

Le Ton Beau De Marot In Praise Of The Music Of Language

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The Elements of Style

With dazzling wit and astonishing insight, Bill Bryson—the acclaimed author of *The Lost Continent*—brilliantly explores the remarkable history, eccentricities, resilience and sheer fun of the English language. From the first descent of the larynx into the throat (why you can talk but your dog can't), to the fine lost art of swearing, Bryson tells the fascinating, often uproarious story of an inadequate, second-rate tongue of peasants that developed into one of the world's largest growth industries.

A Word a Day

Anu Garg's many readers await their A Word A Day rations hungrily. Now at last here's a feast for them and other verbivores. Eat up! -Barbara Wallraff Senior Editor at *The Atlantic Monthly* and author of *Word Court Praise for A Word a Day*
""AWADies will be familiar with Anu Garg's refreshing approach to words: words are fun and they have fascinating histories. The people who use them have curious stories to tell too, and this collection incorporates some of the correspondence received by the editors at the AWAD site, from advice on how to outsmart your opponent in a duel (or even a truel) to a cluster of your favorite mondegreens."" -John Simpson, Chief Editor, *Oxford English Dictionary*
""A banquet of words! Feast and be nourished!"" -Richard Lederer, author of *The Miracle of Language*
Written by the founder of the wildly popular A Word A Day Web site (www.wordsmith.org), this collection of unusual, obscure, and exotic English words will delight writers, scholars, crossword puzzlers, and word buffs of every ilk. The words are grouped in intriguing categories that range from ""Portmanteaux"" to ""Words That Make the Spell-Checker Ineffective."" each entry includes a concise definition,

etymology, and usage example-and many feature fascinating and hilarious commentaries by A Word A Day subscribers and the authors.

The Mother Tongue

In "Moths to the Flame", Rawlins took lay readers on a tour of the exciting and sometimes scary world to which computers are leading us. Written in an accessible, anecdotal form, his newest book is for those who are new to computers and want to know what is "under the hood".

Experiences in Translation

In Stefan Merrill Block's extraordinary debut, three narratives intertwine to create a story that is by turns funny, smart, introspective, and revelatory. Abel Haggard is an elderly hunchback who haunts the remnants of his family's farm in the encroaching shadow of the Dallas suburbs, adrift in recollections of those he loved and lost long ago. As a young man, he believed himself to be "the one person too many"; now he is all that remains. Hundreds of miles to the south, in Austin, Seth Waller is a teenage "Master of Nothingness"—a prime specimen of that gangly, pimple-rashed, too-smart breed of adolescent that vanishes in a puff of sarcasm at the slightest threat of human contact. When his mother is diagnosed with a rare form of early-onset Alzheimer's, Seth sets out on a quest to find her lost relatives and to conduct an "empirical investigation" that will uncover the truth of her genetic history. Though neither knows of the other's existence, Abel and Seth are linked by a dual legacy: the disease that destroys the memories of those they love, and the story of Isidora—an Edenic fantasy world free from the sorrows of remembrance, a land without memory where nothing is ever possessed, so nothing can be lost. Through the fusion of myth, science, and storytelling, this novel offers a dazzling illumination of the hard-learned truth that only through the loss of what we consider precious can we understand the value of what remains.

A Une Damoyelle Malade

The next century will see more than half of the world's 6,000 languages become extinct, and most of these will disappear without being adequately recorded. Written by one of the leading figures in language documentation, this fascinating book explores what humanity stands to lose as a result. Explores the unique philosophy, knowledge, and cultural assumptions of languages, and their impact on our collective intellectual heritage Questions why such linguistic diversity exists in the first place, and how can we can best respond to the challenge of recording and documenting these fragile oral traditions while they are still with us Written by one of the leading figures in language documentation, and draws on a wealth of vivid examples from his own field experience Brings conceptual issues vividly to life by weaving in portraits of individual 'last

speakers' and anecdotes about linguists and their discoveries

La Chamade

Hofstadter's collection of quirky essays is unified by its primary concern: to examine the way people perceive and think.

