of Woolf's temperament: her passion, her learning, her acute intelligence, her lesbianism, her self-absorption. He discusses the works, devoting separate chapters to the five major novels: *Jacob's Room*, with its highly ironic celebration of masculinity; *Mrs Dalloway*, with its odd time structures and pointed observation of 1920s London society; *To the Lighthouse*, which can be read as an elegy for Woolf's own family as well as a great work of modernism; *The Waves*, extending the narrative methods of its predecessors; and *Between the Acts*, Woolf's complex satire of the Condition-of-England novel. In addition, Professor Batchelor looks at Woolf's uneasy relation to modernism and the question of her feminism. This book, equipped with a chronology and guide to recommended further reading, is an ideal companion for students and new readers of Woolf. *The Years* *e-artnow* *The Years* traces the history of the genteel Pargiter family from the 1880s to the "present day" of the mid-1930s. Spanning through fifty years, the novel focuses on the small private details of the characters' lives. Sections take place on a single day of its titular year, and each year is defined by a particular moment in the cycle of seasons. *Virginia Woolf and Being-in-the-world A Heideggerian Study* *Edinburgh University Press* Breaking fresh ground in Woolfian scholarship, this study presents a timely and compelling interpretation of Virginia Woolf's textual treatment of the relationship between self and world from the perspective of the philosophy of Martin Heidegger. Drawing on Woolf's novels, essays, reviews, letters, diary entries, short stories, and memoirs, the book explores the political and the ontological, as the individual's connection to the world comes to be defined by an involvement and engagement that is always already situated within a particular physical, societal, and historical context. Emma Simone argues that at the heart of what it means to be an individual making his or her way in the world, the perspectives of Woolf and Heidegger are founded upon certain shared concerns, including the sustained critique of Cartesian dualism, particularly the resultant binary oppositions of subject and object, and self and Other; the understanding that the individual is a temporal being; an emphasis upon intersubjective relations insofar as Being-in-the-world is defined by Being-with-Others; and a consistent emphasis upon average everydayness as both determinative and representative of the individual's relationship to and with the world. *A Study Guide for Virginia Woolf's "The Waves"* *Gale, Cengage Learning* *A Study Guide for Virginia Woolf's "The Waves,"* excerpted from *Gale's acclaimed Novels for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Novels for Students* for all of your research needs. *Virginia Woolf and the Natural World* *Liverpool University Press* *Virginia Woolf and the Natural World* is a compilation of thirty-one essays presented at the twentieth annual international conference on Virginia Woolf. This volume explores Woolf's complex engagement with the natural world, an engagement that was as political as it was aesthetic. The diversity of topics within this collection—ecofeminism, the nature of time, the nature of the self, nature and sporting, botany, climate, and landscape, just to name a few—fosters a deeper understanding of the nature of nature in Woolf's works. Contributors include Bonnie Kime Scott, Carrie Rohman, Diana Swanson, Elisa Kay Sparks, Beth Rigel Daugherty, Jane Goldman, and Diane Gillespie, among many others from the international community of Woolf scholars. *Thinking Through Style Non-Fiction Prose of the Long Nineteenth Century* *Oxford University Press* What is 'style', and how does it relate to thought in language? It has often been treated as something merely linguistic, independent of thought, ornamental; stylishness for its own sake. Or else it has been said to subserve thought, by mimicking, delineating, or heightening ideas that are already expressed in the words. This ambitious and timely book explores a third, more radical possibility in which style operates as a verbal mode of thinking through. Rather than figure thought as primary and pre-verbal, and language as a secondary delivery system, style is conceived here as having the capacity to clarify or generate thinking. The book's generic focus is on non-fiction prose, and it looks across the long nineteenth century. Leading scholars survey twenty authors to show where writers who have gained reputations as either 'stylists' or as 'thinkers' exploit the interplay between 'the what' and 'the how' of their prose. The study demonstrates how celebrated stylists might, after all, have thoughts worth attending to, and that distinguished thinkers might be enriched for us if we paid more due to their style. More than reversing the conventional categories, this innovative volume shows how 'style' and 'thinking' can be approached as a shared concern. At a moment when, especially in nineteenth-century studies, interest in style is re-emerging, this book reevaluates some of the most influential figures of that age, re-imagining the possible alliances, interplays, and generative tensions between thinking, thinkers, style, and

