
Someone At A Distance Dorothy Whipple

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High Wages Penguin UK

Trash, Allison's landmark collection, laid the groundwork for her critically acclaimed *Bastard Out of Carolina*, the National Book Award finalist that was hailed by *The New York Times Book Review* as "simply stunning...a wonderful work of fiction by a major talent." In addition to Allison's classic stories, this new edition of *Trash* features "Stubborn Girls and Mean Stories," an introduction in which Allison discusses the writing of *Trash* and "Compassion," a never-before-published short story. First published in 1988, the award-winning *Trash* showcases Allison at her most fearlessly honest and startlingly vivid. The limitless scope of human emotion and experience are depicted in stories that give aching and eloquent voice to

the terrible wounds we inflict on those closest to us. These are tales of loss and redemption; of shame and forgiveness; of love and abuse and the healing power of storytelling. A book that resonates with uncompromising candor and incandescence, *Trash* is sure to captivate Allison's legion of readers and win her a devoted new following.

The Pretty Ones Univ. Press of Mississippi
Using selected and arranged passages Barry Day tells the life of Dorothy Parker.

The Sleeping Bride Persephone Books
"When newly-wed Emma begins to hear unpleasant rumours about her husband -- about his ex-wife and a governess that disappeared without cause or explanation -- her suspicion turns to cold fear as a lonely grave is discovered

in a nearby field."--Description from
Fantastic Fiction website.

Young Anne Penguin

Katherine Mansfield has been widely recognised as one of the key authors of her generation, continuing to influence literary modernism and the short story genre through her nomadic existence, colonial perspective, eclectic interests and impressive range of literary acquaintances. This volume utilises these seemingly endless avenues for critical exploration, analysing

Mansfield's influences, including the familial, historical and geographical as well as literary and artistic approaches. Some connections are well established and acknowledged, some controversial, many still undiscovered. This volume brings a fresh collection of original viewpoints on Katherine Mansfield's life and work, both of which, in her own case, are frequently indistinguishable. It investigates her fascinating connection with Poland which is explored in a complex and

detailed way for the first time; suggests new or revised views on her connections to other English and American writers; and finally examines some of the aspects of her writing process, her engagement with the arts, imagination, memories and her constructions of different kinds of space.

Sleep in the Woods Signet Book

Leaving her finishing school behind, Mara Shannon McCall comes back to Wyoming, determined to reclaim the ranch that was her father's legacy.

A Certain Hunger University of Chicago Press
The first in The Wolf Chronicles trilogy, brilliantly

weaving together original research, lovable characters and a dynamic, thoroughly engaging plot, *Promise of the Wolves* is a historical adventure story in the tradition of *Clan of the Cave Bear* and *Watership Down*. Set 14,000 years ago in what is now Southern Europe, *Promise of the Wolves* is told from the point of view of Kaala, a young wolf born of a forbidden, mixed-blood litter. An outcast after her mother is exiled, Kaala struggles to earn her place in her pack. But her world is turned upside down when she rescues a human girl from drowning. Kaala and her young packmates begin hunting and playing with humans—risking expulsion from their pack and banishment from their home in the Wide Valley. When war between humans and wolves threatens, Kaala learns that she is the last in a long line of wolves charged with keeping watch over humans in order to prevent them from losing touch with nature and thus destroying the world. But to do so she must solve the great paradox of wolfkind: though wolves must always be with

humans, humans cannot abide the presence of wolves, and every time the two come together, war ensues. Kaala must choose between safety for herself, her friends, and their human companions and the survival of her pack—and perhaps all of wolf and humankind.

Surrender, Dorothy Penguin

Love Without Distance: A Heartscape of Art and Verse celebrates human relationships and a bountiful intimacy with the Divine through art and poetry. Dorothy Bury Shaw's lush, intricate artwork stretches across an ephemeral existence to touch the hearts of readers who are hurting, struggling, wrestling inner demons, and feeling disconnected from those they love and from the God they long to know. Her verse is eloquently simple yet multifaceted as it focuses readers on a range of

experiences. *Love Without Distance* taps into the darkest recesses where latent emotions reside, shedding gentle, penetrating light to soothe the heart and bring clarity to the restless soul.

