

## Night And Day Virginia Woolf

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### Virginia Woolf: Dramatic Novelist

A Nonconformist Novel with No Central Character “Either we are men, or we are women. Either we are cold, or we are sentimental. Either we are young, or growing old. In any case life is but a procession of shadows, and God knows why it is that we embrace them so eagerly, and see them depart with such anguish, being shadows.” - Virginia Woolf, *Jacob's Room*  
*Jacob's Room* is not your typical Victorian English novel. The fact that there is no real protagonist stands out the most. Jacob is not actually a character, only a collection of memories, feelings and sensations. His life is like a room seen through the eyes of other people. This Xist Classics edition has been professionally formatted for e-readers with a linked table of contents. This eBook also contains a bonus book club leadership guide and discussion questions. We hope you'll share this book with your friends, neighbors and colleagues and can't wait to hear what you have to say about it.

### A Companion to Virginia Woolf

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

### Night and Day (□□□)

FOREWORD BY ALI SMITH WITH AN INTRODUCTION BY FRANCESCA WADE  
Who better to serve as a guide to great books and their authors than Virginia Woolf? In the early years of its existence, the Times Literary Supplement published some of the finest writers in English: T. S. Eliot, Henry James and E. M. Forster among them.

But one of the paper's defining voices was Virginia Woolf, who produced a string of superb essays between the two World Wars. The weirdness of Elizabethan plays, the pleasure of revisiting favourite novels, the supreme examples of Charlotte Brontë, George Eliot and Henry James, Thomas Hardy and Joseph Conrad: all are here, in anonymously published pieces, in which may be glimpsed the thinking behind Woolf's works of fiction and the enquiring, feminist spirit of *A Room of One's Own*. Here is Woolf the critical essayist, offering, at one moment, a playful hypothesis and, at another, a judgement laid down with the authority of a twentieth-century Dr Johnson. Here is Woolf working out precisely what's great about Hardy, and how Elizabeth Barrett Browning made books a "substitute for living" because she was "forbidden to scamper on the grass". Above all, here is Virginia Woolf the reader, whose enthusiasm for great literature remains palpable and inspirational today.

## **Dark Nights, Bright Lights**

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 Well of Loneliness**

"Virginia Woolf taught history at Morley College for adult education; addressed envelopes in an adult suffrage office in 1910; she was the treasurer of the Rodmell Women's Institute and had a life-long affiliation with the Women's Co-operative Guild. And yet the compelling details of this activity have been critically neglected owing to a critical emphasis on the politics of Woolf's writing, rather than her actual participation. Responding to this significant gap in Woolf scholarship and drawing on a wealth of archival material, this book establishes the details of Woolf's participation with these four organisations and sets this activism within the contexts of the institutional moments in which she worked. As well as tracing Woolf's career as an activist across 45 years, this book also explores the consistent but often contradictory way in which this participation is written into a range of Woolf's short stories, novels and essays including 'Report on Teaching at Morley College', 'Memoirs of a Novelist', 'The Journal of Mistress Joan Martyn', *Melymbrosia*, *The Voyage Out*, *Night and Day*, *The Years*, 'Introductory Letter', 'On Being Ill', 'Cook Sketch', the 'Dreadnought Hoax Talk', 'The Leaning Tower', and *Between the Acts*."

## **Virginia Woolf's Rooms and the Spaces of Modernity**

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.

## **A Day, a Night, Another Day, Summer**

### **Night and Day**

A new novel by the author of *Mrs. Dalloway* and *To the Lighthouse*, written in 1912, centers on the emotional and sexual awakening of a young British woman abroad and her witness to homosexuality, the suffrage movement, and colonialism.

### **Night and Day**

*Night and Day* is a novel by Virginia Woolf first published on 20 October 1919. *Night and Day* is a novel by Virginia Woolf, set in Edwardian London. It focuses on the relationships and daily lives of two main female characters, Mary Datchet and Katharine Hilbery. From different backgrounds (Katherine is the the granddaughter of a celebrated poet; Mary is the daughter of a country vicar), and not interacting that much in the book, it is through these two that Woolf explores issues such as women's suffrage, and marriage. Specifically whether marriage is needed to achieve happiness.

