

The White Chapel Book 2 In The Chapel Series Kindle Edition

Taking refuge in fairy tales after the loss of his mother, twelve-year-old David finds himself violently propelled into an imaginary land in which the boundaries of fantasy and reality are disturbingly melded. By the author of *The Black Angel*. 75,000 first printing.

Jack the Ripper stalks through London, and only the Shadowhunters can stop him. One of ten adventures in *Tales from the Shadowhunter Academy*. Simon learns the truth behind the Jack the Ripper murders—"Jack" was stopped by Will Herondale and his institute of Victorian Shadowhunters. This standalone e-only short story follows the adventures of Simon Lewis, star of the #1 New York Times bestselling series *The Mortal Instruments*, as he trains to become a Shadowhunter. *Tales from the Shadowhunter Academy* features characters from Cassandra Clare's *Mortal Instruments*, *Infernal Devices*, and the upcoming *Dark Artifices* and *Last Hours* series. *The Whitechapel Fiend* is written by Cassandra Clare and Maureen Johnson.

#1 New York Times Bestseller Oprah's Book Club Selection The "extraordinary . . . monumental masterpiece" (Booklist) that changed the course of Ken Follett's already phenomenal career—and begins where its prequel, *The Evening and the Morning*, ended. "Follett risks all and comes out a clear winner," extolled *Publishers Weekly* on the release of *The Pillars of the Earth*. A departure for the bestselling thriller writer, the historical epic stunned readers and critics alike with its ambitious scope and gripping humanity. Today, it stands as a testament to Follett's unassailable command of the written word and to his universal appeal. *The Pillars of the Earth* tells the story of Philip, prior of Kingsbridge, a devout and resourceful monk driven to build the greatest Gothic cathedral the world has known . . . of Tom, the mason who becomes his architect—a man divided in his soul . . . of the beautiful, elusive Lady Aliena, haunted by a secret shame . . . and of a struggle between good and evil that will turn church against state and brother against brother. A spellbinding epic tale of ambition, anarchy, and absolute power set against the sprawling medieval canvas of twelfth-century England, this is Ken Follett's historical masterpiece.

Jack's Back is a fast-paced, rollercoaster of a crime thriller with an incredibly explosive finale, perfect for fans of Peter James, Stuart MacBride and Mark Billingham. It's been one hundred and eleven years since Jack the Ripper terrorised the gas lit streets of Victorian London, but now the grisly killings have started all over again. When the mutilated corpse of a local prostitute is discovered on a building site in Whitechapel during the early hours of Sunday 31st October 1999, it quickly becomes apparent to DCI Jack Tyler and his team of homicide detectives that someone has taken up the Ripper's mantle and is seeking to emulate the terrible atrocities that gained his namesake such notoriety. 'Be afraid. This is only the start. Jack's back...' The chilling message, left by the killer on a wall near the body, and written in the victim's own blood, catapults the detectives into a race against time as they strive to discover the New Ripper's identity and stop him from striking again. With his every move being closely monitored by the media, and the top brass at the Yard breathing down his neck to get a quick result, Jack Tyler begins to worry that if he doesn't catch the killer soon, the case will be taken away from him and his career will be left in tatters. *Jack's Back*, the debut novel by former homicide detective, Mark Romain, is a fast moving and gritty crime thriller that pits DCI Jack Tyler against a modern-day serial killer, a psychopath who is convinced the original Ripper was an occultist, and that the murders he committed, far from being random, were a series of sacrificial rituals designed to bring him power and influence. And like his namesake, the New Ripper plans to kill five women and then disappear forever.

The first accessible reader on magic's generative relationship with contemporary art practice. From the hexing of presidents to a renewed interest in herbalism and atavistic forms of self-

care, magic has furnished the contemporary imagination with mysterious and often disorienting bodies of arcane thought and practice. This volume brings together writings by artists, magicians, historians, and theorists that illuminate the vibrant correspondences animating contemporary art's varied encounters with magical culture, inspiring a reconsideration of the relationship between the symbolic and the pragmatic. Dispensing with simple narratives of reenchantment, *Magic* illustrates the intricate ways in which we have to some extent always been captivated by the allure of the numinous. It demonstrates how magical culture's tendencies toward secrecy, occlusion, and encryption might provide contemporary artists with strategies of remedial communality, a renewed faith in the invocational power of personal testimony, and a poetics of practice that could boldly question our political circumstances, from the crisis of climate collapse to the strictures of socially sanctioned techniques of medical and psychiatric care. Tracing its various emergences through the shadows of modernity, the circuitries of ritual media, and declarations of psychic self-defence, *Magic* deciphers the evolution of a "magical-critical" thinking that productively complicates, contradicts and expands the boundaries of our increasingly weird present.

Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. This title traces the role humour plays in transforming the practice and experience of art, from the early twentieth-century avant-gardes, through Fluxus and Pop, to the diverse, often uncategorizable works of some of the most influential artist's today. Artists' writings are accompanied and contextualized by the work of critics and thinkers including Freud, Bergson, Hélène Cixous, Slavoj Žižek, Jörg Heiser, Jo Anna Isaak and Ralph Rugoff, among others. Artists surveyed include: Leonora Carrington, Maurizio Cattelan, Marcel Duchamp, Marlene Dumas, Fischli & Weiss, Andrea Fraser, Guerilla Girls, Hannah Höch, Mike Kelley, Martin Kippenberger, Barbara Kruger, Sarah Lucas, Paul McCarthy, Bruce Nauman, Claes Oldenberg, Raymond Pettibon, Francis Picabia, Pablo Picasso, Richard Prince, Arnulf Rainer, Ad Reinhardt, Ed Ruscha, Carolee Schneemann, David Shrigley, Robert Smithson, Annika Ström, Kara Walker and Andy Warhol. Writers include: Hugo Ball, Henri Bergson, André Breton, Hélène Cixous, Sigmund Freud, Jörg Heiser, Dave Hickey, Jo Anna Isaak, Ralph Rugoff, Peter Schjeldahl, Sheena Wagstaff, Hamza Walker and Slavoj Žižek.

An Instant New York Times Bestseller! Winner of the Coretta Scott King - John Steptoe for New Talent Author Award Filled with mystery and an intriguingly rich magic system, Tracy Deonn's YA contemporary fantasy *Legendborn* offers the dark allure of *City of Bones* with a modern-day twist on a classic legend and a lot of Southern Black Girl Magic. After her mother dies in an accident, sixteen-year-old Bree Matthews wants nothing to do with her family memories or childhood home. A residential program for bright high schoolers at UNC-Chapel Hill seems like the perfect escape—until Bree witnesses a magical attack her very first night on campus. A flying demon feeding on human energies. A secret society of so called "Legendborn" students that hunt the creatures down. And a mysterious teenage mage who calls himself a "Merlin" and who attempts—and fails—to wipe Bree's memory of everything she saw. The mage's failure unlocks Bree's own unique magic and a buried memory with a hidden connection: the night her mother died, another Merlin was at the hospital. Now that Bree knows there's more to her mother's death than what's on the police report, she'll do whatever it takes to find out the truth, even if that means infiltrating the Legendborn as one of their initiates. She recruits Nick, a self-exiled Legendborn with his own grudge against the group, and their reluctant partnership pulls them deeper into the society's secrets—and closer to each other. But when the Legendborn reveal themselves as the descendants of King Arthur's knights and explain that a magical war is coming, Bree has to decide how far she'll go for the truth and whether she should use her magic to take the society down—or join the fight.

A wool merchant's murder may unmask a sinister plot in this novel of medieval England by an

author who “puts the history back into the historical mystery” (Kirkus Reviews). Summer in the year of our Lord 1365: On the night after the Corpus Christi procession, a man is brutally murdered on the steps of York Minster. The next morning his severed hand is found in a room at the York Tavern—a room hastily vacated by a fellow guild member who had quarreled with the victim. Archbishop Thoresby calls on Owen Archer to investigate. As Owen tracks the fleeing merchant, he uncovers a conspiracy involving a powerful company of traders, but his only witness is a young boy who has gone into hiding, and his only suspect is a mysterious cloaked woman. When Owen discovers a link between the traders and a powerful coterie in the royal court, he brings his apothecary wife, Lucie, into the race to find the boy before he is silenced forever by the murderers. “[Robb] lives up to the standard set by master medievalist Ellis Peters.” —Booklist

The mystery of Jack the Ripper and the murders he committed in London's East End in the late nineteenth century has horrified and fascinated spectators and readers for over a century. In one of the first recognized mass murderers, he terrorized some of London's poorest and most vulnerable residents and brutally killed a series of women before seeming to disappear. Police investigative practices were in their infancy at the time, and without sophisticated tools, London's forces of order were unable to catch the criminal. More than 100 years later, his true identity is still unknown, and the hunt for Jack the Ripper has consumed many an armchair sleuth. By reading this book, you, too, will be able to take part in a now-historic search for a murderer who has never been brought to justice. Step back in time to 1888 and try to discover, if you can, the man who was Jack the Ripper. Scroll to the top of the page and click Add To Cart to read more about this extraordinary chapter of history

