

Winter Quarters The Unforgettable Classic Of Roman Adventure

Luxury Arts of the Renaissance Marina Belozerskaya 2005-10-01 Today we associate the Renaissance with painting, sculpture, and architecture—the “major” arts. Yet contemporaries often held the “minor” arts—gem-studded goldwork, richly embellished armor, splendid tapestries and embroideries, music, and ephemeral multi-media spectacles—in much higher esteem. Isabella d’Este, Marchesa of Mantua, was typical of the Italian nobility: she bequeathed to her children precious stone vases mounted in gold, engraved gems, ivories, and antique bronzes and marbles; her favorite ladies-in-waiting, by contrast, received mere paintings. Renaissance patrons and observers extolled finely wrought luxury artifacts for their exquisite craftsmanship and the symbolic capital of their components; paintings and sculptures in modest materials, although discussed by some literati, were of lesser consequence. This book endeavors to return to the mainstream material long marginalized as a result of historical and ideological biases of the intervening centuries. The author analyzes how luxury arts went from being lofty markers of ascendancy and discernment in the Renaissance to being dismissed as “decorative” or “minor” arts—extravagant trinkets of the rich unworthy of the status of Art. Then, by re-examining the objects themselves and their uses in their day, she shows how sumptuous creations constructed the world and taste of Renaissance women and men.

David and Goliath Malcolm Gladwell 2013-10-01 Explore the power of the underdog in Malcolm Gladwell's dazzling examination of success, motivation, and the role of adversity in shaping our lives, from the bestselling author of *The Bomber Mafia*. Three thousand years ago on a battlefield in ancient Palestine, a shepherd boy felled a mighty warrior with nothing more than a stone and a sling, and ever since then the names of David and Goliath have stood for battles between underdogs and giants. David's victory was improbable and miraculous. He shouldn't have won. Or should he have? In *David and Goliath*, Malcolm Gladwell challenges how we think about obstacles and disadvantages, offering a new interpretation of what it means to be discriminated against, or cope with a disability, or lose a parent, or attend a mediocre school, or suffer from any number of other apparent setbacks. Gladwell begins with the real story of what happened between the giant and the shepherd boy those many years ago. From there, *David and Goliath* examines Northern Ireland's Troubles, the minds of cancer researchers and civil rights leaders, murder and the high costs of revenge, and the dynamics of successful and unsuccessful classrooms—all to demonstrate how much of what is beautiful and important in the world arises from what looks like suffering and adversity. In the tradition of Gladwell's previous bestsellers—*The Tipping Point*, *Blink*, *Outliers* and *What the Dog Saw*—*David and Goliath* draws upon history, psychology, and powerful storytelling to reshape the way we think of the world around us.

Middle Passage Charles Johnson 2012-02-21 A twenty-fifth anniversary edition of Charles Johnson's National Book Award-winning masterpiece—"a novel in the tradition of *Billy Budd* and *Moby-Dick*...heroic in proportion...fiction that hooks the mind" (*The New York Times Book Review*)—now with a new introduction from Stanley Crouch. Rutherford Calhoun, a newly freed slave and irrepressible rogue, is lost in the underworld of 1830s New Orleans. Desperate to escape the city's unscrupulous bill collectors and the pawing hands of a schoolteacher hellbent on marrying him, he jumps aboard the *Republic*, a slave ship en route to collect members of a legendary African tribe, the Allmuseri. Thus begins a voyage of metaphysical horror and human atrocity, a journey which challenges our notions of freedom, fate and how we live together. Peopled with vivid and unforgettable characters, nimble in its interplay of comedy and serious ideas, this dazzling modern classic is a perfect blend of the picaresque tale, historical romance, sea yarn, slave narrative and philosophical allegory. Now with a new introduction from renowned writer and critic Stanley Crouch, this twenty-fifth anniversary edition of *Middle Passage* celebrates a cornerstone of the American canon and the masterwork of one of its most important

writers. "Long after we'd stopped believe in the great American novel, along comes a spellbinding adventure story that may be just that" (Chicago Tribune).

Hard to Be a God Arkady Strugatsky 2014-06-01 Arkady and Boris Strugatsky are widely known as the greatest Russian writers of science fiction, and their 1964 novel *Hard to Be a God* is considered one of the greatest of their works. It tells the story of Don Rumata, who is sent from Earth to the medieval kingdom of Arkanar with instructions to observe and to influence, but never to directly interfere. Masquerading as an arrogant nobleman, a dueler and a brawler, Don Rumata is never defeated but can never kill. With his doubt and compassion, and his deep love for a local girl named Kira, Rumata wants to save the kingdom from the machinations of Don Reba, the First Minister to the king. But given his orders, what role can he play? *Hard to Be a God* has inspired a computer role-playing game and two movies, including Aleksei German's long-awaited swan song. Yet until now the only English version (out of print for over thirty years) was based on a German translation, and was full of errors, infelicities, and misunderstandings. This new edition—translated by Olena Bormashenko, whose translation of the authors' *Roadside Picnic* has received widespread acclaim, and supplemented with a new foreword by Hari Kunzru and an afterword by Boris Strugatsky, both of which supply much-needed context—reintroduces one of the most profound Soviet-era novels to an eager audience.

Besieger of Cities Alfred Duggan 2018-07-26 Epic historical adventure of one of the most infamous of ancient Macedonians. In the dawning of the Silver Age of Hellas, the Greeks have exchanged political freedom for enormous wealth. But is membership to the new world Empire worth the loss of Liberty? In this new world, any man might be capable of anything. The enigmatic Demetrius believes he can do just that; win back the Empire that his father had helped Alexander to found. Fighting with increasingly ingenious methods, he becomes known for using archers mounted on elephants to conquer castles, and will become one of the most famous men of his time... This epic historical adventure of the ancient Macedonians is perfect for fans of Conn Iggulden and Bernard Cornwell.

Butcher's Crossing John Williams 2011-03-30 Now a major motion picture starring Nicolas Cage and directed by Gabe Polsky. In his National Book Award-winning novel *Augustus*, John Williams uncovered the secrets of ancient Rome. With *Butcher's Crossing*, his fiercely intelligent, beautifully written western, Williams dismantles the myths of modern America. It is the 1870s, and Will Andrews, fired up by Emerson to seek "an original relation to nature," drops out of Harvard and heads west. He washes up in *Butcher's Crossing*, a small Kansas town on the outskirts of nowhere. *Butcher's Crossing* is full of restless men looking for ways to make money and ways to waste it. Before long Andrews strikes up a friendship with one of them, a man who regales Andrews with tales of immense herds of buffalo, ready for the taking, hidden away in a beautiful valley deep in the Colorado Rockies. He convinces Andrews to join in an expedition to track the animals down. The journey out is grueling, but at the end is a place of paradisaical richness. Once there, however, the three men abandon themselves to an orgy of slaughter, so caught up in killing buffalo that they lose all sense of time. Winter soon overtakes them: they are snowed in. Next spring, half-insane with cabin fever, cold, and hunger, they stagger back to *Butcher's Crossing* to find a world as irremediably changed as they have been.

