

Victorian Vigilante Le Infernali Macchine Del Dottor Morse Vol 2

For all the rabid fans who devoured *Pride and Prejudice* and *Zombies*, comes A.E. Moorat's *Queen Victoria: Demon Hunter!* This outrageously entertaining and deeply irreverent tale of palace intrigue and bloody supernatural mayhem features the most unlikely monster-slayer ever to go toe-to-toe with the living dead. It's George A. Romero meets the Bronte sisters—it's Max Brooks's *World War Z* in Victorian garb! Watch out flesh-eating zombie scum, it's *Queen Victoria: Demon Hunter!* School volunteer and PTA mom Kelli Peters relates the details of a plot against her by fellow Plaza Vista Elementary School parents Jill and Ken Easter, that in the end included planted drug evidence and a \$5.7 million dollar civil judgment in Kelli's favor.

1890. L'assetto europeo manifesta già i germi di una guerra mondiale e vede contrapposte due scuole di pensiero scientifiche: i Maniscalchi inglesi seguaci dell'Ergomeccatronica, che sfruttano esoscheletri potenziati per implementare le capacità di lavoratori e soldati, e i Senza Dio fautori della Meccagenetronica, localizzati nell'Europa dell'Est, che hanno sviluppato terrificanti ibridazioni uomo-macchina. A Londra s'innescerà una battaglia senza quartiere tra il misterioso vigilante mascherato Spettro di Nebbia, il Sergente Malachy Murphy e la spietata Baba Yaga, una donna meccanica alle dipendenze del Dottor Anton Morse, genio della Meccagenetronica dai loschi fini. Nella lotta verranno coinvolti anche il giovane tagliatore di diamanti ebreo Mordecai Gerolamus, perseguitato da invisibili e inquietanti demoni, la giornalista d'assalto Catherine "Orlando" Swan e suo fratello Percy, direttore del Giornale. In questo secondo episodio molti segreti verranno alla luce e il destino di Spettro di Nebbia si incrocerà inesorabilmente con quello dei suoi nemici, a cominciare da Vassilissa, la Baba Yaga.

Meet 2015's silver screen sensation in waiting -Scott Lang, the astonishing Ant-Man! To save his daughter Cassie's life, Scott is forced to return to a life of crime, stealing Hank Pym's original costumed identity. But when his noble intentions win the Avengers' approval, he takes over as the all-new Ant-Man, full-time! Electronics whiz Scott secures a job with Tony Stark, but the size-changing super hero must save Iron Man after a brutal battle with the Hulk. No shrinking violet, Scott holds his own in astonishing adventures with Spider-Man, the Thing and the Avengers...and when Ant-Man and Hawkeye join forces, somebody's gonna get it! Collecting Avengers #195 (May 1980) Marvel Comics, Avengers #196 Avengers #181 (Mar 1979) Marvel Comics, Marvel Premiere #47-48, Iron Man (1968) #131-133 and #151, Avengers (1963) #223, Marvel Team-Up (1972) #103.

Django/Zorro #1

Requiem for Cavalli's Operas for the Stage

Skateboarding 10

Corella. L'ombra del Borgia

King of Eden

German Pop Culture

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The Teknophage, a 65 million year old reptile, holds the keys to the universe. An immensely powerful being, Henry Phage has spent his lifetime as a conqueror, using his immense psychic powers and his ability to manipulate wormholes in order to take over planets across galaxies and feed upon the suffering of the denizens within, effectively making himself a god. From The Phage Building, located on the planet Kahlighoul, The Teknophage plots and plans the expansion of his intergalactic empire. However, when he turns his sights towards Kahlighoul's sister planet, Earth, the Teknophage encounters a source of resistance that he did not expect.

Food and its preparation play an integral role in this novel of a young Italian woman struggling to find her own identity in a family of strong personalities and colorful figures.

