An introduction to Orlando...

- Up-to-date collaboratively authored biographical and critical material on over 800 British women writers
- Covers a wide-ranging time span, from early medieval to the present
- Includes related material on literary, social and historical events, male writers and non-British women writers
- Extensive pathways available: simple queries by author, occupation, genre or place; or more powerfully focused search options exploiting the rich tagging underlying the site
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• Access individual author entries or search on names
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ORLANDO
provides entries on authors' lives and writing careers, contextual material, timelines, sets of internal links, and bibliographies. Interacting with these materials creates a dynamic inquiry from any number of perspectives into centuries of women's writing.

Navigate according to your interests, drawing on our uniquely structured materials:

PEOPLE
Access individual author entries, or search on names.

CHRONOLOGIES
Create timelines for any subject and period.

TAG SEARCH
Pursue issues and interests through encoding underlying the text.

LINKS
People of materials throughout textbase.
Search for entries by name alphabetically, or list chronologically.
Mary Wollstonecraft has a distinguished historical place as a feminist, as theorist, critic and reviewer. She is remembered for her independent engagement in political, economic, and cultural areas, including women's place in society. She also produced pedagogy or conduct books, an anthology, translation, history, analysis of politics as well as gender politics, and a Romantic account of her travels in Scandinavia.

**Milestones**

- **27 April 1759** MW was born in **Primrose Street, Spitalfields**, centre of the London weaving trade.

- **3 January 1792** MW handed the printer her manuscript of *A Vindication of the Rights of Woman*, which she had written in six weeks; it was quickly published.

- **February 1792** MW's fame began: she was visited by **Talleyrand**, an aristocratic revolutionary on a secret mission to England from the French government.

- **10 September 1797** At twenty to eight in the morning, MW died of septicemia, having fought against it for longer than anyone expected.

**Writing Highlights**

- **Educational Writings**
  - *Thoughts on the Education of Daughters*
  - *Original Stories from Real Life*
  - *The Female Reader*
  - *Translations*

- **Novels**
  - *Mary*
  - *The Wrongs of Woman*
  - *A Possible Attribution*

- **Journalism**

- **Rights of Men**

- **Rights of Woman**

- **Writing for Revolutionary France**
  - *History of the Revolution*
  - *Letters from Scandinavia*
  - *Notorious Works and Reputation*
  - *Intricacies, Manuscripts*

**Life Highlights**

- **Birth**
- **Family**
- **Rootlessness**
- **Education**
- **Friendships**
- **Work and Home Help**
- **Personal Relations**
- **Newington Green**
- **Dash to Portugal**
- **A Governess in Ireland**
- **A Writer in London**
  - *A Frustrating Love Affair*
- **Revolutionary France**
  - *Friends and Contacts*
  - *Love and Motherhood*
  - *Goodbye to France*
  - *Travels in Scandinavia*
  - *Suicide Attempts*
Life Highlights

Birth, Family, Influences
- Mother
- Father
- Other Relations

Education

Early Work Experience

Married Life in Rhodesia
- Husband
- Son
- Divorce
- Rhodesia in Wartime
- Wartime London

Jobs
- MI6
- Argyll
- The Poetry Society
- More Literary Jobs

Living in London
- Friends and Lovers
- Lodgings
- Health Problems

Religious Journey

Experiences in Israel

Settling Abroad
- USA
- Later Years in Italy

Birth Name: Muriel Sarah Camberg
Married Name: Spark
Pseudonym: Aquarius
Nickname: Sparklet

Birth, Family, Influences
1 February 1918 Muriel Sarah Camberg (later MS) was born in the district of Edinburgh, the younger of two children. She was Scottish by birth. She wrote: "The English in the Edinburgh of my childhood were considered to be superficial and hypocritical. And over-dressed." She hoped her friends would not guess that her mother was English. Her father was Jewish and her mother part-Jewish in her heritage. Both parents were professionals; her father had working-class experience in his past, while her maternal grandparents were shopkeepers.

Her family was poor but not in want. She later felt her life was more "abundant...crammed with amazing information" than the lives of friends who grew up with nannies, servants and privilege.

She ended a Presbyterian school, MS was rarely taken to church. She was "terribly interested" in Christ as a romantic figure, but subscribed to no religious faith. She says she was a "schoolgirl". At the age of nine she "had a kind of religious experience" on seeing a woman assassinated by a tram, not knowing whether or not he had been killed. When she converted to Catholicism in 1953, she felt it was merely the embodiment of what she had at some level always thought.