Warriors 2 George R. R. Martin 2016-01-26 From George R. R. Martin's Introduction to *Warriors*: "People have been telling stories about warriors for as long as they have been telling stories. Since Homer first sang the wrath of Achilles and the ancient Sumerians set down their tales of Gilgamesh, warriors, soldiers, and fighters have fascinated us; they are a part of every culture, every literary tradition, every genre. All Quiet on the Western Front, From Here to Eternity, and The Red Badge of Courage have become part of our literary canon, taught in classrooms all around the country and the world. Our contributors make up an all-star lineup of award-winning and bestselling writers, representing a dozen different publishers and as many genres. We asked each of them for the same thing—a story about a warrior. Some chose to write in the genre they're best

known for. Some decided to try something different. You will find warriors of every shape, size, and color in these pages, warriors from every epoch of human history, from yesterday and today and tomorrow, and from worlds that never were. Some of the stories will make you sad, some will make you laugh, and many will keep you on the edge of your seat." The stories in the second mass market volume of this book are: Introduction: Stories of the Spinner Rack, by George R. R. Martin Seven Years from Home, by Naomi Novik Dirae, by Peter S. Beagle Ancient Ways, by S. M. Stirling The Scroll, by David Ball Recidivist, by Gardner Dozois Ninieslando, by Howard Waldrop Out of the Dark, by David Weber Many of these writers are bestsellers. All of them are storytellers of the highest quality. Together they make a volume of unforgettable reading. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

A Place Called Winter Patrick Gale 2016-03-22 "Patrick Gale has written a book which manages to be both tender and epic, and carries the unmistakable tang of a true story. I loved it." -- Jojo Moyes A privileged elder son, and stammeringly shy, Harry Cane has followed convention at every step. Even the beginnings of an illicit, dangerous affair do little to shake the foundations of his muted existence - until the shock of discovery and the threat of arrest cost him everything. Forced to abandon his wife and child, Harry signs up for emigration to the newly colonised Canadian prairies. Remote and unforgiving, his allotted homestead in a place called Winter is a world away from the golden suburbs of turn-of-the-century Edwardian England. And yet it is here, isolated in a seemingly harsh landscape, under the threat of war, madness and an evil man of undeniable magnetism that the fight for survival will reveal in Harry an inner strength and capacity for love beyond anything he has ever known before. In this exquisite journey of self-discovery, loosely based on a real life family mystery, Patrick Gale has created an epic, intimate human drama, both brutal and breathtaking. This is a novel of secrets, sexuality and, ultimately, of great love.

Eagle in the Snow Wallace Breem 2004-02 Banished to the Empire's farthest outpost, veteran warrior Paulinus Maximus defends The Wall of Britannia from the constant onslaught of belligerent barbarian tribes. Bravery, loyalty, experience, and success lead to Maximus' appointment as General of the West by the Roman emperor, the ambition of a lifetime. But with the title comes a caveat: Maximus needs to muster and command a single legion to defend the perilous Rhine frontier. On the opposite side of the Rhine River, tribal nations are uniting; hundreds of thousands mass in preparation for the conquest of Gaul, and from there, a sweep down into Rome itself. Only a wide river and a wily general keep them in check. With discipline, deception, persuasion, and surprise, Maximus holds the line against an increasingly desperate and innumerable foe. Friends, allies, and even enemies urge Maximus to proclaim himself emperor. He refuses, bound by an oath of duty, honor, and sacrifice to Rome, a city he has never seen. But then circumstance intervenes. Now, Maximus will accept the purple robe of emperor, if his scrappy legion can deliver this last crucial victory against insurmountable odds. The very fate of Rome hangs in the balance. Combining the brilliantly realized battle action of Gates of Fire and the masterful characterization of Mary Renault's The Last of the Wine, Eagle in the Snow is nothing less than the novel of the fall of the Roman empire.

Dear and Glorious Physician Taylor Caldwell 1962

The Encyclopaedia Britannica 1911

Birds Without Wings Louis de Bernieres 2010-06-18 Birds Without Wings traces the fortunes of one small community in southwest Turkey (Anatolia) in the early part of the last century—a quirky community in which Christian and Muslim lives and traditions have co-existed peacefully over the centuries and where friendship, even love, has transcended religious differences. But with the disintegration of the Ottoman Empire and the onset of the Great War, the sweep of history has a cataclysmic effect on this peaceful place: The great love of Philothei, a Christian girl of legendary beauty, and Ibrahim, a Muslim shepherd who courts her from near infancy, culminates in tragedy and madness; Two inseparable childhood friends

who grow up playing in the hills above the town suddenly find themselves on opposite sides of the bloody struggle; and Rustem Bey, a wealthy landlord, who has an enchanting mistress who is not what she seems. Far away from these small lives, a man of destiny who will come to be known as Mustafa Kemal Atatürk is emerging to create a country from the ruins of an empire. Victory at Gallipoli fails to save the Ottomans from ultimate defeat and, as a new conflict arises, Muslims and Christians struggle to survive, let alone understand, their part in the great tragedy that will reshape the whole region forever.

The Cambridge Companion to Virgil Charles Martindale 1997-10-02 Virgil became a school author in his own lifetime and the centre of the Western canon for the next 1800 years, exerting a major influence on European literature, art, and politics. This Companion is designed as an indispensable guide for anyone seeking a fuller understanding of an author critical to so many disciplines. It consists of essays by seventeen scholars from Britain, the USA, Ireland and Italy which offer a range of different perspectives both traditional and innovative on Virgil's works, and a renewed sense of why Virgil matters today. The Companion is divided into four main sections, focussing on reception, genre, context, and form. This ground-breaking book not only provides a wealth of material for an informed reading but also offers sophisticated insights which point to the shape of Virgilian scholarship and criticism to come.