'In this extraordinary work Sinclair combines a sort of spiritual inquest or seance into the Whitechapel Ripper murders and the dark side of the late Victorian imagination with another plot-thread, done in hectic picaresque, of a posse of seedy book dealers hot on the trail of obscure rarities of that period. These ruined and ruthless dandies appear and disappear through a phantasmagoria - Dickensian London gripped by cholera, the shambles of a Victorian surgeon's operating theatre, vultures flapping around the Farringdon Road bookstalls as the ropes come off - interspersed with occult conjurings and reflections on the nature of fiction and history.' So wrote a critic for London's "Guardian" newspaper, which chose Iain Sinclair's brilliantly original debut novel, "White Chappell, Scarlet Tracings," as runner-up for the prestigious Guardian Fiction Prize. This first-ever American edition features a new introduction by Alan Moore, whose graphic novel "From Hell" was partly inspired by Sinclair's novel. 'A manifesto for a future literature that has more blood, more brains, and more mysterious beauty ... Those who aspire to understand what's happening in modern writing should start here.' - Alan Moore, from the Introduction 'A work of integrity because it constantly takes serious risks ... I only wish there was more writing like this.' - Kathy Acker 'A stimulating and idiosyncratic visionary novel, full of lively characters and bizarre humour.' - Michael Moorcock 'Sentence for sentence, there is no more interesting writer at work in English.' - John Lanchester, "Daily Telegraph"

She took a dare and fell in love. Truth would have been the smarter choice. After years of living under her father's thumb, Emmeline is ready to break free. She's abandoned her life as a New York socialite to follow her dream of becoming a kindergarten teacher in a small, wholesome town. Seeing the man that nearly broke her was absolutely not what she had hoped to find in Prescott, Montana. Nick hasn't seen his Emmy in nine years, but that doesn't mean he's forgotten a thing about the woman he loves. After just one blissful night as man and wife, he gave her up, sacrificing his own happiness to keep her safe—far away from him. But the moment she walks back into his lonely life is the moment he decides never to let her go again. He won't waste his second chance. All he has to do is win back Emmeline's heart, keep her safe from the shadows in his past and prove to her that taking a wager on him is a

sure bet. ***** “Devney Perry’s books deliver that exact perfect balance between everything I love to read about in romance. Her writing FLOWS effortlessly — it’s brimming with emotions and sensual heat, and manages to be equally character and plot driven. Once I started reading this book, I just didn’t want to put it down even for a minute.” – Aestas Book Blog “Addicting and fun, sexy and heartwarming, this is definitely a favorite of mine. One I would absolutely recommend you adding to your reading list.” – Angie’s Dreamy Reads “This book has it all; great characters, cameos from our past favorite people, humor, romance, sexiness and of course the touch of suspense that this author loves! I read it in one sitting and the writing flows so easily.” - Elena’s Book Blog “Oh Devney Perry...you had me at PROLOGUE!!” - Bobo’s Book Bank ***** For fans of: Nora Roberts, Kristen Ashley, Sarina Bowen, Vi Keeland, Susan Stoker, Tessa Bailey, Helena Hunting, Elle Kennedy, Toni Aleo, Kristen Callihan, LJ Shen, Mona Kasten, Corinne Michaels, Jana Aston, Karina Halle, Jay Crownover, Anna Todd, Geneva Lee, Audrey Carlan, Piper Rayne, Suzanne Brockmann, Helen Hoang, Christina Lauren, Kristan Higgins, Sally Thorne, Penelope Sky, Penelope Ward, Debbie Macomber, Maisey Yates, Sarah Mayberry, Lauren Blakely, Susan Mallery, Penny Reid, Julia Kent, Kelly Jamieson, Melanie Harlow, Kendall Ryan, Kennedy Ryan, Helen Hardt, Meghan March, Meli Raine, Sylvia Day, Chelle Bliss, Brenda Rothert, Natasha Madison, Kylie Scott, Sloane Kennedy, Penelope Sky, K.A. Linde, Nana Malone, Jami Davenport, Jaci Burton, Penelope Sky, Helen Hardt, E.L. James, Anna Todd, Chelle Bliss, Kendall Ryan, Kennedy Fox, Meli Raine, Meghan Quinn, Rebecca Yarros, Catherine Cowles, Carrie Ann Ryan, JD Robb, Jill Shalvis. Keywords: Small town romance, second chance, alpha hero, firefighter hero, Vegas wedding, Montana romance

What would you do if a sexy billionaire asked you to marry him just for his money? Scarlett hates her new job as a stripper, but she can’t afford to quit or she’ll lose her house and won’t be able to afford to pay for her dad’s chemo. One night, the handsome billionaire Michael Manning visits the club and shows interest in Samantha—Scarlett’s stage name. Scarlett is immediately attracted to Michael, but she refuses to date anyone she meets at the club. The next day, Scarlett’s friend drags her to church, and to her surprise, Scarlett meets Michael again. He doesn’t realize she’s Samantha from last night (she wears a mask while performing) and asks her out. But Scarlett would never have guessed what kind of a scandalous, yet utterly irresistible deal he’s about to propose... * This is the first part of Scarlett and Michael’s story, which continues in "The White Chapel" (Book 2) and concludes in "The Everlasting Chapel" (Book 3). What readers are saying: Addicting Soooo romantic A modern fairytale with a twist My new favorite author Don't expect to be able to put it down Drew me in from the first page I cried, I laughed, I love this series! Scintillating I loved the story It will cast a spell on you An enthralling story of passion Will completely captivate your heart Will leave you drooling for more