A decade or so before her death she called Catholicism "the only religion I view as rational—it helps you get rid of all the other problems in your life."

Mother
MS's mother was born Sarah Elizabeth Maude U heter. The unusual surname was "a rather rare old English name, deriving from French." She grew up in a part-Jewish but Christian Hertfordshire family, was superstitious, and had been a "teacher of piano forte." Her brother died of the after-effects of First World War injuries.
By 17 August 1818 Percy Bysshe Shelley made (and Mary Shelley transcribed) the first English translation of Plato’s Symposium to attempt even approximate honesty about its homosexual content.

September 1818 Mary Shelley arrived to join her husband in Venice, where he had gone to work on the last volume of Don Juan.

24 September 1818 Mary Shelley’s one-year-old daughter, Clara, died in Venice from dysentery.

December 1818 After trying Rome, Mary Shelley and her family settled for a few months in Naples.

March 1819 After the winter months in Naples, Mary Shelley and her family moved back to Rome.

7 June 1819 Mary Shelley’s toddler son, William, died in Rome, of an infectious disease not yet known.

August 1819-February 1820 Mary Shelley drafted her second, short novel, Mathilda, about a troubled father-daughter relationship, which has often been traced to her own relations with her father.

October 1819 Mary Shelley left Rome, where her one remaining child had died four months previously, for Florence.

12 November 1819 Mary Shelley, now in Florence and for five months childless, bore a second son, Percy Florence, her only offspring to survive.

January 1820 Mary Shelley moved from Florence to Pisa with her husband and her two-month-old baby, Percy.

About May 1820 Mary Shelley wrote two dramas based on Greek myth: "Proserpine", for an all-female cast, and "Midas", with an all-male one.

June 1820 Mary Shelley first recorded in her diary reading memoirs and posthumous works: apparently those of her mother.

6–19 August 1820 Mary Shelley wrote a thirty-page children’s story, "Maurice; or, The Fisher’s Cot", for Launette, daughter of her friend Lady Mountcasshel (who called herself ‘Mrs Mason’).

By 18 September 1820 A nationwide campaign of women’s rights was launched. Mary Shelley remarked that though the queen was no longer there, working-class women were well to the fore in petitions. She read a personal account of women alone from London. One Newcastle woman said she was not in favour of more women’s rights.

May 1822 Mary Shelley moved to Lerici; she was still there in the summer of 1823.

16 June 1822 Mary Shelley suffered a dangerous miscarriage.

8 July 1822 Percy Bysshe Shelley, poet and husband of Mary, drowned in a boating accident.

September 1822 Mary Shelley, now a widow, moved from Lerici to Genoa, where she lived for almost a year before returning to London.
Bespoke chronology creation by date: limit by date and event type and choose preferred type of results (full or short entries)
Results of Chronologies query within British women writers, writing climate, social climate, and national and international, with most comprehensive selectivity, for 1975-06-01AD to 1975-08-31AD, full events results.

End of 1951-1986 Monica Dickens lived in the USA, first at 3326 Volta Place, Georgetown, Washington, D.C., then at 234 Falmouth, Cape Cod.

1958-1985 Between these years, Pat Arrowsmith was jailed eleven times as a political prisoner by the Argentine junta, also a member of Amnesty International.


1963-1991 The Collected Works of John Stuart Mill, in 33 volumes, was published.

1964-1988 Anita Brookner was a lecturer at the Courtauld Institute of Art in London, teaching art history.

1968-84 The new Preservation Microfilming Office at the Library of Congress filmed 93 million papers; the volumes themselves were destroyed.

It was firmly believed at the time that filming was necessary to preserve paper that would soon crumble—though in fact even fragile newsprint endures for probably centuries when protected by ordinary binding.

1968-76 Nina Bawden served as a magistrate (a Justice of the Peace) for Surrey during.

1969-79 During this decade 117 towns and cities in Britain had at least one Women's Institute.

1969-1976 Buchi Emecheta was a youth worker and sociologist for the Inner London Education Authority.

Between 1969 and 1984 Doris Lessing three times visited the USA.

January 1969-1988 On the invitation of Hélène Cixous, Christine Brooke-Rose taught American Literature and Literary Theory at the new Université de Paris VIII at Vincennes, first as a Maître de Conférences or lecturer, then as Professor.

1970-9 All states in the USA reviewed and revised their laws, policies and procedures on rape.
1973-1978 Germaine Greer was a lecturer with the American Program Bureau, which was founded in 1965 to connect international speakers on politics and other topics with audiences.

