

Mum Face The Memoir Of A Woman Who Gained A Baby And Lost Her Sh T

A very short book, "Mother and Child were Saved" features a translation of the memoirs that Frisian midwife, Catharina Schrader had written in the late 17th and the early 18th centuries. These were extracted from her notes that documented almost 3000 deliveries over the course of Schrader's career as a midwife. The memoir, exhibited around 100 of the most complicated that Schrader had helped with. These included both mother and child who had died, some where only the child died, some where one of a set of multiples lived, some where both lived happily. Though the essays and the introduction focus on the medical aspects of Schrader's career. The social aspect as a female midwife in a period of medicalized transition cannot be overlooked. One can see the burgeoning reticence emanate even from Schrader herself towards midwives who were incompetent and merely "tortured" their patients. However, this Memoir is integral for any study of midwifery in Europe during the early modern period. While the introductory essays could have been expanded to consider the social consequences of gender and midwifery, the fact that the Memoirs have been translated from their mix of three languages (Dutch, German and Frisian) into one ubiquitous language: English, gives the modern historian greater access to a primary source that details the travails and tribulations that women faced during this period that did not have the same kind of prenatal care that women see today. Ultimately, women faced with every birth, the possibility that they could die, and this memoir shows that there was a marked response to do anything they could to prevent that on the part of midwives and other obstetrical practitioners during this period. Regardless with the lack of exploration into the issues surrounding gender or the views of conception or any other number of paths that the essayists at the beginning could have explored, this work should be read by any historian that is considering gender in the early modern period.

A Generation X transgender woman, Sherilyn Connelly came out of the closet in 1999. Her own identity still emerging, she had stumbled into a difficult, stifling relationship. Also, her employment at a tech company ceased when the dot-com bubble burst. It was a goth boy from Bolinas that first took her shopping for make-up, and the San Francisco goth scene became her respite. This wickedly eye-opening memoir reveals how Connelly dealt with a toxic partner and found her voice as a woman. A longtime cinephile, it tells how she became a writer, rekindled a love for cult films and horror conventions, and learned "the secret to becoming a star." Her remembrances are also a tale of a bygone era of sex, music and San Francisco and its darkened underworld of goth strays--her literate vampires and beautiful ghosts. Wexler tells the story of a family at risk for Huntington's disease, a hereditary, incurable, fatal disorder from which her own mother died. This graceful and eloquent account goes beyond the specifics of the disease to explore the dynamics of family secrets, of living at risk, and the drama and limits of biomedical research. Photos.

Wu Tek Ying's memoir illuminates the customs of China during the turbulent years of 1914-1952. Love affairs, arranged marriages, warlords, jealousy, imprudent marriages and China's changing political scene affect Tek Ying's life. The threat of Communism forced Tek Ying to flee to Hong Kong.

The author traces her life and marriage to Anthony Radziwill, President Kennedy's nephew, in an account that describes her work as a journalist, her friendship with JFK, Jr., and his wife, and her husband's struggle with terminal cancer.

John Meredyth Lucas, son of silent screen star and screenwriter Bess Meredyth (Ben-Hur, The Sea Beast, When a Man Loves, Don Juan) and stepson of renowned Hungarian-born director Michael Curtiz (Casablanca, Mildred Pierce, Yankee Doodle Dandy, Life with Father), came of age in Hollywood during the 1930s. Lucas went on to an impressive career of his own as a writer-producer-director. He made films with Hal Wallis, Ross Hunter, Walt Disney, and others, and he wrote, produced, and directed such classic television series as Mannix, The Fugitive and Star Trek. Completed shortly before his death in 2002, Lucas' memoir is filled with never-before-told recollections of many Hollywood greats and features previously unpublished photographs. With Lucas, we go behind the scenes, onto the studio lots and into the parties with family friends John Barrymore, Joan Crawford, Errol Flynn and Jack Warner, to name just a few. It's a boy's-eye-view of Hollywood in a time of glamour, decadence, and the golden years of filmmaking.

"A startling, clear-eyed" memoir of an immigrant girl's childhood in early 20th century NYC from the journalist and Tony-winning co-author of Kiss Me Kate (Booklist). Born in Transylvania in 1899, Bella Spewack arrived on the streets of New York's Lower East Side when she was three. At twenty-two, while working as a reporter with her husband in Europe, she wrote a memoir of her childhood that was never published. More than seventy years later, the publication of Streets recovers a remarkable voice and offers a vivid chronicle of a lost world. Bella, who went on to a brilliant career write for stage and screen with her husband Sam, describes the sights, sounds, and characters of urban Jewish immigrant life after the turn of the century. Witty, street-smart, and unsentimental, Bella was a genuine American heroine who displays in this memoir "a triumph of will and spirit" (The Jewish Week).