In 1748, as yellow fever raged in Charleston, South Carolina, doctor John Lining remarked, "There is something very singular in the constitution of the Negroes, which renders them not liable to this fever." Lining's comments presaged ideas about blackness that would endure in medical discourses and beyond. In this fascinating medical history, Rana A. Hogarth examines the creation and circulation of medical ideas about blackness in the Atlantic World during the late eighteenth and early nineteenth centuries. She shows how white physicians deployed blackness as a medically significant marker of difference and used medical knowledge to improve plantation labor efficiency, safeguard colonial and civic interests, and enhance control over black bodies during the era of slavery. Hogarth refigures Atlantic slave societies as medical frontiers of knowledge production on the topic of racial difference. Rather than looking to their counterparts in Europe who collected and dissected bodies to gain knowledge about race, white physicians in Atlantic slaveholding regions created and tested ideas about race based on the contexts in which they lived and practiced. What emerges in sharp relief is the

ways in which blackness was reified in medical discourses and used to perpetuate notions of white supremacy.

A brilliant satire of mass culture and the numbing effects of technology, *White Noise* tells the story of Jack Gladney, a teacher of Hitler studies at a liberal arts college in Middle America. Jack and his fourth wife, Babbette, bound by their love, fear of death, and four ultramodern offspring, navigate the rocky passages of family life to the background babble of brand-name consumerism. Then a lethal black chemical cloud, unleashed by an industrial accident, floats over their lives, an "airborne toxic event" that is a more urgent and visible version of the white noise engulfing the Gladneys—the radio transmissions, sirens, microwaves, and TV murmurings that constitute the music of American magic and dread.

He's the Talk of the Town The whole town is tittering about Baron Sebastian Thorne having been jilted at the altar. Every move he makes ends up in the gossip columns. Tired of being the butt of everyone's jokes, Sebastian vows to restore his family's reputation no matter what it takes. She's the Toast of the Ton Feted by the cr me of society, the beautiful widow Lady Prestwick is a vision of all that is proper. But Helena is no angel, and when Sebastian uncovers her dark secret, he's quick to press his advantage. In order to keep her hard-won good name, Helen will have to make a deal with the devil. But she's got some tricks up her sleeves to keep this notorious rogue on his toes... Celebrate the 80th birthday of Regency Romance with great books from Sourcebooks Casablanca! Rival Rogues series: One Rogue Too Many In Bed with a Rogue The Best of Both Rogues "Everything Regency fans love." -Publishers Weekly starred Review of Miss Hillary Schools a Scoundrel Praise for One Rogue Too Many: "Filled with humor and witty repartee... Grace woos readers in true Regency style." -Publishers Weekly "Charming... Grace captures the essence and atmosphere of the era." -RT Book Reviews Marigold La Roux had a perfectly average existence ... until the night her parents tried to murder her. Barely escaping with her life should have been the end of Marigold's living nightmare. Unfortunately, it was just the beginning. Her entire world starts shattering. She moves to New Orleans to stay with her only living relative, her aunt Delilah. She believes the bustle of Bourbon Street will help her get a fresh start, but strange things start happening to Marigold at the La Roux estate. Ghostly voices whisper in her ear, sharp knives scrape against her door, and something in the darkness lashes out, leaving deep claw marks on her back. Hoping to understand her torment, she starts delving into her family's past and is shocked and appalled by what she discovers. She begins to understand why locals shudder at the mere mention of La Roux house. The attacks against her grow more vicious, ravaging not only her body, but also her mind. Desperate to end her suffering, Marigold teams up with Louis, an occult enthusiast, who hopes his knowledge of the paranormal can help end her family curse once and for all. But, the dark forces of evil are relentless and their twisted hold runs deep in her blood. They will stop at nothing to get what they want: her life.

It is the year 1888. A madman stalks the East End of London and only Sherlock Holmes and his trusted colleague and scribe Dr. John Watson stand between him and the women he preys upon. However, the World's first Consulting Detective is plunged into a web of intrigue and deceit. Is Jack the Ripper acting alone? Is there a conspiracy to murder fallen women in Whitechapel? How far must Holmes go to stop it? Add a plot to steal the most famous jewels in existence and a sinister figure known only as 'The Professor' and you have more than one mystery to be solved...

Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. This title explores the desire to move viewers out of the role of passive observers and into the role of producers. Participation begins with writings that provide a

theoretical framework for relational art, with essays by Umberto Eco, Roland Barthes, Peter Bürger, Jean-Luc Nancy, Edouard Glissant, Félix Guattari, as well as the first translation into English of Jacques Rancière's influential 'Problems and Transformations in Critical Art'. This anthology also includes central writings by such artists as Lygia Clark and Hélio Oiticica, Joseph Beuys, Felix Gonzalez-Torres, Thomas Hirschhorn, Rirkrit Tiravanija, and features recent critical and curatorial debates, with discussions by Lars Bang Larsen, Nicolas Bourriaud, Hal Foster and Hans-Ulrich Obrist.

Written in taut, poetic language, *THE LONGEST MEMORY* is set on a Virginian plantation in the 19th century, and tells the tragic story of a rebellious, fiercely intelligent young slave who breaks all the rules: in learning to read and write, in falling in love with a white girl, the daughter of his owner, and, finally, in trying to escape and join her in the free North. For his attempt to flee, he is whipped to death in front of his family, and this brutal event is the pivot around which the story evolves.

From New York Times bestselling author of *The Wedding Dress* comes *The Wedding Chapel*. A lonely wedding chapel built as a tribute to lost love just might hold the long-awaited secret to hope and reconciliation. For sixty years, the wedding chapel has stood silent and empty. Retired football hall-of-famer Jimmy "Coach" Westbrook built the chapel by hand, stone by stone, for his beautiful and beloved Collette Greer, whom he lost so many years ago. The chapel is a sanctuary for his memories, a monument to true love, and a testament to his survival of the deepest pain and loss. Photographer Taylor Branson left her hometown of Heart's Bend, Tennessee, to make a new life for herself in New York. She had lots to run away from, not least of all a family history of broken promises and broken dreams. Love catches Taylor off guard when she falls for Jack Forester, a successful advertising executive, and their whirlwind romance leads to an elopement—then to second guesses. Jack, in spite of his very real love for Taylor, is battling his own demons and struggles to show her his true self and the depths of his love for her. Taking a photography assignment in Heart's Bend, Taylor is thrown back into a past of family secrets buried deep beneath the sands of time. When Taylor and Coach's journeys collide, they each rediscover the heartbeat of their own dreams as they learn that the love they long to hold is well worth the wait.

Murder, monsters...and a disreputable Victorian lady's maid. A killer stalks the grimy streets of Whitechapel—but Scotland Yard seems determined to turn a blind eye. With one look at her best friend's corpse, Liz Sharp already knows the truth: the killer is a werewolf. No one important will hold a werewolf accountable—after all, the monsters rule Europe. Certainly, no one will believe a werewolf victim like Liz: the very scars that make her determined to investigate Sal's death also condemn her as the sort of female who'd sell her blood for easy money. As it happens, Liz's best hope for justice might well lie with her emotionally repressed employer, Princess May. Though the princess has connections with werewolf

royalty, there's no one else Liz can turn to. Certainly, she can't risk trusting the irritatingly personable Inspector Short, who dogs her steps from the slums of Whitechapel to the palaces of St James. But as corpses mount up, Liz discovers that no one is precisely who she thought: not Sal, not herself, and certainly not the werewolf. Luckily, she has a few tricks hidden in the pockets of her trusty bloomers... The first novel of Miss Sharp's Monsters is a witty historical fantasy adventure, perfect for fans of The Parasol Protectorate or Pride and Prejudice and Zombies! Pick up The Werewolf of Whitechapel and join Miss Sharp on the uncanny streets of Victorian London...

* Instant NEW YORK TIMES and USA TODAY bestseller * * GOODREADS CHOICE AWARD WINNER for BEST DEBUT and BEST ROMANCE of 2019 * * BEST BOOK OF THE YEAR* for VOGUE, NPR, VANITY FAIR, and more! *

What happens when America's First Son falls in love with the Prince of Wales? When his mother became President, Alex Claremont-Diaz was promptly cast as the American equivalent of a young royal. Handsome, charismatic, genius—his image is pure millennial-marketing gold for the White House. There's only one problem: Alex has a beef with the actual prince, Henry, across the pond. And when the tabloids get hold of a photo involving an Alex-Henry altercation, U.S./British relations take a turn for the worse. Heads of family, state, and other handlers devise a plan for damage control: staging a truce between the two rivals. What at first begins as a fake, Instagramable friendship grows deeper, and more dangerous, than either Alex or Henry could have imagined. Soon Alex finds himself hurtling into a secret romance with a surprisingly unstuffy Henry that could derail the campaign and upend two nations and begs the question: Can love save the world after all? Where do we find the courage, and the power, to be the people we are meant to be? And how can we learn to let our true colors shine through? Casey McQuiston's Red, White & Royal Blue proves: true love isn't always diplomatic. "I took this with me wherever I went and stole every second I had to read! Absorbing, hilarious, tender, sexy—this book had everything I crave. I'm jealous of all the readers out there who still get to experience Red, White & Royal Blue for the first time!" - Christina Lauren, New York Times bestselling author of The Unhoneymooners "Red, White & Royal Blue is outrageously fun. It is romantic, sexy, witty, and thrilling. I loved every second." - Taylor Jenkins Reid, New York Times bestselling author of Daisy Jones & The Six