stylists. **Contradictory Woolf Selected Papers from the Twenty-first Annual International Conference on Virginia Woolf** : University of Glasgow, Glasgow, Scotland, 9-12 June, 2011 *Oxford University Press* **Contradictory Woolf** is a collection of essays selected from approximately 200 papers presented at the 21st Annual International Conference on Virginia Woolf, hosted by the University of Glasgow. The theme of contradiction in Woolf's writing, including her use of the word 'but', is widely explored in relation to auto/biography, art, philosophy, cognitive science, sexuality, animality, class, mathematics, translation, annotation, poetry, and war. Among the essays collected in this volume are the five keynote addresses—by Judith Allen, Suzanne Bellamy, Marina Warner, Patricia Waugh, and Michael Whitworth—as well as a preface by Jane Goldman and an introduction by the editors. The **Oxford Handbook of Virginia Woolf** *Oxford University Press* **A Handbook on Woolf's achievements as an innovative novelist and pioneering feminist theorist.** It studies her life, her works, her relationships with other writers, her professional career, and themes in her work including among others feminism, sexuality, education, and class. **Mapping the Modern Mind: Virginia Woolf's Parodic Approach to the Art of Fiction in "Jacob's Room"** *Diplomica Verlag* In this study the author conducts a close reading of Virginia Woolf's first 'experimental' novel, *Jacob's Room* (1922). Her reading is based on the fundamental premise that the novel is an exploration of fictional form, rather than an exposition of any preconceived idea. *Jacob's Room* is an essentially modernist text, and is characterised by extensive genre-mixing typical of the art of fiction in the early 20th century. Throughout her study the author analyses the extent to which the novel transgresses the 'boundaries' of the novelistic genre. She explores the generic interface between the novel and those genres which are deemed to be innate to Virginia Woolf's sensibility, i.e. the journalistic essay, biography and impressionist painting. The premise of this study leads the author to read the novel on two levels of significance: On the narrative, 'surface' level of the novel, Woolf constructs the tragic life of a promising young Englishman, Jacob Flanders, who dies in the First World War. Simultaneously, on the metafictional level of significance, Woolf, through her garrulous narrator, mocks and evaluates the actions of her characters, experimenting with various points of view in an attempt to define the character of her protagonist. Jacob's 'room' is thus conceived as a 'mental space' in which a modern writer's mind is 'mapped'. The central aesthetic question which is debated in this room or forum relates to the essential art of modern fiction in general and the efficiency of characterisation in fiction in particular. It is argued that Virginia Woolf probes into the epistemic question of the essence of modern man and, in an attempt to capture the essence of her protagonist, speculates on the corresponding literary question how, and to what extent, the 'soul' of man can be represented in fiction. The author uses this generic approach to the novel as a broad structuring principle for her study of *Jacob's Room*. After discussing the socio-political context of modernism in the early 20th century, including the impact of the First World War on modernist writing, she focuses her study on those aspects of Woolf's fiction which are deemed fundamental to the narrative strategy in *Jacob's Room*, i.e. the role and nature of Woolf's humour within the context of modernism; the 'nodes' or clusters of metaphors and symbols recurring in the text; the role of the narrator as 'toastmaster' of the debate on character and fiction in *Jacob's Room*; the extent to which the novel parodies the 'new biography' of the early twentieth century; and the extent to which Woolf transvaluates the tools of impressionist painting into modernist fiction. **British Boarding Houses in Interwar Women's Literature** *Alternative domestic