A Novel of High-Stakes Romance and Betrayal, Set During the Race to Finish the World's Tallest Building In Empire Rising, his extraordinary third book, Thomas Kelly tells a story of love and work, of intrigue and jealousy, with the narrative verve that led the Village Voice's reviewer to dub him "Dostoevsky with a hard hat and lead pipe." As the novel opens, it is 1930-the Depression-and ground has just been broken for the Empire State Building. One of the thousands of men erecting the building high above the city is Michael Briody, an Irish immigrant torn between his desire to make a new life in America and his pledge to gather money and arms for the Irish republican cause. When he meets Grace Masterson, an alluring artist who is depicting the great skyscraper's ascent from her houseboat on the East River, Briody's life turns exhilarating-and dangerous, for Grace is also a paramour of Johnny Farrell, Mayor Jimmy Walker's liaison with Tammany Hall and the underworld. Their heartbreaking love story-which takes place both in the immigrant neighborhoods of the Bronx and amid the swanky nightlife of the '21' Club--is also a chronicle of the city's rough passage from a working-class enclave to a world-class metropolis, and a vivid reimagining of the conflict that pitted the Tammany Hall political machine and its popular mayor against the boundlessly ambitious Franklin Delano Roosevelt. Colin Harrison, in The New York Times Book Review, called Kelly's The Rackets "A well-paced, violent thriller, [and] an elegy for the city's old Irish working class." In Empire Rising, Kelly takes his work to a new level: telling of the story of the people who built the "eighth wonder of the world," he makes old New York the setting for a rich and unforgettable story.

Queen Victoria: Demon Hunter

Col. William N. Selig, the Man Who Invented Hollywood

Keeping House

Empire Rising

**The Moments We Stand
Bibliotheca Spenceriana**

Combines hundreds of unseen early Hellhammer and Celtic Frost photos with a vast treasure trove of artwork and memorabilia. A substantial written component by Fischer details his upbringing on the outskirts of Zurich and the hardships and triumphs he faced bringing his groundbreaking death metal bands Hellhammer and Celtic Frost to reality. In addition, the book includes an introduction by Nocturno Culto of Norwegian black metal act Darkthrone and a foreword by noted British author Joel McIver.

Although his career continued for almost three decades after the 1939 publication of *The Grapes of Wrath*, John Steinbeck is still most closely associated with his Depression-era works of social struggle. But from Pearl Harbor on, he often wrote passionate accounts of America's wars based on his own firsthand experience. Vietnam was no exception. Thomas E. Barden's *Steinbeck in Vietnam* offers for the first time a complete collection of the dispatches Steinbeck wrote as a war correspondent for *Newsday*. Rejected by the military because of his reputation as a subversive, and reticent to document the war officially for the Johnson administration, Steinbeck saw in *Newsday* a unique opportunity to put his skills to use. Between December 1966 and May 1967, the sixty-four-year-old Steinbeck toured the major combat areas of South Vietnam and traveled to the north of Thailand and into Laos, documenting his experiences in a series of columns titled *Letters to Alicia*, in reference to *Newsday* publisher Harry F. Guggenheim's deceased wife. His columns were controversial, coming at a time when opposition to the conflict was growing and even ardent supporters were beginning to question its course. As he dared to go into the field, rode in helicopter gunships, and even fired artillery pieces, many detractors called him a warmonger and worse. Readers today might be surprised that the celebrated author would risk his literary reputation to document such a divisive war, particularly at the end of his career. Drawing on four primary-source archives—the Steinbeck collection at Princeton, the Papers of Harry F. Guggenheim at the Library of Congress, the Pierpont Morgan Library's Steinbeck holdings, and the archives of *Newsday*—Barden's collection brings together the last published writings of this American author of enduring national and international stature. In addition to offering a definitive edition of these essays, Barden includes extensive notes as well as an introduction that provides background on the essays themselves, the military situation, the social context of the 1960s, and Steinbeck's personal and political attitudes at the time.

In many respects, this book is considered to be the best guide ever written on Homeric religion. The analysis by W. F. Otto, while being very careful in terms of interpretation, denotes an open consonance of the author with the spirit - sometimes brutal and, for our mentality, immoral - of Greek polytheism. A thrilling and amazing journey to Olympus. This is a new edition of the Pantheon Books (New York) 1952 publication.