The author reminisces about her past, how her younger sibling and she were locked up in a tiny room, how the two of them were lost in the country and how the sudden and untimely, tragic death of her mother completely changed the lives of her brother and sister and herself. She writes about the fear she and other passengers felt when aboard a ship sailing to the U.K. the crew had to wrestle a mad individual to bring him under control. The author witnessed on a film set in London a famous dancer's clothes catching afire as she (the dancer) was dancing on set. She explains how by the grace of God she could have been branded a thief and possibly receive a jail term. A coup in her native Trinidad prevented her from returning home from London and the anxiety passengers, of whom she was one, experienced when a bird flew into the engine of a plane taking them to London from Barcelona and was forced to return to Barcelona.

"When I was 12, I didn't think I would get past ninth grade. When I was 14, I didn't think I would live to my twentieth birthday. For me to be here today is a dream beyond my comprehension." Set against the backdrop of the Vietnam War's aftermath, this memoir tells the story of Trinh Do, a boy fighting for survival in newly unified communist Vietnam. Trinh Do was born in Saigon in 1964. His father, a soldier in the South Vietnam Army, was taken to a re-education camp after the communist victory in 1975. His family was thrown out of their home, and Do took care of his mother and younger brothers. He struggled to stay in school; because of his father, Do faced constant prejudice from the communist administration. He was expelled for refusing to betray his classmates in 1978; soon after, his mother arranged for him to escape Vietnam in a fishing boat. After a perilous journey, he landed in Malaysia, where he spent six months in a refugee camp, and then made his way to the United States. His parents attempted a similar escape four years later and were lost to the South China Sea. This memoir tells the story of Do's generation coming of age in a brutal period of Vietnam's history and is illustrated with family photographs. Framed within a complex historical setting, it reveals the cruelty inflicted upon the populace by the Vietnamese communists for the purpose of "internal security." An intimate portrait of daily life under communist rule and an examination of the political and military situation, Do's memoir describes the propaganda

and repression through the words of a Vietnamese schoolboy.

'A tender and graceful study of parents and children, and a finely judged and measured attempt to capture the flitting, quicksilver shapes of what we keep and what we lose: the touch, the tone, the gaze of the past as it fades. It is a moving and beautifully achieved memoir, and a testament to the writer's skill and generosity of spirit.' —Hilary Mantel Before the devastating 'loss of her marbles', Mrs Royle, a nurse by profession, is a marvellously no-nonsense character, an autodidact who reads widely and voraciously, swears at her fox-hunting neighbours, and instils in the young Nick a love of literature and of wildlife that will form his character and his career. In this touching, funny and beautifully written portrait of family life, mother-son relationships and bereavement, Nicholas Royle captures the spirit of post-war parenting as well as of his mother, whose dementia and death were triggered by the tragedy of losing her other son—Royle's younger brother—to cancer in his twenties. At once poetic and philosophical, this extraordinary memoir is also a powerful reflection on climate crisis and 'mother nature', on literature and life writing, on human and non-human animals, and on the links between the maternal and memory itself.

When Nancy Tucker was eight years old, her class had to write about what they wanted in life. She thought, and thought, and then, though she didn't know why, she wrote: 'I want to be thin.' Over the next twelve years, she developed anorexia nervosa, was hospitalised, and finally swung the other way towards bulimia nervosa. She left school, rejoined school; went in and out of therapy; ebbed in and out of life. From the bleak reality of a body breaking down to the electric mental highs of starvation, hers has been a life held in thrall by food. Told with remarkable insight, dark humour and acute intelligence, *The Time in Between* is a profound, important window into the workings of an unquiet mind – a Wasted for the 21st century.

Self-Same Songs constitutes a major contribution to the growing literary study of autobiography. Using a range of authors, including Homer, Edward Gibbon, Benjamin Franklin, Somerset Maugham, Franz Kafka, and Eugène Delacroix, Roger J. Porter offers a broad-based examination of the autobiography and the varied techniques used by its practitioners over time. In a style that is both graceful and erudite, Porter focuses on the diverse motivations and rhetorical functions that the act of self-writing serves for particular writers. He reflects on the texts not only as an exploration of self-identity but also as the writers' attempts to modify the life in the act of writing about it. Then, stepping out of his critical role, Porter ends each chapter with an autobiographical discussion of his professional and personal engagement with the autobiographer under discussion, creating an intriguing and absorbing literary autobiography within the critical text.

