

The Penelopiad

The story of Atlas and Heracles Atlas knows how it feels to carry the weight of the world; but why, he asks himself, does it have to be carried at all? In *Weight* — visionary and inventive, yet completely believable and relevant to the questions we ask ourselves every day — Winterson's skill in turning the familiar on its head to show us a different truth is put to stunning effect. When I was asked to choose a myth to write about, I realized I had chosen already. The story of Atlas holding up the world was in my mind before the telephone call had ended. If the call had not come, perhaps I would never have written the story, but when the call did come, that story was waiting to be written. Rewritten. The recurring language motif of *Weight* is "I want to tell the story again." My work is full of Cover Versions. I like to take stories we think we know and record them differently. In the retelling comes a new emphasis or bias, and the new arrangement of the key elements demands that fresh material be injected into the existing text. *Weight* moves far away from the simple story of Atlas's punishment and his temporary relief when Hercules takes the world off his shoulders. I wanted to explore loneliness, isolation, responsibility, burden, and freedom too, because my version has a very particular end not found elsewhere. —from Jeanette Winterson's Foreword to *Weight*

What are myths? How have they evolved? And why do we still so desperately need them? A history of myth is a history of humanity, Karen Armstrong argues in this insightful and eloquent book: our stories and beliefs, our attempts to understand the world, link us to our ancestors and each other. This is a brilliant and thought-provoking introduction to myth in the broadest sense – from Palaeolithic times to the "Great Western Transformation" of the last 500 years – and why we dismiss it only at our peril.

Celebrated as a major novelist throughout the English-speaking world, Atwood has also written eleven volumes of poetry. Houghton Mifflin is proud to have published *SELECTED POEMS, 1965-1975*, a volume of selections from Atwood's poetry of that decade.

Mary Paik Lee left her native country in 1905, traveling with her parents as a political refugee after Japan imposed control over Korea. Her father worked in the sugar plantations of Hawaii briefly before taking his family to California. They shared the poverty-stricken existence endured by thousands of Asian immigrants in the early twentieth century, working as farm laborers, cooks, janitors, and miners. Lee recounts racism on the playground and the ravages of mercury mining on her father's health, but also entrepreneurial successes and hardships surmounted with grace. With a new foreword by David K. Yoo, this edition reintroduces *Quiet Odyssey* to readers interested in Asian American history and immigration studies. The volume includes thirty illustrations and a comprehensive introduction and bibliographic essay by respected scholar Sucheng Chan, who collaborated closely with Lee to edit the biography and ensure the work was true to the author's intended vision. This award-winning book provides a compelling firsthand account of early Korean American history and continues to be an essential work in Asian American studies.

From Zeus and Europa, to Diana, Pan, and Prometheus, the myths of ancient Greece and Rome seem to exert a timeless power over us. But what do those myths represent, and why are they so enduringly fascinating? Why do they seem to be such a potent way of talking about our selves, our origins, and our desires? This imaginative and stimulating *Very Short Introduction* goes beyond a simple retelling of the stories to explore the rich history and diverse interpretations of classical myths. It is a wide-ranging account, examining how classical myths are used and understood in both high art and popular culture, taking the reader from the temples of Crete to skyscrapers in New York, and finding classical myths in a variety of unexpected places: from arabic poetry and Hollywood films, to psychoanalysis, the bible, and New Age spiritualism. 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.

'The Odyssey is a poem of extraordinary pleasures: it is a salt-caked, storm-tossed, wine-dark treasury of tales, of many twists and turns, like life itself' Guardian The epic tale of Odysseus and his ten-year journey home after the Trojan War forms one of the earliest and greatest works of Western literature. Confronted by natural and supernatural threats - ship-wrecks, battles, monsters and the implacable enmity of the sea-god Poseidon - Odysseus must use his bravery and cunning to reach his homeland and overcome the obstacles that, even there, await him. E. V. Rieu's translation of *The Odyssey* was the very first Penguin Classic to be published, and has itself achieved classic status.

