

Gwendoline Victorian Obedience

Daniel Deronda is a novel by George Eliot, first published in 1876. It was the last novel she completed and the only one set in the contemporary Victorian society of her day. The work's mixture of social satire and moral searching, along with its sympathetic rendering of Jewish proto-Zionist and Kabbalistic ideas, has made it the controversial final statement of one of the most renowned of Victorian novelists. The novel has been adapted for film three times, once as a silent feature and twice for television. It has also been adapted for the stage, most notably in the 1960s by the 69 Theatre Company in Manchester with Vanessa Redgrave cast as the heroine Gwendolen Harleth. Daniel Deronda contains two main strains of plot, united by the title character. The novel begins in late August 1865^[1] with the meeting of Daniel Deronda and Gwendolen Harleth in the fictional town of Leubronn, Germany. Daniel finds himself attracted to, but wary of, the beautiful, stubborn, and selfish Gwendolen, whom he sees losing all her winnings in a game of roulette. The next day, Gwendolen receives a letter from her mother telling her that the family is financially ruined and asking her to come home. In despair at losing all her money, Gwendolen pawns a necklace and debates gambling again to make her fortune. In a fateful moment, however, her necklace is returned to her by a porter, and she realises that Daniel saw her pawn the necklace and redeemed it for her. From this point, the plot breaks off into two separate flashbacks, one which gives us the history of Gwendolen Harleth and one of Daniel Deronda.

New York, 1899. Two strangers, one destiny.

A rural Kentucky teenager comes of age in the summer of 1969 in this novel by the New York Times–bestselling author of *The Book Woman of Troublesome Creek*. Nameless, Kentucky, in 1969 is a hardscrabble community where jobs are few and poverty is a simple fact—just like the hot Appalachian breeze or the pests that can destroy a tobacco field. RubyLyn Bishop is luckier than some. Her God-fearing uncle, Gunnar, has a short fuse and high expectations, but he's given her a good home ever since she was orphaned at the age of five. Yet now a month shy of her sixteenth birthday, RubyLyn itches for more. Maybe it's something to do with the paper fortunetellers RubyLyn has been making for townsfolk, each covered with beautifully wrought, prophetic drawings. Or perhaps it's because of Rainey Ford, her black neighbor who works alongside her in the tobacco field and with whom she has a kinship—despite the disapproval of others. RubyLyn's predictions are just wishful thinking, not magic at all, but through them she's imagining life as it could be, away from the prejudice and hardship that ripple through Nameless... "A voice rich and authentic, steeped in the somber beauty that defines life in the South."—David Joy, author of *When These Mountains Burn* "Richardson's brilliant writing made me feel as though I were transported back in time...and actually there witnessing this poignant heartfelt story."—Charles Belfoure, New York Times–bestselling author of *The Fallen Architect* "A reader always recognizes when the author has poured her soul into a body of work. [This] is a tender, beautifully written second novel."—Ann Hite, author of the *Black Mountain* series

A broad survey of the West's extraordinary love affair with Japan.

In over sixty articles and country reports, *The Indigenous World 2017* gives a comprehensive update on the current situation of indigenous peoples and their human rights and reports on the most important developments in international processes of relevance to indigenous peoples during 2016. The yearbook is an essential source of information and an indispensable tool for those who need to be informed about the most recent issues and developments that have impacted indigenous peoples worldwide. The *Indigenous World* is produced by the International Work Group for Indigenous Affairs (IWGIA) in collaboration with indigenous and non-indigenous scholars and activists.

The Spaniard Torres was probably the first European to sight Australia (Cape Yorke); but Tasman was the first who consciously discovered the Great South Land. In his search for fresh fields for trade, he came upon Tasmania and New Zealand.

It is my sincere desire that this simple and elegant practice of the Five Warrior Syllables, which is based on the highest teachings of the Tibetan Bn Buddhist tradition of which I am a lineage holder, will benefit many beings in the West. Please receive it with my blessing, and bring it into your life. Let it support you to become kind and strong and clear and awake. Tenzin Wangyal Rinpoche One of the world's oldest unbroken spiritual traditions is the Bon Buddhist tradition of Tibet. This wisdom path has survived, thanks to the efforts of a handful of dedicated lamas such as Bn lineage holder Tenzin Wangyal Rinpoche. Now, with Tibetan Sound Healing, you can connect to the ancient sacred sounds of the Bn practice and through them, activate the healing potential of your natural mind. The Bn healing tradition invokes the Five Warrior Sylla blessed sounds that bring us to the essential nature of mind and release the boundless creativity and positive qualities that are fundamental to it. Through the medicine of sound, you can clear obstacles of your body, your energy and emotions, and the subtle sacred dimensions of your being. In this integrated book-and-CD learning program, Tenzin Wangyal Rinpoche gives you the tools to access wisdom and compassion and use the vibration of sacred sound to cultivate the healing power within your body's subtle channels. It is my sincere desire that this simple and elegant practice of the Five Warrior Syllables, which is based on the highest teachings of the Tibetan Bn Buddhist tradition of which I am a lineage holder, will benefit many beings in the West. Please receive it with my blessing, and bring it into your life. Let it support you to become kind and strong and clear and awake. Tenzin Wangyal Rinpoche One of the world's oldest unbroken spiritual traditions is the Bn Buddhist tradition of Tibet.