Permanent Present Tense Suzanne Corkin 2013-05-14 In 1953, 27-year-old Henry Gustave Molaison underwent an experimental "psychosurgical" procedure -- a targeted lobotomy -- in an effort to alleviate his debilitating epilepsy. The outcome was unexpected -- when Henry awoke, he could no longer form new memories, and for the rest of his life would be trapped in the moment. But Henry's tragedy would prove a gift to humanity. As renowned neuroscientist Suzanne Corkin explains in *Permanent Present Tense*, she and her colleagues brought to light the sharp contrast between Henry's crippling memory impairment and his preserved intellect. This new insight that the capacity for remembering is housed in a specific brain area revolutionized the science of memory. The case of Henry -- known only by his initials H. M. until his death in 2008 -- stands as one of the most consequential and widely referenced in the spiraling field of neuroscience. Corkin and her collaborators worked closely with Henry for nearly fifty years, and in *Permanent Present Tense* she tells the incredible story of the life and legacy of this intelligent, quiet, and remarkably good-humored man. Henry never remembered Corkin from one meeting to the next and had only a dim conception of the importance of the work they were doing together, yet he was consistently happy to see her and always willing to participate in her research. His case afforded untold advances in the study of memory, including the discovery that even profound amnesia spares some kinds of learning, and that different memory processes are localized to separate circuits in the human brain. Henry taught us that learning can occur without conscious awareness, that short-term and long-term memory are distinct capacities, and that the effects of aging-related disease are detectable in an already damaged brain. Undergirded by rich details about the functions of the human brain, *Permanent Present Tense* pulls back the curtain on the man whose misfortune propelled a half-century of exciting research. With great clarity, sensitivity, and grace, Corkin brings readers to the cutting edge of neuroscience in this deeply felt elegy for her patient and friend.

Winter Quarters Alfred Duggan 2018-01-22 This acclaimed epic novel of the Roman Empire "covers a remarkable amount of ground, and covers it convincingly . . . damnably skillful" (The Sunday Times). Though they are proud of their superior civilization, Gaul nobles Camul and Acco are content to accept Roman occupation for the benefits it brings. Until Acco brings on himself the curse of the Goddess, and the two are forced to escape her by joining the Roman Army. Julius Caesar's campaigns carry them from the Rhine to Rome, Greece and finally the steppes of Russia. Along the way they face many trials and feel the full might of the Roman war machine. They record their encounters with various ancient cultures and customs. But distance means little to a Goddess, and Camul must make a terrible pact to survive . . .

The Guide to United States Popular Culture Ray Broadus Browne 2001 "To understand the history and spirit of America, one must know its wars, its laws, and its presidents. To really understand it, however, one must also know its cheeseburgers, its love songs, and its lawn ornaments. The long-awaited Guide to the United States Popular Culture provides a single-volume guide to the landscape of everyday life in the United States. Scholars, students, and researchers will find in it a valuable tool with which to fill in the gaps left by traditional history. All American readers will find in it, one entry at a time, the story of their lives."--Robert Thompson, President, Popular Culture Association. "At long last popular culture may indeed be given its due within the humanities with the publication of The Guide to United States Popular Culture. With its nearly 1600 entries, it promises to be the most comprehensive single-volume source of information about popular culture. The range of subjects and diversity of opinions represented will make this an almost indispensable resource for humanities and popular culture scholars and enthusiasts alike."--Timothy E. Scheurer, President, American Culture Association "The popular culture of the United States is as free-wheeling and complex as the society it animates. To understand it, one needs assistance. Now that explanatory road map is provided in this Guide which charts the movements and people involved and provides a light at the end of the rainbow of dreams and expectations."--Marshall W. Fishwick, Past President, Popular Culture Association Features of The Guide to United States Popular Culture: 1,010 pages 1,600 entries 500 contributors Alphabetic entries Entries range from general topics (golf, film) to specific individuals, items, and events Articles are supplemented by bibliographies and cross references Comprehensive index

Thus Spake Zarathustra A Book for All and None Friedrich Nietzsche 2023-08-20 Zarathustra" is my brother's most personal work; it is the history of his most individual experiences, of his friendships, ideals, raptures, bitterest disappointments and sorrows. Above it all, however, there soars, transfiguring it, the image of his greatest hopes and remotest aims. My brother had the figure of Zarathustra in his mind from his very earliest youth: he once told me that even as a child he had dreamt of him. At different periods in his life, he would call this haunter of his dreams by different names; "but in the end," he declares in a note on the subject, "I had to do a PERSIAN the honour of identifying him with this creature of my fancy. Persians were the first to take a broad and comprehensive view of history. Every series of evolutions, according to them, was presided over by a prophet; and every prophet had his 'Hazar,'—his dynasty of a thousand years." All Zarathustra's views, as also his personality, were early conceptions of my brother's mind. Whoever reads his posthumously published writings for the years 1869-82 with care, will constantly meet with passages suggestive of Zarathustra's thoughts and doctrines. For instance, the ideal of the Superman is put forth quite clearly in all his writings during the years 1873-75; and in "We Philologists", the following remarkable observations occur:— "How can one praise and glorify a nation as a whole?—Even among the Greeks, it was the INDIVIDUALS that counted." "The Greeks are interesting and extremely important because they reared such a vast number of great individuals. How was this possible? The question is one which ought to be studied. "I am interested only in the relations of a people to the rearing of the individual man, and among the Greeks the conditions were unusually favourable for the development of the individual; not by any means owing to the goodness of the people, but because of the struggles of their evil instincts. "WITH THE HELP OF FAVOURABLE MEASURES GREAT INDIVIDUALS MIGHT BE REARED WHO WOULD BE BOTH DIFFERENT FROM AND HIGHER THAN THOSE WHO HERETOFORE HAVE OWED THEIR EXISTENCE TO MERE CHANCE. Here we may still be hopeful: in the rearing of exceptional men." The notion of rearing the Superman is only a new form of an ideal Nietzsche already had in his youth, that "THE OBJECT OF MANKIND SHOULD LIE IN ITS HIGHEST INDIVIDUALS" (or, as he writes in "Schopenhauer as Educator": "Mankind ought constantly to be striving to produce great men—this and nothing else is its duty.") But the ideals he most revered in those days are no longer held to be the highest types of men. No, around this future ideal of a coming humanity—the Superman—the poet spread the veil of becoming. Who can tell to what glorious heights man can still ascend? That is why, after having tested the worth of our noblest ideal—that of the Saviour, in the light of the new valuations, the poet cries with passionate emphasis in "Zarathustra":