Fluid Concepts & Creative Analogies

Describes research projects in cognitive science over the past twenty years, and discusses arithmetical play, analogy, research evaluation, and creativity

Le Ton Beau de Marot

The first English-language collection of short stories by Russia's greatest contemporary author, Mikhail Shishkin, the only author to win all three of Russia's most prestigious literary awards. Often included in discussions of Nobel Prize contenders, Shishkin is a master prose writer in the breathtakingly beautiful style of the greatest Russian authors, known for complex, allusive novels about universal and emotional themes. Shishkin's stories read like modern versions of the eternal literature written by his greatest inspirations: Boris Pasternak, Ivan Bunin, Leo Tolstoy, and Mikhail Bulgakov. Shishkin's short fiction is the perfect introduction to his breathtaking oeuvre, his stories touch on the same big themes as his novels, spanning discussions of love and loss, death and eternal life, emigration and exile. *Calligraphy Lesson* spans Shishkin's entire writing career, including his first published story, the 1993 Debut Prize-winning "Calligraphy Lesson," and his most recent story "Nabokov's Inkblot," which was written for a dramatic adaptation performed in Zurich in 2013. Mikhail Shishkin (b. 1961 in Moscow) is one of the most prominent names in contemporary Russian literature. A former interpreter for refugees in Switzerland, Shishkin divides his time between Moscow, Switzerland, and Germany.

William Shakespeare's *The Jedi Doth Return*

Includes reminiscences, a festschrift, and the final annotations Gardner made to the Alice books post 'definitive edition,' and an authoritative bibliography of his Carroll-related writings.

Le Ton Beau de Marot

In this book Umberto Eco argues that translation is not about comparing two languages, but about the interpretation of a

text in two different languages, thus involving a shift between cultures. An author whose works have appeared in many languages, Eco is also the translator of Gérard de Nerval's *Sylvie* and Raymond Queneau's *Exercices de style* from French into Italian. In *Experiences in Translation* he draws on his substantial practical experience to identify and discuss some central problems of translation. As he convincingly demonstrates, a translation can express an evident deep sense of a text even when violating both lexical and referential faithfulness. Depicting translation as a semiotic task, he uses a wide range of source materials as illustration: the translations of his own and other novels, translations of the dialogue of American films into Italian, and various versions of the Bible. In the second part of his study he deals with translation theories proposed by Jakobson, Steiner, Peirce, and others. Overall, Eco identifies the different types of interpretive acts that count as translation. An enticing new typology emerges, based on his insistence on a common-sense approach and the necessity of taking a critical stance.

Sympathy for the Traitor

An essential guide to how the voice works; and how to realize its potential. Concise, accurate, and accessible, *The Performer's Voice* explains how the voice works and how to use it efficiently. Emphasizing the infinite potential of the human voice, this practical book enables vocal professionals to use their voices effectively to create dynamic performances. Written for people who use their voices every day; from singers, actors, and teachers to trial lawyers, ministers, and radio announcers; *The Performer's Voice* brings together the basic anatomy, physiology, technique, and performance skills required for effective use of the voice. Simple exercises and observations, designed for busy people to do in a short time, provide practical application. Anatomically correct drawings support concise, direct explanations. Taking a balanced, common sense approach, this book provides simple guidelines for using the voice healthily and imaginatively. For anyone who relies on the voice for a living, *The Performer's Voice* provides the essential tools for confident, imaginative and compelling performances.

I Am a Strange Loop

Marry Me is subtitled "A Romance" because, in the author's words, "people don't act like that anymore." The time is 1962, and the place is a fiefdom of Camelot called Greenwood, Connecticut. Jerry Conant and Sally Mathias are in love and want to get married, though they already are married to others. A diadem of five symmetrical chapters describes the course of their affair as it flickers off and on, and as their spouses react, in a tentative late-summer atmosphere of almost-last chances. For this is, as Jerry observes, "the twilight of the old morality, and there's just enough to torment us, and not enough to hold us in."

After Babel

A celebration of mankind which illustrates how no artificial intelligence will ever be capable of the complexity, grace and subtlety of human thought.

