

## **A Life Of Ones Own Marion Milner**

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### **A Life of One's Own**

Any effective response to an uncertain future will require independently thinking individuals working together. Human ideas and actions have led to unprecedented changes in the relationships among humans, and between humans and the Earth. Changes in the air we breathe, the water we drink and the energy we use are evidence of Nature – which has no special interest in sustaining human life – looking out for itself. Even the evolutionary context for humans has altered.

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Evolutionary pressures from the digital communication revolution have been added to those from natural systems. For humans to meet these challenges requires social re-organisation that is neither simple nor easy. *Independent Thinking in an Uncertain World* explores workable, field-tested strategies from the frontiers of creating a viable future for humans on Earth. Based on research results from hundreds of social learning workshops with communities worldwide, many of them part of Australian National University's Local Sustainability Project, authors with diverse interests explore the gap between open-minded individual thinking and closed socially defined knowledges. The multiple dimensions of individual, social and biophysical ways of thinking are combined in ways that allow open-minded individuals to learn from one another.

### **Hold**

In October 1928 Virginia Woolf was asked to deliver speeches at Newnham and Girton Colleges on the subject of 'Women and Fiction'; she spoke about her conviction that 'a woman must have money and a room of her own if she is to write fiction'. The following year, the two speeches were published as *A Room of One's Own*, and became one of the foremost feminist texts. Knitted into a polished argument are several threads of great importance - women and learning, writing and poverty - which helped to establish much of feminist thought on the importance of education and money for women's independence. In the same

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breath, Woolf brushes aside critics and sends out a call for solidarity and independence - a call which sent ripples well into the next century. 'Brilliant interweaving of personal experience, imaginative musing and political clarity' — Kate Mosse, The Guardian 'Probably the most influential piece of non-fictional writing by a woman in this century.' — Hermione Lee, The Financial Times

### **An Experiment in Leisure**

What is it that stops people from knowing what they want? How often do we wonder where we are going and what our world is all about? Written in 1936 as a companion piece to A Life of One's Own, An Experiment in Leisure further charts Marion Milner's illuminating and rewarding investigation into how we lead our lives. Instead of drawing on her daily diary, she turns to memory images - images not only from her own life but also from books, mythology, travel and religion that seem to point to a suspension of ordinary, everyday awareness. From this condition of emptiness springs an increasing imaginative appreciation both of being alive and of the world we live in. With a new introduction by Maud Ellmann, An Experiment in Leisure remains a great adventure in thinking and living and will be essential reading for all those from a literary, an artistic, a historical, an educational or a psychoanalytic/psychotherapeutic background.

## **A Life of One's Own**

Collection of philosophical papers

## **A Van of One's Own**

A Sunday Times Top 10 Bestseller In this remarkable memoir of love, loss and literature, acclaimed biographer Claire Tomalin turns her eye to another fascinating literary life: her own. She tells of a wartime childhood, Cambridge friendships and an early marriage to a brilliant journalist. After his sudden death in a war zone, Claire is left to raise their four children alone - all while leading a trail-blazing career in literary London. A Life of My Own is the tale of a woman overcoming obstacles both rare and routine to live not only a good but also a meaningful life. 'A dramatic and absorbing survivor's tale' Hilary Spurling, Spectator 'Unexpectedly moving. Tomalin's story filled me with a kind of awe. Every page is valiant, every paragraph full of pluck' Rachel Cooke, New Statesman 'She has been tested in ways few women are. This memoir is a triumph' Valerie Grove, Literary Review

## **A Lab of One's Own**

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Antonia Hayes' adventures in language began when, as a young child, she was a word sponge, soaking up speech and phrases and the sometimes haunted spaces in between. She became a natural bookworm, turning to the Baby-sitters Club series – those classics of the 90s – to start a lifetime of finding friends and comfort in the pages of a book. When her debut novel, *Relativity*, was published, she again turned to literature for guidance and consolation, this time in the form of Virginia Woolf's *A Room of One's Own*. Woolf wished for financial independence and a room of one's own in which to write, but Hayes, writing almost ninety years later, argues here that maybe that isn't enough. Perhaps women writers need a whole universe of their own. Buoyed by hope and a lifetime of language, Hayes tells us how we can dare to disturb the universe before *A Room of One's Own* turns 100.