Daniel Deronda (1876) By: George Eliot. (NOVEL)Createspace Independent Publishing Platform

This Element is a philosophical history of Social Darwinism. It begins by discussing the meaning of the term, moving then to its origins, paying particular attention to whether it is Charles Darwin or Herbert Spencer who is the true father of the idea. It gives an exposition of early thinking on the subject, covering Darwin and Spencer themselves and then on to Social Darwinism as found in American thought, with special emphasis on Andrew Carnegie, and Germany with special emphasis on Friedrich von Bernhardt. Attention is also paid to outliers, notably the Englishman Alfred Russel Wallace, the Russian Peter Kropotkin, and the German Friedrich Nietzsche. From here we move into the twentieth century looking at Adolf Hitler - hardly a regular Social Darwinian given he did not believe in evolution - and in the Anglophone world, Julian Huxley and Edward O. Wilson, who reflected the concerns of

their society.

Nzinga, in history and legend, is a brilliant leader during a time of violent upheaval. This fictional biography brings to life the Angolan culture in a flourishing African kingdom, now lost, where early explorers' maps of West Africa call out: "Here reigned the celebrated Queen Nzinga!"

Prince — a slave in the British colonies — vividly recalls her life in the West Indies, her rebellion against physical and psychological degradation, and her eventual escape in 1828 in England.

In 1950s Quebec, French and English tolerate each other with precarious civility--much like Maggie Hughes' parents. Maggie's English-speaking father has ambitions for his daughter that don't include marriage to the poor French boy the next farm over. But Maggie's heart is captured by Gabriel Phénix. When she becomes pregnant at fifteen, her parents send the baby Elodie to an orphanage where she receives horrible treatment. Seventeen years later, Maggie, married to a businessman eager to start a family, cannot forget the daughter she was forced to abandon, and a chance reconnection with Gabriel spurs a wrenching choice. As time passes, the stories of Maggie and Elodie intertwine but never touch, until Maggie realizes she must take what she wants from life and go in search of her long-lost daughter, finally reclaiming the truth that has been denied them both.

Bringing together classic and new writings of the trailblazing feminist theorist Chandra Talpade Mohanty, *Feminism without Borders* addresses some of the most pressing and complex issues facing contemporary feminism. Forging vital links between daily life and collective action and between theory and pedagogy, Mohanty has been at the vanguard of Third World and international feminist thought and activism for nearly two decades. This collection highlights the concerns running throughout her pioneering work: the politics of difference and solidarity, decolonizing and democratizing feminist practice, the crossing of borders, and the relation of feminist knowledge and scholarship to organizing and social movements. Mohanty offers here a sustained critique of globalization and urges a reorientation of transnational feminist practice toward anticapitalist struggles. *Feminism without Borders* opens with Mohanty's influential critique of western feminism ("Under Western Eyes") and closes with a reconsideration of that piece based on her latest thinking regarding the ways that gender matters in the racial, class, and national formations of globalization. In between these essays, Mohanty meditates on the lives of women workers at different ends of the global assembly line (in India, the United Kingdom, and the United States); feminist writing on experience, identity, and community; dominant conceptions of multiculturalism and citizenship; and the corporatization of the North American academy. She considers the evolution of interdisciplinary programs like Women's Studies and Race and Ethnic Studies; pedagogies of accommodation and dissent; and transnational women's movements for grassroots ecological solutions and consumer, health, and reproductive rights. Mohanty's probing and provocative analyses of key concepts in feminist thought—"home," "sisterhood," "experience," "community"—lead the way toward a feminism without borders, a feminism fully engaged with the realities of a transnational world.

A trade paperback reissue of National Book Award finalist Mary Gaitskill's debut collection, *Bad Behavior*—powerful stories about dislocation, longing, and desire which depict a disenchanting and rebellious urban fringe generation that is searching for human connection. • Now a classic: *Bad Behavior* made critical waves when it first published, heralding Gaitskill's arrival on the literary scene and her establishment as one of the sharpest, erotically charged, and audaciously funny writing talents of contemporary literature. Michiko Kakutani of *The New York Times* called it "Pinteresque," saying, "Ms. Gaitskill writes with such authority, such radar-perfect detail, that she is able to make even the most extreme situations seem real... her reportorial candor, uncompromised by sentimentality or voyeuristic charm...underscores the strength of her debut."

