

# Quotes By Female Authors

Li Guo

**Women's Wit and Wisdom: A Book Of Quotations** Susan L. Rattiner,2012-05-22 Over 400 memorable quotes from the last 2,500 years by Sappho, Queen Elizabeth I, Harriet Tubman, Susan B. Anthony, Eleanor Roosevelt, Erma Bombeck, Oprah Winfrey, and many others. A delight!

**Samuel Johnson** Freya Johnston,Lynda Mugglestone,2012-11-15 This text offers wide-ranging coverage of Samuel Johnson's life work, and reception across 15 thematically cohesive chapters. Taking as its point of departure William Hazlitt's famous comparison between Johnson's prose style and a pendulum, this volume will contest and rebalance the metaphor of the pendulum.

Solitary Witch Silver RavenWolf,2011-12-08 The Ultimate Book of Shadows for the New Generation This book has everything a teen Witch could want and need between two covers: a magickal cookbook, encyclopedia, dictionary, and grimoire. It relates specifically to today's young adults and their concerns, yet is grounded in the magickal work of centuries past. Information is arranged alphabetically and divided into five distinct categories: (1) Shadows of Religion and Mystery, (2) Shadows of Objects, (3) Shadows of Expertise and Proficiency, (4) Shadows of Magick and Enchantment, and (5) Shadows of Daily Life. It is organized so readers can skip over the parts they already know, or read each section in alphabetical order. Features By the author of the best-selling Teen Witch and mother of four teen Witches A jam-packed learning and resource guide for serious young Witches All categories are discussed in modern terms and their associated historical roots Includes endnotes and footnotes that cite sources or add clarification A training companion to Teen Witch and To Ride a Silver Broomstick

*Women Authors of Detective Series* Moira Davison Reynolds,2017-07-06 While the roots of the detective novel go back to the 19th century, the genre reached its height around 1925 to 1945. This work presents information on 21 British and American women who wrote during the 20th century. As a group they were largely responsible for the great popularity of the detective novel in the first half of the century. The British authors are Dora Turnbull (Patricia Wentworth), Agatha Christie, Dorothy L. Sayers, Elizabeth Mackintosh (Josephine Tey), Ngaio Marsh, Gladys Mitchell, Margery Allingham, Edith Pargeter (Ellis Peters), Phyllis Dorothy James White (P.D. James), Gwendoline Butler (Jennie Melville), and Ruth Rendell, and the Americans are Patricia Highsmith, Carolyn G. Heilbrun (Amanda Cross), Edna Buchanan, Kate Gallison, Sue Grafton, Sara

Paretsky, Nevada Barr, Patricia Cornwell, Carol Higgins Clark, and Megan Mallory Rust. A flavor of each author's work is provided.

**Walsingham** Mary Robinson, 2003-01-16 Walsingham is both a lively story and a commentary by Mary Robinson on her society's constraints upon women. The novel follows the lives of two main characters, Walsingham Ainsforth and his cousin, Sir Sidney Aubrey, a girl who is passed off as a son by her mother so that she will become the family heir. Sidney, educated in France, returns to England as an adult and persistently sabotages Walsingham's love interests (having secretly fallen in love with him herself). Eventually, Sidney reveals her identity, and she and Walsingham declare their mutual love, wed, and share the family's estate. This Broadview edition includes a rich selection of primary sources material including contemporary reviews; historical and literary accounts of eighteenth-century female cross-dressers; and selections from contemporary works that focus on the figure of the fallen woman.

*Feminism and Global Chineseness: The Cultural Production of Controversial Women Authors* Aijun Zhu, 2007 This book deconstructs the controversy of globally located Chinese women authors, including Maxine Hong Kingston (America), Wei Hui (Mainland China), Li Ang (Taiwan), and Li Bihua (Hong Kong). It vividly shows how these authors are trapped in a dilemma between feminism, nationalism, and neocolonialism complicated by the powerful influences of global popular culture. This book not only engages in the much debated major issues such as gender, nation, narration and globalization, but more profoundly, it also points out the cultural and political significance of literary and cultural criticism, a much neglected area of research. The author's detailed examination of Chinese nationalism from the perspectives of gender and globalization shows her sharp awareness of the changing geopolitical mapping of Chineseness. Critics of Chinese literature and culture will benefit from this work in this era of social and political changes.