### **A Hut of One's Own**

Presents a collection of essays exploring the human dimensions of science, furnishing portraits of seminal scientists Richard Feynman, Albert Einstein, Edward Teller, and Vera Rubin, as well as reflections on science and art, imagination and metaphor in science, and the social and spiritual implications of technology.

### **Coventry**

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An instant New York Times bestseller “A haunting, harrowing testament to survival.” — People Magazine “An addictive chronicle of a polygamist community.” — New York Magazine “Unforgettable” — Entertainment Weekly The thirty-ninth of her father’s forty-two children, Ruth Wariner grew up in polygamist family on a farm in rural Mexico. In *The Sound of Gravel*, she offers an unforgettable portrait of the violence that threatened her community, her family’s fierce sense of loyalty, and her own unshakeable belief in the possibility of a better life. An intimate, gripping tale of triumph and courage, *The Sound of Gravel* is a heart-stopping true story.

### **A Book of One's Own**

From New York Times bestselling knitting writer Clara Parkes, comes a new collection of essays and stories drawn from the yarn-loving, stash-collecting, close-knit community of knitters. This addictive-to-read anthology celebrates yarn—specifically, the knitter’s reputation for acquiring it in large quantities and storing it away in what’s lovingly referred to as a “stash.” Consider contributions from knitting and teaching luminaries, including: *Stitch ’n Bitch* co-founder Debbie Stoller Meg Swansen, daughter of master knitter Elizabeth Zimmermann Knitting blogger and author Susan B. Anderson alongside offerings from knitting greats Amy Herzog, Stephanie Pearl-McPhee, and Franklin Habit—plus, stories from a romance novelist, an illustrator, a PhD-wielding feminist publisher, a globetrotting

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textile artist, a licensed clinical social worker, and the people behind the world's largest collective online stash, Ravelry.com. The pieces range from comical to earnest, lighthearted to deeply philosophical as each seeks to answer the question of how the stash a knitter has accumulated over the years reflects his or her place in universe. The stories in A Stash of One's Own represent and provide validation for knitters' wildly varying perspectives on yarn, from holding zero stash, to stash-busting, to stockpiling masses of it—and even including it in estate plans. These tales are for all fiber artists, spinners, dyers, crafters, crocheters, sheep farmers, shop owners, beginning knitters to yarn experts, and everyone who has ever loved a skein too hard to let it go.

### **The Well of Being**

Gerda Lerner's husband was an academy award winning film editor, and this book is based on the journal which Mrs. Lerner kept through his final illness. It is particularly useful in charting the course of adjustment that individuals and couples make as one is dying. Mr. Lerner pleaded with his wife to help him die with dignity when he could no longer work. When that time came, he was not ready to die and asked her to promise to help him die if he ever lost the power to speak. When that time came, he was not ready to let go. This is a poignant book which lyrically describes the loving process of a couple facing the death of one partner.

## **A Sense of the Mysterious**

A riveting memoir-manifesto from the first female director of the National Science Foundation about the entrenched sexism in science, the elaborate detours women have taken to bypass the problem, and how to fix the system. If you think sexism thrives only on Wall Street or in Hollywood, you haven't visited a lab, a science department, a research foundation, or a biotech firm. Rita Colwell is one of the top scientists in America: the groundbreaking microbiologist who discovered how cholera survives between epidemics and the former head of the National Science Foundation. But when she first applied for a graduate fellowship in bacteriology, she was told, "We don't waste fellowships on women." A lack of support from some male superiors would lead her to change her area of study six times before completing her PhD. *A Lab of One's Own* documents all Colwell has seen and heard over her six decades in science, from sexual harassment in the lab to obscure systems blocking women from leading professional organizations or publishing their work. Along the way, she encounters other women pushing back against the status quo, including a group at MIT who revolt when they discover their labs are a fraction of the size of their male colleagues'. Resistance gave female scientists special gifts: forced to change specialties so many times, they came to see things in a more interdisciplinary way, which turned out to be key to making new discoveries in the twentieth and twenty-first centuries. Colwell would also witness the advances that could be made when men and women worked together—often

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under her direction, such as when she headed a team that helped to uncover the source of the anthrax used in the 2001 letter attacks. A Lab of One's Own shares the sheer joy a scientist feels when moving toward a breakthrough, and the thrill of uncovering a whole new generation of female pioneers. But it is also the science book for the #MeToo era, offering an astute diagnosis of how to fix the problem of sexism in science—and a celebration of the women pushing back.

