

## Answers To An Antipodal Mystery

A NEW YORK TIMES BOOK REVIEW BEST BOOK  
OF THE YEAR • WINNER OF THE

PEN/FAULKNER AWARD • "Netherland tells the  
fragmented story of a man in exile—from home,  
family and, most poignantly, from himself."

—Washington Post Book World In a New York City  
made phantasmagorical by the events of 9/11, and  
left alone after his English wife and son return to  
London, Hans van den Broek stumbles upon the  
vibrant New York subculture of cricket, where he  
revisits his lost childhood and, thanks to a friendship  
with a charismatic and charming Trinidadian named  
Chuck Ramkisson, begins to reconnect with his life  
and his adopted country. As the two men share their  
vastly different experiences of contemporary  
immigrant life in America, an unforgettable portrait  
emerges of an "other" New York populated by  
immigrants and strivers of every race and nationality.  
Eloquent and concise, Platypus uncovers the earliest  
theories and latest discoveries about this delightfully  
odd member of the animal kingdom.

Set in current times. The 9th Place is a fast-moving,  
mind provoking, fiction thriller. A spooky story with a  
new twist about where we came from, and where we  
are all going. The plot revolves around known  
wonders of the ancient world, unresolved scientific  
mysteries, and old prophecies. A universal power is

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about to make a small change to correct a solar system event. Three chosen humans on the planet earth are given a fleeting chance to resolve this looming world disaster. All the main characters have normal everyday challenging lives, when they are suddenly thrown together to save the world from all life extinction. This well researched novel, complete with a dash of humour, will appeal to those who enjoy a good current could be true story. This fast page-turning and believable story, tries to answer many of the unexplained mysteries of our world including. Why do we exist? is there some purpose or plan; are we alone, or are we for some reason being manipulated. This story contains a fair portion of fact, mingled with some interesting fiction suggesting a potential answer to all of those questions, and who knows... perhaps a few more. A man is severely injured in a mysterious accident, receives an outrageous sum in legal compensation, and has no idea what to do with it. Then, one night, an ordinary sight sets off a series of bizarre visions he can't quite place. How he goes about bringing his visions to life—and what happens afterward—makes for one of the most riveting, complex, and unusual novels in recent memory. Remainder is about the secret world each of us harbors within, and what might happen if we were granted the power to make it real.

The “exquisitely researched and deeply engrossing”

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(The New York Times) true survival story of an early polar expedition that went terribly awry—with the ship frozen in ice and the crew trapped inside for the entire sunless, Antarctic winter “The energy of the narrative never flags. . . . Sancton has produced a thriller.”—The Wall Street Journal In August 1897, the young Belgian commandant Adrien de Gerlache set sail for a three-year expedition aboard the good ship Belgica with dreams of glory. His destination was the uncharted end of the earth: the icy continent of Antarctica. But de Gerlache’s plans to be first to the magnetic South Pole would swiftly go awry. After a series of costly setbacks, the commandant faced two bad options: turn back in defeat and spare his men the devastating Antarctic winter, or recklessly chase fame by sailing deeper into the freezing waters. De Gerlache sailed on, and soon the Belgica was stuck fast in the icy hold of the Bellingshausen Sea. When the sun set on the magnificent polar landscape one last time, the ship’s occupants were condemned to months of endless night. In the darkness, plagued by a mysterious illness and besieged by monotony, they descended into madness. In *Madhouse at the End of the Earth*, Julian Sancton unfolds an epic story of adventure and horror for the ages. As the Belgica’s men teetered on the brink, de Gerlache relied increasingly on two young officers whose friendship had blossomed in captivity: the expedition’s lone American, Dr. Frederick Cook—half genius, half con

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man—whose later infamy would overshadow his brilliance on the *Belgica*; and the ship's first mate, soon-to-be legendary Roald Amundsen, even in his youth the storybook picture of a sailor. Together, they would plan a last-ditch, nearly certain-to-fail escape from the ice—one that would either etch their names in history or doom them to a terrible fate at the ocean's bottom. Drawing on the diaries and journals of the *Belgica*'s crew and with exclusive access to the ship's logbook, Sancton brings novelistic flair to a story of human extremes, one so remarkable that even today NASA studies it for research on isolation for future missions to Mars. Equal parts maritime thriller and gothic horror, *Madhouse at the End of the Earth* is an unforgettable journey into the deep.