Translated by E. V. RIEU Revised translation by D. C. H. RIEU With an Introduction by PETER JONES

"Ziegler's thoughtful, empathetic play brings home with bitter comedy the unlovely male-domination of this world in the 1950s ... glorious." Independent London 1953. Scientists are on the verge of discovering what they call the secret of life: the DNA double helix. Providing the key is driven young physicist Rosalind Franklin. But if the double helix was the breakthrough of the 20th century, then what kept Franklin out of the history books? A play about ambition, isolation, and the race for greatness. Photograph 51 premiered in the UK in London's West End in 2015 in a production which starred Nicole Kidman, where it won the WhatsOnStage Award for Best New Play. Published for the first time in Methuen Drama's *Modern Classics* series, this edition features a brand-new introduction by Mandy Greenfield.

From the #1 New York Times bestselling author of *The Handmaid's Tale* One of Margaret Atwood's most unforgettable characters lurks at the center of this intricate novel like a spider in a web. The glamorous, irresistible, unscrupulous Zenia is nothing less than a fairy-tale villain in the memories of her former friends. Roz, Charis, and Tony—university classmates decades ago—were reunited at Zenia's funeral and have met monthly for lunch ever since, obsessively retracing the destructive swath she once cut through their lives. A brilliantly inventive fabulist, Zenia had a talent for exploiting her friends' weaknesses, wielding intimacy as a weapon and cheating them of money, time, sympathy, and men. But one day, five years after her funeral, they are shocked to catch sight of Zenia: even her death appears to have been yet another fiction. As the three women plot to confront their larger-than-life nemesis, Atwood proves herself a gleefully acute observer of the treacherous shoals of friendship, trust, desire, and power.

In March 1995, Victor-Levy Beaulieu, the well-known French-Canadian novelist and man of letters, spent a week in Toronto, staying with Margaret Atwood. That week in Toronto was matched by a return engagement in May 1995, when Margaret Atwood visited Victor-Levy Beaulieu's country home near Trois-Pistoles, Quebec. There, over ten days, they discussed many topics of mutual interest that underlie literature: the importance of childhood, of myth, of belonging to territory, the real versus the imaginary world, power and the lack of it, and their own works.

A mesmerizing debut novel for fans of Madeline Miller's *Circe*. Ariadne, Princess of Crete, grows up greeting the dawn from her beautiful dancing floor and listening to her nursemaid's stories of gods and heroes. But beneath her golden palace echo the ever-present hoofbeats of her brother, the Minotaur, a monster who demands blood sacrifice. When Theseus, Prince of Athens, arrives to vanquish the beast, Ariadne sees in his green eyes not a threat but an escape. Defying the gods, betraying her family and country, and risking everything for love, Ariadne helps Theseus kill the Minotaur. But will Ariadne's decision ensure her happy ending? And what of Phaedra, the beloved younger sister she leaves behind? Hypnotic, propulsive, and utterly transporting, Jennifer Saint's *Ariadne* forges a new epic, one that puts the forgotten women of Greek mythology back at the heart of the story, as they strive for a better world.

Myths Are Universal And Timeless Stories That Reflect And Shape Our Lives They Explore Our Desires, Our Fears, Our Longings, And Provide Narratives That Remind Us What It Means To Be Human. The Myths Series Brings Together Some Of The World S Finest Writers, Each Of Whom Has Retold A Myth In A Contemporary And Memorable Way. Authors In The Series Include: Chinua Achebe, Margaret Atwood, Karen Armstrong, A.S. Byatt, David Grossman, Milton Hatoum, Victor Pelevin, Donna Tartt, Su Tong And Jeanette Winterson. Now That All The Others Have Run Out Of Air, It S My Turn To Do A Little Story-Making. In Homer S Account In The Odyssey, Penelope Wife Of

Odysseus And Cousin Of The Beautiful Helen Of Troy Is Portrayed As The Quintessential Faithful Wife, Her Story A Salutary Lesson Through The Ages. Left Alone For Twenty Years When Odysseus Goes Off To Fight In The Trojan War After The Abduction Of Helen, Penelope Manages, In The Face Of Scandalous Rumours, To Maintain The Kingdom Of Ithaca, Bring Up Her Wayward Son, And Keep Over A Hundred Suitors At Bay, Simultaneously. When Odysseus Finally Comes Home After Enduring Hardships, Overcoming Monsters And Sleeping With Goddesses, He Kills Her Suitors And Curiously Twelve Of Her Maids. In A Splendid Contemporary Twist To The Ancient Story, Margaret Atwood Has Chosen To Give The Telling Of It To Penelope And To Her Twelve Hanged Maids, Asking: What Led To The Hanging Of The Maids, And What Was Penelope Really Up To? In Atwood S Dazzling, Playful Retelling, The Story Becomes As Wise And Compassionate As It Is Haunting, And As Wildly Entertaining As It Is Disturbing. With Wit And Verve, Drawing On The Storytelling And Poetic Talent For Which She Herself Is Renowned, She Gives Penelope New Life And Reality And Sets Out To Provide An Answer To An Ancient Mystery.