### **The Beautiful Ones**

A “scrupulously honest” (O, The Oprah Magazine) debut memoir that explores one man’s gender transition amid a pivotal political moment in America. *Becoming a Man* is a “moving narrative [that] illuminates the joy, courage, necessity, and risk-taking of gender transition” (Kirkus Reviews). For fifty years P. Carl lived as a girl and then as a queer woman, building a career, a life, and a loving marriage, yet still waiting to realize himself in full. As Carl embarks on his gender transition, he takes us inside the complex shifts and questions that arise throughout—the alternating moments of arrival and estrangement. He writes intimately about how transitioning reconfigures both his own inner experience and his closest bonds—his twenty-year relationship with his wife, Lynette; his already tumultuous relationships with his parents; and seemingly solid friendships that are subtly altered, often painfully and wordlessly. Carl “has written a poignant and candid self-appraisal of life as a ‘work-of-progress’” (Booklist) and blends the remarkable story

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of his own personal journey with incisive cultural commentary, writing beautifully about gender, power, and inequality in America. His transition occurs amid the rise of the Trump administration and the #MeToo movement—a transition point in America's own story, when transphobia and toxic masculinity are under fire even as they thrive in the highest halls of power. Carl's quest to become himself and to reckon with his masculinity mirrors, in many ways, the challenge before the country as a whole, to imagine a society where every member can have a vibrant, livable life. Here, through this brave and deeply personal work, Carl brings an unparalleled new voice to this conversation.

### **A Death of One's Own**

'Delightful Pavey writes with warmth and spirit, and brings this space to life'  
Penelope Lively 'Captivating and grounded If this book was not as much a pleasure to write as it is to read, I'll eat my hat and gardening glove' Observer  
After years spent living amid the thrum of London, Ruth Pavey yearned to reconnect with the British countryside and she endeavoured to realise her long-held dream of planting a wood. Touring to the West Country in the late 1990s, Pavey found herself in the Somerset Levels. On seeing this expanse of reclaimed land under its wide, soft skies she was struck by its beauty and set-out to plant a wood, tree by tree. She bought four acres, and over the years transformed them into a haven where woodland plants and creatures could flourish an emblem of enduring life in a

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changeable world. A Wood of One's Own is the story of how she grew to understand and then shape this derelict land into an enduring legacy a verdant landscape rich with wildlife. Interwoven with Pavey's candid descriptions of the practical challenges she faced are forays into the Levels' local history, as well as thoughtful portraits of its inhabitants both past and present. Accompanied throughout by the author's evocative hand-drawn illustrations, A Wood of One's Own is a lyrical, beguiling and inspiring story; a potent reminder of nature's delicate balance, and its comforting and abiding presence.

### **The Hands of the Living God**

Author, publisher and book mentor Lucy McCarragher is on a mission to change this because, with the odds stacked against them, writing and publishing their own book could be of particular benefit to women entrepreneurs. In A Book of One's Own, fifty women authors share their experience with Lucy.

### **A Stash of One's Own**

Many extraordinary female scientists, doctors, and engineers tasted independence and responsibility for the first time during the First World War. How did this happen? Patricia Fara reveals how suffragists, such as Virginia Woolf's sister, Ray

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Strachey, had already aligned themselves with scientific and technological progress, and that during the dark years of war they mobilized women to enter conventionally male domains such as science and medicine. Fara tells the stories of women such as: mental health pioneer Isabel Emslie, chemist Martha Whiteley, a co-inventor of tear gas, and botanist Helen Gwynne Vaughan. Women were now carrying out vital research in many aspects of science, but could it last? Though suffragist Millicent Fawcett declared triumphantly that 'the war revolutionised the industrial position of women. It found them serfs, and left them free', the outcome was very different. Although women had helped the country to victory and won the vote for those over thirty, they had lost the battle for equality. Men returning from the Front reclaimed their jobs, and conventional hierarchies were re-established even though the nation now knew that women were fully capable of performing work traditionally reserved for men. Fara examines how the bravery of these pioneer women scientists, temporarily allowed into a closed world before the door clanged shut again, paved the way for today's women scientists. Yet, inherited prejudices continue to limit women's scientific opportunities.

### **The Sound of Gravel**

We Are Staying chronicles the rise, struggles, and fall of a family-owned store on the Upper West Side from 1934 through the 1977 New York City blackout and the gentrification that followed. Radio Clinic's story is an immigrant story, a

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grandfather-father-daughter story, and a neighborhood story. Bonus: A chapter by chapter music playlist.