Rhapsody on a Theme by Clement Marot

'What is a self and how can a self come out of inanimate matter?' This is the riddle that drove Douglas Hofstadter to write this extraordinary book. In order to impart his original and personal view on the core mystery of human existence - our intangible sensation of 'I'-ness - Hofstadter defines the playful yet seemingly paradoxical notion of 'strange loop', and explicates this idea using analogies from many disciplines.

That Mad Ache: A Novel/Translator, Trader: An Essay

First English translation of revolutionary paper (1931) that established that even in elementary parts of arithmetic, there are propositions which cannot be proved or disproved within the system. Introduction by R. B. Braithwaite.

The Poetics of Translation

Analyzes the various translations of an obscure French poem to show the endless complexity of humans and their languages

Genesis: Translation and Commentary

An engaging and unabashedly opinionated examination of what translation is and isn't. For some, translation is the poor cousin of literature, a necessary evil if not an outright travesty—summed up by the old Italian play on words, traduttore, traditore (translator, traitor). For others, translation is the royal road to cross-cultural understanding and literary enrichment. In this nuanced and provocative study, Mark Polizzotti attempts to reframe the debate along more fruitful lines. Eschewing both these easy polarities and the increasingly abstract discourse of translation theory, he brings the main questions into clearer focus: What is the ultimate goal of a translation? What does it mean to label a rendering “faithful”? (Faithful to what?) Is something inevitably lost in translation, and can something also be gained? Does translation matter, and if so, why? Unashamedly opinionated, both a manual and a manifesto, his book invites us to sympathize with the translator not as a “traitor” but as the author's creative partner. Polizzotti, himself a translator of authors from Patrick

Modiano to Gustave Flaubert, explores what translation is and what it isn't, and how it does or doesn't work. Translation, he writes, “skirts the boundaries between art and craft, originality and replication, altruism and commerce, genius and hack work.” In *Sympathy for the Traitor*, he shows us how to read not only translations but also the act of translation itself, treating it not as a problem to be solved but as an achievement to be celebrated—something, as Goethe put it, “impossible, necessary, and important.”

"Rise, Ye Sea Slugs!"

The Smell of Fresh Rain

Set in Paris in the mid-1960s, Lucile, a young, rootless woman, finds herself torn between a fifty-year-old businessman and a thirty-year-old hot-blooded, impulsive editor; and, in a companion to the novel, the translator describes the process of rewriting

The Story of Forgetting

Le Ton Beau de Marot Australia

In this volume, eminent poet, scholar and translator Willis Barnstone explores the history and theory of literary translations as an art form. Arguing that literary translation goes beyond the transfer of linguistic information, Barnstone emphasizes that the translation contains as much imaginative originality as the source text.

Eugene Onegin: Commentary and index

A controversial masterpiece resurfaces in Budapest. A ballerina's headless corpse is found beneath the boardwalk at Brighton Beach. And New York's Russian mob is about to collide with the equally ruthless art world Maddy Blume, an ambitious young art buyer for a Manhattan hedge fund, is desperate to track down a priceless painting by Marcel Duchamp, the most influential artist of the twentieth century. The discovery of a woman's decapitated body thrusts criminal investigator Alan Powell into a search for the same painting, with its enigmatic image of a headless nude. And a Russian thief and assassin known as the Scythian must steal the painting to save his reputation – and his life. The murderous race is on. And in the lead is an insidious secret society intent on reclaiming the painting for reasons of its own – and by any means

necessary....

The Gist

Enter the strange and haunting world of Anna Kavan, author of mind-bending stories that blend science fiction and the author's own harrowing experiences with drug addiction, in this new collection of her best short stories. Anna Kavan is one of the great originals of twentieth-century fiction, comparable to Leonora Carrington and Jean Rhys, a writer whose stories explored the inner world of her imagination and plumbed the depths of her long addiction to heroin. This new selection of Kavan's stories gathers the best work from across the many decades of her career, including oblique and elegiac tales of breakdown and institutionalization from *Asylum Piece* (1940), moving evocations of wartime from *I Am Lazarus* (1945), fantastic and surrealist pieces from *A Bright Green Field* (1958), and stories of addiction from *Julia and the Bazooka* (1970). Kavan's turn to science fiction in her final novel, *Ice*, is reflected in her late stories, while "Starting a Career," about a mercenary dealer of state secrets, is published here for the first time. Kavan experimented throughout her writing career with results that are moving, funny, bizarre, poignant, often unsettling, always unique. *Machines in the Head* offers American readers the first full overview of the work of a fearless and dazzling literary explorer.