“Irresistibly sunny... Set in the brightly lit Mediterranean amid old olive trees and sexual intrigue, music and wine and beautiful women... Propulsive.” –The New York Times Book Review  
“The perfect book for pretending it's already beach season.” –O, The Oprah Magazine  
A romantic page-turner propelled by the sixty-year secret that has shaped two families, four lovers, and one seaside resort community. Set against dramatic Mediterranean Sea views and lush olive groves, *The Rocks* opens with a confrontation and a secret: What was the mysterious, catastrophic event that drove two honeymooners apart so suddenly and absolutely

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in 1948 that they never spoke again despite living on the same island for sixty more years? And how did their history shape the Romeo and Juliet–like romance of their (unrelated) children decades later? Centered around a popular seaside resort club and its community, *The Rocks* is a double love story that begins with a mystery, then moves backward in time, era by era, to unravel what really happened decades earlier. Peter Nichols writes with a pervading, soulful wisdom and self-knowing humor, and captures perfectly this world of glamorous, complicated, misbehaving types with all their sophisticated flaws and genuine longing. The result is a bittersweet, intelligent, and romantic novel about how powerful the perceived truth can be—as a bond, and as a barrier—even if it’s not really the whole story; and how one misunderstanding can echo irreparably through decades.

"This book by Lisa Tauxe and others is a marvelous tool for education and research in Paleomagnetism. Many students in the U.S. and around the world will welcome this publication, which was previously only available via the Internet. Professor Tauxe has performed a service for teaching and research that is utterly unique."—Neil D. Opdyke, University of Florida

A sequel of sorts to the classic (and bestselling) sendup of literary criticism, *The Pooh Perplex* Thirty-seven years ago, a slim parody of academic literary criticism called *The Pooh Perplex* became a surprise

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bestseller. Now Frederick Crews has written a hilarious new satire in the same vein. Purporting to be the proceedings of a forum on Pooh convened at the Modern Language Association's annual convention, *Postmodern Pooh* brilliantly parodies the academic fads and figures that hold sway at the millennium. Deconstruction, poststructuralist Marxism, new historicism, radical feminism, cultural studies, recovered-memory theory, and postcolonialism, among other methods, take their shots at the poor teddy bear and Crews takes his shots at them. The fun lies in seeing just how much adulteration Pooh can stand.

And he sat him down wearily by the side of the road. Wearily, for he had journeyed far that day. He was footsore, and his bodily powers were nearly exhausted by reason of the want and privation he had undergone. His looks were haggard, and a pathetic pall, gloomy and tearful, hung and floated around him, invisible to, but sensibly felt by, all who lingered near, or gazed upon him. A sorrowful man was he. And as he sat there by the roadside, he leaned his head upon the staff which he held in his hand; and as he bowed him down, the great salt tears gushed from between his fingers, and watered the ground at his feet. In other days the cypress, plant of sorrow, sprung up there, and thrived in sad and mournful beauty, as if to mark and guard the spot whereon the strong man had lifted up his voice and wept aloud—once upon a time. This was many years ago; and this was the occasion on which I became acquainted with the personage who figures so remarkably in this volume. At that time the writer practically accepted, but mentally disbelieved, all the