spaces* *Taylor & Francis* Embraced for the dramatic opportunities afforded by a house full of strangers, the British boarding house emerged as a setting for novels published during the interwar period by a diverse range of women writers from Stella Gibbons to Virginia Woolf. To use the single room in the boarding house or bedsit, Terri Mullholland argues, is to foreground a particular experience. While the single room represents the freedoms of independent living available to women in the early twentieth century, it also marks the precariousness of unmarried women's lives. By placing their characters in this transient space, women writers could explore women's changing social roles and complex experiences - amateur prostitution, lesbian relationships, extra-marital affairs, and abortion - outside traditional domestic narrative concerns. Mullholland presents new readings of works by canonical and non-canonical writers, including Stella Gibbons, Winifred Holtby, Storm Jameson, Rosamond Lehmann, Dorothy Richardson, Jean Rhys, and Virginia Woolf. A hybrid of the modernist and realist domestic fiction written and read by women, the literature of the single room merges modernism's interest in interior psychological states with the realism of precisely documented exterior spaces, offering a new mode of engagement with the two forms of interiority. **Feminist Aesthetics and the Politics of Modernism** *Columbia University Press* **Ewa Ziarek fully articulates a feminist aesthetics, focusing on the struggle for freedom in women's literary and political modernism and the devastating impact of racist violence and sexism.** She examines the contradiction between women's transformative literary and political practices and the oppressive realities of racist violence and sexism, and she situates these tensions within the entrenched opposition between revolt and melancholia in studies of modernity and within the friction between material injuries and experimental aesthetic forms. Ziarek's political and aesthetic investigations concern the exclusion and destruction of women in politics and literary production and the transformation of this oppression into the inaugural possibilities of writing and action. Her study is one of the first to combine an in-depth engagement with philosophical aesthetics, especially the work of Theodor W. Adorno, with women's literary modernism, particularly the writing of Virginia Woolf and Nella Larsen, along with feminist theories on the politics of race and gender. By bringing seemingly apolitical, gender-neutral debates about modernism's experimental forms together with an analysis of violence and destroyed materialities, Ziarek challenges both the anti-aesthetic subordination of modern literature to its political uses and the appreciation of art's emancipatory potential at the expense of feminist and anti-racist political struggles. **Fifty-One Key Feminist Thinkers** *Routledge* The feminist thinkers in this collection are the designated "fifty-one key feminist thinkers," historical and contemporary, and also the authors of the entries. Collected here are fifty-one key thinkers and fifty-one authors, recognizing that women are fifty-one percent of the population. There are actually one hundred and two thinkers collected in these pages, as each author is a feminist thinker, too: scholars, writers, poets, and activists, well-established and emerging, old and young and in-between. These feminists speak the languages of art, politics, literature, education, classics, gender studies, film, queer theory, global affairs, political theory, science fiction, African American studies, sociology, American studies, geography, history, philosophy, poetry, and psychoanalysis. Speaking in all these diverse tongues, conversations made possible by feminist thinking are introduced and engaged. Key figures include: Simone de Beauvoir Doris Lessing Toni Morrison Cindy Sherman Octavia Butler Marina Warner Elizabeth Cady Stanton Chantal Akerman Betty Friedan Audre Lorde Margaret Fuller Sappho Adrienne Rich Each entry is supported by a list of the thinker's major works, along with further reading suggestions. An ideal resource for students and academics alike, this text will appeal to all those interested in the fields of gender studies, women's studies and women's history and politics. **Ireland, Revolution, and the English Modernist Imagination** *Oxford University Press* Studies the response of English writers during the first half of the twentieth century to the process of revolution in neighbouring Ireland. It explores novels, letters, travelogues, and memoirs from writers such as Wyndham Lewis, Virginia Woolf, D.H. Lawrence, Evelyn