Wendy Law-Yone was just fifteen when Burma's military staged a coup and overthrew the civilian government in 1962. The daughter of Ed Law-Yone, the daredevil founder and chief editor of *The Nation*, Burma's leading postwar English-language newspaper, she experienced firsthand the perils and promises of a newly independent Burma. On the eve of Wendy's studies abroad, Ed Law-Yone was arrested and *The Nation* shut down. Wendy herself was briefly imprisoned. After his release, Ed fled to Thailand with his family, where he formed a government-in-exile and tried, unsuccessfully, to foment a revolution. Exiled to America with his wife and children, Ed never gave up hope that Burma would one day adopt a new democratic government. Though he died disappointed, he left in his daughter's care an illuminating trove of papers documenting the experiences of an eccentric, ambitious, humorous, and determined patriot, vividly recounting the realities of colonial rule, Japanese occupation, postwar reconstruction, and military dictatorship. This memoir tells the twin histories of Law-Yone's kin and his country, a nation whose vicissitudes continue to intrigue the world.

This is the first book of its kind to address modernist autobiography in a comprehensive manner.

This book is about the influence of twenty years of work in the field of incest on a therapist's professional and personal life. It is comprised of individual cases, and touches upon topics including spirituality, sex between siblings, counter-transference, and incest teams. The author shares, in unadulterated prose, her experience as an incest therapist. This important, courageous work touches upon issues important to and resonant for mental health professionals treating incest and sexual abuse as well as the incest survivor or survivor's family member.

A therapist and expert on grief is faced with the slow decline of her beloved mother. She imparts to the reader lessons learned, both personal and professional, in anticipating grief and the loss of a loved one. 'This is a unique book by a professional who understands the field of loss and grief ... Poignantly heartbreaking.' - Melba Vasquez, President, American Psychology Association's Division on Counseling Psychology. Psychoanalysis was her family's religion—instead of wafers and wine, there were Seconals, Nembutals, and gin. Baptized into the faith at fourteen, Melissa Knox endured her analyst's praise of her childlike, victimized mother—who leaned too close, ate off Melissa's plate, and thought "pedophile" meant "silly person." Gaslighted with the notions that she'd seduced her father, failed to masturbate, and betrayed her mother, Melissa shouldered the blame. Her story of a family pulled into and torn apart by psychoanalysis exposes the abuse inherent in its authoritarianism as Melissa learns, with a startling sense of humor and admirable chagrin, that divorcing Mom is sometimes the least crazy thing to do.

Mum Face The Memoir of a Woman Who Gained a Baby and Lost Her Sh*t HarperCollins

Sometimes, we find what we didn't know we needed.

Three years after giving up drink, Jowita Bydlowska found herself throwing back a glass of champagne like it was ginger ale. "It's a special occasion," she said to her boyfriend. And indeed it was. It was a party celebrating the birth of their first child. It also marked Jowita's immediate, full-blown return to alcoholism and all that entails for a new mother who is at first determined to keep her problem a secret. Her trips to liquor stores are in-and-out missions. Perhaps she's being paranoid, but she thinks people tend to notice the stroller. Walking home, she stays behind buildings, in alleyways, taking discreet sips from a bottle she's stored in the diaper bag. She knows she's become a villain: a mother who drinks; a mother who endangers her child. She drinks to forget this. And then the trouble really starts. Jowita Bydlowska's memoir of her relapse into addiction is an extraordinary achievement. The writing is raw and immediate. It places you in the moment--saddened, appalled, nerve-wracked, but never able to look away or stop turning the pages. With brutal honesty, Bydlowska takes us through the binges and blackouts, the self-deception and less successful attempts to deceive others, the humiliations and extraordinary risk-taking. She shines a light on the endless hunger of wanting just one more drink, and one more again, while dealing with motherhood, anxiety, depression--and rehab. Her struggle to regain her sobriety is recorded in the same unsentimental, unsparing, sometimes grimly comic way. But the happy outcome is evidenced by

the existence of this brilliant book: she has lived to tell the tale.

The book examines how modern global development largely privileges Western multinational interests at the expense of local or indigenous concerns in the "developing" nations of the East. The practices of development have mostly led not to economic, social, and political progressivism in local society but rather to instability, poverty, debt, and repression. "Modernization" may therefore be seen as the catalyst of anti-Western reaction. The record of exploitative "development" is traceable in the anti-colonial works of Frantz Fanon, Albert Memmi, and Jean-Paul Sartre, as well as in the fiction and memoirs of several North African authors, including Albert Camus, Naguib Mahfouz, Nawal El Saadawi, Assia Djebar, and Edward Said, who address decolonization in the middle twentieth century. The critical regard of development provides better understanding of the independence movements in North Africa. Further, one may look to the colonial past for perspective upon global development today. One sees similar practices and rhetoric are now invoked under "globalization." This recognition is key to understanding today's so-called "war on terror." The understanding of things "postcolonial" is therefore critical for Americans today. Grounded in literature in English translation, this work has relevance for cultural studies in the Middle East, Africa, globalization, postcolonialism, and women's studies.