A Bouquet for the Gardener

Presents Pushkin's poetic Russian classic about the heartless fop who is the object of an ardent young woman's selfless love.

The Real Projective Plane

"[Here is] the Genesis for our generation and beyond."—Robert Fagles *Genesis* begins with the making of heaven and earth and all life, and ends with the image of a mummy—Joseph's—in a coffin. In between come many of the primal stories in Western culture: Adam and Eve's expulsion from the garden of Eden, Cain's murder of Abel, Noah and the Flood, the destruction of Sodom and Gomorrah, Abraham's binding of Isaac, the covenant of God and Abraham, Isaac's blessing of Jacob in place of Esau, the saga of Joseph and his brothers. In Robert Alter's brilliant translation, these stories cohere in a powerful narrative of the tortuous relations between fathers and sons, husbands and wives, eldest and younger brothers, God and his chosen people, the people of Israel and their neighbors. Alter's translation honors the meanings and literary strategies of the ancient Hebrew and conveys them in fluent English prose. It recovers a *Genesis* with the continuity of theme and motif of a wholly conceived and fully realized book. His insightful, fully informed commentary illuminates the book in all its dimensions.

Metamagical Themas

The New York Times Best Seller Experience the Star Wars saga reimagined as an Elizabethan drama penned by William Shakespeare himself, complete with authentic meter and verse, and theatrical monologues and dialogue by everyone from C3PO to Admiral Ackbar. Prithee, attend the tale so far: Han Solo entombed in carbonite, the princess taken captive, the Rebel Alliance besieged, and Jabba the Hutt engorged. Alack! Now Luke Skywalker and his Rebel band must seek fresh allies in their quest to thwart construction of a new Imperial Death Star. But whom can they trust to fight by their side in the great battle to come? Cry "Ewok" and let slip the dogs of war! Authentic meter, stage directions, reimagined movie scenes and dialogue, and hidden Easter eggs throughout will entertain and impress fans of Star Wars and Shakespeare alike. Every scene and character from the film appears in the play, along with twenty woodcut-style illustrations that depict an Elizabethan version of the Star Wars galaxy. Frozen heroes! Furry creatures! Family secrets revealed! And a lightsaber duel to decide the fate of the Empire. In troth, William Shakespeare's The Jedi Doth Return has it all!

On Formally Undecidable Propositions of Principia Mathematica and Related Systems

Essays from some of the 20th century's greatest thinkers explore topics as diverse as artificial intelligence, evolution, science fiction, philosophy, reductionism, and consciousness, presenting a variety of conflicting visions of the self and the soul. Illustrations.

The Icon Thief

Along with many small improvements, this revised edition contains van Yzeren's new proof of Pascal's theorem (§1.7) and, in Chapter 2, an improved treatment of order and sense. The Sylvester-Gallai theorem, instead of being introduced as a curiosity, is now used as an essential step in the theory of harmonic separation (§3.34). This makes the logical development self-contained: the footnotes involving the References (pp. 214-216) are for comparison with earlier treatments, and to give credit where it is due, not to fill gaps in the argument. H.S.M.C. November 1992 v Preface to the Second Edition Why should one study the real plane? To this question, put by those who advocate the complex plane, or geometry over a general field, I would reply that the real plane is an easy first step. Most of the properties are closely analogous, and the real field has the advantage of intuitive accessibility. Moreover, real geometry is exactly what is needed for the projective approach to non-Euclidean geometry. Instead of introducing the affine and Euclidean metrics as in Chapters 8 and 9, we could just as well take the locus of 'points at infinity' to be a conic, or replace the absolute involution by an absolute polarity.

