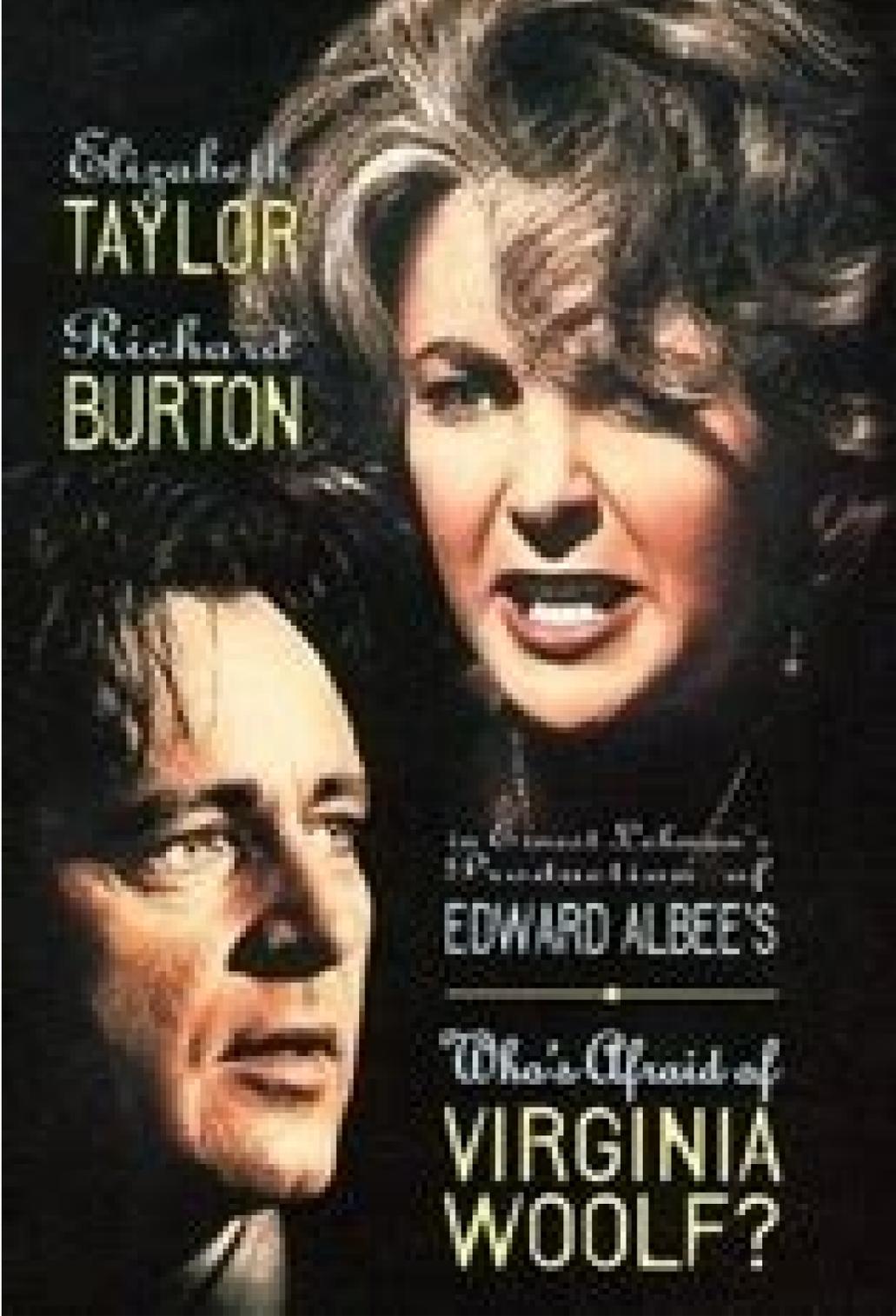


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(1882-1941) British writer. Virginia Woolf became one of the most prominent literary figures of the early 20th century, with novels like *Mrs. Dalloway* (1925), *Jacob's Room* (1922), *To the Lighthouse* (1927), and *The Waves* (1931). Virginia Woolf was born Adeline Virginia Stephen on January 25, 1882, in London. Woolf was educated at home by her father, Sir Leslie Stephen, the author of the *Dictionary of English Biography*, and she read extensively. Her mother, Julia Duckworth Stephen, was a nurse, who published a book on nursing. Her mother died in 1895, which was the catalyst for Virginia's first mental breakdown. Virginia's sister, Stella, died in 1897, and her father died in 1904. Woolf learned early on that it was her fate to be "the daughter of educated men." In a journal entry shortly after her father's death in 1904, she wrote: "His life would have ended mine... No writing, no books; — inconceivable." Luckily, for the literary world, Woolf's conviction would be overcome by her itch to write. Virginia married Leonard Woolf, a journalist, in 1912. In 1917, she and her husband founded Hogarth Press, which became a successful publishing house, printing the early works of authors such as E.M. Forster, Katherine Mansfield, and T.S. Eliot, and introducing the works of Sigmund Freud. Except for the first printing of Woolf's first novel, *The Voyage Out* (1915), Hogarth Press also published all of her works. Together, Virginia and Leonard Woolf were a part of the famous Bloomsbury Group, which included E.M. Forster, Duncan Grant, Virginia's sister, Vanessa Bell, Gertrude Stein, James Joyce, Ezra Pound, and T.S. Eliot. Virginia Woolf wrote several novels which are considered to be modern classics, including *Mrs. Dalloway* (1925), *Jacob's Room* (1922), *To the Lighthouse* (1927), and *The Waves* (1931). She also wrote *A Room of One's Own* (1929), which discusses the creation of literature from a feminist perspective. From the time of her mother's death in 1895, Woolf suffered from what is now believed to have been bipolar disorder, which is characterized by alternating moods of mania and depression. Virginia Woolf died on March 28, 1941 near Rodmell, Sussex, England. She left a note for her husband, Leonard, and for her sister, Vanessa. Then, Virginia walked to the River Ouse, put a large stone in her pocket, and drowned herself. Virginia Woolf's works are often closely linked to the development of feminist criticism, but she was also an important writer in the modernist movement. She revolutionized the novel with stream of consciousness, which allowed her to depict the inner lives of her characters in all too intimate detail. In *A Room of One's Own* Woolf writes, "we think back through our mothers if we are women. It is useless to go to the great men writers for help, however much one may go to them for pleasure." "I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman." - *A Room of One's Own* "One of the signs of passing youth is the birth of a sense of fellowship with other human beings as we take our place among them." - "Hours in a Library" "Mrs. Dalloway said she would buy the flowers herself." - *Mrs. Dalloway* "It was an uncertain spring. The weather, perpetually changing, sent clouds of blue and purple flying over the land." - *The Waves* "What is the meaning of life?.. a simple question, one that tended to close in on one with years. The great revelation had never come. The great revelation perhaps never did come. Instead there were little daily miracles, illuminations, matches struck unexpectedly in the dark." - *To the Lighthouse* "The extraordinary irrationality of her remark, the folly of women's minds enraged him. He had ridden through the valley of death, been shattered and shivered; and now, she flew in the face of facts..." - *To the Lighthouse* "Imaginative work... is