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Forget Me Not Anthology Stories:

Forget Me Not Katherine D. Harris, 2015-04-28 By November 1822 the British reading public had already voraciously consumed both Walter Scott's expensive novels and Rudolf Ackermann's exquisite lithographs. The next decade referred to by some scholars as dormant and unproductive is in fact bursting with Forget Me Not's Friendship's Offerings Keepsakes and Literary Souvenirs. By wrapping literature, poetry and art into an alluring package, editors and publishers saturated the market with a new popular and best-selling genre: the literary annual. In Forget Me Not Katherine D. Harris assesses the phenomenal rise of the annual and its origins in other English, German and French literary forms as well as its social influence on women, its redefinition of the feminine and its effects on late nineteenth and early twentieth century print culture. Harris adopts an interdisciplinary approach that uses textual and social contexts to explore a forum of subversive femininity where warfare and the masculine hero were not celebrated. Initially published in diminutive, decoratively bound volumes filled with engravings of popularly recognized artwork and sentimental poetry and prose, the annuals attracted a primarily middle class female readership. The annuals were released each November, making them an ideal Christmas gift, lover's present or token of friendship. Selling more than 100,000 copies during each holiday season, the annuals were accused of causing an epidemic and inspiring an unmasculine and unbawdy age that lasted through 1860 and lingered in derivative forms until the early twentieth century in both the United States and Europe. The annual thrived in the 1820s and after, despite or perhaps because of its feminine writing and beautiful form.

Anthologizing Poe Emron Esplin, Margarida Vale de Gato, 2020-08-06 This collection explores how anthologizers and editors of Edgar Allan Poe play an integral role in shaping our conceptions of Poe as the author we have come to recognize, revere and critique today. In the spheres of literature and popular culture, Poe wields more global influence than any other U.S. author. This influence, however, cannot be attributed solely to the quality of Poe's texts or to his compellingly tragic biography. Rather, his continued prominence as a writer owes much to the ways that Poe has been interpreted, portrayed and packaged by an extensive group of mediators ranging from anthologizers, editors, translators and fellow writers to literary critics, filmmakers, musicians and illustrators. In this volume, the work of presenting Poe's texts for public consumption becomes a fascinating object of study in its own right, one that highlights the powerful and often overlooked influence of those who have edited, anthologized, translated and adapted the author's writing over the past 170 years.

British Short Fiction in the Early Nineteenth Century Dr Tim Killick, 2013-04-28 In spite of the importance of the idea of the tale within Romantic era literature, short fiction of the period has received little attention from critics. Contextualizing British short fiction within the broader framework of early nineteenth century print culture, Tim Killick argues that authors and publishers sought to present short fiction in book-length volumes as a way of competing with the novel as a legitimate and prestigious genre. Beginning with an overview of the development of short fiction through the late eighteenth century and analysis of the publishing conditions for the genre, including its appearance in

magazines and annuals Killick shows how Washington Irving's hugely popular collections set the stage for British writers. Subsequent chapters consider the stories and sketches of writers as diverse as Mary Russell Mitford and James Hogg as well as didactic short fiction by authors such as Hannah More, Maria Edgeworth and Amelia Opie. His book makes a convincing case for the evolution of short fiction into a self-conscious, intentionally modern form with its own techniques and imperatives separate from those of the novel.

Anthologizing Canadian Literature Robert Lecker, 2015-11-02. The first collection of critical essays devoted to the study of English Canadian literary anthologies brings together the work of thirteen prominent critics to investigate anthology formation in Canada and answer these key questions: Why are there so many literary anthologies in Canada and how can we trace their history? What role have anthologies played in the formation of Canadian literary taste? How have anthologies influenced the training of students from generation to generation? What literary values do the editors of various anthologies tend to support and how do these values affect canon formation in Canada? How have different genres fared in the creation of literary anthologies? How do Canadian anthologies transmit ideas about gender, region, ideology and nation? Specific essays focus on anthologies as national metaphors, the controversies surrounding early literary collections, representations of First Nations peoples in anthologies and the ways in which various editors have understood exploration narratives. In addition, the collection examines the representation of women in Canadian anthologies, the use of anthologies as teaching tools and the creation of some very odd Canadian anthologies along the way.