An exploration of how design might be led by marginalized communities, dismantle structural inequality, and advance collective liberation and ecological survival. What is the relationship between design, power, and social justice? "Design justice" is an approach to design that is led by marginalized communities and that aims explicitly to challenge, rather than reproduce, structural inequalities. It has emerged from a growing community of designers in various fields who work closely with social movements and community-based organizations around the world. This book explores the theory and practice of design justice, demonstrates how universalist design principles and practices

erase certain groups of people—specifically, those who are intersectionally disadvantaged or multiply burdened under the matrix of domination (white supremacist heteropatriarchy, ableism, capitalism, and settler colonialism)—and invites readers to “build a better world, a world where many worlds fit; linked worlds of collective liberation and ecological sustainability.” Along the way, the book documents a multitude of real-world community-led design practices, each grounded in a particular social movement. Design Justice goes beyond recent calls for design for good, user-centered design, and employment diversity in the technology and design professions; it connects design to larger struggles for collective liberation and ecological survival.

NEW YORK TIMES BESTSELLER “Bittersweet, sexy, morally fraught.” –The New York Times Book Review “Fantastic... a book that feels alive on the page.” –The Washington Post From the New York-Times bestselling author of *The Vanishing Half*, the beloved novel about young love and a big secret in a small community. Set within a contemporary black community in Southern California, Brit Bennett's mesmerizing first novel is an emotionally perceptive story about community, love, and ambition. It begins with a secret. “All good secrets have a taste before you tell them, and if we'd taken a moment to swish this one around our mouths, we might have noticed the sourness of an unripe secret, plucked too soon, stolen and passed around before its season.” It is the last season of high school life for Nadia Turner, a rebellious, grief-stricken, seventeen-year-old beauty. Mourning her own mother's recent suicide, she takes up with the local pastor's son. Luke Sheppard is twenty-one, a former football star whose injury has reduced him to waiting tables at a diner. They are young; it's not serious. But the pregnancy that results from this teen romance—and the subsequent cover-up—will have an impact that goes far beyond their youth. As Nadia hides her secret from everyone, including Aubrey, her God-fearing best friend, the years move quickly. Soon, Nadia, Luke, and Aubrey are full-fledged adults and still living in debt to the choices they made that one seaside summer, caught in a love triangle they must carefully maneuver, and dogged by the constant, nagging question: What if they had chosen differently? The possibilities of the road not taken are a relentless haunt. In entrancing, lyrical prose, *The Mothers* asks whether a “what if” can be more powerful than an experience itself. If, as time passes, we must always live in servitude to the decisions of our younger selves, to the communities that have parented us, and to the decisions we make that shape our lives forever.

FOR NEARLY 150 years, the Review and Herald has been the official church paper of the Seventh-day Adventist people. A paper, *The Present Truth*, was first printed in August 1849. In 1851 the name was changed to *Second Advent Review and Sabbath Herald*. Over the decades the church paper has carried a number of names, and as of 2012 it is simply *Adventist Review*. Our “church paper” actually preceded, by fourteen years, the official organization of the Seventh-day Adventist Church in 1863. From its inception, throughout her life, the messenger of the Lord, Ellen G. White, used the

Review and Herald as one of the main avenues of communicating God's counsels to His remnant people. During that sixty-six year span nearly 2,000 messages by God of direction, reproof, and inspiration were published in the Review and Herald. This present edition has all of her articles, published through 1915, unabridged in four volumes.

London, 1888. Enter the narrow dark alleys of Victorian London, where women sold their bodies for pennies, and the rich preyed among the weak! In the dark lanes, away from the hustle and bustle of Whitechapel High Street, four women live their lives. But someone is watching - and waiting. In 1888, five victims of Jack the Ripper became famous for their horrific fate. That same year, police ignored many other women's murders because of their class, or in an attempt to dispel the idea of a serial killer loose in Whitechapel. Discover the forgotten women of Whitechapel: from heiress to whore, from wife to murderer - four woven tales of women struggling to survive the terror of Jack the Ripper's reign.

Black Faces, White Spaces: Reimagining the Relationship of African Americans to the Great Outdoors

Is it holy matrimony or an unholy mess? Having worked in a Las Vegas Wedding Chapel for many years, Bella Johnson thought she'd seen it all when it came to spur of the moment weddings. Until the morning she wakes up in bed with a handsome and charming Brit she'd met only the day before who claims they're now married. Neither Bella nor Colin have any recollection of saying 'I do', although their respective grandparents assure them they've done just that. As she and her new husband work together to discover what really happened, Bella learns that the truth is a tricky thing because what her mind hopes they discover is not at all what her heart wants.