"Wildly popular with Victorian readers, sensation fiction was condemned by most critics for scandalous content and formal features that deviated from respectable Victorian realism. *Victorian Sensations* is the first collection to examine sensation fiction as a whole, showing it to push genre boundaries and resist easy classification. Comprehensive in scope, this collection includes twenty original essays employing various critical approaches to cover a range of topics that will interest many readers." "Essays are organized thematically into three sections: issues of genre; sensational representations of gender and sexuality; and the texts' complex readings of diverse social and cultural phenomena such as class, race, and empire. The introduction reviews the critical reception of sensation fiction to situate these new essays within a larger scholarly context."--BOOK JACKET.

Introduction to one of the theatre's most important and enigmatic writers.

Set in postCivil War Wisconsin, a small town is petrified with fear as an epidemic overwhelms their community with sickness and death. Reprint.

"Jaffery" by William John Locke. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

Critically acclaimed author Indu Sundareshan picks up where she left off in *The Twentieth Wife* and *The Feast of Roses*, returning to seventeenth-century India as two princesses struggle for supremacy of their father's kingdom. Trapped in the shadow of the magnificent tomb their grief-stricken father is building for his beloved deceased wife, the emperor's daughters compete for everything: control over the imperial harem, their father's affection, and the future of their country. They are forbidden to marry and instead choose to back different brothers in the fight for ultimate power over the throne. But only one of the sisters will succeed. With an enthusiasm for history and a flair for rich detail, Indu Sundareshan brings readers deep into the complicated lives of Indian women of the time period and highlights the profound history of one of the most celebrated works of architecture in the world, the Taj Mahal.

For nearly sixty years Somerset Maugham (1874--1965) was one of the most famous writers in the world. An enormously

successful playwright and the author of over a hundred short stories and twenty-one novels -- several of which are now established classics

"In this powerful short fiction, Mary Gaitskill--whose searing honesty about gender relations has been legendary since the appearance of *Bad Behavior* in the 1980s--considers our moment through the lens of a particular #metoo incident. The effervescent and well-dressed Quin, a successful book editor and fixture on the New York arts scene, has long been one of Margot's best friends. When several women in his field accuse him of inappropriate touching and remarks, Gaitskill builds the account of his undoing through Quin and Margot's alternating voices, allowing readers to experience Quin as a whole person--one whose behavior toward women could be hurtful and presumptuous on the one hand, and keenly supportive on the other. Margot, an older woman who alternately despairs of and sympathizes with the positions of the younger women involved in Quin's case, is the thrumming engine of this remarkable piece of truth-telling. As Gaitskill has said, fiction is the only way that she could approach this subject, which she sees as subtly colored in shades of gray, rather than the black and white of our current conversations. Her compliment to her characters--and to her readers--is that they are unvarnished and real; her belief in our ability to understand them, even when we don't always admire them, is a beacon of humanity from one of our greatest contemporary writers"--

"Most fathers would refuse to hear all this nonsense, Ronald," he said, gently. "I listen, and try to convince you by reasonable arguments that the step you seem bent upon taking is one that will entail nothing but misery. I have said no angry word to you, nor shall I do so. I tell you simply it can not be. Dora Thorne, my lodge keeper's daughter, is no fitting wife for my son, the heir of Earlescourt. Come with me, Ronald; I will show you further what I mean." They went together, the father and son, so like in face yet so dissimilar in mind. They had been walking up and down the broad terrace, one of the chief beauties of Earlescourt. The park and pleasure grounds, with flushed summer beauty, lay smiling around them. The song of hundreds of birds trilled through the sweet summer air, the water of many fountains rippled musically, rare flowers charmed the eye and sent forth sweet perfume; but neither song of birds nor fragrance of flowers--neither sunshine nor music--brought any brightness to the grave faces of the father and son. With slow steps they quitted the broad terrace, and entered the hall. They passed through a long suite of magnificent apartments, up the broad marble staircase, through long corridors, until they reached the picture gallery, one of the finest in England. Nearly every great master was represented there. Murillo, Guido, Raphael, Claude Lorraine, Salvator Rosa, Correggio, and Tintoretto. The lords of Earlescourt had all loved pictures, and each of them had added to the treasures of that wonderful gallery. One portion of the gallery was set aside for the portraits of the family. Grim old warriors and fair ladies hung side by side; faces of marvelous beauty, bearing the signs of noble descent, shone out clearly from their gilded frames. "Look, Ronald," Lord Earle said, laying one hand upon his shoulder, "you stand before your ancestors now. Yours is a grand old race. England knows and honors it. Look at these pictured faces of the wives our fathers chose. There is Lady Sybella Earle; when one of Cromwell's soldiers drew his dagger to slay her husband, the truest friend King Charles ever had, she flung herself before him, and received the blow in his stead. She died, and he lived--noble and beautiful, is she not? Now look at the Lacy Alicia--this fair patrician lady smiling by the side of her grim lord; she, at the risk of her life, helped him to fly from prison, where he lay condemned to death for some great political wrong. She saved him, and for her sake he received pardon. Here is the Lady Helena--she is not beautiful, but look at the intellect, the queenly brow, the soul-lit eyes! She, I need not tell you, was a poetess. Wherever the English language was spoken, her verses were read--men were nobler and better for reading them. The ladies of our race were such that brave men may be proud of them. Is it not so, Ronald?"

