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Romantic Atheism explores the links between English Romantic poetry and the first burst of outspoken atheism in Britain from the 1780s onwards. Martin Priestman examines the work of Blake, Coleridge, Wordsworth, Shelley, Byron and Keats in their most intellectually radical periods, establishing the depth of their engagement with such discourses, and in some cases their active participation. Equal attention is given to less canonical writers: such poet-intellectuals as Erasmus Darwin, Sir William Jones, Richard Payne Knight and Anna Laetitia Barbauld, and controversialists including Holbach, Volney, Paine, Priestley, Godwin, Richard Carlile and Eliza Sharples (these last two in particular representing the close links between punishably outspoken atheism and radical working-class politics). Above all, the book conveys the excitement of Romantic atheism, whose dramatic appeals to new developments in politics, science and comparative mythology lend it a protean energy belied by the common and more recent conception of 'loss of faith'. Ellie Mae Griggs-Heart is trying to escape, trying to find a place where she can finally be 'home'. She can't seem to shake her physically and emotionally abusive, soon to be ex-husband, Jake Heart. Refusing to take hand outs from her cousin Rhea Payne and her husband, former Navy SEAL Chad, Ellie has to moonlight at a job most would consider taboo to make ends meet. She lives day to day with the pain of a choice she made to try and be free of Jake. Navy SEAL sniper and notorious play-boy, Bobby Timmons, has never been the type to be tied down by a woman, filtering through them like it was his job. Ellie is different. She strikes a different chord and makes Bobby think twice about treating her like the other women in his past. He hates that she feels trapped by her ex, but as a SEAL his life is unpredictable and he is shipped off just as he's getting to know her. When tragedy and mistakes fill both of their lives, can they lean on each other for support? Or will their pasts destroy everything they could have had? From the author of the breathtaking bestsellers *Outlander* and *Dragonfly in Amber*, the extraordinary saga continues. Their passionate encounter happened long ago by whatever measurement Claire Randall took. Two decades before, she had traveled back in time and into the arms of a gallant

eighteenth-century Scot named Jamie Fraser. Then she returned to her own century to bear his child, believing him dead in the tragic battle of Culloden. Yet his memory has never lessened its hold on her... and her body still cries out for him in her dreams. Then Claire discovers that Jamie survived. Torn between returning to him and staying with their daughter in her own era, Claire must choose her destiny. And as time and space come full circle, she must find the courage to face the passion and pain awaiting her...the deadly intrigues raging in a divided Scotland... and the daring voyage into the dark unknown that can reunite—or forever doom—her timeless love. Short horror stories concern haunted houses, strange supernatural occurrences, and the appearances of ghosts Volume 4 covers the years 1598-1602 during which dramatic satire emerged, as well as the opening of the original Globe theatre in London. Their lives were perfect . . . Lady Hero Batten, the beautiful sister of the Duke of Wakefield, has everything a woman could want, including the perfect fiancé. True, the Marquis of Mandeville is a trifle dull and has no sense of humor, but that doesn't bother Hero. Until she meets his notorious brother . . . Until they met each other. Griffin Remmington, Lord Reading, is far from perfect - and he likes it that way. How he spends his days is a mystery, but all of London knows he engages in the worst sorts of drunken revelry at night. Hero takes an instant dislike to him, and Griffin thinks that Hero, with her charities and faultless manners, is much too impeccable for society, let alone his brother. Yet their near-constant battle of wits soon sparks desire - desire that causes their carefully constructed worlds to come tumbling down. As Hero's wedding nears, and Griffin's enemies lay plans to end their dreams forever, can two imperfect people find perfect true love? While observing exotic animal trainers for her acclaimed book *Kicked, Bitten, and Scratched*, journalist Amy Sutherland had an epiphany: What if she used these training techniques with the human animals in her own life—namely her dear husband, Scott? In this lively and perceptive book, Sutherland tells how she took the trainers' lessons home. The next time her forgetful husband stomped through the house in search of his mislaid car keys, she asked herself, "What would a dolphin trainer do?" The answer was: nothing. Trainers reward the behavior they want and, just as important, ignore the behavior they don't. Rather than appease her mate's rising temper by joining in the search, or fuel his temper by nagging him to keep better track of his things in the first place, Sutherland kept her mouth shut and her eyes on the dishes she was washing. In short order, Scott found his keys and regained his cool. "I felt like I should throw him a mackerel," she writes. In time, as she put more training principles into action, she noticed that she became more optimistic and less judgmental, and their twelve-year marriage was better than ever. What started as a goofy experiment had such good results that Sutherland began using the training techniques with all the people in her life, including her mother, her friends, her students, even the clerk at the post office. In the end, the biggest lesson she learned is that the only animal you can truly change