With the publication of the best-selling *The Handmaid's Tale* in 1986, Margaret Atwood's place in North American letters was reconfirmed. Poet, short story writer, and novelist, she was acclaimed "one of the most intelligent and talented writers to set herself the task of deciphering life in the late twentieth century."* With *Bluebeard's Egg*, her second short story collection, Atwood covers a dramatic range of storytelling, her scope encompassing the many moods of her characters, from the desolate to the hilarious. The stories are set in the 1940s, 1950s, and 1980s and concern themselves with relationships of various sorts. There is the bond between a political activist and his kidnapped cat, a woman and her dead psychiatrist, a potter and the group of poets who live with her and mythologize her, an artist and the strange men she picks up to use as models. There is a man who finds himself surrounded by women who are literally shrinking, and a woman whose life is dominated by a fear of nuclear warfare; there are telling relationships among parents and children. By turns humorous and warm, stark and frightening, *Bluebeard's Egg* explores and illuminates both the outer world in which we all live and the inner world that each of us creates. *Le Anne Schreiber, *Vogue*

National Book Award Finalist: The most widely read and enduring interpretation of this ancient Babylonian epic. One of the oldest and most universal stories known in literature, the epic of Gilgamesh presents the grand, timeless themes of love and death, loss and reparations, within the stirring tale of a hero-king and his doomed friend. A National Book Award finalist, Herbert Mason's retelling is at once a triumph of scholarship, a masterpiece of style, and a labor of love that grew out of the poet's long affinity with the original. "Mr. Mason's version is the one I would recommend to the first-time reader." —Victor Howes, *The Christian Science Monitor* "Like the Tolkien cycle, this poem will be read with profit and joy for generations to come." —William Alfred, *Harvard University*

As portrayed in Homer's *Odyssey*, Penelope - wife of Odysseus and cousin of the beautiful Helen of Troy - has become a symbol of wifely duty and devotion, enduring twenty years of waiting when her husband goes to fight in the Trojan War. As she fends off the attentions of a hundred greedy suitors, travelling minstrels regale her with news of Odysseus' epic adventures around the Mediterranean - slaying monsters and grappling with amorous goddesses. When Odysseus finally comes home, he kills her suitors and then, in an act that served as little more than a footnote in Homer's original story, inexplicably hangs Penelope's twelve maids. Now, Penelope and her chorus of wronged maids tell their side of the story in a new stage version by Margaret Atwood, adapted from her own wry, witty and wise novel.

In this collection of short works that defy easy categorization, Margaret Atwood displays, in condensed and crystallized form, the trademark wit and virtuosity of her best-selling novels, brilliant stories, and insightful poetry. Among the jewels gathered here are Gertrude offering Hamlet a piece of her mind, the real truth about the Little Red Hen, a reincarnated bat explaining how Bram Stoker got Dracula all wrong, and the five methods of making a man (such as the "Traditional Method": "Take some dust off the ground. Form. Breathe into the nostrils the breath of life. Simple, but effective!") There are parables, monologues, prose poems, condensed science fiction, reconfigured fairy tales, and other miniature masterpieces--punctuated with charming illustrations by the author. A must for her fans, and a wonderful gift for all who savor the art of exquisite prose, *Good Bones And Simple Murders* marks the first time these writings have been available in a trade edition in the United States.

Featuring each of the first 3 titles of the Myth series - *The Penelopiad*, *Weight*, and *A Short History of Myth*, this edition boxset also includes the introductory pamphlet, *A Word or 2 About Myths*, and is presented in a slipcase. Each book is a retelling of a myth by an internationally renowned author.