This book explores the understudied history of the so-called 'incurables' in the Victorian period, the people identified as idiots, imbeciles and the weak-minded, as opposed to those thought to have curable conditions. It focuses on Caterham, England's first state imbecile asylum, and analyses its founding, purpose, character, and most importantly, its residents, innovatively recreating the biographies of these people. Created to relieve pressure on London's overcrowded workhouses, Caterham opened in September 1870. It was originally intended as a long-stay institution for the chronic and incurable insane paupers of the metropolis, more commonly referred to as idiots and imbeciles. This purpose instantly differentiates Caterham from the more familiar, and more researched, lunatic asylums, which were predicated on the notion of cure and restoration of the senses. Indeed Caterham, built following the welfare and sanitary reforms of the late 1860s, was an important feature of the Victorian institutional landscape, and it represented a shift in social, medical and political responsibility towards the care and management of idiot and imbecile paupers.

"In *Consuming Fantasies: Labor, Leisure, and the London Shopgirl, 1880-1920*, Lise Shapiro Sanders examines the cultural significance of the shopgirl - both historical figure and fictional heroine - from the end of Queen Victoria's reign through the First World War. As the author reveals, the shopgirl embodied the fantasies associated with a growing consumer culture: romantic adventure, upward mobility, and the acquisition of material goods. Reading novels such as George Gissing's *The Odd Women* and W. Somerset Maugham's *Of Human Bondage* as well as short stories, musical comedies, and films, Sanders argues that the London shopgirl appeared in the midst of controversies over sexual morality and the pleasures and dangers of London itself. Sanders explores the shopgirl's centrality to modern conceptions of fantasy, desire, and everyday life for working women and argues for her as a key figure in cultural and social histories of the period. This study will appeal to scholars, students, and enthusiasts of Victorian and Edwardian life and literature."--BOOK JACKET.

"Townsend's wit is razor sharp" as her self-proclaimed intellectual adolescent hero continues his hilarious angst-filled secret diary (*The Mirror*). I can't wait until I am fully mature and can make urban conversation with intellectuals. Growing up among inferiors in Great Britain isn't easy for a sensitive fifteen-year-old "poet of the Midlands" like Adrian Mole, considering everything in the world is conspiring to scar him for life: His hormones are in a maelstrom; his mother is pregnant (at her age!); his girlfriend, Pandora, is in shutdown; radio stardom isn't panning out; he's become allergic to non-precious metals; and passing his exams is as dire a crisis as the Falkland Islands. From weathering a profound but shaky romance with the love of his life to negotiating his parents' reconciliation to writing his poetry on restroom walls (why on earth did he sign his name?), "Adrian Mole is as engaging as ever" (*Time Out*). The sequel to the beloved *The Secret Diary of Adrian Mole Aged 13¾* continues Adrian's chronicle of angst, which has sold more than twenty million copies worldwide, and been adapted for television and staged as a musical. Adrian Mole is truly "a phenomenon" (*The Washington Post*).

This volume examines what Caribbean literature looked like before 1920 by surveying the print culture of the period. The emphasis is on narrative, including an enormous range of genres, in varying venues, and in multiple languages of the Caribbean. Essays examine lesser-known authors and writing previously marginalized as nonliterary: popular writing in newspapers and pamphlets;

fiction and poetry such as romances, sentimental novels, and ballads; non-elite memoirs and letters, such as the narratives of the enslaved or the working classes, especially women. Many contributions are comparative, multilingual, and regional. Some infer the cultural presence of subaltern groups within the texts of the dominant classes. Almost all of the chapters move easily between time periods, linking texts, writers, and literary movements in ways that expand traditional notions of literary influence and canon formation. Using literary, cultural, and historical analyses, this book provides a complete re-examination of early Caribbean literature.

This edited collection of women's correspondence constitutes an important historical record of the experiences of Aboriginal women during a crucial period of social change. In particular the letters are valuable for the insight they offer into the impact on Aboriginal communities of government legislation and mission policies.

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