1973-1976 Grace Nichols was an information assistant for the Government Information Services in Guyana.

1974-1978 While her children were little Catherine Byron practised self-sufficiency farming at a farm called Avonbank, near Strathaven, in the west of Scotland.

1974-1979 Ann Oakley was a Research Officer in the Social Research Unit at Bedford College, University of London.

1974-1977 Carol Rumens worked as a publicity assistant for Heinemann Educational Books.

Autumn 1974-Spring 1977 During the three years after she received her PhD, Ann Oakley conducted research into the history of cancer of the tongue.

1975-1978 Brigid Brophy was elected to serve as an Executive Councillor of the Writers' Union of Ireland.

1975-1984 Gillian Clarke was an art history lecturer at the Gwent College of Art and Design.

By June 1975 Pamela Hansford Johnson published The Good Listener, the first of her two-volume history The Good Husband followed three years later.

By July 1975 Christine Brooke-Rose published Thru, a typographically-innovative novel which was to have been entitled Extermination.

28 July 1975 Frances Bellerby received her copy of her final poetry collection, The First-Known and Other Poems, published by Alan Clodd of the Enitharmon Press.

30 July 1975 Frances Bellerby died of breast cancer.

August 1975 The Monstrous Regiment Theatre Company opened with a production of The Two Roses of Alba at the University of Newcastle under the influence of the Women's Library Council funding and set about their aims of consciousness-raising, fostering the practice of paying female performers about half as much as men. They put on many productions, though they became a limited company in 1992.

By 15 August 1975 Mary Renault published The Nature of Alexander, an account of the travels of Alexander the Great during his military campaigns.
Tag Diagrams

Diagrams illustrating how the tagging system functions are provided throughout the Tag Search screens…

Tag diagram showing all the content or semantic tags from the Life tagset

Tag diagram displaying one section (Production) from the three-part Writing tagset
Full range of tags within Life subset cover every aspect of a writer’s life, from health to marital status.
‘Class Issues’ Tag Search Results

**Shelagh Delaney** 1939 - unknown profile

**Working-class background**

SD grew up in a working-class family in Lancashire. Though her father was Catholic as well as half-Irish, she did not consider herself to be Catholic. "When she became famous at the age of nineteen, the press seized on her Northern, working-class background, exaggerating and sentimentalizing it. As she pointed out in an interview, reporters "always say we live opposite a bomb-site, whereas it is one of the best playing-fields in Salford.""

**Pat Barker** 1943 - unknown profile

She comes from a working-class, northern English background complicated by illegitimacy, and this has been the source of her successful career, rather than her present middle-class position. "She describes herself as a person of religious temperament "without any particular beliefs," except provender.

**Sara Maitland** 1950 - unknown profile

Born with Scottish upper-middle-class heritage, SM is not the only one in her family to play with the ball, she's known. "She liked in the latter capacity to describe himself as an unsaluted labourer."

Brought up a Presbyterian, SM was received into the Anglo-Catholic church in 1972 (the year of her marriage); she later became a Roman Catholic.

**Anna Livia** 1955 - unknown profile

**Anna Livia's long-time commitment to radical feminist activism reflected in her biography.**

She does not identify with any religion of the Christian kind; she is a member of the British Labour Party and calls none of them home. I have no sense of national loyalty or patriotism, though I believe in the social inclusiveness of the Anglican church. Her identity as a working-class, Irish left-wing woman is derivative, she says, of "a legacy of religious, ethnic, and class-based discrimination and violence. She has often fought for safe living and working conditions."

**Maud Sulter** 1960 - unknown profile

**Cultural Heritage**

MS has a working-class, racially mixed heritage; her parents were Ghanaian and Scottish. She identifies herself as a “Blackwoman writer,” although the white side of...
Excerpts from tag search (in Lives) on tag <violence>, bringing together both the personal and political

Caroline Norton 1808 - 1877 profile

Only two days after her return he gave her another beating so severe that she miscarried, late in her fourth pregnancy, in August.

Caroline Norton 1808 - 1877 profile

1 June 1837 CN received from her estranged husband, George Norton, a sinister note addressing her as 'Mrs Brown' and signing himself 'Greenacre'; casting her as the victim and himself as the killer in a recent notorious murder case.

James Greenacre had murdered and then dismembered his fiancée, Hannah Brown, in late 1836; according to some sources his motive was the discovery that he had been embezzled out of her wealth. In a strange, manic tone, Norton's note proposes marriage in return for houses whose murder he had been hanged on 2 May. This clearly amounted to a threat.