Dance's galvanizing and transformative presence in art and theory over the last decade becomes part of a broader investigation of its dialogue with modernism's legacies. This collection surveys the choreographic turn in the artistic imagination from the 1950s onwards, and in doing so outlines the philosophies of movement instrumental to the development of experimental dance. By introducing and discussing the concepts of embodiment and corporeality, choreopolitics, and the notion of dance in an expanded field, Dance establishes the aesthetics and politics of dance as a major impetus in contemporary culture. It offers testimonies and writings by influential visual artists whose work has taken inspiration from dance and choreography. Dance—because of its ephemerality, corporeality, precariousness, scoring, and performativity—is arguably the art form that most clearly engages the politics of aesthetics in contemporary culture. Dance's ephemerality suggests the possibility of an escape from the regimes of commodification and fetishization in the arts. Its corporeality can embody critiques of representation inscribed in bodies and subjects. Its precariousness underlines the fragility of contemporary states of being. Scoring links it with conceptual art, as language becomes the articulator for possible as well as impossible modes of action. Finally, because dance always establishes a contract, or promise, between its choreographic planning and its actualization in movement, it reveals an essential performativity in its aesthetic project—a central concern for both art and critical thought in our time. This title is published in collaboration with Sadler's Wells, London.

Jack the Ripper faded into history over a century ago, his identity lost to the ages. Until a work crew restoring a Mayfair home make a shocking find. A secret basement room

walled up since Victorian times. The Whitechapel murderer's lair. And inside, a corpse that has waited in silent darkness for over a hundred years. But it won't stay that way... Within hours of the room's discovery, the body goes missing, and the murders begin anew. With a violent killer on the loose and the body count rising, John Decker, still new to CUSP, is sent to England, along with seasoned operative Colum O'Shea. Their mission - to stop a ruthless monster from obtaining the one thing that will allow him to escape forever. As the city huddles in fear and the terror mounts, Decker finds himself in a race against time to catch a hellish fiend smarter than any he has ever faced. Because if he doesn't, the next death might hit a little too close to home.

I am afraid that I, Sherlock Holmes, must act as my own chronicler in this singular case, that of the Whitechapel murders of 1888. For the way in which the affair was dropped upon my doorstep left me with little choice as to the contrary. Not twelve months prior, the siren's call of quiet domesticity and married life had robbed me of Watson's assistance as both partner and recorder of my cases. Thus, when detective inspector Lestrade of Scotland Yard required a lead-any lead-I found myself forced to pursue Jack the Ripper alone and without the aid of my faithful friend. And all for the most damnable of reasons: Early on in my investigations, Dr. John H. Watson, formerly of 221b Baker Street, emerged as my prime suspect.

A NETFLIX ORIGINAL SERIES A young messenger. A secret mission. A kingdom in peril. It is the dead of night. Sixteen-year-old Tiuri must spend hours locked in a chapel in silent contemplation if he is to be knighted the next day. But, as he waits by the light of a flickering candle, he hears a knock at the door and a voice desperately asking for help. A secret letter must be delivered to King Unauwen across the Great Mountains - a letter upon which the fate of the entire kingdom depends. Tiuri has a vital role to play, one that might cost him his knighthood. Tiuri's journey will take him through dark, menacing forests, across treacherous rivers, to sinister castles and strange cities. He will encounter evil enemies who would kill to get the letter, but also the best of friends in the most unexpected places. He must trust no one. He must keep his true identity secret. Above all, he must never reveal what is in the letter... The Letter for the King is the thrilling story of one boy's battle against evil, set in an enchanted world of chivalry, courage and true friendship.

Materiality has reappeared as a highly contested topic in recent art. Modernist criticism tended to privilege form over matter -- considering material as the essentialized basis of medium specificity -- and technically based approaches in art history reinforced connoisseurship through the science of artistic materials. But in order to engage critically with the meaning, for example, of hair in David Hammons's installations, milk in the work of Dieter Roth, or latex in the sculptures of Eva Hesse, we need a very different set of methodological tools. This anthology focuses on the moments when materials become willful actors and agents within artistic processes, entangling their audience in a web of connections. It investigates the role of materiality in art that attempts to expand notions of time, space, process, or participation. And it looks at the ways in which materials obstruct, disrupt, or interfere with social norms, emerging as impure formations and messy, unstable substances. It reexamines the notion of "dematerialization"; addresses materialist critiques of artistic production; surveys relationships between matter and bodies, from the hierarchies of gender to the abject and phobic; explores the vitality of substances; and addresses the concepts of