At the center of this remarkable 1621 play is the story of Elizabeth Sawyer, the titular "Witch of Edmonton," a woman who had in fact been executed for the crime of witchcraft mere months before the play's first performance. Described by the authors as a tragi-comedy and drawn in part from a pamphlet account of the trial then circulating, the play not only offers a riveting account of the contemporary superstitions embodied by the figure of the witch, but also delivers an implicit critique of the society that has created her. This edition of the work offers a compelling and informative introduction, thorough annotation, and a selection of contextual materials that helps set the play in the context of the "witch-craze" of Jacobean England.

Victorian Vigilante - Le infernali macchine del dottor Morse (Vol. III)

**The End of Mr. Y
Ship Building**

Come tu mi vuoi

"I'll Get You!" Drugs, Lies, and the Terrorizing of a PTA Mom

Victorian Vigilante. Le infernali macchine del dottor Morse

All histories of Hollywood are wrong. Why? Two words: Colonel Selig. This early pioneer laid the foundation for the movie industry that we know today. Active from 1896 to 1938, William N. Selig was responsible for an amazing series of firsts, including the first two-reel narrative film and the first two-hour narrative feature made in America; the first American movie serial with cliffhanger endings; the first westerns filmed in the West with real cowboys and Indians; the creation of the jungle-adventure genre; the first horror film in America; the first successful American newsreel (made in partnership with William Randolph Hearst); and the first permanent film studio in Los Angeles. Selig was also among the first to cultivate extensive international exhibition of American films, which created a worldwide audience and contributed to American domination of the medium. In this book, Andrew Erish delves into the virtually untouched Selig archive at the Academy of Motion Picture Arts and Sciences Library to tell the fascinating story of this unjustly forgotten film pioneer. He traces Selig's career from his early work as a traveling magician in the Midwest, to his founding of the first movie studio in Los Angeles in 1909, to his landmark series of innovations that still influence the film industry. As Erish recounts the many accomplishments of the man who first recognized that Southern California is the perfect place for moviemaking, he convincingly demonstrates that while others have been credited with inventing Hollywood, Colonel Selig is actually the one who most deserves that honor.

1890. L'assetto europeo manifesta già i germi di una guerra mondiale e vede contrapposte due

scuole di pensiero scientifiche: i Maniscalchi inglesi seguaci dell'Ergomeccatronica, che sfruttano esoscheletri potenziati per implementare le capacità di lavoratori e soldati, e i Senza Dio fautori della Meccagenetronica, localizzati nell'Europa dell'Est, che hanno sviluppato terrificanti ibridazioni uomo-macchina. A Londra s'innescerà una battaglia senza quartiere tra il misterioso vigilante mascherato Spettro di Nebbia, il Sergente Malachy Murphy e la spietata Baba Yaga, una donna meccanica alle dipendenze del Dottor Anton Morse, genio della Meccagenetronica dai loschi fini. Nella lotta verranno coinvolti anche il giovane tagliatore di diamanti ebreo Mordecai Gerolamus, perseguitato da invisibili e inquietanti demoni, la giornalista d'assalto Catherine "Orlando" Swan e suo fratello Percy, direttore del Giornale.

Part notebook, part ethical treatise, part fantasized autobiography, The Diary of Kaspar Hauser is a striking collection of forty or so haiku-like compositions, diary entries imagined to have been penned by the "idiot" Kaspar Hauser and discovered, by chance, after his death by brutal murder, among the papers of his patron, Franz Paul Webern.