is yourself. Full of fun facts, fascinating insights, hilarious anecdotes, and practical tips, *What Shamu Taught Me About Life, Love, and Marriage* describes Sutherland's Alice-in-Wonderland experience of stumbling into a world where cheetahs walk nicely on leashes and elephants paint with watercolors, and of leaving a new, improved Homo sapiens. The Excelsior Hotel and Casino. Built in Las Vegas in 1960 by mobster Louis "The Lip" LaFica. For decades the towering hotel has been the subject of incredible stories and rumors that have kept it in the public eye the world around. Why have so many lovers been mysteriously, magically, magnetically drawn to this magnificent edifice? And why now have so many bestselling authors at last come together to reveal the adventures of these lovers who have stayed at the glorious Excelsior? This book examines the writings of seven English women economists from the period 1735–1811. It reveals that contrary to what standard accounts of the history of economic thought suggest, eighteenth- and early nineteenth-century women intellectuals were undertaking incisive and gender-sensitive analyses of the economy. *Women's Economic Thought in the Romantic Age* argues that established notions of what constitutes economic enquiry, topics, and genres of writing have for centuries marginalised the perspectives and experiences of women and obscured the knowledge they recorded in novels, memoirs, or pamphlets. This has led to an underrepresentation of women in the canon of economic theory. Using insights from literary studies, cultural studies, gender studies, and feminist economics, the book develops a transdisciplinary methodology that redresses this imbalance and problematises the distinction between literary and economic texts. In its in-depth readings of selected writings by Sarah Chapone, Mary Wollstonecraft, Mary Hays, Mary Robinson, Priscilla Wakefield, Mary Ann Radcliffe, and Jane Austen, this book uncovers the originality and topicality of their insights on the economics of marriage, women and paid work, and moral economics. Combining historical analysis with conceptual revision, *Women's Economic Thought in the Romantic Age* retrieves women's overlooked intellectual contributions and radically breaks down the barriers between literature and economics. It will be of interest to researchers and students from across the humanities and social sciences, in particular the history of economic thought, English literary and cultural studies, gender studies, economics, eighteenth-century and Romantic studies, social history, and the history of ideas. Carpentier was one of the first novelists to introduce a version of magical realism and the neo-baroque into Latin American fiction. The main purpose of the book is to expand the scope of revisionary studies of the thirties by analyzing novels using recent innovations in critical theory. The book adds to the research of Barbara Foley, Michael Denning, Alan Wald, and others who have challenged Cold-War-era accounts of the decade's socialist and communist culture. The book explores leftist literature from the thirties as balanced between two antithetical philosophical modalities: identity and ideology. Writers create identitarian fiction, he argues, as they attempt to appeal to a mainstream audience using familiar types and patterns culled from mass culture. They engage ideology, on the other hand, when they use narrative as a means of critiquing those same types and patterns using strategies of ideological critique similar to those of their European contemporary Georg Lukács. **WHEN A MASKED MAN . . .** Twenty years ago Maximus Batten witnessed the brutal murders of his parents. Now the autocratic Duke of Wakefield, he spends his days ruling Parliament. But by night, disguised as the Ghost of St. Giles, he prowls the grim alleys of St. Giles, ever on the hunt for the murderer. One night he finds a fiery woman who meets him toe-to-toe-and won't back down . . . **MEETS HIS MATCH . . .** Artemis Greaves toils as a lady's companion, but hiding beneath the plain brown serge of her dress is the heart of a huntress. When the Ghost of St. Giles rescues her from footpads, she recognizes a kindred spirit. She's even more intrigued when she realizes who exactly the notorious Ghost is by day . . . **FIREWORKS WILL FOLLOW** Artemis makes a bold move: she demands that Maximus use his influence to free her imprisoned brother-or she will expose him as the Ghost. But blackmailing a powerful duke isn't without risks. Now that she has the tiger by the tail, can she withstand his ire-or the temptation of his embrace? The sixth novel in Elizabeth Hoyt's bestselling Georgian Maiden Lane series "A novel of science, love, espionage, beautiful writing, and a heroine who carves a strong path in the world of men. As far as I'm concerned there is nothing left to want."--Ann Patchett, author of *The Dutch House* "A highly-charged love story that reveals the dangerous energy at the heart of every real connection...Riveting."