intermateriality and transmateriality emerging in the hybrid zones of digital experimentation. Artists surveyed include Georges Adéagbo, Carl Andre, Janine Antoni, Amy Balkin, Artur Barrio, Helen Chadwick, Mel Chin, Mark Dion, Jimmie Durham, Tessa Farmer, Chohreh Feyzdjou, Romuald Hazoumè, Pierre Huyghe, Ilya Kabakov, Mike Kelley, Anthony McCall, Teresa Margolles, Robert Morris, Michelangelo Pistoletto, Tino Sehgal, Shozo Shimamoto, Santiago Sierra, Robert Smithson, Simon Starling, Paul Thek, Paul Vanouse, Mierle Laderman Ukeles, Kara Walker Writers include Joseph D. Amato, Karen Barad, Judith Butler, Elizabeth Grosz, Georges Didi-Huberman, Natasha Eaton, Jens Hauser, Dieter Hoffmann-Axthelm, Tim Ingold, Wolfgang Kemp, Julia Kristeva, Esther Leslie, Jean-François Lyotard, Dietmar Rübel, Monika Wagner, Gillian Whiteley

The murder of a world-famous physicist raises fears that the Illuminati are operating again after centuries of silence, and religion professor Robert Langdon is called in to assist with the case.

Racism and discrimination have choked economic opportunity for African Americans at nearly every turn. At several historic moments, the trajectory of racial inequality could have been altered dramatically. Perhaps no moment was more opportune than the early days of Reconstruction, when the U.S. government temporarily implemented a major redistribution of land from former slaveholders to the newly emancipated enslaved. But neither Reconstruction nor the New Deal nor the civil rights struggle led to an economically just and fair nation. Today, systematic inequality persists in the form of housing discrimination, unequal education, police brutality, mass incarceration, employment discrimination, and massive wealth and opportunity gaps. Economic data indicates that for every dollar the average white household holds in wealth the average black household possesses a mere ten cents. In *From Here to Equality*, William Darity Jr. and A. Kirsten Mullen confront these injustices head-on and make the most comprehensive case to date for economic reparations for U.S. descendants of slavery. After opening the book with a stark assessment of the intergenerational effects of white supremacy on black economic well-being, Darity and Mullen look to both the past and the present to measure the inequalities borne of slavery. Using innovative methods that link monetary values to historical wrongs, they next assess the literal and figurative costs of justice denied in the 155 years since the end of the Civil War. Finally, Darity and Mullen offer a detailed roadmap for an effective reparations program, including a substantial payment to each documented U.S. black descendant of slavery. Taken individually, any one of the three eras of injustice outlined by Darity and Mullen--slavery, Jim Crow, and modern-day discrimination--makes a powerful case for black reparations. Taken collectively, they are impossible to ignore.

The novel's protagonist is a British Roman Catholic priest, Father Percy Franklin, who looks identical to the mysterious U.S. Senator Julian Felsenburgh of Vermont. The senator appears as a lone and dramatic figure promising world peace in return for blind obedience. No one quite knows who he is or where he comes from, but his voice mesmerizes. Under his leadership, war is abolished. Felsenburgh becomes the President of Europe, then of the world, by popular acclaim. Everyone is fascinated with him, yet still no one knows much about him. People are both riveted and frightened by the way he demands attention. Most follow without question. Having been a close observer of President Felsenburgh's rise, Father Franklin is called to Rome, a Hong

Kong-style enclave ruled by Pope John XXVI and raised to the College of Cardinals. Meanwhile, defections among bishops and priests increase. At Cardinal Franklin's instigation, the pope abolishes the Eastern Catholic Churches and forms a new religious order, the Order of Christ Crucified. All its members, including the Pope, vow to die in the name of the faith.

Emilio and Rosa are childhood sweethearts, engaged to be married. But it is 1942 and the war has taken Emilio far from Italy, to a tiny Orkney island where he is a POW. Rosa must wait for him to return and help her mother run the family hotel on the shores of Lake Como, in Italy. Feeling increasingly frustrated with his situation, Emilio is inspired by the idea of building a chapel on the barren island. The prisoners band together to create an extraordinary building out of little more than salvaged odds and ends and homemade paints. Whilst Emilio's chapel will remain long after the POW camp has been left to the sheep, will his love for Rosa survive the hardships of war and separation? For Rosa is no longer the girl that he left behind. She is being drawn further into the Italian resistance movement and closer to danger, as friendships and allegiances are ever complicated by the war. Human perseverance and resilience are at the heart of this strong debut and the small Italian chapel remains, as it does in reality on the island of Lamb's Holm, as a symbol of these qualities.

In Victorian London, the Whitechapel section has become a fiery mechanized hell, ruled by two strange gods, until a resistance group, left over from the Uprising, obtains a secret weapon that could finally free them or kill them. Original.

Written when London arrived in England at the age of 25, this book gives a firsthand account of the poor, the menial workers, the homeless, and the perpetually unemployed among whom he lived in the slums of London's East End at the turn of the 20th century. It is a sensitive portrayal of daily life on the margins of society that culminates in a searing indictment of modern industrialism's mistreatment of workers and the poverty-stricken and its propensity for transferring wealth to the rich.

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