Set against the backdrop of the Civil Rights Movement, *Redlined* exposes the racist lending rules that refuse mortgages to anyone in areas with even one black resident. As blacks move deeper into Chicago's West Side during the 1960s, whites flee by the thousands. But Linda Gartz's parents, Fred and Lil choose to stay in their integrating neighborhood, overcoming previous prejudices as they meet and form friendships with their African American neighbors. The community sinks into increasing poverty and crime after two race riots destroy its once vibrant business district, but Fred and Lil continue to nurture their three apartment buildings and tenants for the next twenty years in a devastated landscape—even as their own relationship cracks and withers. After her parents' deaths, Gartz discovers long-hidden letters, diaries, documents, and photos stashed in the attic of her former home. Determined to learn what forces shattered her parents' marriage and undermined her community, she searches through the family archives and immerses herself in books on racial change in American neighborhoods. Told through the lens of Gartz's discoveries of the personal and political, *Redlined* delivers a riveting story of a community fractured by racial turmoil, an unraveling and conflicted marriage, a daughter's fight for sexual independence, and an up-close, intimate view of the racial and social upheavals of the 1960s. For the first time, Nia Vardalos, writer and star of *My Big Fat Greek Wedding*, tells her hilarious and heartfelt bumpy-road-to-parenting story that eventually leads to her meeting an almost-three-year old girl who she knows instantly is her daughter. Vardalos chronicles it all with her signature wit and candor but also weaves in delicious behind-the-scenes Hollywood stories on the making of her films—from working with Tom Hanks to meeting Oprah to having dinner with the Queen of England. In *Instant Mom*, Vardalos writes how moments after she finds out she has been nominated for an Academy Award, she is alone and en route to a fertility clinic, trying yet again for a chance at motherhood, wondering how long she can continue. When she finally adopts her daughter via American Foster Care, Vardalos reveals what really came next—how, with only fourteen hours' notice, she and her husband transitioned their preschool aged daughter into their home. The Appendix includes information on how to adopt from all over the world. Vardalos will donate proceeds from the book sales to charities. In her memoir, *Instant Mom*, Vardalos reveals how she broke into the movie industry, became a working screenwriter and actress . . . and finally became a mom. Instantly.

Are we responsible for, and to, those forces that have formed usour families, friends, and communities? Where do we leave off and others begin? In *The Tribal Knot*, Rebecca McClanahan looks for answers in the history of her family. Poring over letters, artifacts, and documents that span more than a century, she discovers a tribe of hardscrabble Midwest farmers, hunters, trappers, and laborers struggling to hold tight to the ties that bind them, through poverty, war, political upheavals, illness and accident, filicide and suicide, economic depressions, personal crises, and global disasters. Like the practitioners of Victorian "hair art" who wove strands of family members' hair into a single design, McClanahan braids her ancestors' stories into a single intimate narrative of her search to understand herself and her place in the family's complex past.

When Allegra Huston was four years old, her mother was killed in a car crash. Soon afterward, she was introduced to an intimidating man wreathed in cigar smoke -- the legendary film director John Huston -- with the words, "This is your father." So began an extraordinary odyssey: from the magical Huston estate in Ireland to the Long Island suburbs to a hidden paradise in Mexico -- and, at the side of her older sister, Anjelica, into the hilltop retreats of Jack Nicholson, Ryan O'Neal, and Marlon Brando. Allegra's is the penetrating gaze of an outsider never quite sure if she belongs in this rarefied world and of a motherless child trying to make sense of her famous, fragmented family. Then, at the age of twelve, Allegra's precarious sense of self was shattered when she was, once more, introduced to her father -- her real one this time, the British aristocrat and historian John Julius Norwich. At the heart of *Love Child* is Allegra's search through the unreliable certainties of memory for the widely adored mother she never knew -- the ghost who shadowed her childhood and left her in a web of awkward and unwelcome truths. With clear-eyed tenderness, Allegra tells of how she forged bonds with both her famous fathers, transforming her mother's difficult legacy into a hard-won blessing. Beautifully written and forensically honest, *Love Child* is a seductive insight into one of Hollywood's great dynasties and the story of how, in a family that defied convention, one woman found her balance on the shifting sands of conflicting loyalties.