“Never yet hath there been a Superman. Naked have I seen both of them, the greatest and the smallest man:— All-too-similar are they still to each other. Verily even the greatest found I—all-too-human!”— The phrase “the rearing of the Superman,” has very often been misunderstood. By the word “rearing,” in this case, is meant the act of modifying by means of new and higher values—values which, as laws and guides of conduct and opinion, are now to rule over mankind. In general the doctrine of the Superman can only be understood correctly in conjunction with other ideas of the author’s, such as:—the Order of Rank, the Will to Power, and the Transvaluation of all Values. He assumes that Christianity, as a product of the resentment of the botched and the weak, has put in ban all that is beautiful, strong, proud, and powerful, in fact all the qualities resulting from strength, and that, in consequence, all forces which tend to promote or elevate life have been seriously undermined. Now, however, a new table of valuations must be placed over mankind—namely, that of the strong, mighty, and magnificent man, overflowing with life and elevated to his zenith—the Superman, who is now put before us with overpowering passion as the aim of our life, hope, and will. And just as the old system of valuing, which only extolled the qualities favourable to the weak, the suffering, and the oppressed, has succeeded in producing a weak, suffering, and “modern” race, so this new and reversed system of valuing ought to rear a healthy, strong, lively, and courageous type, which would be a glory to life itself. Stated briefly, the leading principle of this new system of valuing would be: “All that proceeds from power is good, all that springs from weakness is bad.” This type must not be regarded as a fanciful figure: it is not a nebulous hope which is to be realised at some indefinitely remote period, thousands of years hence; nor is it a new species (in the Darwinian sense) of which we can know nothing, and which it would therefore be somewhat absurd to strive after. But it is meant to be a possibility which men of the present could realise with all their spiritual and physical energies, provided they adopted the new values. The author of “Zarathustra” never lost sight of that egregious example of a transvaluation of all values through Christianity, whereby the whole of the deified mode of life and thought of the Greeks, as well as strong Rome, was almost annihilated or transvalued in a comparatively short time. Could not a rejuvenated Graeco-Roman system of valuing (once it had been refined and made more profound by the schooling which two thousand years of Christianity had provided) effect another such revolution within a calculable period of time, until that glorious type of manhood shall finally appear which is to be our new faith and hope, and in the creation of which Zarathustra exhorts us to participate? In his private notes on the subject the author uses the expression “Superman” (always in the singular, by-the-bye), as signifying “the most thoroughly well-constituted type,” as opposed to “modern man”; above all, however, he designates Zarathustra himself as an example of the Superman. In “Ecco Homo” he is careful to enlighten us concerning the precursors and prerequisites to the advent of this highest type, in referring to a certain passage in the “Gay Science”:— “In order to understand this type, we must first be quite clear in regard to the leading physiological condition on which it depends: this condition is what I call GREAT HEALTHINESS. I know not how to express my meaning more plainly or more personally than I have done already in one of the last chapters (Aphorism 382) of the fifth book of the ‘Gaya Scienza’.” “We, the new, the nameless, the hard-to-understand,”—it says there,—“we firstlings of a yet untried future—we require for a new end also a new means, namely, a new healthiness, stronger, sharper, tougher, bolder and merrier than all healthiness hitherto. He whose soul longeth to experience the whole range of hitherto recognised values and desirabilities, and to circumnavigate all the coasts of this ideal ‘Mediterranean Sea’, who, from the adventures of his most personal experience, wants to know how it feels to be a conqueror, and discoverer of the ideal—as likewise how it is with the artist, the saint, the legislator, the sage, the scholar, the devotee, the prophet, and the godly non-conformist of the old style:—requires one thing above all for that purpose, GREAT HEALTHINESS—such healthiness as one not only possesses, but also constantly acquires and must acquire, because one unceasingly sacrifices it again, and must sacrifice it!—And now, after having been long on the way in this fashion, we Argonauts of the ideal, more courageous perhaps than prudent, and often enough shipwrecked and brought to grief, nevertheless dangerously healthy, always healthy again,—it

would seem as if, in recompense for it all, that we have a still undiscovered country before us, the boundaries of which no one has yet seen, a beyond to all countries and corners of the ideal known hitherto, a world so over-rich in the beautiful, the strange, the questionable, the frightful, and the divine, that our curiosity as well as our thirst for possession thereof, have got out of hand—alas! that nothing will now any longer satisfy us!— “How could we still be content with THE MAN OF THE PRESENT DAY after such outlooks, and with such a craving in our conscience and consciousness? Sad enough; but it is unavoidable that we should look on the worthiest aims and hopes of the man of the present-day with ill-concealed amusement, and perhaps should no longer look at them. Another ideal runs on before us, a strange, tempting ideal full of danger, to which we should not like to persuade any one, because we do not so readily acknowledge any one’s RIGHT THERETO: the ideal of a spirit who plays naively (that is to say involuntarily and from overflowing abundance and power) with everything that has hitherto been called holy, good, intangible, or divine; to whom the loftiest conception which the people have reasonably made their measure of value, would already practically imply danger, ruin, abasement, or at least relaxation, blindness, or temporary self-forgetfulness; the ideal of a humanly superhuman welfare and benevolence, which will often enough appear INHUMAN, for example, when put alongside of all past seriousness on earth, and alongside of all past solemnities in bearing, word, tone, look, morality, and pursuit, as their truest involuntary parody—and WITH which, nevertheless, perhaps THE GREAT SERIOUSNESS only commences, when the proper interrogative mark is set up, the fate of the soul changes, the hour-hand moves, and tragedy begins...” Although the figure of Zarathustra and a large number of the leading thoughts in this work had appeared much earlier in the dreams and writings of the author, “Thus Spake Zarathustra” did not actually come into being until the month of August 1881 in Sils Maria; and it was the idea of the Eternal Recurrence of all things which finally induced my brother to set forth his new views in poetic language. In regard to his first conception of this idea, his autobiographical sketch, “Ecce Homo”, written in the autumn of 1888, contains the following passage:— “The fundamental idea of my work—namely, the Eternal Recurrence of all things—this highest of all possible formulae of a Yea-saying philosophy, first occurred to me in August 1881. I made a note of the thought on a sheet of paper, with the postscript: 6,000 feet beyond men and time! That day I happened to be wandering through the woods alongside of the lake of Silvaplana, and I halted beside a huge, pyramidal and towering rock not far from Surlei. It was then that the thought struck me. Looking back now, I find that exactly two months previous to this inspiration, I had had an omen of its coming in the form of a sudden and decisive alteration in my tastes—more particularly in music. It would even be possible to consider all ‘Zarathustra’ as a musical composition. At all events, a very necessary condition in its production was a renaissance in myself of the art of hearing. In a small mountain resort (Recoaro) near Vicenza, where I spent the spring of 1881, I and my friend and Maestro, Peter Gast—also one who had been born again—discovered that the phoenix music that hovered over us, wore lighter and brighter plumes than it had done theretofore.” During the month of August 1881 my brother resolved to reveal the teaching of the Eternal Recurrence, in dithyrambic and psalmodic form, through the mouth of Zarathustra. Among the notes of this period, we found a page on which is written the first definite plan of “Thus Spake Zarathustra”:— “MIDDAY AND ETERNITY.” “GUIDE-POSTS TO A NEW WAY OF LIVING.” Beneath this is written:— “Zarathustra born on lake Urmi; left his home in his thirtieth year, went into the province of Aria, and, during ten years of solitude in the mountains, composed the Zend-Avesta.” “The sun of knowledge stands once more at midday; and the serpent of eternity lies coiled in its light—: It is YOUR time, ye midday brethren.” In that summer of 1881, my brother, after many years of steadily declining health, began at last to rally, and it is to this first gush of the recovery of his once splendid bodily condition that we owe not only “The Gay Science”, which in its mood may be regarded as a prelude to “Zarathustra”, but also “Zarathustra” itself. Just as he was beginning to recuperate his health, however, an unkind destiny brought him a number of most painful personal experiences. His friends caused him many disappointments, which were the more bitter to him, inasmuch as he regarded friendship as such a sacred institution; and for the first time in his life he realised the whole horror