### **A Book of One's Own**

From the author of *The House on Mango Street*, a richly illustrated compilation of true stories and nonfiction pieces that, taken together, form a jigsaw autobiography—an intimate album of a beloved literary legend. From the Chicago neighborhoods where she grew up and set her groundbreaking *The House on Mango Street* to her abode in Mexico in a region where “my ancestors lived for centuries,” the places Sandra Cisneros has lived have provided inspiration for her now-classic works of fiction and poetry. But a house of her own, where she could truly take root, has eluded her. With this collection—spanning three decades, and including never-before-published work—Cisneros has come home at last. Ranging from the private (her parents’ loving and tempestuous marriage) to the political (a rallying cry for one woman’s liberty in Sarajevo) to the literary (a tribute to Marguerite Duras), and written with her trademark lyricism, these signature pieces recall transformative memories as well as reveal her defining artistic and intellectual influences. Poignant, honest, deeply moving, this is an exuberant celebration of a life in writing lived to the fullest. From the Hardcover edition.

## **A Rogue of One's Own**

A lady must have money and an army of her own if she is to win a revolution--but first, she must pit her wits against the wiles of an irresistible rogue bent on wrecking her plans and her heart. Lady Lucie is fuming. She and her band of Oxford suffragists have finally scraped together enough capital to control one of London's major publishing houses, with one purpose: to use it in a coup against Parliament. But who could have predicted that the one person standing between her and success is her old nemesis and London's undisputed lord of sin, Lord Ballentine? Or that he would be willing to hand over the reins for an outrageous price--a night in her bed. Lucie tempts Tristan like no other woman, burning him up with her fierceness and determination every time they clash. But as their battle of wills and words fans the flames of long-smoldering devotion, the silver-tongued seducer runs the risk of becoming caught in his own snare. As Lucie tries to out-manuever Tristan in the boardroom and the bedchamber, she soon discovers there's truth in what the poets say: all is fair in love and war

## **Making Sense of Humanity**

By developing skills such as writing, story construction, design, illustration, binding methods, and paper technology, this book shows the value of bookmaking across

the curriculum.

### **Becoming a Man**

JEAN-PIERRE WEILL has worked as a visual artist for twenty years. He originally self-published "The Well of Being " in 2013, to critical acclaim. He lives in Baltimore with Rachel Rotenberg, a sculptor.

### **A Life of One's Own**

Virginia Woolf. The third chapter of Woolf's essay "A Room of One's Own," based on two lectures the author gave to female students at Cambridge in 1928 on the topic of women and fiction. 36 pages. Tale Blazers.

### **A Universe of One's Own**

David Kelley subjects the institutions of the contemporary welfare state to sustained and withering criticism. "A Life of One's Own" is a devastating refutation of the flawed concept of "welfare rights." Kelley presents empirical evidence of the welfare state's effects on behavior, historical research on the origins of the welfare state (and on what it displaced), and philosophical clarification of such core ideas

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as freedom and rights. After a careful examination of the various arguments made on behalf of welfare rights, Kelley concludes that "the concept of welfare rights is invalid."

### **Spinster**

Draws on the wisdom of one of the twentieth century's most acclaimed authors to provide a lively guide to enhancing the quality of everyday life as revealed in the words of Virginia Woolf, covering such topics as Accept Solitude, Take on Challenging Friendships, Change Routine, Lie to Encourage Your Friends, and Read and Be More. Original. 35,000 first printing.

### **A Lab of One's Own**

How often do we ask ourselves, 'What will make me happy? What do I really want from life?' In A Life of One's Own Marion Milner explores these questions and embarks on a seven year personal journey to discover what it is that makes her happy. On its first publication, W. H. Auden found the book 'as exciting as a detective story' and, as Milner searches out clues, the reader quickly becomes involved in the chase. Using her own personal diaries, kept over many years, she analyses moments of everyday life and discovers ways of being, of looking, of

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moving, that bring surprising joy – ways which can be embraced by anyone. With a new introduction by Rachel Bowlby this classic remains a great adventure in thinking and living and will be essential reading for all those interested in reflecting on the nature of their own happiness – whether readers from a literary, an artistic, a historical, an educational or a psychoanalytic/psychotherapeutic background.