Matilda Charlotte Houstoun 1811 - 1892 profile

Her time in Connaught was, by her account, one of great personal danger to herself and other English movement gained ground and Gladstone's Irish Church Act of 1869 fuelled resistance.

Julia Stretton 1812 - 1878 profile

In unrest following harsh socio-economic conditions in the early nineteenth century, there was rioting at Gateshead by seven thousand miners. According to JS, the Collinson family was so popular that the rioters passed by without doing any damage, though her father, as a magistrate, went out with an escort of dragoons to read the Riot Act, which would make it legal to apply the penalties laid down for riot. A history of Gateshead mentions rioting in 1832, when striking miners were evicted from their cottages to make room for incoming blacking labour, and when "the attitude of the police and bailiffs was enough to cause riots and bloodshed." It is not clear whether these were the riots mentioned by Stretton (who had already married and moved away at this time).

Anna Swanwick 1813 - 1899 profile

At three AS was snatched at a shop door.

Harriet Jacobs 1813 - 1897 profile

According to Harriet's fictionalised story her owner hit her for the first time—"a stunning blow"—during a discussion about her black suitors.
Anne Killigrew 1660 - 1685  profile

AK's historical paintings (considered the highest and most serious genre) included two contrasted scenes of female violence. These are Judith with the head of Holofernes, and Salome with the head of John the Baptist. Her historic good woman is a Jewish nationalist who slew a tyrant; her historic bad woman is a member of a tyrant's family who slew a saint.

Catharine Colace Ross 1667 - 1697  profile

CCR seems to have been in the habit of writing short meditative texts on religion and politics.

August 1679  CCR wrote "Some general remarks" on the religious and political state of Scotland.
August 1680  CCR wrote some further notes on the religious and political state of Scotland.

After these she added an undated "Speech" on her own salvation.

CCR saw no hope of escape from the formalistic religion being imposed on Scotland; the calamities and persecution around her were irresistible,"And now the Conclusion is. That ruined this Generation must be." Resistance by force was useless; she found that the only solution was to wait for the Second Coming. For herself she felt comfortless, having no goodness in herself, but was ultimately consoled by her "pardon'd Condition".

Her "Speech" is highly oratorical, quite unlike her narrative style. God demands, "O lost Daughter of Adam, what can thy Heart desire, thy Ear hear, or thy Eye see, but I can give you it?"

Delariver Manley 1670 - 1724  profile

The Royal Mischief

April 1696  DM's The Royal Mischief, A Tragedy was produced at Lincoln's Inn Fields; it was printed the same year.

This oriental tragedy opposes a sizzlingly sexual female villain, Homais (played by Elizabeth Barry), and a model, patient, suffering heroine, Princess Selina (played by Anne Bracegirdle). In a notorious scene (after Selina's husband has been executed by shooting him out of a cannon) she runs mad and gathers up his "smoaking Relicks" in order to bestow "burning Kisses / And Embraces on every fatal piece." DM had the Duchess of Cleveland (ex-mistress to Charles II, her own ex-employer and patron) in her sights for Homais, so she may be seen as having found her favourite scandal genre in drama before she found it in fiction.

This play too was disapproved of on gendered grounds: such violent eroticism was judged unfitting in a woman writer. DM argued that women knew more about passion than about ambition; and that in any case she was not trying to write like a woman.

Probably September 1696  DM was mocked as leader of a school of women playwrights in an anonymous comedy, The Female Wits.
The Levellers
23 April 1649. KC may have been one of the Leveller women who petitioned Parliament for the release of John Lilburne; she may also have been the chief writer of the petition.

Collectively, the authors identify themselves as "Women inhabiting the city of London, Westminster, the Borough of Southwark, Hamlets, and places adjacent." The style of the preface, "emotively egalitarian and richly laced with Biblical allusion," suggests Chidley. So does the logic of the central argument: that "the Supreme authority in this Nation, the Commons assembled in Parliament," whose justification for holding power is that it has overthrown a tyranny, is itself becoming a tyranny too much swayed by "vain affectations of Wealth or greatness." The women argue that their oppression is too grievous for them to remain silent, wrongs done to their husbands and families compel them to public action which in other circumstances might not be justifiable. They justify their leadership role by claiming some interesting precedents from biblical, medieval, and modern history: those of Jael (already used by KC in *The Justification of the Independent Churches of Christ*), of the English women who, they say, in the distant past delivered the country from the tyranny of the Danes, and the Scottish women who first began the revolt against Episcopacy in Scotland which resulted in the signing of the Solemn League and Covenant in September 1643.