of that loneliness to which, perhaps, all greatness is condemned. But to be forsaken is something very different from deliberately choosing blessed loneliness. How he longed, in those days, for the ideal friend who would thoroughly understand him, to whom he would be able to say all, and whom he imagined he had found at various periods in his life from his earliest youth onwards. Now, however, that the way he had chosen grew ever more perilous and steep, he found nobody who could follow him: he therefore created a perfect friend for himself in the ideal form of a majestic philosopher, and made this creation the preacher of his gospel to the world. Whether my brother would ever have written "Thus Spake Zarathustra" according to the first plan sketched in the summer of 1881, if he had not had the disappointments already referred to, is now an idle question; but perhaps where "Zarathustra" is concerned, we may also say with Master Eckhardt: "The fleetest beast to bear you to perfection is suffering." My brother writes as follows about the origin of the first part of "Zarathustra":—"In the winter of 1882-83, I was living on the charming little Gulf of Rapallo, not far from Genoa, and between Chiavari and Cape Porto Fino. My health was not very good; the winter was cold and exceptionally rainy; and the small inn in which I lived was so close to the water that at night my sleep would be disturbed if the sea were high. These circumstances were surely the very reverse of favourable; and yet in spite of it all, and as if in demonstration of my belief that everything decisive comes to life in spite of every obstacle, it was precisely during this winter and in the midst of these unfavourable circumstances that my 'Zarathustra' originated. In the morning I used to start out in a southerly direction up the glorious road to Zoagli, which rises aloft through a forest of pines and gives one a view far out into the sea. In the afternoon, as often as my health permitted, I walked round the whole bay from Santa Margherita to beyond Porto Fino. This spot was all the more interesting to me, inasmuch as it was so dearly loved by the Emperor Frederick III. In the autumn of 1886 I chanced to be there again when he was revisiting this small, forgotten world of happiness for the last time. It was on these two roads that all 'Zarathustra' came to me, above all Zarathustra himself as a type;—I ought rather to say that it was on these walks that these ideas waylaid me." The first part of "Zarathustra" was written in about ten days—that is to say, from the beginning to about the middle of February 1883. "The last lines were written precisely in the hallowed hour when Richard Wagner gave up the ghost in Venice." With the exception of the ten days occupied in composing the first part of this book, my brother often referred to this winter as the hardest and sickliest he had ever experienced. He did not, however, mean thereby that his former disorders were troubling him, but that he was suffering from a severe attack of influenza which he had caught in Santa Margherita, and which tormented him for several weeks after his arrival in Genoa. As a matter of fact, however, what he complained of most was his spiritual condition—that indescribable forsakenness—to which he gives such heartrending expression in "Zarathustra". Even the reception which the first part met with at the hands of friends and acquaintances was extremely disheartening: for almost all those to whom he presented copies of the work misunderstood it. "I found no one ripe for many of my thoughts; the case of 'Zarathustra' proves that one can speak with the utmost clearness, and yet not be heard by any one." My brother was very much discouraged by the feebleness of the response he was given, and as he was striving just then to give up the practice of taking hydrate of chloral—a drug he had begun to take while ill with influenza,—the following spring, spent in Rome, was a somewhat gloomy one for him. He writes about it as follows:—"I spent a melancholy spring in Rome, where I only just managed to live,—and this was no easy matter. This city, which is absolutely unsuited to the poet-author of 'Zarathustra', and for the choice of which I was not responsible, made me inordinately miserable. I tried to leave it. I wanted to go to Aquila—the opposite of Rome in every respect, and actually founded in a spirit of enmity towards that city (just as I also shall find a city some day), as a memento of an atheist and genuine enemy of the Church—a person very closely related to me,—the great Hohenstaufen, the Emperor Frederick II. But Fate lay behind it all: I had to return again to Rome. In the end I was obliged to be satisfied with the Piazza Barberini, after I had exerted myself in vain to find an anti-Christian quarter. I fear that on one occasion, to avoid bad smells as much as possible, I actually inquired at the Palazzo del Quirinale whether they could not provide a quiet room for a philosopher. In a

chamber high above the Piazza just mentioned, from which one obtained a general view of Rome and could hear the fountains plashing far below, the loneliest of all songs was composed—‘The Night-Song’. About this time I was obsessed by an unspeakably sad melody, the refrain of which I recognised in the words, ‘dead through immortality.’” We remained somewhat too long in Rome that spring, and what with the effect of the increasing heat and the discouraging circumstances already described, my brother resolved not to write any more, or in any case, not to proceed with “Zarathustra”, although I offered to relieve him of all trouble in connection with the proofs and the publisher. When, however, we returned to Switzerland towards the end of June, and he found himself once more in the familiar and exhilarating air of the mountains, all his joyous creative powers revived, and in a note to me announcing the dispatch of some manuscript, he wrote as follows: “I have engaged a place here for three months: forsooth, I am the greatest fool to allow my courage to be sapped from me by the climate of Italy. Now and again I am troubled by the thought: WHAT NEXT? My ‘future’ is the darkest thing in the world to me, but as there still remains a great deal for me to do, I suppose I ought rather to think of doing this than of my future, and leave the rest to THEE and the gods.” The second part of “Zarathustra” was written between the 26th of June and the 6th July. “This summer, finding myself once more in the sacred place where the first thought of ‘Zarathustra’ flashed across my mind, I conceived the second part. Ten days sufficed. Neither for the second, the first, nor the third part, have I required a day longer.” He often used to speak of the ecstatic mood in which he wrote “Zarathustra”; how in his walks over hill and dale the ideas would crowd into his mind, and how he would note them down hastily in a note-book from which he would transcribe them on his return, sometimes working till midnight. He says in a letter to me: “You can have no idea of the vehemence of such composition,” and in “Ecce Homo” (autumn 1888) he describes as follows with passionate enthusiasm the incomparable mood in which he created Zarathustra:— “—Has any one at the end of the nineteenth century any distinct notion of what poets of a stronger age understood by the word inspiration? If not, I will describe it. If one had the smallest vestige of superstition in one, it would hardly be possible to set aside completely the idea that one is the mere incarnation, mouthpiece or medium of an almighty power. The idea of revelation in the sense that something becomes suddenly visible and audible with indescribable certainty and accuracy, which profoundly convulses and upsets one—describes simply the matter of fact. One hears—one does not seek; one takes—one does not ask who gives: a thought suddenly flashes up like lightning, it comes with necessity, unhesitatingly—I have never had any choice in the matter. There is an ecstasy such that the immense strain of it is sometimes relaxed by a flood of tears, along with which one’s steps either rush or involuntarily lag, alternately. There is the feeling that one is completely out of hand, with the very distinct consciousness of an endless number of fine thrills and quiverings to the very toes;—there is a depth of happiness in which the painfullest and gloomiest do not operate as antitheses, but as conditioned, as demanded in the sense of necessary shades of colour in such an overflow of light. There is an instinct for rhythmic relations which embraces wide areas of forms (length, the need of a wide-embracing rhythm, is almost the measure of the force of an inspiration, a sort of counterpart to its pressure and tension). Everything happens quite involuntarily, as if in a tempestuous outburst of freedom, of absoluteness, of power and divinity. The involuntariness of the figures and similes is the most remarkable thing; one loses all perception of what constitutes the figure and what constitutes the simile; everything seems to present itself as the readiest, the correctest and the simplest means of expression. It actually seems, to use one of Zarathustra’s own phrases, as if all things came unto one, and would fain be similes: ‘Here do all things come caressingly to thy talk and flatter thee, for they want to ride upon thy back. On every simile dost thou here ride to every truth. Here fly open unto thee all being’s words and word-cabinets; here all being wanteth to become words, here all becoming wanteth to learn of thee how to talk.’ This is MY experience of inspiration. I do not doubt but that one would have to go back thousands of years in order to find some one who could say to me: It is mine also!—” In the autumn of 1883 my brother left the Engadine for Germany and stayed there a few weeks. In the following winter, after wandering somewhat erratically through Stresa, Genoa, and Spezia, he landed