### **Independent Thinking in an Uncertain World**

This small book on small dwellings explores some of the largest questions that can be posed about architecture. What begins where architecture ends? What was before architecture? The ostensible subject of Ann Cline's inquiry is the primitive hut, a one-room structure built of common or rustic materials. Does the proliferation of these structures in recent times represent escapist architectural fantasy, or deeper cultural impulses? As she addresses this question, Cline gracefully weaves together two stories: one of primitive huts in times of cultural transition, and the other of diminutive structures in our own time of architectural transition. From these narrative strands emerges a deeper inquiry: what are the limits of architecture? What ghosts inhabit its edges? What does it mean to dwell outside it? Cline's project began twenty-five years ago, when she set out to translate the Japanese tea ritual into an American idiom. First researching the traditional tea practices of Japan, then building and designing huts in the United States, she attempted to make the "translation" from one culture to another

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through the use of common American building materials and technology. But her investigation eventually led her to look at many nonarchitectural ideas and sources, for the hut exists both at the beginning of and at the farthest edge of architecture, in the margins between what architecture is and what it is not. In the resulting narrative, she blends autobiography, historical research, and cultural criticism to consider the place that such structures as shacks, teahouses, follies, casitas, and diners--simple, "undesignated" places valued for their timelessness and authenticity--occupy from both a historical and contemporary perspective. This book is an original and imaginative attempt to rethink architecture by studying its boundary conditions and formative structures.

### **A Book of One's Own**

Tracing the life course of American teenagers in the mid-twentieth century, *Into One's Own* presents a compelling historical portrait of growing up.

### **The Wisdom of Crowds**

An investigation into the art and history of diary writing as well as a guide to the great diaries and private chronicles of the famous, the infamous, and the anonymous

## **A Death of One's Own**

#1 NEW YORK TIMES BESTSELLER • The brilliant coming-of-age-and-into-superstardom story of one of the greatest artists of all time, in his own words—featuring never-before-seen photos, original scrapbooks and lyric sheets, and the exquisite memoir he began writing before his tragic death NAMED ONE OF THE BEST MUSIC BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW AND ONE OF THE BEST BOOKS OF THE YEAR BY THE WASHINGTON POST AND THE GUARDIAN • NOMINATED FOR THE NAACP IMAGE AWARD Prince was a musical genius, one of the most beloved, accomplished, and acclaimed musicians of our time. He was a startlingly original visionary with an imagination deep enough to whip up whole worlds, from the sexy, gritty funk paradise of “Uptown” to the mythical landscape of Purple Rain to the psychedelia of “Paisley Park.” But his most ambitious creative act was turning Prince Rogers Nelson, born in Minnesota, into Prince, one of the greatest pop stars of any era. The Beautiful Ones is the story of how Prince became Prince—a first-person account of a kid absorbing the world around him and then creating a persona, an artistic vision, and a life, before the hits and fame that would come to define him. The book is told in four parts. The first is the memoir Prince was writing before his tragic death, pages that bring us into his childhood world through his own lyrical prose. The second part takes us through Prince’s early years as a musician, before his first album was released, via an evocative scrapbook of writing and photos. The third section shows us Prince’s

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evolution through candid images that go up to the cusp of his greatest achievement, which we see in the book's fourth section: his original handwritten treatment for *Purple Rain*—the final stage in Prince's self-creation, where he retells the autobiography of the first three parts as a heroic journey. The book is framed by editor Dan Piepenbring's riveting and moving introduction about his profound collaboration with Prince in his final months—a time when Prince was thinking deeply about how to reveal more of himself and his ideas to the world, while retaining the mystery and mystique he'd so carefully cultivated—and annotations that provide context to the book's images. This work is not just a tribute to an icon, but an original and energizing literary work in its own right, full of Prince's ideas and vision, his voice and image—his undying gift to the world.