Their final request is that their husbands should be liberated from prison.

Elizabeth Major 1600 - 1656 profile

1656. EM published her devotional collection, *Honey on the Rod; or, A Comfortable Contemplation for Publick and Private Duty*.

Her writing, EM says, were like honey on a rod of correction: they are good results from her illness and duty. She has been edited by Jeffrey Powers-Clark in the *Askgate Early Modern Englishwomen*. EM's writings were edited in 1725 by her friend, the Reverend Thomas Bailey, and were dedicated to the Countess of Pembroke. EM's letters show a strong admiration for her husband, and a desire to be known and admired. In her three final poems, which are structured around her own name, EM presents herself as both a poet and a teacher. She writes of interior, not exterior, experience, yet uses images of materiality. To be chose in the final poem, and as a poet, EM is not known.

Joseph Caryl, the Cromwell government's official censor and perhaps EM's minister, added a commentary. Among her few modern critics, Patricia Demers has linked her with two kindred spirits, Anna Collyer and the *Eliza's Babes* poet, in "Penelope Triptych", 2001.

Gertrude Thimbelby 1617 - 1668 profile

A poem "On St. Catherine's Day" signed Gert. Aston may have been written either by GT before her marriage, or by her niece Gertrude. GT wrote on both family and personal occasions, "to relieve her own emotions," as her early-nineteenth-century editor speculated. She copied her poems neatly in a small unbound volume.
Further Results from ‘Attitudes’ Tag Search

Pamela Frankau 1908 - 1967 profile

At the outset of her career, in the years following *Marriage of Harlequin*, "magazines paid her fantastic prices for short stories." This, at the time, meant twenty-five pounds or more. On one occasion she was commissioned at lunch at Wednesday for six articles of a thousand words each, which she delivered complete on the Saturday. PF, however, always felt that writing to magazine requirements, and even more for films or TV, was writing in shackles. Though she missed getting a book-reviewing job on the *Daily Mirror*, she read books to recommend on Book Society choices, and found it hard not to slip into a typical reviewer's tone of superiority. In *Pen to Paper* she includes a comic accounting of stories submitted to and accepted or rejected by American periodicals, ending with an eleven-hundred-dollar sale to Collier's. The *Evening Standard* printed her impressions of postwar England on her return in July 1949 as "A Bewildered Look at England." 

Pamela Frankau 1908 - 1967 profile

PF wrote that "life on a desert-island without writing a novel would be unbearable; to write would make it bearable." She aimed to write for a minimum of two hours every day, no matter where she was or who she had to put off socially.

After her death an 'ordinary... housewife' wrote to Diana Raymond, calling herself representative of all those who had found 'especial magic' in PF's writing.

Betty Miller 1910 - 1965 profile

BM told a young relation that being a married woman and also a writer was like being a 'Marrano' (the Jews in fifteenth-century Spain who conformed outwardly to Christianity but practiced Judaism in secret). She said you must "do all the rituals of domesticity of being a wife and mother—but keep the true faith to yourself and hide every trace of it."

Her famous son Jonathan has called her "a devotee of the negligible and the trivial and the commonplace"—a view not voiced as a criticism.

Her *Times* obituary might be regarded as damning her novels with faint praise. It called her 'essentially a feminine novelist—using the epithet with no derogatory connotation—applying her talent to sensitive explorations of feeling.' It likened her to Elizabeth Bowen and Elizabeth Taylor, but this appears less like high praise when it adds that her biographies were her best work. It pointed to the probable influence on her novels of her husband's professional interests.

Elizabeth Bishop 1911 - 1979 profile

Advising a would-be poet, EB wrote: "Read a lot of poetry—all the time—and not 20th-century poetry. Read Campion, Herbert, Pope, Tennyson, Celeridge—anything at all almost that's any good, from the past—until you find out what you really like, by yourself. Even if you try to imitate it exactly—it will come out quite different."

Elizabeth Bishop 1911 - 1979 profile

8 June 1977 EB formulated in a letter her objections to allowing her work to appear in a women-only anthology.
‘Penalties’ Tag Search Results

Catherine Carswell 1879 - 1946 profile

1902 Catherine Macfarlane (later CC) began reviewing novels for the Glasgow Herald while living in Glasgow; she later continued this work in London.