### **Monday Or Tuesday**

En la novela carnavalesca *Super extra grande el maestro cubano de la ciencia ficción YOSS*, ganador del codiciado premio UPC de Ciencia Ficción en 2010, nos ofrece una ópera narrativa donde el humor adquiere proporciones intergalácticas. En un futuro lejano, los seres humanos convivirán con criaturas de inmensa variedad: amebas que cubren mundos enteros, hembras sensuales que se alimentan de sustancias procedentes de los sistemas reproductivos de los machos de su raza, reptiles parlantes y otras creaciones extraídas de los clásicos de la ficción ciencia cubana e internacional. Jan Amos Sangan Dongo, el protagonista de *Super extra grande*, es un veterinario especializado en el tratamiento de animales sobredimensionados en las partes más recónditas de la galaxia. En una tarea casi sobrehumana, Dongo tiene como desafío penetrar las profundidades intestinales de una de estas bestias inmensas para proteger su humanidad y la nuestra. En

esta cómica novela, YOSS une su extenso conocimiento de biología con su vasta curiosidad y su imaginación salvaje dándonos un ejemplo incomparable de la tradición paródica dentro de la CF cubana. Nacido en La Habana en 1988, el escritor José Miguel Sánchez Gómez adopta el nombre de pluma YOSS luego de ganar el prestigioso Premio David de Ciencia Ficción por su libro de cuentos Timshel. Se graduó con un título en Biología en 1991 y formó parte del curso inaugural sobre técnicas narrativas en el Centro de Jorge Cardoso Onelio de Formación Literaria en 1999. Yoss, que se destaca tanto por su estética de rockero como por su pasión por la ciencia y la mitología, es autor de obras de ficción realista así como de CF. Escribe novela, ensayo y crítica y es promotor de talleres literarios.

## **An Inspector Calls**

Set in Edwardian London, *Night and Day* contrasts the daily lives and romantic attachments of two acquaintances, Katharine Hilbery and Mary Datchet. The novel examines the relationships between love, marriage, happiness, and success.

## **The Cambridge Companion to Joseph Conrad**

Whatever hour you woke there was a door shutting. From room to room they went, hand in hand, lifting here, opening there, making sure—a ghostly couple. "Here we left it," she said. And he added, "Oh, but here too!" "It's upstairs," she murmured. "And in the garden," he whispered. "Quietly," they said, "or we shall wake them." But it wasn't that you woke us. Oh, no. "They're looking for it; they're drawing the curtain," one might say, and so read on a page or two. "Now they've found it," one would be certain, stopping the pencil on the margin. And then, tired of reading, one might rise and see for oneself, the house all empty, the doors standing open, only the wood pigeons bubbling with content and the hum of the threshing machine sounding from the farm. "What did I come in here for? What did I want to find?" My hands were empty. "Perhaps it's upstairs then?" The apples were in the loft. And so down again, the garden still as ever, only the book had slipped into the grass.

## **Night and Day**

The *Cambridge Companion to Joseph Conrad* offers a wide-ranging introduction to the fiction of Joseph Conrad, one of the most influential novelists of the twentieth century. Through a series of essays by leading Conrad scholars aimed at both students and the general reader, the volume stimulates an informed appreciation of Conrad's work based on an understanding of his cultural and historical situations and fictional techniques. A chronology and overview of Conrad's life precede chapters that explore significant issues in his major writings, and deal in depth with individual works. These are followed by discussions of the special nature of Conrad's narrative techniques, his complex relationships with late-Victorian imperialism and with literary Modernism, and his influence on other writers and artists. Each essay provides guidance to further reading, and a concluding chapter surveys the body of Conrad criticism.

## **Virginia Woolf and the Languages of Patriarchy**

### **Night Passages**

The delicate artistry and lyrical prose of Virginia Woolf's novels have established her as a writer of sensitivity and profound talent. This title collects selected works of Woolf, including: "To the Lighthouse," "Orlando," "The Waves," "Jacob's Room," "A Room of One's Own," "Three Guineas" and "Between the Acts."