### **A Life of My Own**

David Kelley subjects the institutions of the contemporary welfare state to sustained and withering criticism. *A Life of One's Own* is a devastating refutation of the flawed concept of "welfare rights." Kelley presents empirical evidence of the welfare state's effects on behavior, historical research on the origins of the welfare state (and on what it displaced), and philosophical clarification of such core ideas as freedom and rights. After a careful examination of the various arguments made on behalf of welfare rights, Kelley concludes that "the concept of welfare rights is invalid." Kelley distinguishes between statutory rights, constitutional rights, and

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human rights. Although current law creates statutory rights to welfare benefits, Kelley demonstrates that there are neither constitutional nor human rights to welfare. As he notes, "Just as the idea of a constitutional right to welfare is at odds with the Founders' legal conception of the function of government, so the idea of a basic human right to welfare is at odds with the Founders' philosophical conception of the rights of the individual. Welfare rights are radically different from, and incompatible with, the classical rights to life, liberty, and property." Kelley traces the emergence of the welfare state to the combination of two factors: on the one hand, "real problems, of which the two most important were continuing poverty among those left behind by economic progress and the new forms of economic risk that arose as the economic fortunes of individuals became bound up with national and international markets" under industrial capitalism and, on the other hand, "intellectual and cultural trends [that] were increasingly hostile to individualism and capitalism." The first factors were being addressed "by private, voluntary organizations well before government programs were conceived and enacted" and were rapidly being ameliorated. In *A Life of One's Own*, Kelley directly addresses the intellectual challenge to individualism and capitalism.

### **A Life of One's Own**

## **A Wood of One's Own**

"Portugal is not all that far away, or exotic, or dangerous, but it felt like a huge stretch for me to leave my partner, family, job and home and just go off. An overland solo trip lasting months in an ancient little camper van was not the kind of thing I did. But it was something I was about to do." In her debut memoir *A Van of One's Own*, Bidy Wells tells the story of how, propelled by a thirst for peace and quiet, for a modest adventure and, perhaps, for freedom, she left for Portugal on her own, with only her old campervan, Myfawny, and her GPS, Tanya, for company. Having left just about everything behind, her solo trip forces her to face her fears, her past, and herself. The road provides the perfect canvas to connect the dots between a past breakdown and her present need for freedom, as she reflects on her own life, her relationship, her family and the world around her - to see whether her life still has room for her in it. As she meets wise and not-so-wise people, members of the campervan community and friendly locals, her outlook on life begins to shift, and a chance meeting in a bar leads to the person who will put her on the right track. But will she go back home, to Wales? And what is the meaning of 'home?' *A Van of One's Own* is a journey through the breathtaking scenery of France, Spain, and finally Portugal, populated by colourful characters and the roar of the ocean, the taste of fresh fish and the grind of the asphalt; but more importantly, it is a journey through past memories and present conflicts to inner peace.

## **We Are Staying**

To be or not to be—who asks this question today, and how? What does it mean to issue, or respond to, an appeal for the right to die? In *A Death of One's Own*, the first sustained literary study of the right to die, Jared Stark takes up these timely questions by testing predominant legal understandings of assisted suicide and euthanasia against literary reflections on modern death from the nineteenth and twentieth centuries. Rigorously interdisciplinary and lucidly argued, Stark's wide-ranging discussion sheds critical light on the disquieting bioethical and biopolitical dilemmas raised by contemporary forms of medical technology and legal agency. More than a survey or work of advocacy, *A Death of One's Own* examines the consequences and limits of the three reasons most often cited for supporting a person's right to die: that it is justified as an expression of personal autonomy or self-ownership; that it constitutes an act of self-authorship, of "choosing a final chapter" in one's life; and that it enables what has come to be called "death with dignity." Probing the intersections of law and literature, Stark interweaves close discussion of major legal, political, and philosophical arguments with revealing readings of literary and testimonial texts by writers including Balzac, Melville, Benjamin, and Améry. A thought-provoking work that will be of interest to those concerned with law and humanities, biomedical ethics, cultural history, and human rights, *A Death of One's Own* opens new and suggestive paths for thinking about the history of modern death as well as the unsettled future of the right to die.

## **Shakespeare's Sister**

The timely, never-before-told story of five brilliant, passionate women who, in the early 1960s, converged at the newly founded Radcliffe Institute for Independent Study and became friends as well as artistic collaborators, and who went on to shape the course of feminism in ways that are still felt today. In 1960, Harvard's sister college, Radcliffe, announced the founding of an Institute for Independent Study, a "messy experiment" in women's education that offered paid fellowships to those with a PhD or "the equivalent" in artistic achievement. Five of the women who received fellowships--poets Anne Sexton and Maxine Kumin, painter Barbara Swan, sculptor Mariana Pineda, and writer Tillie Olsen--quickly formed deep bonds with one another that would inspire and sustain their most ambitious work. They called themselves "the Equivalents." Drawing from notebooks, letters, recordings, journals, poetry, and prose, Maggie Doherty weaves a moving narrative of friendship and ambition, art and activism, love and heartbreak, and shows how the institute spoke to the condition of women on the cusp of liberation.

