

### Heroine English Edition

*Taking up works by Samuel Richardson, James Fenimore Cooper, Sir Walter Scott, and Catharine Maria Sedgwick, among others, Jennifer B. Camden examines the role of secondary heroines in early British and American novels. By showing that they are a site for the displaced anxieties produced by the national ideals proffered in the novel, Camden offers an important intervention into the ways in which early novels use character to further ideologies of race, class, sex, and gender.*

**THE UNKNOWN HEROINE** is a limited edition artists' book made by conceptual artist Sherry Wiggins in collaboration with photographer Luís Filipe Branco. The book is comprised of text and images that are based on Wiggins's interaction with French photographer and writer Claude Cahun's essay "THE ESSENTIAL WIFE or the the Unknown Princess." The book includes this essay by Claude Cahun as well as an essay by curator and writer Cydney Payton. **WARNING: ADULT CONTENT INSIDE.** A young girl is mysteriously transported from her small town right into the epicenter of a civilization, where people from different parts of the planet understand each other from the very first glance. Foreign languages is not something they trouble themselves with. They communicate with their eyes. And this is just one tiny peculiarity of the top-secret Project. Participants are provided with utopian living conditions. Will the heroine manage to find happiness in such an unusual scenario? Will she be successful in her personal life? How do time and circumstances change people and their relationships? You will find answers to these questions - and many others - in the pages of this book. It will also make each and every one of you ponder over your happiness and give honest answers to yourselves.

A Vagabond Heroine

Transnationalism and the Asian American Heroine

Secondary Heroines in Nineteenth-century British and American Novels

The Heroine's Text

Heroines and Local Girls

Death of a Red Heroine

An important and unique work about Gothic fiction, by"the major anthologist of supernatural and Gothic fiction", Montague Summers.

Aanvankelijk negeerden de mensen de bizarre getuigenissen op het nieuws. Maar er kwamen er steeds meer en ze kwamen van steeds dichtër bij huis. Algauw hoorden we dat het bij ons op straat gebeurde, om de hoek. De televisie ging op zwart, de radio zweeg en het internet viel uit. Telefoons stopten met overgaan. En we konden niet meer naar buiten. Want daar zijn zij. En zij mogen niet gezien worden Malorie voedt haar kinderen binnen op. Iets anders is ondenkbaar. Nog nooit zijn ze buiten geweest. Het huis is stil, de deuren zijn vergrendeld, de gordijnen gesloten. De ramen zijn afgedekt met matrassen, vastgespijkerd in de kozijnen. De kinderen slapen. Straks zal ze hen wakker maken en hen blinddoeken. Vandaag zetten ze alles op het spel. #DeKooi

Anais Barbeau-Lavalette heeft haar moeders moeder, Suzanne, nooit gekend. Om te achterhalen waarom haar grootmoeder haar man en twee jonge kinderen verliet en om Suzanne's leven te reconstrueren, huurt ze een privédetective in. De vrouw die vluchtte is een intrigerend portret van Suzanne, die opgroeide tijdens de crisis van de jaren dertig, lid was van een invloedrijke groep dissidente kunstenaars, onvermoeibaar streed voor vrouwenemancipatie en met gevaar voor eigen leven deelnam aan de Amerikaanse burgerrechtenbeweging. We volgen haar gedurende 85 jaar, van Montréal naar New York naar Brussel, van minnaar naar minnares naar minnaar, via een abortus, alcoholisme, boeddhisme en een inrichting, en ontrafelen zo een vrouwenleven in de marge van de geschiedenis. Bovenal toont De vrouw die vluchtte de zoektocht van een kleindochter naar haar verleden, in een poging dat te begrijpen.

Folk Heroes and Heroines around the World, 2nd Edition

Concise Edition

The Divided Heroine

The Cervantes Encyclopedia: A-K

Heroines of the Past

The Novel: An Alternative History, 1600-1800

**October, 1915.** The disguises of extraterrestrials become untenable.Should they risk everything, taking sides in a war that was not theirs?That way they would have some friends, but also many enemies ...If they had anything to do, they would have to do it in style.Save England's greatest heroine ... and bring a traitor to the group ...That would be the craziest bet ever?Trying to deceive the past can be very dangerous!