Featuring a story by Oscar Award-Winning Writer/Director, and Django creator Quentin Tarantino, and award-winning writer/artist/creator Matt Wagner! The official sequel to Django Unchained in the first-ever comic book sequel ever done of a Tarantino film! Set several years after the events of Django Unchained, Django/Zorro #1 finds Django again pursuing the evil that men do in his role as a bounty hunter. Since there's a warrant on his head back east, he's mainly been plying his trade in the western states. After safely settling his wife, Broomhilda, near Chicago, he's again taken to the road, sending her funds whenever he completes a job. It's by sheer chance that he encounters the aged and sophisticated Diego de la Vega - the famed Zorro - and soon finds himself fascinated by this unusual character, the first wealthy white man he's ever met who seems totally unconcerned with the color of Django's skin... and who can hold his own in a fight. He hires on as Diego's "bodyguard" for one adventure and is soon drawn into a fight to free the local indigenous people from a brutal servitude, discovering that slavery isn't exclusive to black folks. In the course of this adventure, he learns much from the older man (much like King Schultz) and, on several occasions, even dons the mask and the whip... of The Fox!

The Lives of Martin and Osa Johnson

Book 1: Silence Breaks

Neil Gaiman's Teknophage

I Married Adventure

CHOZETSU GUITARIST YOSEI GIPS

Transcendental Shred Guitar Book

G.D. Falksen's steampunk epic launches with BLOOD IN THE SKIES In 1908, the world ended in fire. Humanity, always bad at following orders, refused to die. Now, two hundred years later, what remains is divided between civilized order and lawless frontier. For the citizens of the Commonwealth, the brave pilots of the Air Force are all that stand between them and the dreaded pirate lords of the Badlands. For generations, the two forces have struggled back and forth in an endless cycle of invasion and reprisal. Now that is about to change, and flying ace Elizabeth Steele is about to find herself dragged into a web of intrigue aimed at the downfall of the civilized world. Nothing that a clever girl with a trusty aeroplane and a charming spy at her side can't handle. "This is steampunk clanking to life on the page." --Jay Lake "G. D. Falksen's witty, anachronistic, and downright fun writing style makes him a storyteller to watch." --Terrance Zdunich (REPO The Genetic Opera) "A piston blast of pure pulp adventure" --John Leavitt (Dr. Sketchy's Official Rainy Day Colouring Book) "A rousing adventure filled with a wealth of imagery, action and technological wonders." --Chet Phillips "G.D. Falksen is not only one of the most important authors in Steampunk literature, he is arguably the most enjoyable." --Art Donovan (The Art of Steampunk) "A delightfully crunchy alternate reality that lets you feel the gears grinding." --Phil Foglio (Girl Genius)

After more than three centuries of silence, the voice of Francesco Cavalli is being heard loud and clear on the operatic stages of the world. The coincidence of productions at La Scala (Milan) and Covent Garden (London) in the same month (September 2008) of two different operas signals a new stage in the recovery of these extraordinary works, confined until now to special venues committed to 'early music'-opera festivals, conservatory, and university productions. The works of the composer who is credited with having invented the genre of opera as we know it are finally enjoying a renaissance. A new edition of Cavalli's twenty-eight operas is in preparation, and the composer and his works are at the center of a great deal of new scholarship ranging from the study of sources and production issues to the cultural context of opera of this period. In the face of such burgeoning interest, this collection of essays considers the Cavalli revival from various points of view. In particular, it explores the multiple issues involved in the transformation of an operatic manuscript into a performance. Although focused on the works of Cavalli, much of this material can transfer easily to other operatic repertoires. Following an introductory part, reflecting back on four decades of Cavalli performances by some of the conductors responsible for the revival of interest in the composer, the collection is divided into four further parts: The Manuscript Scores, Giasone: Production and Interpretation, Making Librettos, and Cavalli Beyond Venice.