Her son, John Carswell, notes that since the paper's reviews were unsigned there is no way to know how many were his mother's, but she "steadily worked on the pile of novels...regularly sent to her for review." CC was fired from her job at the Glasgow Herald in November 1915 for her favourable review of D. H. Lawrence's The Rainbow. She had also published a favourable review of his first novel, The White Peacock, in 1911.

Catherine Carswell 1879 - 1946 profile

The Life of Robert Burns

September 1930 CC published a critical biography, The Life of Robert Burns, which she dedicated to her mother. She worked on this book in the rooms she had taken for herself, away from her family, in Keats Grove, Hampstead. She was secretive about the address because when she first took the rooms she was impelled by a need for time and space to herself. Lawrence died early in March, before the biography was published. As with CC's first novel, she had read and commented on several versions of the manuscript over its five years in the making.

One remarkable feature of CC's biography was her use of primary sources, especially to elucidate Burns's relationships with Mary Campbell and Jean Armour. Few earlier biographies of Burns returned to primary sources with such thoroughness.

What was devastating for some was her portrayal of Burns as an 'opportunistic' and driven man. She called him a poet "astute to see his chance and with the daring to seize and the energy to carry it through to fruition." For some devotees of Burns this was close to treason.

Reaction to this book was strongly negative among traditional Burnsites, especially in Scotland. CC received threats to her well-being, including one letter signed 'Holy Willy' (after a character satirised by Burns) and containing a bullet, that suggested she should kill herself to "leave the world a better and cleaner place." Certain leaders of the Burns Federation objected bitterly when the book was published in parts in the Daily Record. The Rev. Lauchlan Maclean Watt even preached against the biography from his pulpit in Glasgow Cathedral. According to Carswell's son John, many "were shocked that a woman should write the life of Burns" at all, as well as being further shocked by her revisionism.

Opposed as many were to her book, it did bring her new friends, among them the author and statesman John Buchan.

Catherine Carswell 1879 - 1946 profile

The Savage Pilgrimage


CC felt compelled to answer John Middleton Murry's book on Lawrence, Son of Woman, in which he argued "it takes a great man to be wrong as Lawrence was
Intertextuality' Tag Search Results

Margaret Atwood 1939 - unknown profile

Oryx and Crake
5 May 2003 In her 'speculative fiction' Oryx and Crake, MA for the first time used a male character through whose eyes to report the story. Her protagonist, Snowman, formerly known as Jimny, is possibly the last member of the human race to survive a death-dealing virus which has otherwise, by some point in the future, spared only animals of hybrid species bred in labs, and the race of 'Crakers'. These are biogenetically constructed humanoids (of whom the first specimens glimpsed by the reader are a bunch of immensely attractive children) invented by the mad scientist Crake and trained in human-like behaviour by the Asian prostitute Oryx. In the pre-plague biotech world of the novel's past tense ('the time before'), which is unscrupulously satirised, one of the victims was literature: as a student Jimny used a computer to make nude video versions of Austen's Pride and Prejudice and Wuthers To the Lighthouse.

Angela Carter 1940 - 1992 profile

Heroes and Villains
By 20 November 1969 AC published Heroes and Villains, a post-apocalyptic, science fiction novel depicting two closely matched, orderly communities populated by craftsmen and farmers and run by Professors (her dead father had been a professor of Engineering). There, renegade Professor Donnelly is a shaman, who has enslaved all the sheers. Donnelly's beautiful, exotic, illiterate Barbarian protegée, Jewel, rapes and impregnates Marianne and Mary, who leave Donnelly's Barabrians to rule the Barbarians herself.

Lorna Sage sees this novel as sceptically exploring Otherness, and demonstrating that escaping power relations: comments that after Marianne disrupts symbolic structures to achieve identity, she learns that without naming there is only chaos, and she can no longer tell heroes and villains apart. Peach also notes how the Biblical myth of Adam and Eve informs this novel.

Sheenagh Pugh 1950 - unknown profile

SP has in progress a book about "fan fiction as a literary genre" (to be entitled The Democratic Genre: Fan Fiction as a Literary Context), showing how this new genre has evolved and developed. This provides an unusual angle on intertextuality: SP investigates not only the proliferation of sequels to Jane Austen novels (by Joan Aiken, Emma Tennant, and many others) but also the less common prequels. This book's frame of reference runs from Icelandic sagas to the X-Files, Re-making of Shakespeare, of course, looms large among her subject-matter, from a conversation between Hamlet and his father's ghost written in the style of a Dr. Seuss jingle, to a rewriting of Romeo and Juliet as the gay love-story of Romeo and Tybalt.
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