Example in this ebook **BOOK X** ORGELUSE Now tell we of strange adventures thro' which joy shall be waxen low, And yet pride shall grow the greater, of the twain doth this story show. Now the year of truce was ended, when the strife must needs be fought Which the Landgrave unto King Arthur at Pimizoÿ had brought. At Schamfanzon he challenged Gawain to meet him at Barbigol, Yet still unavenged was Kingrisein at the hand of Kingrimurse!— In sooth, Vergulacht, he rode there, and thither had come Gawain, And the whole world was 'ware of their kinship nor might striffe be betwixt the twain: For the murder, Count Eckunât did it, and Gawain must they guiltless hold, At rest did they lay their quarrel and friends were those heroes bold. Then they parted for both would ride thence, Vergulacht and the knight Gawain, Tho' both for the Graill were seeking yet apart would they ride, those twain. And many a joust must they ride now, for he who the Graill would see Sword in hand must he draw anigh it, and swift must his seeking be! Now all that befell to Gawain, the lot of that famous knight Since he rode forth from fair Schamfanzon, If he oft on his way must fight, Ye shall ask of those who there saw him, since naught may I tell ye here, Yet hearken, and heed the story and the venture that draweth near. One morning Gawain rode gaily o'er a grassy plain and green, When a shield, in the sun fair shining, with lance-thrust pierced thro' 'was seen, And a charger stood beside it that bare women's riding-gear, And the bridle and aye the housing were of costly stuff and dear— And the charger and shield beside it were bound to a linden tree. Then he thought, 'Who shall be this woman?' for 'vallant I ween is she, Since she beareth a shield so knightly— If she thinketh with me to fight, How, then, may I best withstand her? Were it better to here alight? If too long she wrestle with me perchance I were overthrown, If hatred or love I shall win here I will fight her on foot alone; Yea, e'en an she were Kamilla, who before Laurentium fought— Did she live still to battle with me, as awhile she for honour sought, I would face her, nor fear her prowess, if here she my foe would be. Tho' 'ne'er with a maid have I foughten and the chance seemeth ill to me!' Battle-hew was the shield and dinted, as Gawain right well espied The nearer he rode unto it, and pierced with a lance-thrust wide. Such token by joust is painted, little payment his skill should know Whose hand erst the shield had fashioned an he thought him to paint it so! By the trunk of the mighty linden sat a maid on the grass so green, And sore did she weep and bewail her, and joyless, I wot, her mien. Then around the tree rode Gawain, and lo! on her knee she bore A knight, and she wept above him, and grieved with a sorrow sore. To be continue in this ebook

After nearly two hundred years of critical neglect, Seward is attracting renewed attention, and with this book Kairoff makes a strong and convincing case for including Anna Seward's remarkable literary achievements among the most important of the late eighteenth century.

A Heroine of the French Revolution

Or, The Heroine of the Fern Islands ; a Tale

De kooi

Pride and Prejudice (Fourth Edition) (Norton Critical Editions)

The Broadview Anthology of British Literature, Second Edition

Novel Translations

Annotation Hundreds of A-Z entries cover Cervantes' works, characters, key terms and concepts, and more.

On 1 June 1973 Madame Roland was arrested for her involvement in the French Revolution and on 8 November she went to the guillotine. During her 6 month imprisonment she wrote these memoirs. This is the first modern English translation. Approximately half of the pages concern the author's upbringing in a Parisian bourgeois family and her marriage to the bureaucrat Jean-Marie Roland de la Platiere; the remainder discusses the period from 1789 to 1793, when she and her husband were leaders of the Girondin party. Madame Roland was devoted to her spouse and always gave him full credit for work in which she was a full partner, including the inspection of manufacturers under the Old Regime and the post of minister of the interior during parts of 1792 and 1793. Her memoirs provide glimpses into the daily life of the period and sharp portraits of several revolutionary leaders. Scholars will wish to consult the complete French edition, but this book is perfect for general readers.