An exquisitely designed box set of the hardcover editions of *A Short History of Myth* by Karen Armstrong; *The Penelopiad* by Margaret Atwood; and *Weight* by Jeanette Winterson.

"Little gems, as observant as anything in Alan Bennett's *Talking Heads*."--*Guardian*

Miri lives on a mountain where, for generations, her ancestors have lived a simple life. Then word comes that the king's priests have divined her village the home of the future princess. In a year's time, the prince will choose his bride from among the village girls. The king's ministers set up an academy on the mountain, and every teenage girl must attend and learn how to become a princess. Soon Miri finds herself confronted with a harsh academy mistress, bitter competition among the girls, and her own conflicting desires. Winning the contest could give her everything she ever wanted-but it would mean leaving her home and family behind. Packaged with a fresh cover, this timelessly charming, award-winning story from best-selling author Shannon Hale is sure to enchant a whole new generation of readers.

There is more material available on Herakles than any other Greek god or hero. His story has many more episodes than those of other heroes, concerning his life and death as well as his battles with myriad monsters and other opponents. In literature, he appears in our earliest Greek epic and lyric poetry, is reinvented for the tragic and comic stage, and later finds his way into such unlikely areas as philosophical writing and love poetry. In art, his exploits are amongst the earliest identifiable mythological scenes, and his easily-recognisable figure with lionskin and club was a familiar sight throughout antiquity in sculpture, vase-painting and other media. He was held up as an ancestor and role-model for both Greek and Roman rulers, and widely worshipped as a god, his unusual status as a hero-god being reinforced by the story of his apotheosis. Often referred to by his Roman name Hercules, he has continued to fascinate writers and artists right up to the present day. In *Herakles*, Emma Stafford has successfully tackled the 'Herculean task' of surveying both the ancient sources and the extensive modern scholarship in order to present a hugely accessible account of this important mythical figure. Covering both Greek and Roman material, the book highlights areas of consensus and dissent, indicating avenues for further study on both details and broader issues. Easy to read, *Herakles* is perfectly suited to students of classics and related disciplines, and of interest to anyone looking for an insight into ancient Greece's most popular hero.

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adventures around the Mediterranean - slaying monsters and grappling with amorous goddesses. When Odysseus finally comes home, he kills her suitors and then, in an act that served as little more than a footnote in Homer's original story, inexplicably hangs Penelope's twelve maids. Now, Penelope and her chorus of wronged maids tell their side of the story in a new stage version by Margaret Atwood, adapted from her own wry, witty and wise novel. The Penelopiad premiered with the Royal Shakespeare Company in association with Canada's National Arts Centre at the Swan Theatre, Stratford-upon-Avon, in July 2007.

World-renowned folklorist Maria Tatar reveals an astonishing but long buried history of heroines, taking us from Cassandra and Scheherazade to Nancy Drew and Wonder Woman. *The Heroine with 1,001 Faces* dismantles the cult of warrior heroes, revealing a secret history of heroism at the very heart of our collective cultural imagination. Maria Tatar, a leading authority on fairy tales and folklore, explores how heroines, rarely wielding a sword and often deprived of a pen, have flown beneath the radar even as they have been bent on redemptive missions. Deploying the domestic crafts and using words as weapons, they have found ways to survive assaults and rescue others from harm, all while repairing the fraying edges in the fabric of their social worlds. Like the tongueless Philomela, who spins the tale of her rape into a tapestry, or Arachne, who portrays the misdeeds of the gods, they have discovered instruments for securing fairness in the storytelling circles where so-called women's work—spinning, mending, and weaving—is carried out. Tatar challenges the canonical models of heroism in Joseph Campbell's *The Hero with a Thousand Faces*, with their male-centric emphases on achieving glory and immortality. Finding the women missing from his account and defining their own heroic trajectories is no easy task, for Campbell created the playbook for Hollywood directors. Audiences around the world have willingly surrendered to the lure of quest narratives and charismatic heroes. Whether in the form of Frodo, Luke Skywalker, or Harry Potter, Campbell's archetypical hero has dominated more than the box office. In a broad-ranging volume that moves with ease from the local to the global, Tatar demonstrates how our new heroines wear their curiosity as a badge of honor rather than a mark of shame, and how their "mischief making" evidences compassion and concern. From Bluebeard's wife to Nancy Drew, and from Jane Eyre to Janie Crawford, women have long crafted stories to broadcast offenses in the pursuit of social justice. Girls, too, have now precociously stepped up to the plate, with Hermione Granger, Katniss Everdeen, and Starr Carter as trickster figures enacting their own forms of extrajudicial justice. Their quests may not take the traditional form of a "hero's journey," but they reveal the value of courage, defiance, and, above all, care. "By turns dazzling and chilling" (Ruth Franklin), *The Heroine with 1,001 Faces* creates a luminous arc that takes us from ancient times to the present day. It casts an unusually wide net, expanding the canon and thinking capaciously in global terms, breaking down the boundaries of genre, and displaying a sovereign command of cultural context. This, then, is a historic volume that informs our present and its newfound investment in empathy and social justice like no other work of recent cultural history.