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religious and psychologic faiths of Christendom; and, had any man even hinted at certain mysterious possibilities that have since then been verified and demonstrated, I should most certainly have laughed in his face, and have reckoned him up as a first-class fool or idiot. Things have changed since then. He was a man of middle height, was neither stout nor slender, but, when in full flesh, was a happy medium between the two. His head and brain were large, and, from certain peculiarities of form, really much more massive than they appeared. The skull was long and narrow at the base, especially about the ears; but above that line the brain was deep, broad and high, indicating great powers of endurance, with but moderate physical force, it being clearly apparent that the mental structure sustained itself to a great degree at the expense of the muscles, his nervous system, as in all such organizations, being morbidly acute and sensitive. There was, naturally or organically, nothing about him either coarse, brutal, low or vulgar, and if, in the race of life, he exhibited any of those bad qualities, it was attributable to the rough circumstances attendant upon him, and the treatment he received from the world. By nature he was open, frank, benevolent and generous to a fault, and of these traits men availed themselves to his sorrow. With abundant capacity to successfully grapple with the most profound and abstruse questions of philosophy or metaphysics, yet this man was totally incompetent to conduct matters of the least business, requiring even a very moderate financial ability. Such are nature's contradictions, such her law of compensation. A groundbreaking meditation on our human-animal relationships and the moral code that binds it. Adam's Task, Vicki Hearne's innovative masterpiece on animal training, brings our perennial discussion of the human-animal bond to a whole new metaphysical level. Based on studies of literary criticism, philosophy, and extensive hands-on experience in

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training, Hearne asserts, in boldly anthropomorphic terms, that animals (at least those that interact more with humans) are far more intelligent than we assume. In fact, they are capable of developing an understanding of "the good," a moral code that influences their motives and actions. Drawing on an eclectic range of influences—Nietzsche, T. S. Eliot, Disney animal trainer William Koehler, and Genesis from the Bible, among others—Hearne writes in contemplative, exploratory, and brilliant prose as she interweaves personal anecdotes with philosophy. Hearne develops an entirely new system of animal training that contradicts modern animal behavioral research and that, as her examples show, is astonishingly effective. Widely praised, highly influential, and now with a new foreword by New York Times bestselling author Karen Joy Fowler, *Adam's Task* will make every trainer, animal psychologist, and animal-lover stop, think, and question.

Runework authority and author Edred Thorsson, explores the riddle of the runes. Combing historical lore with a detailed investigation, *Runelore* focuses on the esoteric aspects of the runic tradition. In Part One, *Historical Lore*, Thorsson uses archaeological evidence to explain where the runes come from, what they mean, and how they evolved. In Part Two, *Hidden Lore*, he takes a more psychological view of the runes and looks at the entire cosmology of the Old Norse to explain the role runes played and how they were used over time. Included are specific sections on rune magic and divination, rune poems, runic numerology, and concise explanations of the mysteries of the 24 runes. Reprinted with a newly designed cover, *Runelore* offers a complete picture of the Runes.

Victorian fiction has been read and analyzed from a wide range of perspectives in the past century. But how did the novelists themselves read and respond to each other's

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creations when they first appeared? Jerome Meckier answers that intriguing question in this ground-breaking study of what he terms the Victorian realism wars. Meckier argues that nineteenth-century British fiction should be seen as a network of intersecting reactions and counteractions in which the novelists rethought and rewrote each other's novels as a way of enhancing their own credibility. In an increasingly relative world, thanks to the triumph of a scientific secularity, the goal of the novelist was to establish his or her own credentials as a realist, hence a reliable social critic, by undercutting someone else's -- usually Charles Dickens's. Trollope, Mrs. Gaskell, and especially George Eliot attempted to make room for themselves in the 1850s and 1860s by pushing Dickens aside. Wilkie Collins tried a different form of parodic reevaluation: he strove to outdo Dickens at the kind of novel Dickens thought he did best, the kind his other rivals tried to cancel, tone down, or repair, ostensibly for being too melodramatic but actually for expressing too negative a world view. For his part, Dickens -- determined to remain inimitable -- replied to all of his rivals by redoing them as spiritedly as they had reused his characters and situations to make their own statements and to discredit his. Thus Meckier redefines Victorian realism as the bravura assertion by a major novelist (or one soon to be) that he or she was a better realist than Dickens. By suggesting the ways Victorian novelist read and rewrote each other's work, this innovative study alters present day perceptions of such double-purpose novels as *Felix Holt*, *Bleak House*, *Middlemarch*, *North and South*, *Hard Times*, *The Woman in White*, and *The Mystery of Edwin Drood*. First published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