Following the death of her mother, Hamilton-Holway crafted this personal account of her journey through loss and her discovery of the healing and new life that faith and family bring. Sharing many anecdotes, the author candidly explores her life-long relationship with her mother and how this rich, unparalleled connection has contributed to her spiritual growth. In addition, the author speaks to the emotional challenges of caring for an elderly parent. The somber realities, fear, guilt, and joy expressed in this memoir will resonate with anyone who has an elderly or ailing loved one. Drawing from her experiences as a daughter, a mother, and a parish minister, Hamilton-Holway also portrays the unparalleled connection between mothers and daughters of all ages. Meditative in tone, *Who Will Remember Me?* reminds us that we too can heal emotionally and spiritually from the death of a loved one and discover a new beginning.

Brookes, known for his mastery of the English language, turns an account of the death of his mother into a work hailed as literature by book critics, and as moving testimony of the value of hospice care by leaders of the hospice movement.

2015-2016 Sarton Story Circle: Memoir Winner 2016-2017 Readers Views Award: Memoir/Autobiography/Biography Winner, West Pacific

Regional Winner 2017 Independent Press Award: Relationships Winner 2017 Northern California Publishers and Authors Second Place in Book Cover 2017 Northern California Publishers and Authors Second Place in Memoir 2017 Readers' Favorite Book Award Bronze Winner 2017 International Book Awards: Autobiography/Memoir Finalist 2016 National Indie Excellence Awards: Memoir Finalist As a bereavement care specialist, Dr. Virginia Simpson has devoted her career to counseling individuals and families grappling with illness, death, and grieving. But when her own mother, Ruth, is diagnosed in 1999 with a life-threatening condition, Virginia is caught off guard by the storm of emotions she experiences when she is forced to inhabit the role of caregiver. In a quest to provide her mother with the best care possible, Virginia arranges for Ruth to move in with her—and for the next six years, she cares for her, juggling her mother's doctor's appointments, meals, medication schedules, transportation needs, and often cranky moods with her own busy schedule. In *The Space Between*, Simpson takes readers along for the journey as she struggles to bridge the invisible, often prickly space that sits between so many mothers and daughters, and to give voice to the challenges, emotions, and thoughts many caregivers experience but are too ashamed to admit. Touching and vividly human, *The Space Between* reminds us all that without accepting the inevitability of death and looking ahead to it with clarity, life cannot be fully lived.

In this wry, resonant and darkly funny memoir, journalist Grace Timothy explores a question most women will face at some point: if becoming a mother means the person you were before has gone; who exactly is left in its place? Best described as *The Wrong Knickers* for mums, in *Mum Face* Grace explores motherhood as an issue of identity. What begins as shock and then denial of how your life will change has to become acceptance when you're too big to walk/waddle/work; you're fully repurposed now; you're a mum, in everything you do, and everyone knows it. From the physical and emotional changes you encounter to the way your agenda and daily life is altered, your identity is constantly up for redefinition. As the friends and colleagues who shape and support your sense of self slip away, work dwindles as every hour becomes a moment you should be with your child, and your confidence is knocked by the constant feedback from everyone, you try and fit in everywhere - old life, new life - and don't fit anywhere. It's the identity crisis that no woman is immune to, belying the credo that being a mother is the most natural thing a girl could do. Grace has experienced mum rage, mom jeans, mum-tum, mum-hair and had to put on her mum face to cope with it all. These are the truths of motherhood too uncomfortable to flow forth at your NCT meet-ups. From bad sex, messed-up friendships and irretrievable labia to questioning everything and everyone around you. The hilarious book follows Grace's journey from a young married woman at the top of her editorial game in London, to a thirty-something mum, confused as to how she can love someone as much as her daughter and yet feel lost as a person. Compulsively readable, irresistibly written and incredibly well-observed, Grace Timothy's searingly-honest account of motherhood is essential reading for every mum trying to find their way after the mother of all identity crises.

A tough Jewish kid from the Bronx, Dan Altman enlisted in the Army when the U.S. entered World War II. Adapting street smarts to soldiering, he became a skilled sharpshooter and attained the rank of sergeant in the 1st Infantry Division. On D-Day, Altman's unit was among the second wave to assault the German defenses at Normandy. Surviving the invasion, the fighting in the lethal hedgerow country, the Hürtgen Forest, and the Battle of the Bulge, he was later assigned to gather information on the Nazi atrocities performed at the concentration camps for the trials at Nuremberg. Beginning with his plunge into the blood-tinged surf at Omaha Beach, his candid, often graphic memoir is presented here as told to his granddaughter.

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