### **Night and Day**

A powerful and vibrant collection of stories offering an intimate look into the souls of unforgettable characters, confused and oppressed by the realities of their lives. Time passes relentlessly in the lives of the fragile characters populating the pages of Christine Schutt's outstanding collection of stories, revealing much but often changing nothing. Whether it brings a grandfather to the sad realization that his daughter has passed on her lifelong emotional struggles to her own daughter, or allows a child to understand her mother's tragic disconnect from reality, the passage of days, months, and years offers melancholy understanding for those caught in its drift. Yet there can be a certain grace in the painful wisdom brought by experience. These lyrical masterworks of short fiction from an acclaimed American literary artist provide poignant looks behind closed doors, where the lives of women and men, children and families are defined and diminished by love, loss, and misunderstanding.

### **The Selected Works of Virginia Woolf**

This early work by Radclyffe Hall was originally published in 1928 and we are now republishing it with a brand new introductory biography. 'The Well of Loneliness' is a novel that follows an upper-class Englishwoman who falls in love with another woman while serving as an ambulance driver in World War I. Marguerite Radclyffe Hall was born on 12th August 1880, in Bournemouth, England. Hall's first novel *The Unlit Lamp* (1924) was a lengthy and grim tale that proved hard to sell. It was only published following the success of the much lighter social comedy *The Forge* (1924), which made the best-seller list of John O'London's Weekly. Hall is a key figure in lesbian literature for her novel *The Well of Loneliness* (1928). This is her only work with overt lesbian themes and tells the story of the life of a masculine lesbian named Stephen Gordon.

### **Virginia Woolf**

To Virginia Woolf, London was a source of creative inspiration, a setting for many of her works, and a symbol of the culture in which she lived and wrote. In a 1928 diary entry, she observed, "London itself perpetually attracts, stimulates, gives me a play & a story & a poem, without any trouble, save that of moving my legs through the streets." The city fascinated Woolf, yet her relationship with it was problematic. In her attempts to resolve her developmental struggles as a woman write in a patriarchal society, Woolf shaped and reshaped the image and meaning

of London. Using psychoanalytic, feminist, and social theories, Susan Squier explores the transformed meaning of the city in Woolf's essays, memoirs, and novels as it functions in the creation of a mature feminist vision. Squier shows that Woolf's earlier works depict London as a competitive patriarchal environment that excluded her, but her mature works portray the city as beginning to accept the force of female energy. Squier argues that this transformation was made possible by Woolf's creative ability to appropriate and revise the masculine literary and cultural forms of her society. The act of writing, or "scene making," allowed Woolf to break from her familial and cultural heritage and recreate London in her own literary voice and vision. *Virginia Woolf and London* is based on analyses of Woolf's memoirs, her little-known early and mature London essays, *Night and Day*, *Mrs. Dalloway*, *Flush*, and *The Years*. By focusing on Woolf's changing attitudes about the city, Squier is able to define Woolf's evolving belief that women could "reframe" the city-scape and use it to imagine and create a more egalitarian world. Squier's study offers significant new insights into the interplay between self and society as it shapes the work of a woman writer. Originally published in 1985. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value.

## **Jacob's Room**

In the beginning was the night. All light, shapes, language, and subjective consciousness, as well as the world and art depicting them, emerged from this formless chaos. In fantasy, we seek to return to this original darkness. Particularly in literature, visual representations, and film, the night resiliently resurfaces from the margins of the knowable, acting as a stage and state of mind in which exceptional perceptions, discoveries, and decisions play out. Elisabeth Bronfen investigates the nocturnal spaces in which extraordinary events unfold, and casts a critical eye into the darkness that enables the irrational exploration of desire, transformation, ecstasy, transgression, spiritual illumination, and moral choice. She begins with an analysis of classical myths depicting the creation of the world and then moves through night scenes in Shakespeare and Milton, Gothic novels and novellas, Hegel's romantic philosophy, and Freud's psychoanalysis. Bronfen also demonstrates how modern works of literature and film, particularly film noir, can convey that piece of night the modern subject carries within. From Mozart's "Queen of the Night" to Virginia Woolf's oscillation between day and night, life and death, and chaos and aesthetic form, Bronfen renders something visible, conceivable, and comprehensible from the dark realms of the unknown.

