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Maggie Humm is Professor of Women's Studies at the University of East London and author of nine books including Border Traffic: Strategies of Contemporary Women Writers, The Dictionary of Feminist...

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The most comprehensive guide to the terminology and history of feminist theory available. This established and much admired dictionary provides succinct definitions of more than 600 terms, topics, movements and approaches as well as influential feminist thinkers, activists and critics within feminist theory. Entries cover a wide range of cross-cultural issues relating to family, work, sexuality, gender, race, imperialism and representation. There are also explanations of terms within Anglo-American and French feminist literary theory that have come into common usage, including 'Backlash', 'Postcolonialism', 'Postmodernism' and 'Queer Theory'. From 'Autobiography' to 'Writing the Body', from 'Abortion' to 'Work' and from 'Anzaldua' to 'Zimmerman', the Dictionary is a valuable source for anyone interested in the ideas behind feminism or those approaching contemporary feminist thought for the first time.

New edition of a guide to the terminology and history of feminist theory. Succinct definitions of a wide range of terms and topics are presented, including accounts of key issues relating to the family, work, sexuality, gender and race, imperialism, and representation. Entries are cross-referenced and include bibliographical references. Annotation copyright by Book News, Inc., Portland, OR

New edition of a guide to the terminology and history of feminist theory. Succinct definitions of a wide range of terms and topics are presented, including accounts of key issues relating to the family, work, sexuality, gender and race, imperialism, and representation. Entries are cross-referenced and include bibliographical references. Annotation copyright by Book News, Inc., Portland, OR

Contributors include Simone de Beauvoir, Catharine A. MacKinnon, Audre Lorde, Adrienne Rich, Betty Friedan, Gayle Rubin, Laura Mulvey, Elaine Showalter, and Julia Kristeva.

Feminist theory has been at the forefront of critical analysis for more than two decades. With dazzling insight, Maggie Humm highlights and explains feminist issues and offers a fascinating array of original film analyses. *Feminism and Film* is the first book to apply such a broad range of theory to contemporary film. Humm begins with an in-depth historical survey of

contemporary feminist theory, visual aesthetics and film theory, with a particular focus on the work of Laura Mulvey, Annette Kuhn, E. Ann Kaplan and bell hooks. Subsequent chapters examine the most pressing questions posed by feminism about reproduction, pornography and the gaze, autobiography and literary theory, postmodernism, Black feminism and "the personal is political" in relation to a variety of mainstream and independent films, including *Klute*, *Dead Ringers*, *A Question of Silence*, *Orlando* and *Daughters of the Dust*.

This major textbook for women's studies provides an excellent and wide-ranging introduction to feminist ideas and perspectives on issues such as the family, sexuality, work, education, patriarchy, race, language, culture and representation. It brings together over seventy key excerpts.

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.

Photographs, some barely known, on the domestic lives of Virginia Woolf (1882-1941) and Vanessa Bell (1879-1961) and the historical, cultural and artistic milieux of their circle in Bloomsbury, including Vivienne Eliot, Vita Sackville-West, Lady Ottoline Morrell and Dora Carrington.

This volume presents an original study of the visual and literary aesthetics of influential modernist women writers, in particular Virginia Woolf, HD (Hilda Doolittle), and Dorothy Richardson. Maggie Humm focuses on the neglected (often intimate) domestic photographs of Virginia Woolf and Vanessa Bell; on Woolf's essay "The Cinema" in the context of cinema journalism by other modernists; and on the influence of photography on Woolf's *Three Guineas*, her short visual fictions (particularly "Portraits"), and her modernist essays. Humm examines how modernist women explore a freer range of aesthetics than their male counterparts by looking at not only what has been called women's work at the margins of modernity, but also at what might be called the even more marginalized material within those boundaries—photo albums and image-texts. More than one thousand of Virginia Woolf's uncatalogued photographs, and a similar number of Vanessa Bell's, have been sitting in archives scarcely touched until now. *Modernist Women and Visual Cultures* makes many of these photographs available for the first time. Both the photographs and this fresh analysis will prove fascinating to anyone interested in the many cultures of modernism.

This introduction to feminist literary criticism in its international contexts discusses a broad range of complex critical writings and then identifies and explains the main developments and

debates within each approach. Each chapter has an easy-to-use format, comprising an introductory overview, an explanation of key themes and techniques, a detailed account of the work of specific critics, and a summary which includes critiques of the approach. Each chapter is accompanied by a guide to the primary texts and further reading.

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