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When I saw her incredible collection in Peggy Guggenheim's former home, Palazzo Venier dei Leoni on the Grand Canal in Venice: Miró, Kandinsky, Dalí, Giacometti, Brancusi - paintings and sculptures ...

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'Border theory' today is largely grounded on the work of American ... holds true: Literature is an essential way in which people in communities convey to themselves and others their concerns and ...

~~The Edinburgh Companion to Twentieth Century Scottish Literature~~

Swann Galleries will hold a diverse auction of 19th and 20th century literature on Thursday, June 19th.

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The top lot of the sale is a first American edition (1851) of Moby Dick in a first state binding ...

~~First American Edition of Moby Dick Heading to Auction~~

Cold War hysteria meant that Communist writer Mike Gold has been universally denounced in life and death. But Gold's pioneering work created a working-class literature written for, by, and about ...

~~Mike Gold, the Writer Who Believed Workers Could Speak for Themselves~~

How Miriam Udel, a self-described "Hebrew school nerd," became the greatest champion of Jewish

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children's stories written by secular leftists.

~~The Yiddish professor and female Orthodox rabbi sharing Yiddish children's literature with the world dominated for most of the 20th century. Ursula K Le Guin's feminist take on the genre stood out for its distinctiveness, as did the work of the revered African American writer Octavia Butler.~~

~~Chris Deerin: Sci-fi and fantasy fiction help us to escape while better understanding the real world emerged from the work of a diverse group of writers—some who were among the boldest names in the history of 20th-century American literature and~~

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others who never quite escaped the pages of ...

~~The Rich, Weird, and Frustrating World of Depression-Era Travel Guides~~

This is the first part of a special on the history of space travel, from the competition between the United States and the USSR, launches made by private companies and even space tourism. Once he ...

~~Millionaires in space! The beginnings of the space race~~

He dehumanized his victims, misrepresented their views, exaggerated their impact, and then

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encouraged newspapers to publicize their names and addresses, in a 19th-century version of doxxing.

~~The 20th Century Smut Shamer~~

where coursework and spoken language elements were removed along with popular options in 20th-century American literature and drama. A rise in rote learning has been noted, along with a decline in ...

~~The Guardian view on English language and literature:
more, please~~

Events, people, organizations, and movements significant to 20th-century U.S. women's history -- political, social, and cultural. Naturally, U.S. spelling

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rules apply! 7. Muslim authorities disagree ...

~~Twentieth Century U.S. Women's History~~

The pioneering female photographers who emerged in the early 20th Century were ... was first referred to in the literature and journalism of the late 19th Century. Free spirited and well-educated ...

~~How the 'New Woman' blazed a trail of empowerment~~
A history of non-violence! In 1922, at age 37, a Chicago labor lawyer named Richard Gregg was introduced to the work of Gandhi, and it changed the trajectory of his life, steering him to “rethink how ...

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~~A book about non-violence, a new collection of writing about recovery and addiction, and the return of a music and literature event series~~

From presidents and royals to musicians and movie stars, we've identified the most famous person born every year of the 20th century ... 1902 The Nobel Prize in Literature winner authored ...

~~This is the most famous person born every year of the 20th century~~

The Irish Assassins," by Julie Kavanagh, recounts the birth of a violent Irish nationalist movement through a fresh history of the famous Phoenix Park killings in 1882.

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~~The Murders That Touched Off Ireland's Bloody Campaign for Self-Rule~~

Kalaw's novel, subtitled "A Romance of American Occupation in the Philippines ... home — as a framework to trace the transpacific itineraries of 20th-century Philippine literature. Kalaw's novel seems ...

Twentieth-Century American Fiction in Circulation is a study of the twentieth-century linked story collection in the United States. It emphasizes how the fictional form grew out of an established publishing

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model—individual stories printed in magazines, revised and expanded into single-author volumes that resemble novels—which creates multiple contexts for the reception of this literature. By acknowledging the prior appearance of stories in periodicals, the book examines textual variants and the role of editorial emendation, drawing on archival records (drafts and correspondence) whenever possible. It also considers how the pages of magazines create a context for the reception of short stories that differs significantly from that of the single-author book. The chapters explore how short stories, appearing separately then linked together, excel at representing the discontinuity of modern American life; convey the multifaceted

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identity of a character across episodes; mimic the qualities of oral storytelling; and illustrate struggles of belonging within and across communities. The book explains the appearance and prevalence of these narrative strategies at particular cultural moments in the evolution of the American magazine, examining a range of periodicals such as *The Masses*, *Saturday Evening Post*, *Partisan Review*, *Esquire*, and *Ladies' Home Journal*. The primary linked story collections studied are Sherwood Anderson's *Winesburg, Ohio* (1919), William Faulkner's *The Unvanquished* (1938), Mary McCarthy's *The Company She Keeps* (1942), John Barth's *Lost in the Funhouse* (1968), and Amy Tan's *The Joy Luck Club* (1988).

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Imagine a new critical theory that bases its literary value on fashion. In this theory exists a community that explores and interrogates conventionality, and in American literature of the 20th century, it includes fashion and home decoration, two paths to achieving white femininity, a prized component of many novels written by and for women. Drawing on cultural materialism and its connection to the cultural forms of objects, including apparel, *Making it Work: 20th Century American Fiction and Fashion* provides readers a new understanding of the aims of American writers, and the desires of their readers.