From the #1 New York Times bestselling author of *The Handmaid's Tale* In this extraordinary collection, Margaret Atwood gives us nine unforgettable tales that reveal the grotesque, delightfully wicked facets of humanity. "Alphinland," the first of three loosely linked tales, introduces us to a fantasy writer who is guided through a stormy winter evening by the voice of her late husband. In "Lusus Naturae," a young woman, monstrously transformed by a genetic defect, is mistaken for a vampire. And in the title story, a woman who has killed four husbands discovers an opportunity to exact vengeance on the first man who ever wronged her. By turns thrilling, funny, and thought-provoking, *Stone Mattress* affirms Atwood as our greatest creator of worlds—and as an incisive chronicler of our darkest impulses.

Lauded novelist Margaret Atwood and acclaimed artist Johnnie Christmas collaborate on one of the most highly anticipated comic book and literary events of the year. On a dark night, young genetic engineer Strig Feleedus is accidentally mutated by his own experiment and merges with the DNA of a cat and an owl. What follows is a humorous, action-driven, pulp-inspired superhero adventure - with a lot of cat puns.

* A Washington Post Notable Fiction Book of the Year * Named a Best Book of 2017 by NPR, The Guardian, The Boston Globe, St. Louis Dispatch From the thrilling imagination of bestselling, award-winning Colm Tóibín comes a retelling of the story of Clytemnestra and her children—"brilliant...gripping...high drama...made tangible and graphic in Tóibín's lush prose" (Booklist, starred review). "I have been acquainted with the smell of death." So begins Clytemnestra's tale of her own life in ancient Mycenae, the legendary Greek city from which her husband King Agamemnon left when he set sail with his army for Troy. Clytemnestra rules Mycenae now, along with her new lover Aegisthus, and together they plot the bloody murder of Agamemnon on the day of his return after nine years at war. Judged, despised, cursed by gods, Clytemnestra reveals the tragic saga that led to these bloody actions: how her husband deceived her eldest daughter Iphigeneia with a promise of marriage to Achilles, only to sacrifice her; how she seduced and collaborated with the prisoner Aegisthus; how Agamemnon came back with a lover himself; and how Clytemnestra finally achieved her vengeance for his stunning betrayal—his quest for victory, greater than his love for his child. *House of Names* "is a disturbingly contemporary story of a powerful woman caught between the demands of her ambition and the constraints on her gender...Never before has Tóibín demonstrated such range," (The Washington Post). He brings a modern sensibility and language to an ancient classic, and gives this extraordinary character new life, so that we not only believe Clytemnestra's thirst for revenge, but applaud it. Told in four parts, this is a fiercely dramatic portrait of a murderess, who will herself be murdered by her own son, Orestes. It is Orestes's story, too: his capture by the forces of his mother's lover Aegisthus, his escape and his exile. And it is the story of the vengeful Electra, who watches over her mother and Aegisthus with cold anger and slow calculation, until, on the return of her brother, she has the fates of both of them in her hands.

For Penelope, wife of Odysseus, maintaining a kingdom while her husband was off fighting the Trojan war was not a simple business. Already aggrieved that he had been lured away due to the shocking behaviour of her beautiful cousin

Helen, Penelope must bring up her wayward son, face down scandalous rumours and keep over a hundred lustful, greedy and bloodthirsty suitors at bay...And then, when Odysseus finally returns and slaughters the murderous suitors, he brutally hangs Penelope's twelve beloved maids. What were his motives? And what was Penelope really up to? Critically acclaimed when it was first published as part of Canongate's Myth series, and following a very successful adaptation by the RSC, this new edition of *The Penelopiad* sees Margaret Atwood give Penelope a modern and witty voice to tell her side of the story, and set the record straight for good.