in Nice, where the climate so happily promoted his creative powers that he wrote the third part of "Zarathustra". "In the winter, beneath the halcyon sky of Nice, which then looked down upon me for the first time in my life, I found the third 'Zarathustra'—and came to the end of my task; the whole having occupied me scarcely a year. Many hidden corners and heights in the landscapes round about Nice are hallowed to me by unforgettable moments. That decisive chapter entitled 'Old and New Tables' was composed in the very difficult ascent from the station to Eza—that wonderful Moorish village in the rocks. My most creative moments were always accompanied by unusual muscular activity. The body is inspired: let us waive the question of the 'soul.' I might often have been seen dancing in those days. Without a suggestion of fatigue I could then walk for seven or eight hours on end among the hills. I slept well and laughed well—I was perfectly robust and patient." As we have seen, each of the three parts of "Zarathustra" was written, after a more or less short period of preparation, in about ten days. The composition of the fourth part alone was broken by occasional interruptions. The first notes relating to this part were written while he and I were staying together in Zurich in September 1884. In the following November, while staying at Mentone, he began to elaborate these notes, and after a long pause, finished the manuscript at Nice between the end of January and the middle of February 1885. My brother then called this part the fourth and last; but even before, and shortly after it had been privately printed, he wrote to me saying that he still intended writing a fifth and sixth part, and notes relating to these parts are now in my possession. This fourth part (the original MS. of which contains this note: "Only for my friends, not for the public") is written in a particularly personal spirit, and those few to whom he presented a copy of it, he pledged to the strictest secrecy concerning its contents. He often thought of making this fourth part public also, but doubted whether he would ever be able to do so without considerably altering certain portions of it. At all events he resolved to distribute this manuscript production, of which only forty copies were printed, only among those who had proved themselves worthy of it, and it speaks eloquently of his utter loneliness and need of sympathy in those days, that he had occasion to present only seven copies of his book according to this resolution. Already at the beginning of this history I hinted at the reasons which led my brother to select a Persian as the incarnation of his ideal of the majestic philosopher. His reasons, however, for choosing Zarathustra of all others to be his mouthpiece, he gives us in the following words:—"People have never asked me, as they should have done, what the name Zarathustra precisely means in my mouth, in the mouth of the first Immoralist; for what distinguishes that philosopher from all others in the past is the very fact that he was exactly the reverse of an immoralist. Zarathustra was the first to see in the struggle between good and evil the essential wheel in the working of things. The translation of morality into the metaphysical, as force, cause, end in itself, was HIS work. But the very question suggests its own answer. Zarathustra CREATED the most portentous error, MORALITY, consequently he should also be the first to PERCEIVE that error, not only because he has had longer and greater experience of the subject than any other thinker—all history is the experimental refutation of the theory of the so-called moral order of things:—the more important point is that Zarathustra was more truthful than any other thinker. In his teaching alone do we meet with truthfulness upheld as the highest virtue—i.e.: the reverse of the COWARDICE of the 'idealist' who flees from reality. Zarathustra had more courage in his body than any other thinker before or after him. To tell the truth and TO AIM STRAIGHT: that is the first Persian virtue. Am I understood?... The overcoming of morality through itself—through truthfulness, the overcoming of the moralist through his opposite—THROUGH ME—: that is what the name Zarathustra means in my mouth...FROM THE BOOKS.

Years of adventure, 1874-1920 Herbert Hoover 1951

Souls in the Great Machine Sean McMullen 2002-12-15 The great Calculor of Libris was forced to watch as Overmayor Zarvora had four of its components lined up against a wall and shot for negligence. Thereafter, its calculations were free from errors, and that was just as well-for only this strangest of calculating machines and its two thousand enslaved components could save the world from a new ice age. And all the while a faint

mirrorsun hangs in the night sky, warning of the cold to come. In Sean McMullen's glittering, dynamic, and exotic world two millennia from now, there is no more electricity, wind engines are leading-edge technology, librarians fight duels to settle disputes, steam power is banned by every major religion, and a mysterious siren "Call" lures people to their death. Nevertheless, the brilliant and ruthless Zarvora intends to start a war in space against inconceivably ancient nuclear battle stations. Unbeknownst to Zarvora, however, the greatest threat to humanity is neither a machine nor a force but her demented and implacable enemy Lemorel, who has resurrected an obscene and evil concept from the distant past: Total War. Souls in the Great Machine is the first volume of Sean McMullen's brilliant future history of the world of Greatwinter

The Wild Rose Jennifer Donnelly 2011-08-02 The third book in the sweeping, multi-generational saga that began with *The Tea Rose*, *The Wild Rose* is a "lush story of epic proportions" (Romantic Times Book Review). *The Wild Rose* is a part of the sweeping, multi-generational saga that began with *The Tea Rose* and continued with *The Winter Rose*. It is London, 1914. World War I looms on the horizon, women are fighting for the right to vote, and explorers are pushing the limits of endurance in the most forbidding corners of the earth. Into this volatile time, Jennifer Donnelly places her vivid and memorable characters: Willa Alden, a passionate mountain climber who lost her leg while summiting Kilimanjaro with Seamus Finnegan, and who will never forgive him for saving her life; Seamus Finnegan, a polar explorer who tries to forget Willa as he marries a beautiful young schoolteacher back home in England; Max von Brandt, a handsome German sophisticate who courts high society women, but has a secret agenda in wartime London. Many other beloved characters from *The Winter Rose* continue their adventures in *The Wild Rose* as well. With myriad twists and turns, thrilling cliffhangers, and fabulous period detail and atmosphere, *The Wild Rose* provides a highly satisfying conclusion to an unforgettable trilogy.