Come a Little Closer Simon and Schuster

'A crucial book for feminists, for sociology and the new "political anthropological historical school". It informs us how we are differently "situated" in and through social relations, which texts and images mediate, organise and construct.' Philip Corrigan, Professor of Applied Sociology, Exeter University
Dorothy E. Smith is Professor of Sociology in Education, Ontario Institute for Studies in Education, Toronto. She is the author of *The Everyday World as Problematic: A Feminist Sociology*.

Conversations with Dorothy Allison Taylor Pub

The second in Nathalie Le?ger's acclaimed genre-defying triptych of books about the struggles and

obsessions of women artists. “I believe there is a miracle in Wanda,” wrote Marguerite Duras of the only film American actress Barbara Loden ever wrote and directed. “Usually, there is a distance between representation and text, subject and action. Here that distance is completely eradicated.” It is perhaps this “miracle”—the seeming collapse of fiction and fact—that has made *Wanda* (1970) a cult classic, and a fascination of artists from Isabelle Huppert to Rachel Kushner to Kate Zambreno. For acclaimed French writer Nathalie Le?ger, the mysteries of *Wanda* launched an obsessive quest across continents, into archives, and through mining towns of Pennsylvania, all to get closer to the film and its maker. Suite for Barbara Loden is the magnificent result.

Trash Open Road Media

Dix Steele is back in town, and 'town' is post-war LA. His best friend Brub is on the force of the LAPD, and as the two meet in country clubs and beach bars, they discuss the latest case: a strangler

is preying on young women in the dark. Dix listens with interest as Brub describes their top suspect, as yet unnamed. Dix loves the dark and women in equal measure, so he knows enough to watch his step, though when he meets the luscious Laurel Gray, something begins to crack. The American Dream is showing its seamy underside.

The Expendable Man New York Review of Books

A 1930 novel by Persephone Books' most popular writer about a girl who sets up a dress shop.

Braking the Special Interests Outskirts Press

“It was surprising what old experiences remembered could do to a presumably educated, civilized man.” And Hugh Denismore, a young doctor driving his mother’s Cadillac from Los Angeles to Phoenix, is eminently educated and civilized. He is privileged, would seem to have the world at his feet, even. Then why does the sight of

a few redneck teenagers disconcert him? Why is he reluctant to pick up a disheveled girl hitchhiking along the desert highway? And why is he the first person the police suspect when she is found dead in Arizona a few days later? Dorothy B. Hughes ranks with Raymond Chandler and Patricia Highsmith as a master of mid-century noir. In books like *In a Lonely Place* and *Ride the Pink Horse* she exposed a seething discontent underneath the veneer of twentieth-century prosperity. With *The Expendable Man*, first published in 1963, Hughes upends the conventions of the wrong-man narrative to deliver a story that engages readers even as it implicates them in the greatest of all American crimes.

Someone at a distance, by dorothea whipple

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High Wages
A 1930 novel by Persephone Books' most popular writer about a girl who sets up a dress shop.
The Prioory
The setting for *The Prioory* is a large house 'somewhere in England', partly modelled on Newstead Abbey near Nottingham where

Dorothea Whipple had a weekend cottage and partly on Parciau, the house on Anglesey where she stayed in 1934. And, as David Conville, who used to stay at Parciau as a child, writes in his Afterword: 'The Parciau inhabitants in *The Prioory* were hardly disguised.' At the beginning of the book we see Saunby Prioory: its 'West Front, built in the thirteenth century for the service of God and the poor, towered above the house that had been raised alongside from its ruins, from its very stones. And because no light showed from any window here, the stranger, visiting Saunby at this hour, would have concluded that the house was empty. But he would have been wrong. There were many people within.' The sentence is typical of the opening of a Dorothea Whipple novel. Gently, deceptively gently, but straightforwardly, it sets the scene and draws the reader in. We are shown the two Marwood girls, who are nearly grown-up, their father, the widower Major Marwood, and their aunt. Then, as soon as their lives have been evoked, we see the Major

proposing marriage to a woman much younger than himself; and we understand how much will have to change. It is a classic plot (albeit the stepmother is more disinterested than wicked) and the book has many classic qualities; yet there are no clichés either in situation or outlook, just an extraordinarily well-written and absorbing novel by the writer who has been called the twentieth-century Mrs Gaskell. *They Were Sisters* (Persephone Classic) *Time For Me to Come Home*

