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Cultural Mobility

Learning to Curse

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When was feminism born - in the 1960s, or in the 1660s? For England, one might answer: the early decades of the seventeenth century. James I was King of England, and women were expected to be chaste, obedient, subordinate, and silent. Some, however, were not, and these are the women who interest Barbara Lewalski - those who, as queens and petitioners, patrons and historians and poets, took up the pen to challenge and subvert the repressive patriarchal ideology of Jacobean England. Setting out to show how these women wrote themselves into their culture, Lewalski rewrites Renaissance history to include some of its most compelling - and neglected - voices. As a culture dominated by a powerful Queen gave way to the rule of a patriarchal ideologue, a woman's subjection to father and husband came to symbolize the subjection of all English people to their monarch, and all Christians to God. Remarkably enough, it is in this repressive Jacobean milieu that we first hear Englishwomen's own voices in some number. Elizabeth Cary, Aemilia Lanyer, Rachel Speght, and Mary Wroth published original poems, dramas, and prose of considerable scope and merit; others inscribed their thoughts and experiences in letters and memoirs. Queen Anne used the court masque to assert her place in palace politics, while Princess Elizabeth herself stood as a symbol of resistance to Jacobean patriarchy. By looking at these women through their works, Lewalski documents the flourishing of a sense of feminine identity and expression in spite of - or perhaps because of - the constraints of the time. The result is a fascinating sampling of Jacobean women's lives and works, restored to their rightful place in literary history and cultural politics. In these women's voices and perspectives, Lewalski identifies an early challenge to the dominant culture - and an ongoing challenge to our understanding of the Renaissance world.

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American literary nationalism is traditionally understood as a cohesive literary tradition developed in the newly independent United States that emphasized the unique features of America and consciously differentiated American literature from British literature. Robert S. Levine challenges this assessment by exploring the conflicted, multiracial, and contingent dimensions present in the works of late eighteenth- and nineteenth-century American and African American writers. Conflict and uncertainty, not consensus, Levine argues, helped define American literary nationalism during this period. Levine emphasizes the centrality of both inter- and intra-American conflict in his analysis of four illuminating "episodes" of literary responses to questions of U.S. racial nationalism and imperialism. He examines Charles Brockden Brown and the Louisiana Purchase; David Walker and the debates on the Missouri Compromise; Nathaniel Hawthorne, Herman Melville, and Hannah Crafts and the blood-based literary nationalism and expansionism of the mid-nineteenth century; and Frederick Douglass and his approximately forty-year interest in Haiti. Levine offers critiques of recent developments in whiteness and imperialism studies, arguing that a renewed attention to the place of contingency in American

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literary history helps us to better understand and learn from writers trying to make sense of their own historical moments.

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Joysprick

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Provides a survey of African American literature, from 140 writers, covering three centuries.

Dionysos, the God of wine and theatre has returned to his native land to take revenge on the puritanical Pentheus who refuses to recognise him of his rites. Remorselessly, savagely and with black humour, the God drives Pentheus and all the city to their shocking fate. This version was specially commissioned by the National Theatre for a production in May 2002, directed by Sir Peter Hall and scored by Sir Harrison Birtwhistle.

"On the Western Circuit" by Thomas Hardy. 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.

In the fourteenth century Geoffrey Chaucer, who served three kings as a customs official and special envoy, virtually invented English poetry. He did so by wedding the language of common speech to metrical verse, creating a medium that could accommodate tales of courtly romance, bawdy fabliaux, astute psychological portraiture, dramatic monologues, moral allegories, and its author's astonishing learning in fields from philosophy to medicine and astrology.

Chaucer's accomplishment is unequalled by any poet before Shakespeare and—in The Canterbury Tales and Troilus and Cressida—ranks with that of the great English novelists. Both The Canterbury Tales and Troilus and Cressida are presented complete in this anthology, in fresh modern translations by Theodore Morrison that convey both the gravity and gaiety of the Middle English originals. The Portable Chaucer also contains selections from The Book of Duchess, The House of Fame, The Bird's Parliament, and The Legend of Good Women, together with short poems. Morrison's introduction is vital for its insights into Chaucer as man and artist, and as a product of the Middle Ages whose shrewdness, humor, and compassion have a wonderfully contemporary ring.