Waugh, May Sinclair, Ethel Mannin, George Thomson, and T.H. White. **Virginia Woolf and the Professions** *Cambridge University Press* This book argues that Virginia Woolf used her writing to examine the professions and their significance in British society. **Critical Writing for Embodied Approaches Autoethnography, Feminism and Decoloniality** *Springer* Autoethnography is a unique discipline which steps inside and outside the self to experience, embody and express social and cultural meaning. At once a performative, political and poetic genre of research writing, it holds the potential to uncover the 'heart of the world', if only for a moment. The author uses theory as story and story as theory to explore her place in the world through painstaking and intimate self and social narratives to lay bare the unique challenges and rewards of autoethnography. Framed around the metaphor of 'heartlines', the author explores autoethnographic practice as critical feminist and decolonial work and the power it holds for not only imagining a wise, ethical and loving world, but for making such a kind place possible. Through a performative journey of the heart, we travel with the author as she unearths the power of words, of writing and not-writing, evoking in particular the work of Hélène Cixous and Virginia Woolf. This reflective, passionate and pioneering volume will be of interest and value to all those interested in autoethnography and the ways in which it can be applied as critical, ethical and political work in the social sciences. **Virginia Woolf and the Visible World** *Cambridge University Press* Dalgarno examines Woolf's engagement with notions of the visible. **Virginia Woolf Twenty-First-Century Approaches** These 11 newly commissioned essays represent the evolution, or coevolution, of Woolf studies in the early 21st-century. Divided into 5 parts - Self and Identity; Language and Translation; Culture and Commodification; Human, Animal, and Nonhuman; and Genders, Sexualities, and Multiplicities - the essays represent the most recent scholarship on the subjective, provisional, and contingent nature of Woolf's work. The expert contributors consider unstable constructions of self and identity and language and translation from multiple angles, including shifting textualities, culture, and the marketplace, critical animal studies, and discourses that fracture and re-envision gender and sexuality. **Iris Murdoch Connected Critical Essays on Her Fiction and Philosophy** *Univ. of Tennessee Press* "Iris Murdoch was one of the most interesting and wide-ranging philosophers in recent British history. In addition to her five works on moral philosophy and existentialism, including *Metaphysics as a Guide to Morals*, she was the author of twenty-five works of fiction, including *The Sea*, the *Sea*, winner of the Booker Prize, and *The Black Prince*, winner of the James Tait Black Memorial Prize. This collection reassesses her literary and philosophical output, focusing on her key literary works and the influence she had among contemporary philosophers" -- **Bodies of Modernism Physical Disability in Transatlantic Modernist Literature** *University of Michigan Press* Reveals the links, both positive and negative, between disabled bodies and aspects of modernism and modernity through readings of a wide range of literary texts **Kew Gardens and Other Short Fiction** *Oxford University Press* Essential to Virginia Woolf's development as a novelist, these short stories are among the most interesting and accomplished fictions she wrote. **Virginia Woolf and the Common(wealth) Reader** Selected Papers from the Twenty-Third Annual International Conference on Virginia Woolf *Virginia Woolf and the Common(wealth) Reader* presents twenty-eight essays and four poetic invocations delivered at the 23rd Annual International Conference on Virginia Woolf, hosted by Simon Fraser University in Vancouver, British Columbia. The theme of the conference, the concept of "common(wealth)," addresses geographical, political, and imaginary spaces in which different readers and readings vie for primacy of place. The essays in this collection, including keynote addresses by Rosemary Ashton, Paul Delany, Christine Froula, Mary Ann Gillies, Sonita Sarker, and Jane Stafford, reflect upon "common(wealth)" as a constructed entity, one that necessarily embodies tensions between the communal and individual, traditional culture and emergent forms, indigenous people and colonial powers, and literary insiders and outsiders **Woolf and the City** *Oxford University Press* **Woolf and the City** collects important essays selected from the nearly 200 papers delivered at the nineteenth