**Dr Johnson's Women** Norma Clarke, 2011-07-31 Dr Johnson's friendships with the leading women writers of the day was an important feature of his life and theirs. He was willing to treat women as intellectual equals and to promote their careers: something ignored by his main biographer, James Boswell. Dr Johnson's Women investigates the lives and writings of six leading female authors Johnson knew well: Elizabeth Carter, Charlotte Lennox, Elizabeth Montagu, Hester Thrale, Hannah More and Fanny Burney. It explores their relationships with Johnson, with each other and with the world of letters. It shows what it was like to be a woman writer in the 'Age of Johnson'. It is often assumed that women writers in the eighteenth century suffered the same restrictions and obstacles that confronted their Victorian successors. Norma Clarke shows that this was by no means the case. Highlighting the opportunities available to women of talent in the eighteenth century, Dr Johnson's Women makes clear just how impressive and varied their achievements were.

*Women Writers of Ancient Greece and Rome* Ian Michael Plant, 2004 Despite a common perception that most writing in antiquity was produced by men, some important literature written by women during this period has survived. Edited by I. M.

Plant, *Women Writers of Ancient Greece and Rome* is a comprehensive anthology of the surviving literary texts of women writers from the Graeco-Roman world that offers new English translations from the works of more than fifty women. From Sappho, who lived in the seventh century B.C., to Eudocia and Egeria of the fifth century A.D., the texts presented here come from a wide range of sources and span the fields of poetry and prose. Each author is introduced with a critical review of what we know about the writer, her work, and its significance, along with a discussion of the texts that follow. A general introduction looks into the problem of the authenticity of some texts attributed to women and places their literature into the wider literary and social contexts of the ancient Graeco-Roman world.

**Romantic Writings** Stephen Bygrave, 2017-09-29 *Romantic Writings* is an ideal introduction to the cultural phenomenon of Romanticism - one of the most important European literary movements and the cradle of 'Modern' culture. Here you will find an accessible introduction to the well-known male Romantic writers - Blake, Wordsworth, Coleridge, Byron, Shelley and Keats. Alongside are chapters dealing with poems by Charlotte Smith, Mary Robinson, Ann Barbauld, Elizabeth Barrett Browning which challenge the idea that these men are the only Romantic writers. As a further counterpoint the book also includes discussion of two German Romantic short stories by Kleist and Hoffman. Throughout, close-reading of texts is matched by an insistence on reading them in their historical context. *Romantic Writings* offers invaluable discussions of issues such as the notion of the Romantic artist; colonialism and the exotic; and the particular situation of women writers and readers.

**Masquerade and Femininity** Urszula Chowaniec, Ursula Phillips, Marja Rytönen, 2009-03-26 *Masquerade and Femininity: Essays on Russian and Polish Women Writers* introduces the reader to the diversity of women's writing in Poland and Russia in the 19th and 20th centuries in the light of the notion of masquerade. The present articles scrutinize particular works by women writers (Nadezhda Dmitrievna Khvoshchinskaia, Irina Odoevtseva, Vera Pavlova, Narcyza Żmichowska, Maria Komornicka, Irena Krzywicka and others) and the strategies of masquerading female experience. Taken together, the articles draw attention to the feeling of an inexpressible gap between the living body (and its everyday life experience of pain and suffering or happiness and pleasure) and the culturally constructed, powerfully imposed code of expression that readily makes use of various masks, guises and acts of pretending, applied especially cleverly in literary works. The concept of masquerade illuminates the complexity of what we call "femininity" by combining two sides of the divide: the real feelings and the constructed expressions. This volume uses both feminist and non-feminist approaches to women's writing and sheds new light on the themes of femininity, woman's identity, experience, masks, body, gender relations, nature, culture and authorship. *Masquerade and Femininity* brings together East European literary studies and gender studies, offering a comparative perspective on literature, literary theory and cultural phenomena in Poland and Russia, and featuring a range of both eastern European and western scholars. In its pages, the reader is invited to move beyond Russian literature and

language into a dialogic approach between Slavic literatures. This book will also contribute to filling the comparative gap which is still relatively unexplored not only with regard to the application of western scholarship to East European studies, but also with regard to the dialogue between Russian and Polish scholarship.