--Delia Owens, author of *Where the Crawdads Sing* Love. Desire. Betrayal. Her choice could save a nation. Chicago, 1950. Rosalind Porter has always defied expectations--in her work as a physicist on the Manhattan Project and in her passionate love affair with colleague Thomas Weaver. Five years after the end of both, her guilt over the bomb and her heartbreak over Weaver are intertwined. She desperately misses her work in the lab, yet has almost resigned herself to a more conventional life. Then Weaver gets back in touch--and so does the FBI. Special Agent Charlie Szydlo wants Roz to spy on Weaver, whom the FBI suspects of passing nuclear secrets to Russia. Roz helped to develop these secrets and knows better than anyone the devastating power such knowledge holds. But can she spy on a man she still loves, despite her better instincts? At the same time, something about Charlie draws her in. He's a former prisoner of war haunted by his past, just as her past haunts her. As Rosalind's feelings for each man deepen, so too does the danger she finds herself in. She will have to choose: the man who taught her how to love . . . or the man her love might save? Eager for the class trip, on which she will view the taping of her favorite television program, "Dr. Snapturtle's Animal Hour," Elizabeth Wakefield is shocked to discover that Dr. Snapturtle mistreats his dog, Duke. Original. A collection of plays, including "It's Called the Sugar Plum," "Rats," "Morning," and others Rhea Griggs has had a hard life. Growing up with an abusive father who's now in jail, her older brother, Randy, was a source of strength, along with his best friend Chad, who Rhea has been in love with since childhood. When her brother and Chad go off in the Navy, eventually becoming SEALs, Rhea thinks she'll never be with Chad. What she doesn't know is that Chad has loved her for just as long, keeping his feelings at bay out of respect and fear of his best friend. When heartbreak strikes Rhea, Chad knows he has to let her know how he feels or lose her forever to a no good redneck. Can two weeks be enough time to bring their hearts together as they should be? Can Rhea handle what comes with loving a SEAL? Contains rowdy country fun, heart warming love and one heart wrenching farewell that will leave you speechless. In the sequel to "Two Weeks With a SEAL" we find Rhea

left behind by Chad's deployment. When she's faced with a surprising obstacle, she misses him more as every day passes. Her friendship with fellow SEAL wife, Rosa, grows and they lean on one another for support. Chad wants to protect his brothers and loves his job, but he's ready to be a civilian again and to be home with the love of his life. Can he keep himself and his brothers safe long enough to get home to Rhea? Will trusting someone who hurt her and believing that they can turn over a new leaf cost Rhea everything? Book 2 is filled with happy surprises, devious rednecks, tearful conversations and one heart pounding event that will cause you to scream. Her life isn't glamorous, but Rhea Griggs does her best. In her small town of Wakefield, Virginia she lives the life she has been given, but loving your older brother's best friend is always a gamble. For Rhea, it's an unspoken truth. Chad Payne is a sailor, a SEAL, and he loves his job, but the danger and unknowing is starting to weigh on his heart and soul. He's ready to settle down, but confession his love for his best friend's little sister is easier said than done. When heartbreak and loss find Rhea, Chad knows it's now or never. Is two weeks enough for them to share the love of a lifetime? To mend two hearts into one? Can Rhea handle what comes with loving a SEAL? Let New York Times bestselling author Judith McNaught who "is in a class by herself" (USA TODAY) sweep you off your feet and into another time with her sensual, passionate, and spellbinding historical romance classics, featuring her "unique magic" (RT Book Reviews). Across the vast ocean sailed Victoria Seaton, a free-spirited American beauty left suddenly orphaned and alone. Eager to claim her long-lost heritage, she was amazed at the formal elegance of Wakefield, the sumptuous English estate of her distant cousin...the notorious Lord Jason Fielding. Sought after at plays, operas, and balls by London's most fashionable ladies, Jason remained a mystery to Victoria. Bewildered by his arrogant demeanor, yet drawn to his panther-like grace, she came to sense the searingly painful memories that smoldered in the depths of his jade-green eyes. Unable to resist her spitfire charm, Jason gathered her at last into his powerful arms, ravishing her lips with his kisses, arousing in her a sweet, insistent hunger. Wed in desire, they were enfolded in a fierce, consuming joy, free at last from the past's cruel grasp. Then, in a moment of blinding anguish, Victoria discovered the shocking treachery that lay at the heart of their love...a love she had dreamed would triumph. Includes an abridged edition of 1908 catalog issued under title: English prose fiction ... list of about 800 titles. The central subject of American drama is, arguably, the American family. From Royall Tyler's colonial comedy *The Contrast* (1787) to August Wilson's *King Hedley II* (2000), relationships between husbands, wives, and their children have been used consistently by American playwrights to explore and illuminate the American experience. This study of the family in twentieth-century American drama explores how filial relationships are affected by the capitalistic culture of consumption that permeates twentieth-century American society. By analyzing relationships within both traditional and nontraditional families, this book examines how family members in American plays perceive themselves and others as «things» in American twentieth-century capitalistic society. Set in old Pataquasset, Connecticut, *Say and Seal* tells the story of a slow romance with deep emotional moments between a young local lady and a new teacher in town. Mr. Linden is a schoolteacher who is earning a few dollars to finish his degree as a preacher. He manages to live up to his calling, bringing the Gospel to all the "good" folks in town who didn't think they were sinners, but who were in need of a Savior nonetheless. Practicing delightful Christian charity with feeding the needy and helping the disadvantaged, he catches the eye of young Miss Faith.

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