RACCONTO LUNGO (50 pagine) - FANTASY - Kimera: una ragnatela di sogni inquietanti e tenebrosi... Una nuova agenzia di appuntamenti è stata aperta in città e calamita l'attenzione e i sogni di tante donne sole e insoddisfatte. Costanza, disincantata e amareggiata dall'amore, si accosta controvoglia a questi mercanti di compagnia e illusioni, con la segreta speranza di poterne smascherare gli inganni. Ma basta una visita negli uffici di "Kimera" perché si ritrovi prigioniera in una ragnatela di sogni inquietanti e tenebrosi, in un caleidoscopio delirante nel quale nulla è ciò che appare. Lei stessa sarà costretta a fronteggiare le sue fantasie più intime e oscure, perdendo se stessa tra le spire di un incubo sensuale e senza uscita. Federica Soprani vive a Parma, cercando di coniugare da anni la passione per la scrittura col lavoro presso uno studio grafico e la gestione di una famiglia che ha più zampe che arti. Si è laureata in lettere moderne con una tesi dal titolo "La figura del Vampiro nel Teatro tra '800 e '900". Ha scritto racconti usciti in antologie, su riviste e periodici. Tra il 2013 e il 2015 ha pubblicato con Lite Editions i racconti della serie poliziesco-vittoriana "Victorian Solstice", scritti con Vittoria Corella. Il suo romanzo "Corella, l'ombra del Borgia" ha vinto il Premio Letterario Mondoscrittura 2013. Ha pubblicato con Lettere Animate, collana I Brevissimi, "Il bacio del mullo", e nell'antologia "Diari

del Sottosuolo", a cura di Diario di pensieri persi, "Dancing with Roger": entrambi i racconti sono stati finalisti al Premio Chrysalide Mondadori 2013. Per la Gainsworth Publishing ha pubblicato il racconto "Le rovine" contenuto nell'antologia "Gli occhi del drago". Nell'estate del 2015 è uscito per Nero Press il romanzo Steampunk "Victorian Vigilante. Le infernali Macchine del Dottor Morse", scritto con Vittoria Corella.

An incisive study of the impact of American culture on modern German society

Or A Descriptive Catalogue of the Books Printed in the Fifteenth Century, and of Many Valuable First Editions, in the Library of George John Spencer

Scott Lang

A Novel in Recipes

The Seven Spiritual Weapons

Architectura Navalis, 1629

Steinbeck in Vietnam

My name is Ashlee. I am a victim of murder. Through a series of events and by two shots of a gun, I was made a widow at the age of 28, with my youngest child just six weeks old. I am a victim of infidelity. I have felt unlovable. I have felt rejected. I have had days in my life when I wasn't sure if I would ever take a breath again, let alone be able to raise my five children by myself. I have lived in fear. I have felt much heartache. I have felt truly broken to my core. I have carried some heavy burdens...not only of my own, but burdens put upon my shoulders by the death of my husband. I have felt alone. I have felt humiliated. I have been humbled to my knees. I have searched my soul to find my worth in this world, and in the life that was left for me. My world has been totally shattered. I have faced realities I never knew were possible, and found strength within myself to keep up the fight and live every day as if it was on purpose. I have been carried by Angels...both earthly beings and those unseen. I have found that being a "victim" doesn't mean we have an excuse to stop living. Being a victim means finding a reason for seeking a higher road. I have picked up the pieces left and carried on. I am a mother. We are survivors. In one way or another, we are all victims. There are times in our lives when we are forced to question who we are at our core. When we are presented with a path...we can go this way or we can choose that way. For some, this moment comes when the one person whom we love the most decides we are not enough. This person leave us-at a most vulnerable moment-alone to search within ourselves for who we really are. We are left trying to find who it is that was left behind. Sometimes the person we love dies. Sometimes it is merely an internal battle we are facing...all alone inside our minds. Whatever the situation and wherever you have been...you have been hurt. You have felt alone. You have been abandoned, either by your parents, your lover, your friends, complete strangers, or even yourself. We have all been at that crossroad where all we have left is ourselves. Sometimes these moments of lows have brought you to your knees and caused you to reflect and ponder your relationship with God...and other times they have made you question if He is even there, or if He knows you are alone. Whatever that moment has been for you, it is personal and real. It has defined and refined who you are, who you think you were, and who you want to become. This is my story...the defining moments that have truly brought me to my knees, the times when I've questioned to my core my very existence, and the experiences I've had that have shown me who I really am and who my Heavenly Father still needs me to become. The night of my husband's death was my darkest hour, but also the very moment when I saw firsthand that my Heavenly Father sent Angels on errands for me. He carried me. It was the hour when all my fears and all the pain of this world collided together and He was there...putting back together all the pieces, one step at a time. Set against the rise of fascism in 1930s Europe, While England Sleeps tells the story of a love affair between Brian Botsford, an upper-class young English writer, and Edward Phelan, an idealistic employee of the London Underground and member of the Communist Party. Though far better educated than Edward, Brian is also far more callow, convinced that his homosexuality is something he will outgrow. Edward, on the other hand, possesses "an unproblematic capacity to accept?? both Brian and the unorthodox nature of their love for each other-until one day, at the urging of his wealthy aunt Constance, Brian agrees to be set up with a "suitable?? young woman named Philippa Archibald . . . Pushed to the point of crisis, Edward flees, volunteering to fight Franco in Spain, where he ends up in prison. And Brian, feeling responsible for Edward's plight, must pursue him across Europe, and into the chaos of war.