Cloud Atlas David Mitchell 2010-07-16 By the New York Times bestselling author of *The Bone Clocks* | Shortlisted for the Man Booker Prize A postmodern visionary and one of the leading voices in twenty-first-century fiction, David Mitchell combines flat-out adventure, a Nabokovian love of puzzles, a keen eye for character, and a taste for mind-bending, philosophical and scientific speculation in the tradition of Umberto Eco, Haruki Murakami, and Philip K. Dick. The result is brilliantly original fiction as profound as it is playful. In this groundbreaking novel, an influential favorite among a new generation of writers, Mitchell explores with daring artistry fundamental questions of reality and identity. *Cloud Atlas* begins in 1850 with Adam Ewing, an American notary voyaging from the Chatham Isles to his home in California. Along the way, Ewing is befriended by a physician, Dr. Goose, who begins to treat him for a rare species of brain parasite. . . . Abruptly, the action jumps to Belgium in 1931, where Robert Frobisher, a disinherited bisexual composer, contrives his way into the household of an infirm maestro who has a beguiling wife and a nubile daughter. . . . From there we jump to the West Coast in the 1970s and a troubled reporter named Luisa Rey, who stumbles upon a web of corporate greed and murder that threatens to claim her life. . . . And onward, with dazzling virtuosity, to an inglorious present-day England; to a Korean superstate of the near future where neocapitalism has run amok; and, finally, to a postapocalyptic Iron Age Hawaii in the last days of history. But the story doesn't end even there. The narrative then boomerangs back through centuries and space, returning by the same route, in reverse, to its starting point. Along the way, Mitchell reveals how his disparate characters connect, how their fates intertwine, and how their souls drift across time like clouds across the sky. As wild as a videogame, as mysterious as a Zen koan, *Cloud Atlas* is an unforgettable tour de force that, like its incomparable author, has transcended its cult classic status to become a worldwide phenomenon. Praise for *Cloud Atlas* "[David] Mitchell is, clearly, a genius. He writes as though at the helm of some perpetual dream machine, can evidently do anything, and his ambition is written in magma across this novel's every page."—The New York Times Book Review "One of those how-the-holy-hell-did-he-do-it? modern classics that no doubt is—and should be—read by any student of contemporary literature."—Dave Eggers "Wildly entertaining . . . a head rush, both action-packed and chillingly ruminative."—People "The novel as

series of nested dolls or Chinese boxes, a puzzle-book, and yet—not just dazzling, amusing, or clever but heartbreaking and passionate, too. I’ve never read anything quite like it, and I’m grateful to have lived, for a while, in all its many worlds.”—Michael Chabon “Cloud Atlas ought to make [Mitchell] famous on both sides of the Atlantic as a writer whose fearlessness is matched by his talent.”—The Washington Post Book World “Thrilling . . . One of the biggest joys in Cloud Atlas is watching Mitchell sashay from genre to genre without a hitch in his dance step.”—Boston Sunday Globe “Grand and elaborate . . . [Mitchell] creates a world and language at once foreign and strange, yet strikingly familiar and intimate.”—Los Angeles Times

Sophie's World Jostein Gaarder 2007-03-20 One day Sophie comes home from school to find two questions in her mail: "Who are you?" and "Where does the world come from?" Before she knows it she is enrolled in a correspondence course with a mysterious philosopher. Thus begins Jostein Gaarder's unique novel, which is not only a mystery, but also a complete and entertaining history of philosophy.

Italian Hours Henry James 1909

The Melancholy of Resistance László Krasznahorkai 2002 From the winner of the 2015 Man Booker International Prize

The New York Times Magazine 2000-05

Atlanta 2003-05 Atlanta magazine’s editorial mission is to engage our community through provocative writing, authoritative reporting, and superlative design that illuminate the people, the issues, the trends, and the events that define our city. The magazine informs, challenges, and entertains our readers each month while helping them make intelligent choices, not only about what they do and where they go, but what they think about matters of importance to the community and the region. Atlanta magazine’s editorial mission is to engage our community through provocative writing, authoritative reporting, and superlative design that illuminate the people, the issues, the trends, and the events that define our city. The magazine informs, challenges, and entertains our readers each month while helping them make intelligent choices, not only about what they do and where they go, but what they think about matters of importance to the community and the region.

Los Angeles Magazine 2003-11 Los Angeles magazine is a regional magazine of national stature. Our combination of award-winning feature writing, investigative reporting, service journalism, and design covers the people, lifestyle, culture, entertainment, fashion, art and architecture, and news that define Southern California. Started in the spring of 1961, Los Angeles magazine has been addressing the needs and interests of our region for 48 years. The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian.

Grave Dance Kalayna Price 2011-07-05 After a month of down time, Grave Witch Alex Craft is ready to get back to solving murders by raising the dead. With her love life in turmoil, Alex is eager for the distractions of work. But when her new case forces her to overuse her magic, it might be the last mystery the Grave Witch ever gets to solve...

A Pilgrimage to Eternity Timothy Egan 2019-10-15 From "the world's greatest tour guide," a deeply-researched, captivating journey through the rich history of Christianity and the winding paths of the French and Italian countryside that will feed mind, body, and soul (New York Times). "What a wondrous work! This beautifully written and totally clear-eyed account of his pilgrimage will have you wondering whether we should all embark on such a journey, either of the body, the soul or, as in Egan's case, both." --Cokie Roberts "Egan draws us in, making us feel frozen in the snow-covered Alps, joyful in valleys of trees with low-hanging fruit, skeptical of the relics of embalmed saints and hopeful for the healing of his encrusted toes, so worn and weathered from their walk."--The Washington Post Moved by his mother's death and his Irish Catholic family's complicated history with the church, Timothy Egan decided to follow in the footsteps of centuries of seekers to force a reckoning with his own beliefs. He embarked on a

thousand-mile pilgrimage through the theological cradle of Christianity to explore the religion in the world that it created. Egan sets out along the Via Francigena, once the major medieval trail leading the devout to Rome, and travels overland via the alpine peaks and small mountain towns of France, Switzerland and Italy, accompanied by a quirky cast of fellow pilgrims and by some of the towering figures of the faith--Joan of Arc, Henry VIII, Martin Luther. The goal: walking to St. Peter's Square, in hopes of meeting the galvanizing pope who is struggling to hold together the church through the worst crisis in half a millennium. A thrilling journey, a family story, and a revealing history, *A Pilgrimage to Eternity* looks for our future in its search for God.