Short stories inspired by the ancient Celtic god of love and youth, from the New York Times–bestselling author of *The No. 1 Ladies' Detective Agency*. Angus is one of the earliest Celtic deities and one of the most cherished to this day. Like an even more handsome combination of Apollo and Eros, he is the god of love, youth, and beauty. Just the sight of him has made people fall in love, and he has the power to reveal a person's true love in a dream, if asked politely. Alexander McCall Smith has turned his storytelling talents to crafting a collection of short fiction from this Irish mythology. Five contemporary fables of love lost and found unfold alongside Angus's search for the beautiful Caér, the swan maiden he met in his dreams. McCall Smith mesmerizingly unites reality and dreams, today and the ancient past, leaving the reader to wonder: what is life but the pursuit of dreams? "Smith fluidly weaves in contemporary vignettes of the dream god's benevolent influence, touching the lives of honeymooners on a windswept northern island; of a teenage boy sent away to boarding school in Scotland who tricks his mother into revealing who his true father is; and of a Toronto woman bereft at the discovery that her husband is having an affair. Angus, who presides over love and youth is also, it turns out, kindly to pigs. He is nicely reimaged in this spare, polished work." —Publishers Weekly "This slim, elegant volume is further evidence of [Smith's] consummate ability to blend wit, wisdom, and heart." —Booklist (starred review)

Angrboda's story begins where most witch's tales end: with a burning. A punishment from Odin for refusing to give him knowledge of the future, the fire leaves Angrboda injured and powerless, and she flees into a remote forest. There she is found by a man Loki, and her initial distrust grows into a deep and abiding love. Their union produces three unusual children, each with a secret destiny, who she is keen to raise at the hidden from Odin's all-seeing eye. But as Angrboda slowly recovers her prophetic powers, she learns that her blissful life - and possibly all of existence - is in danger.

A consideration of one of the Bible's most powerful stories from a leading Israeli writer In this fascinating reexamination of the story of Samson, David Grossman goes beyond the surface of the familiar tale to look into what the life of this extraordinary man must have been like. What it felt like to have been "chosen" to release his people from the yoke of the Philistines, and yet alienated from them by his very otherness; what moved him to his acts of wild vandalism and his self-destructive passions; why he chose to keep some things secret, but not the most significant secret of all. We are left with the troubling knowledge that Samson bore too heavy a burden even for a man of his supernatural strength to bear alone. "There are few other Bible stories with so much drama and action, narrative fireworks and raw emotion, as we find in the tale of Samson: the battle with the lion; the three hundred burning foxes; the women he bedded and the one woman that he loved; his betrayal by all the women in his life, from his mother to Delilah; and, in the end, his murderous suicide, when he brought the house down on himself and three thousand Philistines. Yet beyond the wild impulsiveness, the chaos, the din, we can make out a life story that is, at bottom, the tortured journey of a single, lonely and turbulent soul who never found, anywhere, a true home in the world, whose very body was a harsh place of exile. For me, this discovery, this recognition, is the point at which the myth – for all its grand images, its larger-than-life adventures – slips silently into the day-to-day existence of each of us, into our most private moments, our buried secrets." –from David Grossman's introduction to *Lion's Honey*