A cursed book sends a young woman on a philosophical journey through an alternate dimension in this "stylish and dizzying" novel by the author of PopCo (The New York Times). Graduate student Ariel Manto has a fascination with nineteenth-century scientists—especially Thomas Lumas, the mysterious author of The End of Mr. Y, a book no one alive has read. When she uncovers a copy at a used bookstore, Ariel goes down an interdimensional rabbit hole of science and faith, consciousness and death, space and time, and everything in between. And to make matters worse, the CIA is onto her. Following in Mr. Y's footsteps, Ariel swallows a tincture, stares into a black dot, and is transported into the Troposphere: a wonderland where she can travel through time and space using the thoughts of others. There she begins to understand all the mysteries surrounding the book, herself, and the universe. Or is it all just a hallucination?

Learn to skate like a pro does.

Victorian Vigilante - Le infernali macchine del dottor Morse (Vol. 2)

Blood in the Skies

A Novel

The Witch of Edmonton

Ant-Man

Manuscript, Edition, Production

St. Catherine of Bologna, much venerated in her own city, has been little known outside of her native region but interest in her is now increasing. The outline of her life is clear and her own work, The Seven Spiritual Weapons, tells a good deal about her inner experiences and early years in the cloister. The introduction to this translation situates her life in the history of Ferrara and Bologna and studies how the external history of the community impinged on Catherine's own religious experience and how it was interwoven with her successful struggle against depression.

The Italian romance epic of the fifteenth and sixteenth centuries, with its multitude of characters, complex plots, and roots in medieval Carolingian epic and Arthurian chivalric romance, was a form popular with courtly and urban audiences. In the hands of writers such as Boiardo, Ariosto, and Tasso, works of remarkable sophistication that combined high seriousness and low comedy were created. Their works went on to influence Cervantes, Milton, Ronsard, Shakespeare, and Spenser. In this volume instructors will find ideas for teaching the Italian Renaissance romance epic along with its adaptations in film, theater, visual art, and music. An extensive resources section locates primary texts online and lists critical studies, anthologies, and reference works.

A CLASSIC MEMOIR OF TWO PIONEERING ADVENTURERS Before Joy Adamson went to Africa, before Margaret Mead sailed to Samoa, before Dian Fossey was even born, a Kansas teenager named Osa Leighty married Martin Johnson, a pioneering photographer just back from a 'round-the-world cruise with Jack London. Together the Johnsons flew and sailed to Borneo, to Kenya, and to the Congo, filming Simba and other popular nature movies with Martin behind the camera and Osa holding her rifle at the ready in case the scene's big game star should turn hostile. This bestselling memoir retraces their careers in rich detail, with precisely observed descriptions and often heart-stopping anecdotes. Illustrated with scores of the dramatic photos that made the Johnsons famous, it's a book sure to delight every lover of true adventure.