*Episodes in Nineteenth-Century American
Literary Nationalism
Expanded Edition
The Art of Authorship*

The Major Authors

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[complete in 2 volumes]. 1 : C. The
restoration and the eighteenth century***

The most-trusted anthology for complete works, balanced selections, and helpful editorial apparatus, The Norton Anthology of American Literature features a cover-to-cover revision. The Ninth Edition introduces new General Editor Robert Levine and three new-generation editors who have reenergized the volume across the centuries. Fresh scholarship, new authors—with an emphasis on contemporary writers—new topical clusters, and a new ebook make the Norton Anthology an even better teaching tool and an unmatched value for students.

Rachel Speght was the first Englishwoman to identify herself, unmistakably and by name, as a polemicist and critic of contemporary gender ideology. This edition includes her polemical foray into the Jacobean gender wars and her collected poems. Speght's tract, *A Mouzzell for Melastomus* (1617), is at once a spirited answer to Joseph Swetnam's

attack on women and a serious effort to stake women's claim to the prevailing Protestant discourse of biblical exegesis. In other words, she tried to yield a more expansive and more equitable concept of gender. Speght's volume of poems, *Moralities Memorandum with a Dream Prefixed* (1621)--printed, in part, to counter charges that her prose was actually her father's-- includes a long memento mori meditation and an allegorical dream vision that recounts her own rapturous encounter with learning. Both texts vigorously defend women's education and encourage women's talents. This volume should find a ready audience among scholars and students of early seventeenth-century literature, history, and religion, as well as among those in women's studies.

Stephen Greenblatt argued in these celebrated essays that the art of the Renaissance could only be understood in the context of the society from which it sprang. His approach - 'New Historicism' - drew from history, anthropology, Marxist theory, post-structuralism, and psychoanalysis and

in the process, blew apart the academic boundaries insulating literature from the world around it. Learning to Curse charts the evolution of that approach and provides a vivid and compelling exploration of a complex and contradictory epoch.

Robert S. Levine foregrounds the viewpoints of Black Americans on Reconstruction in his absorbing account of the struggle between the great orator Frederick Douglass and President Andrew Johnson. When Andrew Johnson assumed the presidency after Abraham Lincoln's assassination, the country was on the precipice of radical change. Johnson, seemingly more progressive than Lincoln, looked like the ideal person to lead the country. He had already cast himself as a "Moses" for the Black community, and African Americans were optimistic that he would pursue aggressive federal policies for Black equality. Despite this early promise, Frederick Douglass, the country's most influential Black leader, soon grew disillusioned with Johnson's policies and increasingly doubted the president was sincere in

supporting Black citizenship. In a dramatic and pivotal meeting between Johnson and a Black delegation at the White House, the president and Douglass came to verbal blows over the course of Reconstruction. As he lectured across the country, Douglass continued to attack Johnson's policies, while raising questions about the Radical Republicans' hesitancy to grant African Americans the vote. Johnson meanwhile kept his eye on Douglass, eventually making a surprising effort to appoint him to a key position in his administration. Levine grippingly portrays the conflicts that brought Douglass and the wider Black community to reject Johnson and call for a guilty verdict in his impeachment trial. He brings fresh insight by turning to letters between Douglass and his sons, speeches by Douglass and other major Black figures like Frances E. W. Harper, and articles and letters in the *Christian Recorder*, the most important African American newspaper of the time. In counterpointing the lives and careers of Douglass and Johnson, Levine offers a distinctive vision of the lost

promise and dire failure of
Reconstruction, the effects of which
still reverberate today.

A Manifesto

Revised Edition

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Abandoned Women and Poetic Tradition

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Literature

At the heart of poetic tradition is a figure of abandonment, a woman forsaken and out of control. She appears in writings ancient and modern, in the East and the West, in high art and popular culture produced by women and by men. What accounts for her perennial fascination? What is her function—in poems and for writers? Lawrence Lipking suggests many possibilities. In this figure he finds a partial record of women's experience, an instrument for the expression of religious love and yearning, a voice for psychological fears, and, finally, a model for the poet. Abandoned women inspire new ways of reading poems and poetic tradition.

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1865-1914, American Literature 1914-1945,
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Contemporary American Poetry 1945--
Mayflower 1620**

Hamlet in Purgatory

Bacchai

Ninth Edition, Volume A and B

Writing Women in Jacobean England

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