In 1980 Congress voted to eliminate the federal system of protective regulation over the powerful trucking industry, despite fierce opposition. This upset marked a rare example in American politics of diffuse public interests winning out over powerful economic lobbies. In *Braking the Special Interests* Dorothy Robyn draws upon firsthand observations of formal proceedings and behind-the-scenes maneuverings to illuminate the role of political strategy in the landmark trucking battle. Robyn focuses her analysis on four elements of

strategy responsible for the deregulator's victory—elements that are essential, she argues, to any successful policy battle against entrenched special interests: the effective use of economic data and analysis to make a strong case for the merits of reform; the formation and management of a diverse lobbying coalition of firms and interest groups; presidential bargaining to gain political leverage; and transition schemes to reduce uncertainty and cushion the blow to losers. Drawing on political and economic theory, *Braking the Special Interests* is an immensely rich and readable study of political strategy and skill, with general insights relevant to current political battles surrounding trade, agriculture, and tax policies. Robyn's interdisciplinary work will be of great value to scholars and practitioners of politics, economics, and public policy.

Dorothy Day New York Review of Books
J. B. Priestly describes Dorothy Whipple as a "Jane Austen of the Twentieth Century."

Time For Me to Come Home New York
Review of Books

A profound portrait of family dynamics in the rural South and “an essential novel” (The New Yorker) “As close to flawless as any reader could ask for . . . The living language [Allison] has created is as exact and innovative as the language of *To Kill a Mockingbird* and *The Catcher in the Rye*.” —The New York Times Book Review The publication of Dorothy Allison’s *Bastard Out of Carolina* was a landmark event that won the author a National Book Award nomination and launched her into the literary spotlight. Critics have likened Allison to Harper Lee, naming her the first writer of her generation to dramatize the lives and language of poor whites in the

South. Since its appearance, the novel has inspired an award-winning film and has been banned from libraries and classrooms, championed by fans, and defended by critics. Greenville County, South Carolina, is a wild, lush place that is home to the Boatwright family—a tight-knit clan of rough-hewn, hard-drinking men who shoot up each other’s trucks, and indomitable women who get married young and age too quickly. At the heart of this story is Ruth Anne Boatwright, known simply as Bone, a bastard child who observes the world around her with a mercilessly keen perspective. When her stepfather Daddy Glen, “cold as death, mean as a snake,” becomes increasingly more vicious toward her, Bone finds herself caught in a family triangle that

tests the loyalty of her mother, Anney—and leads to a final, harrowing encounter from which there can be no turning back.

Ballantine Books

A wealthy family tries--and fails--to seal themselves off from the chaos of post-World War II life surrounding them in this stunning novel by one of Germany's most important post-war writers. In East Prussia, January 1945, the German forces are in retreat and the Red Army is approaching. The von Globig family's manor house, the Georgenhof, is falling into disrepair. Auntie runs the estate as best she can since Eberhard von Globig, a special officer in the German army, went to war, leaving behind his beautiful but vague wife, Katharina, and her bookish twelve-year-old son, Peter. As the road fills with Germans fleeing the occupied territories, the Georgenhof begins to receive strange visitors--a Nazi violinist, a dissident painter, a Baltic baron, even a Jewish refugee. Yet

in the main, life continues as banal, wondrous, and complicit as ever for the family, until their caution, their hedged bets, and their denial are answered by the wholly expected events they haven't allowed themselves to imagine. All for Nothing, published in 2006, was the last novel by Walter Kempowski, one of postwar Germany's most acclaimed and popular writers.