**Sisters and Rebels: A Struggle for the Soul of America** Jacquelyn Dowd Hall, 2019-05-21 Winner of the 2020 PEN America/Jacqueline Bograd Weld Award for Biography, the 2020 Summersell Prize, a 2020 PROSE Award, and a Plutarch Award finalist “The word befitting this work is ‘masterpiece.’ ” —Paula J. Giddings, author of *Ida: A Sword Among Lions: Ida B. Wells and the Campaign Against Lynching* Descendants of a prominent slaveholding family, Elizabeth, Grace, and Katharine Lumpkin were raised in a culture of white supremacy. While Elizabeth remained a lifelong believer, her younger sisters sought their fortunes in the North, reinventing themselves as radical thinkers whose literary works and organizing efforts brought the nation’s attention to issues of region, race, and labor. National Humanities Award-winning historian Jacquelyn Dowd Hall follows the divergent paths of the Lumpkin sisters, tracing the wounds and unsung victories of the past. Hall revives a buried tradition of Southern expatriation and progressivism; explores the lost, revolutionary zeal of the early twentieth century; and muses on the fraught ties of sisterhood. Grounded in decades of research, the family’s private papers, and interviews with Katharine and Grace, *Sisters and Rebels* unfolds an epic narrative of American history through the lives of three Southern women.

**British Women Writers, 1700-1850** Barbara Joan Horwitz, 1997 A guide to British women authors, their works, and the writing about them.

Legacies and Lifespans in Contemporary Women’s Writing Gina Wisker, Leanne Bibby, Heidi Yeandle, 2023-07-03 This book examines the connections and conversations between women writers from the twentieth century and the twenty-first century. The essays consider the ways in which twenty-first-century women writers look back and respond to their predecessors within the field of contemporary women’s writing. The book looks back to the foundations of contemporary women’s writing and also considers how this category may be defined in future decades. We ask how writers and readers have interpreted ‘the contemporary’, a moving target and an often-contentious term, especially in light of feminist theory and criticism of the late twentieth century. Writing about the relationships between women’s writings is an always-vital, ongoing political project with a rich history. These essays argue that establishing and defining the contemporary is, for women writers, another ongoing political project to which this collection of essays aims, in part, to contribute.

**Victorian Women Writers and the Other Germany** Linda Hughes, 2022-06-09 Shedding new light on the alternative, emancipatory Germany discovered and written about by progressive women writers during the long nineteenth century, this illuminating study uncovers a country that offered a degree of freedom and intellectual agency unheard of in England. Opening with the striking account of Anna Jameson and her friendship with Ottilie von Goethe, Linda K. Hughes shows how

cultural differences spurred ten writers' advocacy of progressive ideas and provided fresh materials for publishing careers. Alongside well-known writers – Elizabeth Gaskell, George Eliot, Michael Field, Elizabeth von Arnim, and Vernon Lee – this study sheds light on the lesser-known writers Mary and Anna Mary Howitt, Jessie Fothergill, and the important Anglo-Jewish lesbian writer Amy Levy. Armed with their knowledge of the German language, each of these women championed an extraordinarily productive openness to cultural exchange and, by approaching Germany through a female lens, imported an alternative, 'other' Germany into English letters.

**Reclaiming Authorship** Susan S. Williams, 2013-06-15 There was, in the nineteenth century, a distinction made between writers and authors, Susan S. Williams notes, the former defined as those who composed primarily from mere experience or observation rather than from the unique genius or imagination of the latter. If women were more often cast as writers than authors by the literary establishment, there also emerged in magazines, advice books, fictional accounts, and letters a specific model of female authorship, one that valorized natural feminine traits such as observation and emphasis on detail, while also representing the distance between amateur writing and professional authorship. Attending to biographical and cultural contexts and offering fresh readings of literary works, *Reclaiming Authorship* focuses on the complex ways writers such as Maria S. Cummins, Louisa May Alcott, Elizabeth Keckley, Mary Abigail Dodge, Elizabeth Stuart Phelps, and Constance Fenimore Woolson put this model of female authorship into practice. Williams shows how it sometimes intersected with prevailing notions of male authorship and sometimes diverged from them, and how it is often precisely those moments of divergence when authorship was reclaimed by women. The current trend to examine women writers rather than authors marks a full rotation of the circle, and writers can indeed be the more capacious term, embracing producers of everything from letters and diaries to published books. Yet certain nineteenth-century women made particular efforts to claim the title author, Williams demonstrates, and we miss something of significance by ignoring their efforts.