like a spider's web, attached ever so lightly perhaps, but still attached to life at all four corners.... But when the web is pulled askew, hooked up at the edge, torn in the middle, one remembers that these webs are not spun in midair by incorporeal creatures, but are the work of suffering, human beings, and are attached to the grossly material things, like health and money and the houses we live in." - *A Room of One's Own* "When...one reads of a witch being ducked, of a woman possessed by devils, of a wise woman selling herbs, or even of a very remarkable man who had a mother, then I think we are on the track of a lost novelist, a suppressed poet, of some mute and inglorious Jane Austen, some Emily Brontë who dashed her brains out on the moor or mopped and mowed about the highways crazed with the torture that her gift had put her to. Indeed, I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman." - *A Room of One's Own* Missed the two-episode premiere of the *Roseanne* revival and need to catch up? Not a problem. ABC has made it easy for *Roseanne* fans to watch episodes online. Fans can watch new episodes on ABC's website if they log in through their cable provider. Viewers can also use Hulu to watch episodes online, if they are subscribed to the service. Currently, Hulu only offers episodes from the new revival season on their service, not from past seasons, and episodes get posted the next morning. If you want to buy episodes from the new season and not just stream them, you can find them available for purchase on iTunes and Amazon Video. Both of these services also offer a season pass option, allowing you to pay a one-time fee to get episodes of *Roseanne* as they become available. Want to binge-watch the entire series from the beginning? Amazon Prime offers the first nine seasons of the show to their subscribers. All the episodes are also available for purchase on Amazon Video, iTunes, Google Play, and YouTube. *Roseanne* returned after being off the air for over 20 years. While much of the reaction has been mixed so far, a massive number of viewers tuned in, making it the highest rated comedy in four years across the broadcast networks with 18.2 million viewers. Most of the show's cast returned for the revival, while others will soon be joining them, including *The Big Bang Theory*'s Johnny Galecki, who will be returning to play David. The revival is currently set to run for nine episodes. Tamara Fuentes Associate Entertainment Editor Tamara Fuentes is the current Associate Entertainment Editor at *Cosmopolitan*, where she covers TV, movies, books, celebrities, and more. She can often be found in front of a screen fangirling about something new. Before joining *Cosmopolitan*, she was the entertainment editor over at *Seventeen*. She is also a member of the Television Critics Association and the Latino Entertainment Journalists Association. Follow her on Twitter and Instagram. Edward Albee's vitriolic stage portrayal of domestic blisslessness translated grainily and effectively to the screen. Taylor gives what is probably her finest performance as the blowsy harridan Martha, while Burton is not quite so hammy as usual as her angst-ridden college professor husband. The verbal fireworks that occur when they invite a young couple to dinner are surprisingly convincing. In an interview much later, Sandy Dennis said that, amazingly, Taylor and Burton were in fact very happy together at the time. It doesn't show on screen. The film's one problem, however, is that it's played so relentlessly for realism, when in fact the subject is at least half fantasy. A very loud film. "To the Lighthouse" is one of the most well-known works by Virginia Woolf. Published in 1927, this book is full of quotable lines. Chapter VI "Who shall blame him? Who will not secretly rejoice when the hero puts his armor off, and halts by the window and gazes at his wife and son, who, very distant at first, gradually come