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The essays in this collection analyse major film adaptations of twentieth-century American fiction, from F. Scott Fitzgerald's *The Last Tycoon* to Toni Morrison's *Beloved*. During the century, films based on American literature came to play a central role in the history of the American cinema. Combining cinematic and literary approaches, this volume explores the adaptation process from conception through production and reception. The contributors explore the ways political and historical contexts have shaped the transfer from book to screen, and the new perspectives that films bring to literary works. In particular, they examine how the twentieth-century literary modes of realism, modernism, and

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postmodernism have influenced the forms of modern cinema. Written in a lively and accessible style, the book includes production stills and full filmographies. Together with its companion volume on nineteenth-century fiction, the volume offers a comprehensive account of the rich tradition of American literature on screen.

Beyond the Sound Barrier examines twentieth-century fictional representations of popular music—particularly jazz—in the fiction of James Weldon Johnson, F. Scott Fitzgerald, Langston Hughes, and Toni Morrison.

Kristin K. Henson argues that an analysis of musical tropes in the work of these four authors suggests that

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cultural "mixing" constitutes one of the central preoccupations of modernist literature. Valuable for any reader interested in the intersections between American literature and the history of American popular music, Henson situates the literary use of popular music as a culturally amalgamated, boundary-crossing form of expression that reflects and defines modern American identities.

And discovering a usable American past, as Wyatt shows, enables us to confront the urgencies of our present moment.

Esteemed critic Blanche Gelfant's brilliant companion

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gathers together lucid essays on major writers and themes by some of the best literary critics in the United States. Part 1 is comprised of articles on stories that share a particular theme, such as "Working Class Stories" or "Gay and Lesbian Stories." The heart of the book, however, lies in Part 2, which contains more than one hundred pieces on individual writers and their work, including Fitzgerald, Hemingway, Richard Ford, Raymond Carver, Eudora Welty, Andre Debus, Zora Neal Hurston, Anne Beattie, Bharati Mukherjee, J. D. Salinger, and Jamaica Kincaid, as well as engaging pieces on the promising new writers to come on the scene.

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Through a wide-ranging series of essays and relevant readings, *A Companion to Twentieth-Century United States Fiction* presents an overview of American fiction published since the conclusion of the First World War. Features a wide-ranging series of essays by American, British, and European specialists in a variety of literary fields. Written in an approachable and accessible style. Covers both classic literary figures and contemporary novelists. Provides extensive suggestions for further reading at the end of each essay.

The York Notes Companion to 20th Century American Literature explores a wide range of prose, drama and

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poetry from the era, engaging with key topics such as the American city, masculinities, race and the American home. Examining classic texts such as *Tender is the Night*, 'A True Account of Talking to the Sun at Fire Island' and *Long Day's Journey into Night*, the Companion analyses a range of genres in detailed commentaries, and guides students through key literary theories and debates. Connecting texts with their historical and scholarly contexts, this is essential reading for any student of twentieth century American literature. Each York Notes Companion provides:

- Analysis of key texts and debates.
- Extended commentaries for further in-depth analysis of individual texts.
- Exploration of historical, social and

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cultural contexts. □Annotations clarifying literary terms and events in history. □Modern theoretical perspectives in practice. □Timelines and annotated further reading. Andrew Blades lectures at Bath Spa University and the University of Oxford, and writes theatre reviews for The Stage newspaper.

Writing the Survivor: The Rape Novel in Late Twentieth-Century American Fiction identifies a new genre of American fiction, the rape novel, that recenters narratives of sexual violence on the survivors of violence and abuse, rather than the perpetrators. The rape novel arose during the women's liberation movement as women writers

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collectively challenged the traditional erasure of female subjectivity and agency found in earlier representations of sexual violence in American fiction. The rape novel not only foregrounds survivors and their stories in a textual centering that affirms their dignity and self-worth, but also develops new narratological strategies for portraying violent, disturbing subject matter. In bringing together many key women's texts of the last decades of the 20th century, the rape novel demonstrates the centrality of sexual assault to women's fiction of this era. The rape novels of the 21st century continue the political activism inherent in the genre - educating readers, offering community to survivors, and encouraging

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social activism - as the stories of male survivors are increasingly told. A radical reconsideration of late twentieth-century American novels, *Writing the Survivor* underscores the importance of women's activism upon the novel's form and content and reveals the portrayal of rape as rape to be an interethnic imperative.

The Cambridge Introduction to Twentieth-Century American Poetry is designed to give readers a brief but thorough introduction to the various movements, schools, and groups of American poets in the twentieth century. It will help readers to understand and analyze modern and contemporary poems. The

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first part of the book deals with the transition from the nineteenth-century lyric to the modernist poem, focussing on the work of major modernists such as Robert Frost, T. S. Eliot, Ezra Pound, Wallace Stevens, Marianne Moore, and W. C. Williams. In the second half of the book, the focus is on groups such as the poets of the Harlem Renaissance, the New Critics, the Confessionals, and the Beats. In each chapter, discussions of the most important poems are placed in the larger context of literary, cultural, and social history.

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