The Mind's I

Rise, Ye Sea Slugs! is a book of many faces. First, it is a book of translated haiku and contains over 900 of these short Japanese poems in the original (smoothly inserted in the main body), with phonetic and literal renditions, as well as the authors English translations and explanations. All but a dozen or two of the haiku are translated for the first time. There is an index of poets, poems and a bibliography. Second, it is a book of sea slug haiku, for all of the poems are about holothurians, which scientists prefer to call sea cucumbers. (The word cucumber is long for haiku and metaphorically unsuitable for many poems, so poetic license was taken.) With this book, the namako, as the sea cucumber is called in Japanese, becomes the most translated single subject in haiku, surpassing the harvest moon, the snow, the cuckoo, butterflies and even cherry blossoms. Third, it is a book of original haiku. While the authors original intent was to include only genuine old haiku (dating back to the 17th century), modern haiku were added and, eventually, Keigu (Gills haiku name) composed about a hundred of his own to help fill out gaps in the metaphorical museum. For many if not most modern haiku taken from the web, it is also their first time in print! Fourth, it is a book of metaphor. How may we arrange hundreds of poems on a single theme? Gill divides them into 21 main metaphors, including the Cold Sea Slug, the Mystic Sea Slug, the Helpless Sea Slug, the Slippery Sea Slug, the Silent Sea Slug, and the Melancholy Sea Slug, giving each a chapter, within which the metaphors may be further subdivided, and adds a 100 pages of Sundry Sea Slugs (scores of varieties including Monster, Spam, Flying, Urban Myth, and Exploding). Fifth, it is a book on haiku. Editors usually select only the best haiku, but, Gill includes good and bad haiku by everyone from the 17th century haiku master to the anonymous haiku rejected in some internet contest. This is not to say all poems found were included, but that the standard was along more taxonomic or encyclopedic lines: poems that filled in a metaphorical or sub-metaphorical gap were always welcome. Also, Gill shows there is more than one type of good haiku. These are new ways to approach haiku. Sixth, it is a book on translation. There are approximately 2 translations per haiku, and some boast a dozen. These are arranged in mixed single, double and triple-column clusters which make each reading seem a different aspect of a singular, almost crystalline whole. The authors aim is to demonstrate that multiple reading (such as found in Hofstadters Le Ton Beau de Marot) is not only a fun game but a bona fide method of translating, especially useful for translating poetry between exotic tongues. Seventh, it is a book of nature writing, natural history or metaphysics (in the Emersonian sense). Gill tried to compile relevant or interesting (not necessarily both) historical -- this includes the sea slug in literature, English or Japanese, and in folklore -- and scientific facts to read haiku in their light or, conversely, bring or wring out science from haiku. Unlike most nature writers, Gill admits to doing no fieldwork, but sluggishly staying put and relying upon reports from more mobile souls. Eighth, it is a book about food symbolism. The sea cucumber is noticed by Japanese because they eat it; the eating itself involves physical difficulties (slipperiness and hardness) and pleasures from overcoming them. It is also identified with a state of mind, where you are what you eat takes on psychological dimensions not found in the food literature of the West. Ninth, it is a book about Japanese culture. Gill does not set out to explain Japan, and the sea slug

itself is silent; but the collection of poems and their explanations, which include analysis by poets who responded to the author's questions as well as historical sources, take us all around the culture, from ancient myths to contemporary dreams. Tenth, it is a book about sea cucumbers. While most species of sea cucumbers are not mentioned and the coverage of the Japanese sea cucumber is sketchy from the scientific point of view, Gill does introduce this animal graced to live with no brain thanks to the smart materials comprising it and blessed for sucking in dirty sediment and pooping it out clean. Eleventh, it is a book about ambiguity. Gill admits there is much that cannot be translated, much he cannot know and much to be improved in future editions, for which purpose he advises readers to see the on-line Glosses and Errata in English and Japanese. His policy is to confide in, rather than slip by the reader unnoticed, in the manner of the invisible modern translator and allow the reader to make choices or choose to allow multiple possibilities to exist by not choosing. Twelfth, the book is the first of dozens of spin-offs from a twenty-book haiku saijiki (poetic almanac) called *In Praise of Olde Haiku* (IPOOH, for short) Gill hopes to finish within the decade. Thirteenth. The book is a novelty item. It has a different (often witty) header (caption) on top of each page and copious notes that are rarely academic and often humorous.