## **The Hours**

As the streets that lead from the Strand to the Embankment are very narrow, it is better not to walk down them arm-in-arm. If you persist, lawyers' clerks will have to make flying leaps into the mud; young lady typists will have to fidget behind you. In the streets of London where beauty goes unregarded, eccentricity must pay the penalty, and it is better not to be very tall, to wear a long blue cloak, or to beat the air with your left hand. One afternoon in the beginning of October when the

traffic was becoming brisk a tall man strode along the edge of the pavement with a lady on his arm. Angry glances struck upon their backs. The small, agitated figures— for in comparison with this couple most people looked small— decorated with fountain pens, and burdened with despatch-boxes, had appointments to keep, and drew a weekly salary, so that there was some reason for the unfriendly stare which was bestowed upon Mr. Ambrose's height and upon Mrs. Ambrose's cloak. But some enchantment had put both man and woman beyond the reach of malice and unpopularity. In his guess one might guess from the moving lips that it was thought; and in hers from the eyes fixed stonily straight in front of her at a level above the eyes of most that it was sorrow. It was only by scorning all she met that she kept herself from tears, and the friction of people brushing past her was evidently painful. After watching the traffic on the Embankment for a minute or two with a stoical gaze she twitched her husband's sleeve, and they crossed between the swift discharge of motor cars. When they were safe on the further side, she gently withdrew her arm from his, allowing her mouth at the same time to relax, to tremble; then tears rolled down, and leaning her elbows on the balustrade, she shielded her face from the curious. Mr. Ambrose attempted consolation; he patted her shoulder; but she showed no signs of admitting him, and feeling it awkward to stand beside a grief that was greater than his, he crossed his arms behind him, and took a turn along the pavement. The embankment juts out in angles here and there, like pulpits; instead of preachers, however, small boys occupy them, dangling string, dropping pebbles, or launching wads of paper for a cruise. With their sharp eye for eccentricity, they were inclined to think Mr. Ambrose awful; but the quickest witted cried "Bluebeard!" as he passed. In case they should proceed to tease his wife, Mr. Ambrose flourished his stick at them, upon which they decided that he was grotesque merely, and four instead of one cried "Bluebeard!" in chorus.

## **Virginia Woolf and the Poetry of Fiction**

In Woolf's last novel, the action takes place on one summer's day at a country house in the heart of England, where the villagers are presenting their annual pageant. A lyrical, moving valedictory.

## **Imagine Wanting Only This**

Published to accompany the exhibition of the same name at the National Portrait Gallery, London, 10 July to 26 October 2014.

## **Who's Afraid of Virginia Woolf?**

Katherine Hilbery, torn between past and present, is a figure reflecting Woolf's own struggle with history. Both have illustrious literary ancestors: in Katherine's case, her poet grandfather, and in Woolf's, her father Leslie Stephen, writer, philosopher, and editor. Both desire to break away from the demands of the previous generation without disowning it altogether. Katherine must decide whether or not she loves the iconoclastic Ralph Denham; Woolf seeks a way of experimenting with the novel for that still allows her to express her affection for the literature of the past. This is the most traditional of Woolf's novels, yet even here we can see her beginning to

break free; in this, her second novel, with its strange mixture of comedy and high seriousness, Woolf had already found her own characteristic voice.

## **Genius and Ink: Virginia Woolf on How to Read**

### **NIGHT AND DAY**

Contains Woolf's second and third novels, Night and Day and Jacob's Room.

### **Selected Short Stories**

A touching and profound tale of friendship, differences, and acceptance from renowned Estonian children's author and illustrator Piret Raud. On the sandy shore of a big sea lived a bird named Ellie who had no voice. "Everything else has a voice," Ellie thought sadly. "The trees rustle. The waves crash. Even the rain sings when it falls." "I'm the only one who can't make a sound." Ellie felt tears well up in her eyes--that's how sad she was to be voiceless. Ellie's life is turned upside down when she finds a curious instrument on the shore that makes the most amazing sound when she blows into it: Trööömmmpffff! Creatures come from near and far to hear Ellie's magnificent new voice. But when Ellie learns that the horn actually belongs to Duke Junior who is desperately unhappy without it, she goes on an adventure to return the horn to its rightful owner. After days and nights of searching, she finds Duke Junior on an island in the middle of the water. To her surprise and delight, Duke Junior doesn't just toot Trööömmmpfff on the horn he plays the most beautiful music! Ellie is so happy that Duke Junior has his horn back and can produce such lovely sounds that she's content listening to his tunes and being herself.