## **A Life of One's Own**

After Luke Aday loses his sister, his best friends welcome him back to school, but it isn't the same. When he meets charismatic new student, Eddie Sankawulo,

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something life-changing happens: In a moment of frustration, Luke hurls his backpack against the wall-and it never lands. Luke Aday has just discovered that he can stop time.

### **A Room of One's Own**

A New York Times Book Review Notable Book “Whom to marry, and when will it happen—these two questions define every woman’s existence.” So begins *Spinster*, a revelatory and slyly erudite look at the pleasures and possibilities of remaining single. Using her own experiences as a starting point, journalist and cultural critic Kate Bolick invites us into her carefully considered, passionately lived life, weaving together the past and present to examine why she—along with over 100 million American women, whose ranks keep growing—remains unmarried. This unprecedented demographic shift, Bolick explains, is the logical outcome of hundreds of years of change that has neither been fully understood, nor appreciated. *Spinster* introduces a cast of pioneering women from the last century whose genius, tenacity, and flair for drama have emboldened Bolick to fashion her life on her own terms: columnist Neith Boyce, essayist Maeve Brennan, social visionary Charlotte Perkins Gilman, poet Edna St. Vincent Millay, and novelist Edith Wharton. By animating their unconventional ideas and choices, Bolick shows us that contemporary debates about settling down, and having it all, are timeless—the crucible upon which all thoughtful women have tried for centuries to

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forge a good life. Intellectually substantial and deeply personal, *Spinster* is both an unreservedly inquisitive memoir and a broader cultural exploration that asks us to acknowledge the opportunities within ourselves to live authentically. Bolick offers us a way back into our own lives—a chance to see those splendid years when we were young and unencumbered, or middle-aged and finally left to our own devices, for what they really are: unbounded and our own to savor. From the Hardcover edition.

### **A House of My Own**

In this fascinating book, New Yorker business columnist James Surowiecki explores a deceptively simple idea: Large groups of people are smarter than an elite few, no matter how brilliant—better at solving problems, fostering innovation, coming to wise decisions, even predicting the future. With boundless erudition and in delightfully clear prose, Surowiecki ranges across fields as diverse as popular culture, psychology, ant biology, behavioral economics, artificial intelligence, military history, and politics to show how this simple idea offers important lessons for how we live our lives, select our leaders, run our companies, and think about our world.

### **The Equivalents**

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Thomas Moore explores the myriad possibilities of creating a personal spiritual style, either inside or outside formal religion. Two decades ago, Moore's *Care of the Soul* touched a chord with millions yearning to integrate spirituality into their lives. He now recounts the benefits of contemplative living that he learned during his monastic years, but also the more imaginative spirituality that he later embraced. Moore weaves experiences of everyday people with the wisdom of philosophers, writers and artists who have infused their lives with transcendence.

### **Into One's Own**

At once autobiographical and psychoanalytic, *The Hands of the Living God*, first published in 1969, provides a detailed case study of Susan who, during a 20-year long treatment, spontaneously discovers the capacity to do doodle drawings.

### **A Life of One's Own**

NPR's Favorite Books of 2019 Rachel Cusk redrew the boundaries of fiction with the *Outline Trilogy*, three “literary masterpieces” (*The Washington Post*) whose narrator, Faye, perceives the world with a glinting, unsparing intelligence while remaining opaque to the reader. Lauded for the precision of her prose and the quality of her insight, Cusk is a writer of uncommon brilliance. Now, in *Coventry*,

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she gathers a selection of her nonfiction writings that both offers new insights on the themes at the heart of her fiction and forges a startling critical voice on some of our most urgent personal, social, and artistic questions. Coventry encompasses memoir, cultural criticism, and writing about literature, with pieces on family life, gender, and politics, and on D. H. Lawrence, Françoise Sagan, and Kazuo Ishiguro. Named for an essay Cusk published in Granta (“Every so often, for offences actual or hypothetical, my mother and father stop speaking to me. There’s a funny phrase for this phenomenon in England: it’s called being sent to Coventry”), this collection is pure Cusk and essential reading for our age: fearless, unrepentantly erudite, and dazzling to behold.

### **A Religion of One's Own**

Autobiography of the novelist which covers the years spent in Malta and ends with his departure from England in 1919 to live in Spain.

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