The Satanic Verses Salman Rushdie 2000-12 Just before dawn one winter's morning, a hijacked jetliner explodes above the English Channel. Through the falling debris, two figures, Gibreel Farishta, the biggest star in India, and Saladin Chamcha, an expatriate returning from his first visit to Bombay in fifteen years, plummet from the sky, washing up on the snow-covered sands of an English beach, and proceed through a series of metamorphoses, dreams, and revelations.

Backpacker 2007-09 Backpacker brings the outdoors straight to the reader's doorstep, inspiring and enabling them to go more places and enjoy nature more often. The authority on active adventure, Backpacker is the world's first GPS-enabled magazine, and the only magazine whose editors personally test the hiking trails, camping gear, and survival tips they publish. Backpacker's Editors' Choice Awards, an industry honor recognizing design, feature and product innovation, has become the gold standard against which all other outdoor-industry awards are measured.

The Alpine Path - The Story of My Career Lucy Maud Montgomery 2017-09-21 *The Alpine Path, The Story of My Career* is the autobiography of Lucy Maud Montgomery. Originally published as a series of autobiographical essays in the Toronto magazine, *Everywoman's World*, from June to November in 1917. A charming read about her childhood with all the dreams and imaginings from her youth. Followed by her inspirational road to literary success.

All-of-a-Kind Family Hanukkah Emily Jenkins 2018-09-11 The beloved characters from Sydney Taylor's *All-of-a-Kind Family* return in this heartwarming picture book from the acclaimed author and Caldecott Award-winning artist. A Kirkus Reviews best book of the year that is perfect for Hanukkah gift-giving! "Share this joyous holiday tale of a Jewish immigrant family all year long." -- Kirkus Review, starred review The beloved *All-of-a-Kind Family* comes to life in a new format perfect for younger readers. Join the five sisters back in 1912, on the Lower East Side of NYC, and watch as preparations for Hanukkah are made. When Gertie, the youngest, is not allowed to help prepare latkes, she throws a tantrum. Banished to the girls' bedroom, she can still hear the sounds and smell the smells of a family getting ready to celebrate. But when Papa comes home she is given the best job of all: lighting the first candle on the menorah. First published in 1951, Taylor's chapter books have become time-honored favorites, selling over a million copies and touching generations of readers. In this time when immigrants often do not feel accepted, the *All-of-a-Kind Family* gives a heartwarming glimpse of a Jewish immigrant family and their customs that is as relevant--and necessary--today as when it was first written. Jenkins and Zelinsky's charming compliment to Taylor's series perfectly captures the warmth and family values that made the original titles classics.

Anne Frank Remembered Miep Gies 2012-12-25 She found the diary and brought the world a message of love and hope. It seems as if we are never far from Miep's thoughts....Yours, Anne For the millions moved by *Anne Frank: The Diary of a Young Girl*, here at last is Miep's own astonishing story. For more than two years, Miep Gies and her husband helped hide the Franks from the Nazis. Like thousands of unsung heroes of the Holocaust, they risked their lives each day to bring food, news, and emotional support to the victims. From her own remarkable childhood as a World War I refugee to the moment she places a small, red-orange, checkered diary -- Anne's legacy -- in Otto Frank's hands, Miep Gies remembers her days with simple honesty and shattering clarity. Each page rings with courage and heartbreaking beauty.

Juliet Anne Fortier 2010-08-24 A sweeping novel of intrigue and identity, of love and legacy, as a young woman discovers that her own fate is irrevocably tied—for better or worse—to literature’s greatest star-crossed lovers. Twenty-five-year-old Julie Jacobs is heartbroken over the death of her beloved aunt Rose. But the shock goes even deeper when she learns that the woman who has been like a mother to her has left her entire estate to Julie’s twin sister. The only thing Julie receives is a key—one carried by her mother on the day she herself died—to a safety-deposit box in Siena, Italy. This key sends Julie on a journey that will change her life forever—a journey into the troubled past of her ancestor Giulietta Tolomei. In 1340, still reeling from the slaughter of her parents, Giulietta was smuggled into Siena, where she met a young man named Romeo. Their ill-fated love turned medieval Siena upside-down and went on to inspire generations of poets and artists, the story reaching its pinnacle in Shakespeare’s famous tragedy. But six centuries have a way of catching up to the present, and Julie gradually begins to discover that here, in this ancient city, the past and present are hard to tell apart. The deeper she delves into the history of Romeo and Giulietta, and the closer she gets to the treasure they allegedly left behind, the greater the danger surrounding her—superstitions, ancient hostilities, and personal vendettas. As Julie crosses paths with the descendants of the families involved in the unforgettable blood feud, she begins to fear that the notorious curse—“A plague on both your houses!”—is still at work, and that she is destined to be its next target. Only someone like Romeo, it seems, could save her from this dreaded fate, but his story ended long ago. Or did it? Praise for *Juliet* “One of those rare novels that have it all . . . I was swept away”—Sara Gruen, author of *Water for Elephants* “*Juliet* leads us on a thrilling treasure hunt through present-day Italy that makes the classic tragedy itself spellbinding all over again.”—Elle “Boldly imagined, brilliantly plotted, beautifully described, *Juliet* will carry you spellbound until the gripping end.”—Susan Vreeland, author of *Clara and Mr. Tiffany* “The Shakespearean scholarship on display is both impressive and well-handled.”—The Washington Post

The Count of Monte Cristo 2013-02 This is one in a series of books that offers a quick way into a range of exciting stories. Fast-moving and accessible, each story is a shortened, dramatically illustrated version of the classic novel which loses none of the strength and flavour of the original. *Maia* Richard Adams 2014-11-07 Sold into slavery to the dealer Lalloc by her mother when her stepfather seduces her, the beautiful 15-year-old Maia is almost raped by Genshed, one of Lalloc's employees but is saved by Occula, a black slave girl. With no-one but Occula at her side, Maia must summon all her courage, strength and intelligence as she navigates the seedy side of the Beklan empire.

Lonely Planet Rome Lonely Planet 2018-01-01 Lonely Planet Rome is your passport to the most relevant, up-to-date advice on what to see and skip, and what hidden discoveries await you. Channel your inner gladiator at the Colosseum, spend hours wandering the vast Vatican Museums, or toss a coin and make a wish at Trevi Fountain; all with your trusted travel companion.

The Michigan Alumnus 1996 In v.1-8 the final number consists of the Commencement annual.

True grit Charles Portis 1983

Winter Quarters The Unforgettable Classic Of Roman Adventure :

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