### **NIGHT AND DAY VIRGINIA WOOLF Large Print**

A revised and fully updated edition, featuring five new chapters reflecting recent scholarship on Woolf.

### **The Cambridge Companion to Virginia Woolf**

Originally presented as the author's thesis (doctoral--Oxford).

### **The Years**

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 London**

Night and Day, Virginia Woolf's second novel, is both a love story and a social

comedy in the tradition of Jane Austen; yet it also questions that tradition, recognizing that the goals of society and the individual may not necessarily coincide. At its centre is Katharine Hilbery, the beautiful grand-daughter of a great Victorian poet. She must choose between becoming engaged to the oddly prosaic poet William Rodney and her attraction to Ralph Denham, with whom she feels a more profound and disturbing affinity. Katharine's hesitation is vividly contrasted with the approach of her friend Mary Datchet, dedicated to the Women's Rights movement. The ensuing complications are underlined and to some extent unravelled by Katharine's mother, Mrs Hilbery, whose struggles to weave together the known documents, events and memories of her father's life into a coherent biography reflect Woolf's own sense of the unique and elusive nature of experience.

## **Between the Acts**

THE STORY: The action of the play occurs in an English industrial city, where a young girl commits suicide and an eminently respectable British family is subject to a routine inquiry in connection with the death. An inspector calls to interrogate t

## **A Room of One's Own**

Light and darkness shape our perception of the world. This is true in a literal sense, but also metaphorically: in theology, philosophy, literature and the arts the light of day signifies life, safety, knowledge and all that is good, while the darkness of the night suggests death, danger, ignorance and evil. A closer inspection, however, reveals that things are not quite so clear cut and that light and darkness cannot be understood as simple binary opposites. On a biological level, for example, daylight and darkness are inseparable factors in the calibration of our circadian rhythms, and a lack of periodical darkness appears to be as contrary to health as a lack of exposure to sunlight. On a cultural level, too, night and darkness are far from being universally condemnable: in fiction, drama and poetry the darkness of the night allows not only nightmares but also dreams, it allows criminals to ply their trade and allows lovers to meet, it allows the pursuit of pleasure as well as deep thought, it allows metamorphoses, transformations and transgressions unthinkable in the light of day. But night is not merely darkness. The night gains significance as an alternative space, as an 'other of the day', only when it is at least partially illuminated. The volume examines the interconnection of night, darkness and nocturnal illumination across a broad range of literary texts. The individual essays examine historically specific light conditions in literature, tracing the symbolic and metaphoric content of darkness and illumination and the attitudes towards them.

## **The Voyage Out**

Royal Academy, London 1919: Lily has put her student days in St. Ives, Cornwall, behind her—a time when her substitute mother, Mrs. Ramsay, seemingly disliked Lily's portrait of her and Louis Grier, her tutor, never seduced her as she hoped he would. In the years since, she's been a suffragette and a nurse in WWI, and now she's a successful artist with a painting displayed at the Royal Academy. Then Louis appears at the exhibition with the news that Mrs. Ramsay has died under

suspicious circumstances. Talking to Louis, Lily realizes two things: 1) she must find out more about her beloved Mrs. Ramsay's death (and her sometimes-violent husband, Mr. Ramsay), and 2) She still loves Louis. Set between 1900 and 1919 in picturesque Cornwall and war-blasted London, Talland House takes Lily Briscoe from the pages of Virginia Woolf's *To the Lighthouse* and tells her story outside the confines of Woolf's novel—as a student in 1900, as a young woman becoming a professional artist, her loves and friendships, mourning her dead mother, and solving the mystery of her friend Mrs. Ramsay's sudden death. Talland House is both a story for our present time, exploring the tensions women experience between their public careers and private loves, and a story of a specific moment in our past—a time when women first began to be truly independent.