Aurora Leigh (1856), Elizabeth Barrett Browning's epic novel in blank verse, tells the story of the making of a woman poet, exploring 'the woman question', art and its relation to politics and social oppression. The texts in this selection are based in the main on the earliest printed versions of the poems. What Edgar Allan Poe called 'her wild and magnificent genius' is abundantly in evidence. In addition to Aurora Leigh, this volume contains poetry from the several volumes of Elizabeth Barrett Browning's published poetry from 1826 to 1862, including Casa Guidi Windows (1851), Songs for the Ragged Schools of London (1854) and the British Library manuscript text of the 'Sonnets from the Portuguese' (1846) which records her courtship with Robert Browning.

A Bibliographical Study

The Bookseller and the Stationery Trades' Journal

An English Translation

Endorphin.

Anna Seward and the End of the Eighteenth Century

Aurora Leigh and Other Poems

*Winner of the Christian Gauss Award for excellence in literary scholarship from the Phi Beta Kappa Society* Having excavated the world's earliest novels in his previous book, literary historian Steven Moore explores in this sequel the remarkable flowering of the novel between the years 1600 and 1800-from Don Quixote to America's first big novel, an homage to Cervantes entitled Modern Chivalry. This is the period of such classic novels as Tom Jones, Candide, and Dangerous Liaisons, but beyond the dozen or so recognized classics there are hundreds of other interesting novels that appeared then, known only to specialists: Spanish picaresques, French heroic romances, massive Chinese novels, Japanese graphic novels, eccentric English novels, and the earliest American novels. These minor novels are not only interesting in their own right, but also provide the context needed to appreciate why the major novels were major breakthroughs. The novel experienced an explosive growth spurt during these centuries as novelists experimented with different forms and genres: epistolary novels, romances, Gothic thrillers, novels in verse, parodies, science fiction, episodic road trips, and family sagas, along with quirky, unclassifiable experiments in fiction that resemble contemporary, avant-garde works. As in his previous volume, Moore privileges the innovators and outliers, those who kept the novel novel. In the most comprehensive history of this period ever written, Moore examines over 400 novels from around the world in a lively style that is as entertaining as it is informative. Though written for a general audience, The Novel, An Alternative History also provides the scholarly apparatus required by the serious student of the period. This sequel, like its predecessor, is a "zestfully encyclopedic, avidly opinionated, and dazzlingly fresh history of the most 'elastic' of literary forms" (Booklist).

*Prose Fiction and Early Modern Sexuality, 1570-1640 brings together twelve new essays which situate the arguments about the multiple constructions of sexualities in prose fiction within contemporary critical debates about the body, gender, desire, print culture, postcoloniality, and cultural geography. Looking at Sidney's Arcadia , Wroth's Urania , Lyly's Euphues ; fictions by Gascoigne, Riche, Parry, and Brathwaite; as well as Hellenic romances, rogue fictions, and novelle, the essays expand and challenge current critical arguments about the gendering of labour, female eroticism, queer masculinity, sodom, male friendship, cross-dressing, heteroeroticism, incest, and the gendering of poetic creativity.*

*This study investigates the reception of Ovidian heroines in "Metamorphoses" commentaries written between 1100 and 1618 on the Continent in England. Medieval and early modern clerical readings of the feminine in Ovid reflect greater heterogeneity than is commonly alleged.*

*De vrouw die vluchtte*

*Readings in the French and English Novel, 1722-1782*

*A Lecture Delivered ... 23 February, 1875....*

*The Memoirs of Madame Roland*

*The Heroine of the Middle English Romances*

*Clandestine Erotic Fiction in English 1800–1930*

A comprehensive reference presents over five hundred full essays on authors and a variety of topics, including censorship, genre, patronage, and dictionaries.

Official organ of the book trade of the United Kingdom.