A "sensual, brutal . . . ambitious, dazzling, disturbing, and memorable" retelling of Jason and the Argonauts seen through the eyes of Medea (*Financial Times*). International bestselling and multi-prize-winning author David Vann transports readers to the Mediterranean and Black Sea, 3,250 years ago, for "[a] stunning depiction of one of mythology's most complex characters" (*The Australian*). It is thirteenth century BC, and the *Argo* is bound for its epic return journey across the Black Sea from Persia's Colchis with the valiant Jason, the equally heroic Argonauts, and the treasured symbol of kingship, the Golden Fleece. Aboard as well is Medea, semi-divine priestess, and a believer in power, not gods. Having fled her father, and butchered her brother, she is embarking on a conquest of her own. Rejected for her gender, Medea is hungry for revenge, and to right the egregious fate of being born a woman in a world ruled by men. In *Bright Air Black*, "David Vann blow[s] away all the elegance and toga-clad politeness . . . around our idea of ancient Greece . . . to reveal the bare bones of the Archaic period in all their bloody, reeking nastiness (*The Times*, London), and to deliver a bracing alternative to the long-held notions of Medea as monster or sorceress. We witness Medea's humanity, her Bronze Age roots and position in Greek society, her love affair with Jason, the cataclysmic repercussions of betrayal, and the drive of an impassioned woman—victim, survivor, and ultimately, agent of her own destiny. The most intimate and corporal version of Medea's story ever told, *Bright Air Black* "a compelling study of human nature stripped to its most elemental" (*The Guardian*).

Atwood triumphs with these dazzling, personal stories in her first collection since *Wilderness Tips*. In these ten interrelated stories Atwood traces the course of a life and also the lives intertwined with it, while evoking the drama and the humour that colour common experiences — the birth of a baby, divorce and remarriage, old age and death. With settings ranging from Toronto, northern Quebec, and rural Ontario, the stories begin in the present, as a couple no longer young situate themselves in a larger world no longer safe. Then the narrative goes back in time to the forties and moves chronologically forward toward the present. In "The Art of Cooking and Serving," the twelve-year-old narrator does her best to accommodate the arrival of a baby sister. After she boldly declares her independence, we follow the narrator into young adulthood and then through a complex relationship. In "The Entities," the story of two women haunted by the past unfolds. The magnificent last two stories reveal the heartbreaking old age of parents but circle back again to childhood, to

complete the cycle. By turns funny, lyrical, incisive, tragic, earthy, shocking, and deeply personal, Moral Disorder displays Atwood's celebrated storytelling gifts and unmistakable style to their best advantage. This is vintage Atwood, writing at the height of her powers.

A GREAT GROUP READS Selection of the Women's National Book Association and National Reading Group Month A GOODREADS Best of the Month Selection "A powerful, poignant novel." —In Touch, Grade A From the internationally bestselling author of *The Orphan Collector* comes a beautifully written and moving tale of family secrets and the importance of a mother's love—and how it can shape a life—even in the most shocking ways. A painful saga of strength and reinvention perfect for fans of Jojo Moyes and Lisa Wingate—set in two different times, as two young women come of age and uncover the mysteries of their families, and find their own ways in the world... On a summer evening in 1931, Lilly Blackwood glimpses circus lights from the grimy window of her attic bedroom. Lilly isn't allowed to explore the meadows around Blackwood Manor. She's never even ventured beyond her narrow room. Momma insists it's for Lilly's own protection, that people would be afraid if they saw her. But on this unforgettable night, Lilly is taken outside for the first time—and sold to the circus sideshow. More than two decades later, nineteen-year-old Julia Blackwood has inherited her parents' estate and horse farm. For Julia, home was an unhappy place full of strict rules and forbidden rooms, and she hopes that returning might erase those painful memories. Instead, she becomes immersed in a mystery involving a hidden attic room and photos of circus scenes featuring a striking young girl. At first, The Barlow Brothers' Circus is just another prison for Lilly. But in this rag-tag, sometimes brutal world, Lilly discovers strength, friendship, and a rare affinity for animals. Soon, thanks to elephants Pepper and JoJo and their handler, Cole, Lilly is no longer a sideshow spectacle but the circus's biggest attraction...until tragedy and cruelty collide. It will fall to Julia to learn the truth about Lilly's fate and her family's shocking betrayal, and find a way to make Blackwood Manor into a place of healing at last. Moving between Julia and Lilly's stories, Ellen Marie Wiseman portrays two extraordinary, very different women in a novel that, while tender and heartbreaking, offers moments of joy and indomitable hope. "Perfect for book clubs and readers who admired Sara Gruen's *Like Water for Elephants*." —Library Journal, STARRED REVIEW "A vibrant maze of desires." —ForeWord Reviews "Seamlessly blends mystery and history with compelling and well-researched details." —The Historical Novels Review "Vividly drawn and complex...Fans of Karen White and Sara Gruen will be drawn in by the drama and mystery of Wiseman's novel." —BookPage