annual international conference on Virginia Woolf. The volume includes an introduction by the editors, the conference keynote addresses, and twenty-five essays organized around six presiding themes: Navigating London; Spatial Perceptions and the Cityscape; Regarding Others; The Literary Public Sphere; Border Crossings, and Liminal Landscapes; and Teaching Woolf, Woolf Teaching. It also includes a special session of the conference, a round-table conversation on Woolf's legacy in and out of the academy. Beyond the volume's focus on urban issues, many of the essays address the ethical and political implications of Woolf's work, a move that suggests new insights into Woolf as a "real world" social critic. The contributors, who include Ruth Gruber, Molly Hite, Mark Hussey, Tamar Katz, Eleanor McNeese, Kathryn Simpson, and Rishona Zimring, advance Woolf studies and the broader fields of narrative studies, cultural geography, urban theory, phenomenology, and gender studies. **Orlando** *Lulu Press, Inc* Published by Hogarth Press in 1928, *Orlando* is at once an oddity, an indulgence, but also a slice of genius. The novel - because despite masquerading as a biography, it is a work of narrative fiction - tells the unlikely, impossible story of Orlando through his years as a male member of the Elizabethan Court, an affair with a Russian Princess, a subdued period of contemplation during the reign of James I, his time as an ambassador in Constantinople and the sudden transformation into a woman. Not content with such a plot twist Woolf allows her character to live on through the eighteenth and nineteenth centuries, using the journey to trace the female place in society while allowing Orlando the freedom to seduce, be seduced and to love in equal measure. After 80,000 words, Woolf leaves her heroine in the England of 1928 having completed a poem, *The Oak Tree*, that had been started some four centuries earlier. **Virginia Woolf Three Centenary Celebrations** *Universidade do Porto* **Between the Acts** *Cambridge University Press* **Virginia Woolf's extraordinary last novel, *Between the Acts*, was published in July 1941. In the weeks before she died in March that year, Woolf wrote that she planned to continue revising the book and that it was not ready for publication. Her husband prepared the work for publication after her death, and his revisions have become part of the text now widely read by students and scholars. Unlike most previous editions, the Cambridge edition returns to the final version of the novel as Woolf left it, examining the stages of composition and publication. Using the final typescript as a guide, this edition fully collates all variants and thus accounts for all the editorial decisions made by Leonard Woolf for the first published edition. With detailed explanatory notes, a chronology and an informative critical introduction, this volume will allow scholars to develop a fuller understanding of Woolf's last work.** **Race and the Modernist Imagination** *Cornell*

University Press In addition to her readings of a fascinating array of works---The Picture of Dorian Gray, Heart of Darkness -- Virginia Woolf (Authors in Context) OUP Oxford Political and social change during Woolf's lifetime led her to address the role of the state and the individual. Michael H. Whitworth shows how ideas and images from contemporary novelists, philosophers, theorists, and scientists fuelled her writing, and how critics, film-makers, and novelists have reinterpreted her work for later generations. - ;During Virginia Woolf's lifetime Britain's position in the world changed, and so did the outlook of its people. The Boer War and the First World War forced politicians and citizens alike to ask how far the power of the state extended into the lives of individuals; the rise of fascism provided one menacing answer. Woolf's experiments in fiction, and her unique position in the publishing world, allowed her to address such intersections of the public and the private. Michael H. Whitworth shows how ideas and images from contemporary novelists, philosophers, theorists, and scientists fuelled her writing, and how critics, film-makers, and novelists have reinterpreted her work for later generations. The book includes a chronology of Virginia Woolf's life and times, suggestions for further reading, websites, illustrations, and a comprehensive index. - ;this fine study...produces a fresh portrait of Woolf and her multi-faceted contributions to English letters. The book's presentation of modern British literary and cultural history makes it a rich resource for Woolf scholars and an illuminating introduction for students - Woolf Studies Annual, Volume 12 d