This comprehensive collection of folk hero tales builds on the success of the first edition by providing readers with expanded contextual information on story characters from the Americas to Zanzibar. • Supplies entries on folk tale characters worldwide that identify related heroes and heroines and provide additional contextual information • Features a geographical organization that enables readers to research a specific region's folk characters • Provides an alphabetical index as well as an index of heroic character ty

facilitate cross-cultural and historical comparisons • Includes sidebars with passages from the folk tales, popular culture, and other items of interest

An Illustrated Monthly Record of the Book, Stationery, Leather Goods, and Allied Trades

In Pursuit of Happiness (English Edition)

Essays on Literature, Film, Myth and Media

The Folk-lore Journal

"Metamorphoses" Commentaries 1100-1618

T. E. or the Heroine of Faith. English edition, revised

This collection examines transnational Asian American women characters in various fictional narratives. It analyzes how certain heroines who are culturally rooted in Asian regions have been transformed and re-imagined in America, playing significant roles in Asian American literary studies as well as community life. The interdisciiplinary essays display refreshing perspectives in Asian American literary studies and transnational feminism from four continents.

Shanghai in 1990. An ancient city in a country that despite the massacre of Tiananmen Square is still in the tight grip of communist control. Chief Inspector Chen, a poet with a sound instinct for self-preservation, knows the city like few others. When the body of a prominent Communist Party member is found, Chen is told to keep the party authorities informed about every lead. Also, he must keep the young woman's murder out of the papers at all costs. When his investigation leads him to the decadent offspring of high-ranking officials, he finds himself instantly removed from the case and reassigned to another area. Chen has a choice: bend to the party's wishes and sacrifice his morals, or continue his investigation and risk dismissal from his job and from the party. Or worse. . . .

Many early novels were cosmopolitan books, read from London to Leipzig and beyond, available in nearly simultaneous translations into French, English, German, and other European languages. In Novel Translations, Bethany Wiggins charts just one of the paths by which newness—in its avatars as fashion, novelties, and the novel—entered the European world in the decades around 1700. As readers across Europe snapped up novels, they domesticated the genre. Across borders, the novel lent readers everywhere a suggestion of sophistication, a familiarity with circumstances beyond their local ken. Into the eighteenth century, the modern German novel was not German at all; rather, it was French, as suggested by Germans' usage of the French word *Roman* to describe a vast variety of genres: pastoral romances, war and travel chronicles, heroic narratives, and courtly fictions. Carried in large part on the coattails of the Huguenot diaspora, these romans, nouvelles, amours secrets, histoires galantes, and histories scandaleuses shaped German literary culture to a previously unrecognized extent. Wiggins contends that this French chapter in the German novel's history began to draw to a close only in the 1720s, more than sixty years after the word first migrated into German. Only gradually did the Roman go native; it remained laden with the baggage from its "French" origins even into the nineteenth century.

Reading the Ovidian Heroine

Maison Arkonak Rhugen 7

The Unknown Heroine

The Dark Heroine: Dinner with a Vampire (Author's Extended Edition)

The Oxford Encyclopedia of British Literature

This work offers bibliographical descriptions of all printings of erotic fiction in English issued clandestinely during the period 1800-1930. By 'clandestine' is meant books whose publishers and printers attempt to hide their identities, usually by offering title pages whose misleading places and dates of publication may shock and amuse, but which always aim to mystify. Using internal and external evidence, an attempt is made to establish who were the printers, booksellers and publishers, English and Continental, involved in this trade. The printing families or 'groups' into which a large percentage of the material falls are classified, accompanied by illustrations which identify the main printing characteristics ('house styles') of the groups. Bibliographical descriptions follow a checklist of clandestine catalogues; these provide valuable evidence for dating, pricing and 'sales pitch' and information on items of which no copies can now be traced. The work concludes with a series of appendices which provide significant external evidence, and three indexes: of themes, titles and names. Peter Mendes' original research builds on and significantly extends the essential pioneer work of the Victorian collector and bibliographer H.S. Ashbee ('Pisanus Fraxi').