Promise of the Wolves Virago Press

“Magisterial and glorious” (Pittsburgh Post-Gazette), the first full authoritative biography of Dorothy Day—American icon, radical pacifist, Catholic convert, and advocate for the homeless—is “a vivid account of her political and religious development” (Karen Armstrong, *The New York Times*). After growing up in a conservative middle-class Republican household and working several years as a left-wing journalist, Dorothy Day converted to Catholicism and became an anomaly in American life for the next fifty years. As an orthodox Catholic, political radical, and a rebel

who courted controversy, she attracted three generations of admirers. A believer in civil disobedience, Day went to jail several times protesting the nuclear arms race. She was critical of capitalism and US foreign policy, and as skeptical of modern liberalism as political conservatism. Her protests began in 1917, leading to her arrest during the suffrage demonstration outside President Wilson's White House. In 1940 she spoke in Congress against the draft and urged young men not to register. She told audiences in 1962 that the US was as much to blame for the Cuban missile crisis as Cuba and the USSR. She refused to hear any criticism of the pope, though she sparred with American bishops and priests who lived in well-appointed rectories while tolerating racial segregation in their parishes. Dorothy Day is the exceptional biography of a dedicated modern-day pacifist, an outspoken advocate for the poor, and a lifelong anarchist. This definitive and insightful account is “a monumental exploration of the life,

legacy, and spirituality of the Catholic activist” (Spirituality & Practice).

Nothing Daunted Open Road Media

From the New York Times bestselling author Meg Wolitzer, a “devastatingly on target” (Elle) novel about a young woman's accidental death and its effect on her family and friends. For years, Sara Swerdlow was transported by an unfettered sense of immortality. Floating along on loving friendships and the adoration of her mother, Natalie, Sara's notion of death was entirely alien to her existence. But when a summer night's drive out for ice cream ends in tragedy, thirty-year-old Sara—“held aloft and shimmering for years”—finally lands. Mining the intricate relationship between love and mourning, acclaimed novelist Meg Wolitzer explores a single, overriding question: who, finally, “owns” the excruciating loss of this

young woman—her mother or her closest friends. The moral universe she creates has not changed: there are bullies in every part of society; people try their best but often fail; they would like to be unselfish but sometimes are greedy. Like George Eliot, like Mrs Gaskell, like EM Forster, Dorothy Whipple describes men and women in their social milieu, which in her case is the inter-war period, and shows them being all- too human. But her books are not nostalgia reads either, any more than reading George Eliot or Forster is a nostalgia read, nor are they old-fashioned or simplistic. Her prose, it is true, is pure, uncluttered, straightforward, pared down to the bone and never labours the point; her subtlety is the reason why so many people - generally those who have not read her - overlook her

Depicting the aftermath of Sara's shocking death with piercing humor and shattering realism, *Surrender*, Dorothy is the luminously thoughtful, deeply moving exploration of what it is to be a mother and a friend, and, above all, what it takes to heal from unthinkable loss.

Reconstructing Woman Penn State Press

Dorothy Whipple's key theme is 'Live and Let Live'. And what she describes throughout her short stories are people, and particularly parents, who defy this maxim. For this reason her work is timeless, like all great writing. It is irrelevant that Dorothy Whipple's novels were set in an era when middle-class women expected to have a maid; when fish knives were used for eating fish; when children did what they were told.

excellence.

Young Man With a Horn Routledge

A Book Society Choice, shortlisted for the Femina-Vie Heureuse Prize, the second Dorothy Whipple novel we publish is also wonderfully well-written in a clear and straightforward style; yet 'this real treat' ("Sunday Telegraph") is far more subtle than it at first appears. The Blakes are an ordinary family: Celia looks after the house and Thomas works at the family engineering business in Leicester. The book begins when he meets Mr Knight, a financier as crooked as any on the front pages of our newspapers nowadays; and tracks his and his family's swift climb and fall. Part of the cause of the ensuing tragedy is Celia's innocence - blinkered by

domesticity, she and her children are the 'victim of the turbulence of the outside world' (Postscript); but finally, through 'quiet tenacity and the refusal to let go of certain precious things, goodness does win out' (Afterword). And the "TLS" wrote: 'The portraits in the book are fired by Mrs Whipple's article of faith - the supreme importance of people.'