## **Melymbrosia**

A social event becomes a personal challenge for two faculty members and their wives at a small New England college as their inner fears and desires are exposed.

## **Talland House**

'Woolf is modern With Joyce and Eliot she has shaped a literary century' Jeanette Winterson Virginia Woolf tested the boundaries of fiction in these short stories, developing a new language of sensation, feeling and thought, and recreating in words the 'swarm and confusion of life'. Defying categorization, the stories range from the more traditional narrative style of 'Solid Objects' through the fragile impressionism of 'Kew Gardens' to the abstract exploration of consciousness in 'The Mark on the Wall'. Edited with an Introduction and Notes by Sandra Kemp

## **Virginia Woolf and the Great War**

Night and Day by Virginia Woolf Large Print

## **Ellie's Voice**

In *Virginia Woolf and the Great War*, Karen Levenback focuses on Woolf's war consciousness and how her sensitivity to representations of war in the popular press and authorized histories affected both the development of characters in her fiction, nonfictional and personal writings. As the seamless history of the prewar world had been replaced by the realities of modern war, Woolf herself understood there was no immunity from its ravages, even for civilians. Levenback's readings of *Mrs. Dalloway*, *To the Lighthouse*, and *The Years*, in particular - together with her understanding of civilian immunity, the operation of memory in the postwar period, and lexical resistance to accurate representations of war - are profoundly convincing in securing Woolf's position as a war novelist and thinker whose insights and writings anticipate our most current progressive theories on war's social effects and continuing presence.

## **Virginia Woolf**

The Pulitzer Prize-winning novel becomes a motion picture starring Meryl Streep,

Julianne Moore, and Nicole Kidman, directed by Stephen Daldry from a screenplay by David Hare *The Hours* tells the story of three women: Virginia Woolf, beginning to write *Mrs. Dalloway* as she recuperates in a London suburb with her husband in 1923; Clarissa Vaughan, beloved friend of an acclaimed poet dying from AIDS, who in modern-day New York is planning a party in his honor; and Laura Brown, in a 1949 Los Angeles suburb, who slowly begins to feel the constraints of a perfect family and home. By the end of the novel, these three stories intertwine in remarkable ways, and finally come together in an act of subtle and haunting grace. *The Hours* is the winner of the 1999 Pulitzer Prize for Fiction.

## **Night and Day**

Originally published in 1990, *Virginia Woolf and the Poetry of Fiction*, provides a stylistic study of the fiction of Virginia Woolf. The book examines what is generally described as a 'traditional novel', examining such works as *Jacob's Room*, and the way in which meaning is nonetheless conveyed poetically. The book argues that her early novels, are shown to contain writing of considerable sophistication and maturity and how her major works of fiction are approached in a more specific way: *Mrs Dalloway* through its poetic rhythms, *To the Lighthouse* as a multi-perspectival exploration of a reality embodied in a single image, and *The Waves* as a play-poem.

## **Night and Day Annotated**

ONE OF THE BEST BOOKS OF THE YEAR: Forbes • Lit Hub • Electric Lit A gorgeous graphic memoir about loss, love, and confronting grief When Kristen Radtke was in college, the sudden death of a beloved uncle and the sight of an abandoned mining town after his funeral marked the beginning moments of a lifelong fascination with ruins and with people and places left behind. Over time, this fascination deepened until it triggered a journey around the world in search of ruined places. Now, in this genre-smashing graphic memoir, she leads us through deserted cities in the American Midwest, an Icelandic town buried in volcanic ash, islands in the Philippines, New York City, and the delicate passageways of the human heart. Along the way, we learn about her family and a rare genetic heart disease that has been passed down through generations, and revisit tragic events in America's past. A narrative that is at once narrative and factual, historical and personal, Radtke's stunning illustrations and piercing text never shy away from the big questions: Why are we here, and what will we leave behind? (With black-and-white illustrations throughout; part of the Pantheon Graphic Novel series)

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