Psychology of Music

The Performer's Voice: Realizing Your Vocal Potential

Shows how analogy-making pervades human thought at all levels, influencing the choice of words and phrases in speech, providing guidance in unfamiliar situations, and giving rise to great acts of imagination.

Gödel, Escher, Bach

Can thought arise out of matter? Can self, soul, consciousness, "I" arise out of mere matter? If it cannot, then how can you or I be here? *I Am a Strange Loop* argues that the key to understanding selves and consciousness is the "strange loop"—a special kind of abstract feedback loop inhabiting our brains. The most central and complex symbol in your brain is the one called "I." The "I" is the nexus in our brain, one of many symbols seeming to have free will and to have gained the paradoxical ability to push particles around, rather than the reverse. How can a mysterious abstraction be real—or is our "I" merely a convenient fiction? Does an "I" exert genuine power over the particles in our brain, or is it helplessly pushed around by the laws of physics? These are the mysteries tackled in *I Am a Strange Loop*, Douglas Hofstadter's first book-length journey into philosophy since *Gödel, Escher, Bach*. Compulsively readable and endlessly thought-provoking, this is a moving and profound inquiry into the nature of mind.

Dying Words

"Michael Marshall Smith's original short story was then translated into French by Benoît Domis, before being rendered back into English by Nicholas Royle--who had no access to the original text or author during the process."--Dust jacket, p. [2].

Slaves of the Machine

Smell is the most emotional and evocative of our senses: it can bring back memories faster and with more immediacy than a photograph – so why is it so little understood? Armed with a hungry curiosity and a willingness to self-experiment, author Barney Shaw goes in search of the hidden meanings of smells. Using plain words to describe what he finds, he investigates the chemistry, psychology, history and future of this underappreciated sense. Journeying around boatyards, perfume shops and memories, Shaw opens your nose to the world, breaking down “chords” of smells into their component notes and through them revealing new ways of understanding the spaces through which we move. An investigation into the biology, psychology and history of smell, and a search for effective ways to put into words scents that we instantly relate to, but find strangely ineffable, THE SMELL OF FRESH RAIN includes a 200-entry thesaurus of succinct descriptions of common smells.

Do the Windows Open?

Analyzes the various translations of an obscure French poem to show the endless complexity of humans and their languages

Calligraphy Lesson

The Elements of Style William Strunk concentrated on specific questions of usage—and the cultivation of good writing—with the recommendation "Make every word tell"; hence the 17th principle of composition is the simple instruction: "Omit needless words." The book was also listed as one of the 100 best and most influential books written in English since 1923 by Time in its 2011 list.

Exact Thinking in Demented Times

Music has been examined from multiple perspectives: as a product of human history, for example, or a product of human culture. But there is also a long tradition, intensified in recent decades, of thinking about music as a product of the human mind. Whether considering composition, performance, listening, or appreciation, the constraints and capabilities of the

human mind play a formative role. The field that has emerged around this approach is known as the psychology of music. Written in a lively and accessible manner, this volume connects the science to larger questions about music that are of interest to practicing musicians, music therapists, musicologists, and the general public alike. For example: Why can one musical performance move an audience to tears, and another compel them to dance, clap, or snap along? How does a "hype" playlist motivate someone at the gym? And why is that top-40 song stuck in everyone's head? ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Machines in the Head

A dazzling group biography of the early twentieth-century thinkers who transformed the way the world thought about math and science Inspired by Albert Einstein's theory of relativity and Bertrand Russell and David Hilbert's pursuit of the fundamental rules of mathematics, some of the most brilliant minds of the generation came together in post-World War I Vienna to present the latest theories in mathematics, science, and philosophy and to build a strong foundation for scientific investigation. Composed of such luminaries as Kurt Gö and Rudolf Carnap, and stimulated by the works of Ludwig Wittgenstein and Karl Popper, the Vienna Circle left an indelible mark on science. Exact Thinking in Demented Times tells the often outrageous, sometimes tragic, and never boring stories of the men who transformed scientific thought. A revealing work of history, this landmark book pays tribute to those who dared to reinvent knowledge from the ground up.

Surfaces and Essences

A collection of stories told by a fictional photographer explores footwear, nature, television, popular culture, marriage, and communication

Marry Me

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