Quello che sulla Terra sapete è un viaggio. Bisogna accomodarsi, magari sulla prua di una nave, e lasciarsi trasportare. Ne vale la pena. Musica, pittura, scultura, intelligenza, cultura e soprattutto amore. Vivere, tra mondi reali e non, scorrendo la linea del tempo insieme alle storie struggenti dei personaggi. Tancredi e Diana, "signori di Malombra, possessori di immensi terreni ammantati dall'argento degli uliveti, dall'oro degli agrumeti, smaltati dal mare di lapislazzulo e incoronati da foreste di smeraldo". Le note di canti barberi che escono sublimi dalla gola di Fenice, l'Angelo di fuoco: "la sua voce era ora una frusta, ora un velo color zafferano, ora una folata di vento", una voce ammaliante tra le calli veneziane. Lizzie: "che tu fossi bella è un dato di fatto, come il verde dell'erba e l'azzurro del cielo", la ragazza "docile capriccio di un pittore" a cui dedicherà il suo amore passionale, sacrificando quello di chi, invece, l'avrebbe amata davvero. Un sogno, vissuto tra le pareti ruvide di un carcere e infine, il dolore di un professore inglese e del suo amore "rispedito al mittente", che trova la sua conclusione al Passo Del Cavaliere, davanti al mare. "Aveva capito che l'amore non aveva bisogno di essere corrisposto per essere amore."

Fear in the World

Dispatches from the War

Only Death is Real

Teaching the Italian Renaissance Romance Epic

Dead Souls

The Hellfire Chronicles

Corrado Alvaro's Fear in the World was published a decade before Orwell's 1984, but is not well known outside Italy, perhaps because of the timing of the publication just before the Second World War. Alvaro had visited the Soviet Union as a journalist, but was probably motivated to write this dystopian novel by aspects of modernity that concerned him, particularly the use of fear for political purposes which was not afflicting Russia alone. He was interested in the psychology of fear and the extent to which individuals and the crowd participate in their own regimentation. The names of countries, cities and leading political figures such as Stalin are never referred to, but as in the works of Orwell they are clearly identifiable from their descriptions: the author was writing in a Fascist country against a Fascist censor and had to cut his cloth accordingly. This is a dark novel, not quite as dark as 1984, but it is more claustrophobic. The feeling of inevitability is there from the first page, and it is experienced as we experience real life. The imagined truth takes us closer to where we really are. The travails of the love affair at the core of this novel quite possibly arise from perceptions that the regime exploits in a quite ad hoc manner. And it leads the reader through an extraordinary sequence of events and observations which encompass a vast range of emotions and ideas expressed in a unique prose style. The modern Leviathan appears to be a well-oiled machine, but towards the end it becomes clear that this is merely an appearance of efficiency and omniscience, but appearances can be powerful. Alvaro is particularly interested in how the state uses quasireligious mechanisms and rituals to assert its power. The central character returns to the country after a long period abroad, and sees things initially through foreign eyes, living a life similar to the one Alvaro did when in Russia. He is not a natural rebel, and very much wants to fit in, but he finds this difficult to achieve. The regime boasts that it has an ally in history, but destiny is elusive, however much the characters feel that they are driven by it.

For eighteen-year-old Johnny Petrie, the dilapidated farmhouse in Maine meant a way out. When the letter arrived saying he had inherited an estate from a man he'd never heard of before, Johnny knew he could finally escape the hell of living with his religious zealot mother and drunken father. He didn't realize that the hell he was moving into would be far, far worse. The previous owner of the estate was Benjamin Conroy, a man obsessed with securing eternal life for himself and his family-even if he had to kill them to do it. Conroy's ultimate ritual, a perverse ceremony of blood and butchery, went hideously wrong, denying him the immortality he sought, leaving him and his family dead. But now that Johnny has arrived at the house, Conroy's spirit will have a second chance....

As whole villages burn and the carnage spirals out of control, the world starts to take notice. When archaeologist Rua Itsuki is called in to help with an investigation into the gruesome incidents, the last thing she expects to find is a link to her past!

Queen Calafia

While England Sleeps

How "American" is It?

L'étoile du nord

Clitoris Allsorts

The Diary of Kaspar Hauser