"Bored with his existence in the shimmering Void with his bickering Uncle Deva and Aunt Penelope, Mr g wakes up from a nap one day and decides to create the universe only

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to be challenged by intellectual rival Belhor."--Novelist. The Sabbath has been one of the most significant and beloved institutions of Jewish life since late antiquity. Over a period of several centuries, the classical Kabbalists developed a rich body of ritual and myth that articulated a fresh vision of the Sabbath. The mystical understanding of the Sabbath was assimilated by virtually every Jewish community. This volume is a translation and critical commentary to *Sod ha-Shabbat*, a treatise on the mystical Sabbath by the influential Spanish-Turkish Kabbalist, R. Meir ibn Gabbai. This important text, the most systematic treatment of the Sabbath in classical Kabbalah, has been inaccessible to the English reader until now. The study includes an Introduction to ibn Gabbai's life and work, accompanied by extensive critical notes that clarify general problems of translation and place the work in its historical context. Broader theoretical issues regarding myth and the ritual process are also discussed.

In *A Psalm for the Wild-Built*, Hugo Award-winner Becky Chambers's delightful new Monk & Robot series gives us hope for the future. It's been centuries since the robots of Panga gained self-awareness and laid down their tools; centuries since they wandered, en masse, into the wilderness, never to be seen again; centuries since they faded into myth and urban legend. One day, the life of a tea monk is upended by the arrival of a robot, there to honor the old promise of checking in. The robot cannot go back until the question of "what do people need?" is answered. But the answer to that question depends on who you ask, and how. They're going to need to ask it a lot. Becky Chambers's new series asks: in a world where people have what they want, does having more matter? At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

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In *The Body of Brooklyn* David Lazar, an acclaimed essayist and prose stylist, offers a vividly detailed, hilarious, and touching recollection of his Brooklyn upbringing in the 1960s and 70s. His immigrant Jewish heritage and his bodily history--from the travails of childhood obesity to the sexual triumphs of post-adolescent leanness--form the core of this series of essays, all of which will win the interest and admiration of readers. More-over, this film-flavored confection is so infused with Lazar's fascinating turn of mind and memory, forever digressing and reflecting upon his digressions, without ever losing the thread of his story, that his essays will give the reader the distinctive pleasure of witnessing an extraordinary mental performance.

Contents: Introduction to the First Edition; the Strange Man; His Early Days - The Strange Legend; a Spectral Visitant; a Very Strange Story - Ettelavar; Love. Eulampea - The Beautiful; Napoleon III & the Rosicrucians; about the Rosicrucians; Who.

"Provides (an)...accurate portrait of the essence of the disputes, both epistemological and technical, that characterize contemporary inquiry. This book will profit any reader-physicist, mathematician, philosopher, or civilian-who wants a comprehensive and intelligible survey of this pesky episode in fundamental physical theory."-CHOICE "I have no hesitation in recommending this book to anyone interested in the history, philosophy or sociology of

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science, and it is worth adding to the library shelf on quantum theory."-PHYSICS WORLD

In the French filmmaker Robert Bresson's cinematography, the linkage of fragmented, dissimilar images challenges our assumption that we know either what things are in themselves or the infinite ways in which they are entangled. The "bond" of Sharon Cameron's title refers to the astonishing connections found both within Bresson's films and across literary works by Tolstoy, Dostoevsky, and Kafka, whose visionary rethinkings of experience are akin to Bresson's in their resistance to all forms of abstraction and classification that segregate aspects of reality. Whether exploring Bresson's efforts to reassess the limits of human reason and will, Dostoevsky's subversions of Christian conventions, Tolstoy's incompatible beliefs about death, or Kafka's focus on creatures neither human nor animal, Cameron illuminates how the repeated juxtaposition of disparate, even antithetical, phenomena carves out new approaches to defining the essence of being, one where the very nature of fixed categories is brought into question. An innovative look at a classic French auteur and three giants of European literature, *The Bond of the Furthest Apart* will interest scholars of literature, film, ethics, aesthetics, and anyone drawn to an experimental venture in critical thought.

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