**Women's Tanci Fiction in Late Imperial and Early Twentieth-century China** Li Guo, 2015 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

**Alternative Male Sexualities in the Fiction of Post-war Japanese Female Writers** Kathleen Ann Geisse, 2002

**Women Writers and National Identity** Stephanie Bird, 2003-09-29 In *Women Writers and National Identity*, Stephanie Bird offers a detailed analysis of the twin themes of female identity and national identity in the works of three major twentieth-century German-language women writers. Bird argues for the importance of an understanding of ambiguity, tension and contradiction in the fictional narratives of Ingeborg Bachmann, Anne Duden and Emine Özdamar. She aims to demonstrate how ambiguity is itself central to the development of an understanding of identity and that literary texts are uniquely able to point to the ethical importance of ambiguity through their stylistic complexity. Bird gives close readings of the three writers and draws on feminist theory and psychoanalysis to elucidate the complex nature of individual identity. This book will be of interest to literary and women's studies scholars as well as Germanists.

Posthuman Blackness and the Black Female Imagination Kristen Lillvis, 2017-09 *Posthuman Blackness and the Black Female Imagination* examines the future-oriented visions of black subjectivity in works by contemporary black women writers, filmmakers, and musicians, including Toni Morrison, Octavia Butler, Julie Dash, and Janelle Monáe. In this innovative study, Kristen Lillvis supplements historically situated conceptions of blackness with imaginative projections of black futures. This theoretical approach allows her to acknowledge the importance of history without positing a purely historical origin for black identities. The authors considered in this book set their stories in the past yet use their characters, particularly women characters, to show how the potential inherent in the future can inspire black authority and resistance. Lillvis introduces the term “posthuman blackness” to describe the empowered subjectivities black women and men develop through their simultaneous existence within past, present, and future temporalities. This project draws on posthuman theory—an area of study that examines the disrupted unities between biology and technology, the self and the outer world, and, most important for this project, history and potentiality—in its readings of a variety of imaginative works, including works of historical fiction such as Gayl Jones’s *Corregidora* and Morrison’s *Beloved*. Reading neo-slave narratives through posthuman theory reveals black identity and culture as temporally flexible, based in the potential of what is to come and the history of what has

occurred.

**Gender in Literary Exchange** Anka Ryall, Anne Birgitte Rønning, 2021-03-29 Can the recovery of women's contributions to literary culture be compared to a salvage operation? In that case, for what purpose? The essays in this book explore the role of women writers and readers in Nordic literary culture within a European and worldwide network of literary exchange. Specifically, they consider the transnational transmission of women's literary texts during the nineteenth and twentieth centuries. Textual exchange is as a migratory practice entailing processes of textual export, import, translation, reception and dissemination across national boundaries. These essays are case studies that not only explore the various transformations that happen when texts migrate from one cultural and linguistic framework to another, but also highlight the gendered nature of such transformations and the significance of transcultural exchange for perceptions of gender. Spanning from digital humanities and world literature, libraries and reading societies to the transnational reception of authors such as Selma Lagerlöf, Simone de Beauvoir and Monika Fagerholm, the essays contribute to an exciting and expanding field of humanities research. The chapters in this book were originally published as a special issue of NORA—Nordic Journal of Feminist and Gender Research.

### Unveiling the Power of Verbal Artistry: An Emotional Sojourn through **Quotes By Female Authors**

In some sort of inundated with monitors and the cacophony of fast transmission, the profound energy and emotional resonance of verbal beauty frequently fade into obscurity, eclipsed by the constant onslaught of sound and distractions. However, situated within the musical pages of **Quotes By Female Authors**, a charming work of literary splendor that impulses with organic emotions, lies an remarkable journey waiting to be embarked upon. Written with a virtuoso wordsmith, that mesmerizing opus books viewers on an emotional odyssey, lightly revealing the latent possible and profound affect embedded within the delicate web of language. Within the heart-wrenching expanse with this evocative examination, we can embark upon an introspective exploration of the book is key styles, dissect its interesting publishing fashion, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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