A BRILLIANT AND BEGUILING REIMAGINING OF ONE OF OUR GREATEST MYTHS BY A GIFTED YOUNG WRITER Zachary Mason's brilliant and beguiling debut novel, *The Lost Books of the Odyssey*, reimagines Homer's classic story of the hero Odysseus and his long journey home after the fall of Troy. With brilliant prose, terrific imagination, and dazzling literary skill, Mason creates alternative episodes, fragments, and revisions of Homer's original that taken together open up this classic Greek myth to endless reverberating interpretations. *The Lost Books of the Odyssey* is punctuated with great wit, beauty, and playfulness; it is a daring literary page-turner that marks the emergence of an extraordinary new talent.

Greece in the age of Heroes. Patroclus, an awkward young prince, has been exiled to the kingdom of Phthia. Here he is nobody, just another unwanted boy living in the shadow of King Peleus and his golden son, Achilles. Achilles, 'best of all the Greeks', is everything Patroclus is not - strong, beautiful, the child of a goddess - and by all rights their paths should never cross. Yet one day, Achilles takes the shamed prince under his wing and soon their tentative companionship gives way to a steadfast friendship. As they grow into young men skilled in the arts of war and medicine, their bond blossoms into something far deeper - despite the displeasure of Achilles's mother Thetis, a cruel and deathly pale sea goddess with a hatred of mortals. Fate is never far from the heels of Achilles. When word comes that Helen of Sparta has been kidnapped, the men of Greece are called upon to lay siege to Troy in her name. Seduced by the promise of a glorious destiny, Achilles joins their cause, Torn between love and fear for his friend, Patroclus follows Achilles into war, little knowing that the years that follow will test everything they have learned, everything they hold dear. And that, before he is ready, he will be forced to surrender his friend to the hands of Fate. Profoundly moving and breathtakingly original, this rendering of the epic Trojan War is a dazzling feat of the imagination, a devastating love story, and an almighty battle between gods and kings, peace and glory, immortal fame and the human heart.

"I don't believe in love at first sight." I was taken aback. I thought we were definitely in love at first sight. "What do you mean? Wasn't it clear the moment you picked the elderflowers by the park and we looked at each other? Or was it in that book club?" You gave me a damp smile, as if my confusion proved that you were right. A Chinese woman moves from Beijing to London for a doctoral program—and to begin a new life—just as the Brexit campaign reaches a fever pitch. Isolated and lonely in a Britain increasingly hostile to foreigners, she meets a landscape architect and the two begin to build a life together. *A Lover's Discourse* is an exploration of romantic love told through fragments of conversations between the two lovers. Playing with language and the cultural differences that her narrator encounters as she settles into life in post-Brexit vote Britain, the lovers must navigate their differences and their romance, whether on their unmoored houseboat or in a cramped and stifling apartment in east London. Suffused with a wonderful sense of humor, this intimate and tender novel asks what it means to make a home and a family in a new land.

A feminist perspective of the myth of Penelope in Annie Leclerc's *Toi, Pénélope*, Margaret Atwood's *The Penelopiad* and Silvana La Spina's *Penelope*

NATIONAL BESTSELLER "Gorgeous.... With her trademark passion, wit, and fierce feminism, Natalie Haynes gives much-needed voice to the silenced women of the Trojan War."—Madeline Miller, author of *Circe* Shortlisted for the Women's Prize for Fiction, a gorgeous retelling of the Trojan War from the perspectives of the many women involved in its causes and consequences—for fans of Madeline Miller. This is the women's war, just as much as it is the men's. They have waited long enough for their turn . . . This was never the story of one woman, or two. It was the story of them all . . . In the middle of the night, a woman wakes to find her beloved city engulfed in flames. Ten seemingly endless years of conflict between the Greeks and the Trojans are over. Troy has fallen. From the Trojan women whose fates now lie in the hands of the Greeks, to the Amazon princess who fought Achilles on their behalf, to Penelope awaiting the return of Odysseus, to the three goddesses whose feud started it all, these are the stories of the women whose lives, loves, and rivalries were forever altered by this long and tragic war. A woman's epic, powerfully imbued with new life, *A Thousand Ships* puts the women, girls and goddesses at the center of the Western

Where To Download The Penelopiad

world's great tale ever told.

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