closer and closer, till lips and hook and head are clearly before him, though still lovely and unfamiliar from the intensity of his isolation and the waste of ages and the perishing of the stars, and finally putting his pipe in his pocket and bending his magnificent head before her — who will blame him if he does homage to the beauty of the world?" Chapter IX "Could loving, as people called it, make her and Mrs. Ramsay one? for it was not knowledge but unity that she desired, not inscriptions on tablets, nothing that could be written in any language known to men, but intimacy itself, which is knowledge, she had thought, leaning her head on Mrs. Ramsay's knee." Chapter X "A light here required a shadow there." "There were the eternal problems: suffering; death; the poor. There was always a woman dying of cancer even here. And yet she had said to all these children, You shall go through with it." Chapter XVII "It partook...of eternity...there is a coherence in things, a stability; something, she meant, is immune from change, and shines out (she glanced at the window with its ripple of reflected lights) in the face of the flowing, the fleeting, the spectral, like a ruby; so that again tonight she had the feeling she had had once today, already, of peace, of rest. Of such moments, she thought, the thing is made that endures." Chapter XVII "She had done the usual trick — been nice. She would never know him. He would never know her. Human relations were all like that, she thought, and the worst (if it had not been for Mr. Bankes) were between men and women. Inevitably these were extremely insincere." Chapter III "For our penitence deserves a glimpse only; our toil respite only." Chapter XIV "She could not say it...as she looked at him she began to smile, for though she had not said a word, he knew, of course, he knew, that she loved him. He could not deny it. And smiling she looked out of the window and said (thinking to herself, Nothing on earth can equal this happiness) — "Yes, you were right. It's going to be wet tomorrow. You won't be able to go." And she looked at him smiling. For she had triumphed again. She had not said it; yet he knew." Chapter VIII "The Lighthouse was then a silvery, misty-looking tower with a yellow eye, that opened suddenly, and softly in the evening. Now — James looked at the Lighthouse. He could see the white-washed rocks; the tower, stark and straight; he could see that it was barred with black and white; he could see windows in it; he could even see washing spread on the rocks to dry. So that was the Lighthouse, was it? No, the other was also the Lighthouse. For nothing was simply one thing. The other Lighthouse was true too." Chapter III "What is the meaning of life? That was all — a simple question; one that tended to close in on one with years. The great revelation had never come. The great revelation perhaps never did come. Instead, there were little daily miracles, illuminations, matches struck unexpectedly in the dark; here was one." Chapter V "Mrs. Ramsay sat silent. She was glad, Lily thought, to rest in silence, uncommunicative; to rest in the extreme obscurity of human relationships. Who knows what we are, what we feel? Who knows even at the moment of intimacy. This is knowledge? Aren't things spoilt then, Mrs. Ramsay may have asked (it seemed to have happened so often, this silence by her side) by saying them?" "But one only woke people if one knew what one wanted to say to them. And she wanted to say not one thing, but everything. Little words that broke up the thought and dismembered it said nothing. 'About life, about death; about Mrs. Ramsay' — no, she thought, one could say nothing to nobody." Chapter IX "She alone spoke the truth; to her alone could he speak it. That was the source of her everlasting attraction for him, perhaps; she was a person to whom one could say what came into one's head."

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