Chicorel Index to Short Stories in Anthologies and Collections, 1975. **Nineteenth-Century Short Stories by Women** Harriet Devine Jump, 2002-01-04. This anthology brings together twenty-eight lively and readable short stories by nineteenth-century women writers, including gothic tales, romances, detective fiction and ghost stories. Containing short fiction by well-known authors such as Maria Edgeworth, Mary Shelley, Elizabeth Gaskell, Margaret Oliphant, *Nineteenth-Century Short Stories by Women* also includes a scholarly introduction, biographies for each of the authors, full explanatory notes and suggestions for further reading, a critical commentary, publication details and historical context, a full and wide-ranging bibliography. The bibliography of resources and further reading will enable those interested in pursuing research on any author or topic to do so with ease, and a thematic index will enable teachers to select material best suited to their courses.

Publishers' Circular and Booksellers' Record of British and Foreign Literature, 1894. **The Literary Digest International Book Review** Clifford Smyth, 1923. **The Reception of D. H. Lawrence in Europe** Dieter Mehl, Christa Jansohn, 2007-03-05. A pioneering scholarly collection of essays outlining D. H. Lawrence's reception and influence in Europe.

The Publishers Weekly, 1892. **The New Cambridge Bibliography of English Literature: Volume 4, 1900-1950** George Watson, I. R. Willison, 1972-12-07. More than fifty specialists have contributed to this new edition of volume 4 of *The Cambridge Bibliography of English Literature*. The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis, articulation and coordination that it has been retained in all its essentials for the new

edition The task of the new contributors has been to revise and integrate the lists of 1940 and 1957 to add materials of the following decade to correct and refine the bibliographical details already available and to re shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries **Ex Libris** ,1923 **Auction catalogues of books** Puttick and Simpson (messrs.),1846 **Forgotten** Marlene Goldman,2017-11-07 Since the 1860s long before scientists put a name to Alzheimer s disease Canadian authors have been writing about age related dementia Originally most of these stories were elegies designed to offer readers consolation Over time they evolved into narratives of gothic horror in which the illness is presented not as a normal consequence of aging but as an apocalyptic transformation Weaving together scientific cultural and aesthetic depictions of dementia and Alzheimer s disease *Forgotten* asserts that the only crisis associated with Canada s aging population is one of misunderstanding Revealing that turning illness into something monstrous can have dangerous consequences Marlene Goldman seeks to identify the political and social influences that have led to the gothic disease model and its effects on society Examining the works of authors such as Alice Munro Michael Ignatieff Jane Rule and Caroline Adderson alongside news stories and medical and historical discussions of Alzheimer s disease Goldman provides an alternative person centred perspective to the experiences of aging and age related dementia Deconstructing the myths that have transformed cognitive decline into a corrosive fantasy *Forgotten* establishes the pivotal role that fictional and non fictional narratives play in cultural interpretations of disease **The Publishers' Circular and Booksellers' Record** ,1929 Unity ,1920 Monthly Bulletin of Books Added to the Public Library of the City of Boston Boston Public Library,1906 **Catalogue of Title Entries of Books and Other Articles Entered in the Office of the Register of Copyrights, Library of Congress, at Washington, D.C.** Library of Congress. Copyright Office,1939 Susanna Moodie Anne Cimon,2006-01-01 Susanna Moodie was already a published author when she emigrated from England to Upper Canada with her husband and baby in 1832 The Moodies were seeking financial security and a better life in the colony but they found themselves struggling to make a living on a bush farm Despite her primitive life in the backwoods and the demands of caring for her children Susanna continued to write and publish In 1852 her best known book *Roughing It in the Bush* was published in England A Canadian edition appeared in 1871 *Roughing It in the Bush* has endured both as a valuable social document of the Canadian pioneer experience and as a work of literature *Keepers of the Code* Robert Lecker,2013-02-07 *Keepers of the Code* explores the complex network of associations and negotiations that influenced the development of literary anthologies in English Canada from 1837 to the present Lecker shows that these anthologies are deeply conflicted narratives that embody the tensions and anxieties felt by their editors when faced with the challenge of constructing or rejecting national ideals He argues that these are intensely self conscious works with their own literary mechanisms and architecture In reading the history of these anthologies he witnesses a complex narrative of nation a compelling story about the values and interests informing English Canadian literary history

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