Over the course of the long eighteenth century, a network of some fifty women writers, working in French, English, Dutch, and German, staked out a lasting position in the European literary field. These writers were multilingual and lived for many years outside of their countries of origin, translated and borrowed from each others' works, attended literary circles and salons, and fashioned a transnational women's literature characterized by highly recognizable codes. Drawing on a literary geography of national types, women writers across Western Europe read, translated, wrote, and rewrote stories about exceptional young women, literary heroines who transcend the gendered destiny of their distinctive cultural and national contexts. These transcultural heroines struggle against the cultural constraints determining the sexualized fates of local girls. In Heroines and Local Girls, Pamela L. Cheek explores the rise of women's writing as a distinct, transnational category in Britain and Europe between 1650 and 1810. Starting with an account of a remarkable tea party that brought together Frances Burney, Sophie von La Roche, and Marie Elisabeth de La Fite in conversation about Stéphanie de Genlis, she excavates a complex community of European and British women authors. In chapters that incorporate history, network theory, and feminist literary history, she examines the century-and-a-half literary lineage connecting Madame de Maintenon to Mary Wollstonecraft, including Charlotte Lennox and Françoise de Graffigny and their radical responses to sexual violence. Neither simply a reaction to, nor collusion with, patriarchal and national literary forms but, rather, both, women's writing offered an invitation to group membership through a literary project of self-transformation. In so doing, argues Cheek, women's writing was the first modern literary category to capitalize transnationally on the virtue of identity, anticipating the global literary marketplace's segmentation of affinity-based reading publics, and continuing to define women's writing to this day.

Although Gothic writing is now seen as significant for an understanding of modernity, it is still largely characterized as a literature of fear and anxiety. Gothic and the Comic Turn argues that, partly through its desire to be taken seriously, Gothic criticism has neglected the comic doppelganger that has always inhabited the Gothic mode and which in certain texts emerges as dominant. Tracing an historical trajectory from the late Romantic period through to the present day, this book examines how varieties of comic parody and appropriation have interrogated the complexities of modern subjectivity.

Prose Fiction and Early Modern Sexuality,1570-1640

Broadview Anthology of British Literature, The, Concise Edition, Volume B

The Transnational Emergence of Women's Writing in the Long Eighteenth Century

Theodosia Ernest; or, The heroine of faith. English edition, revised and completed

Heroines of the Past: a lecture delivered at the Working Men's Institute, Leighton Buzzard, etc

Ourika

*The Norton Critical Edition of Pride and Prejudice has been revised to reflect the most current scholarly approaches to Austen's most widely read novel. The text is that of the 1813 first edition, accompanied by revised and expanded explanatory annotations. This Norton Critical Edition also includes: · Biographical portraits of Austen by members of her family and, new to the Fourth Edition, those by Jon Spence (Becoming Jane Austen) and Paula Byrne (The Real Jane Austen: A Life in Small Things). · Fourteen critical essays, eleven of them new to the Fourth Edition, reflecting the finest current scholarship. Contributors include Janet Todd, Andrew Elfenbein, Felicia Bonaparte, and Tiffany Potter, among others. · "Writers on Austen"—a new section of brief comments by Mark Twain, Virginia Woolf, Henry James, and others. · A Chronology and revised and expanded Selected Bibliography.*

*John Fowles presents a remarkable translation of a nineteenth-century work that provided the seed for his acclaimed novel The French Lieutenant's Woman and that will astonish and haunt modern readers. Based on a true story, Claire de Duras's Ourika relates the experiences of a Senegalese girl who is rescued from slavery and raised by an aristocratic French family during the time of the French Revolution. Brought up in a household of learning and privilege, she is unaware of her difference until she overhears a conversation that suddenly makes her conscious of her race—and of the prejudice it arouses. From this point on, Ourika lives her life not as a French woman but as a black woman who feels "cut off from the entire human race." As the Reign of Terror threatens her and her adoptive family, Ourika struggles with her unusual position as an educated African woman in eighteenth-century Europe. A best-seller in the 1820s, Ourika captured the attention of Duras's peers, including Stendhal, and became the subject of four contemporary plays. The work represents a number of firsts: the first novel set in Europe to have a black heroine; the first French literary work narrated by a black female protagonist; and, as Fowles points out in the foreword to his translation, "the first serious attempt by a white novelist to enter a black mind."*

*The addictive, enthralling debut by online sensation Abigail Gibbs. The sexiest romance you'll read this year.*

Gothic and the Comic Turn

A Gothic Bibliography (Unabridged)

Code Name: White Mouse English Edition

Parzival A Knightly Epic Volume 2 (of 2) (English Edition)

Grace Darling

A Recurrent Pattern in Six English Novels