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Look out for Jojo's new book, *Paris for One and Other Stories*, available now. From the New York Times bestselling author of *Me Before You* and *One Plus One*, in an earlier work available in the U.S. for the first time, a surprising and moving romance set in an old-fashioned seaside town on the verge of unwelcome change Liza McCullen will never fully escape her past. But the unspoiled beaches and tight-knit community of Silver Bay offer the freedom and safety she craves—if not for herself, then for her young daughter, Hannah. That is, until Mike Dormer arrives as a guest in her aunt's hotel. The mild-mannered Englishman with his too-smart clothes and distracting eyes could destroy everything Liza has worked so hard to protect: not only the family business and the bay that harbors her beloved whales, but also her conviction that she will never love—never deserve to love—again. For his part, Mike Dormer is expecting just another business deal—an easy job kick-starting a resort in a small seaside town ripe for development. But he finds that he doesn't quite know what to make of the eccentric inhabitants of the ramshackle Silver Bay Hotel, especially not enigmatic Liza McCullen, and their claim to the surrounding waters. As the development begins to take on a momentum of its own, Mike's and Liza's worlds collide in this hugely affecting and irresistible tale full of Jojo Moyes's signature humor and generosity.

In der Epoche der Aufklärung dominierte das Ideal von Rationalität und logischem Verstand. Dies spiegelte sich auch in der Literatur wider - in Form einer gebändigten und nüchternen Sprache. Gegen dieses Verständnis der Dichtung wenden sich die Vertreter des Sturm und Drang wie Johann Gottfried Herder und Johann Wolfgang von Goethe: Ihnen ging es um Emotionalität statt Rationalität, um Entfesselung der literarischen Zauberkraft und um Gefühlsüberschwang. Sieglinde Schulz zeigt, wie sich die neue Vorstellung von dichterischer Magie und Praxis im Feld der sich konsolidierenden deutschen Literatur durchzusetzen beginnt. Am poetischen Detail einzelner Gedichte, wie Goethes "Mailied", "Wandrer's Sturmlied" und "Mahomets Gesang", führt sie die neue Art zu dichten vor.

The three books of Horace's Odes were published in 23 BC and gained him his reputation as the greatest Latin lyric poet. This book provides the Latin text (from the Oxford Classical Text series) of the third book together with a new translation by David West which attempts to be close to the Latin while catching the flavour of the original. There is also a commentary which explains the poems aimed at students of Latin literature and Roman history, whether or not they know Latin.

Which sort of seducer could you be? Siren? Rake? Cold Coquette? Star? Comedian? Charismatic? Or Saint? This book will show you which. Charm, persuasion, the ability to create illusions: these are some of the many dazzling gifts of the

Seducer, the compelling figure who is able to manipulate, mislead and give pleasure all at once. When raised to the level of art, seduction, an indirect and subtle form of power, has toppled empires, won elections and enslaved great minds. In this beautiful, sensually designed book, Greene unearths the two sides of seduction: the characters and the process. Discover who you, or your pursuer, most resembles. Learn, too, the pitfalls of the anti-Seducer. Immerse yourself in the twenty-four manoeuvres and strategies of the seductive process, the ritual by which a seducer gains mastery over their target. Understand how to 'Choose the Right Victim', 'Appear to Be an Object of Desire' and 'Confuse Desire and Reality'. In addition, Greene provides instruction on how to identify victims by type. Each fascinating character and each cunning tactic demonstrates a fundamental truth about who we are, and the targets we've become - or hope to win over. The Art of Seduction is an indispensable primer on the essence of one of history's greatest weapons and the ultimate power trip. From the internationally bestselling author of *The 48 Laws of Power*, *Mastery*, and *The 33 Strategies Of War*.

This coming-of-age novel is the most reviewed, discussed, and recommended German language debut of the last decade, earning Strauss praise as "one of the greatest talents of his generation"--and also one of the most controversial.

Many early novels were cosmopolitan books, read from London to Leipzig and beyond, available in nearly simultaneous translations into French, English, German, and other European languages. In *Novel Translations*, Bethany Wiggin charts just one of the paths by which newness—in its avatars as fashion, novelties, and the novel—entered the European world in the decades around 1700. As readers across Europe snapped up novels, they domesticated the genre. Across borders, the novel lent readers everywhere a suggestion of sophistication, a familiarity with circumstances beyond their local ken. Into the eighteenth century, the modern German novel was not German at all; rather, it was French, as suggested by Germans' usage of the French word *Roman* to describe a wide variety of genres: pastoral romances, war and travel chronicles, heroic narratives, and courtly fictions. Carried in large part on the coattails of the Huguenot diaspora, these romans, nouvelles, amours secrets, histoires galantes, and histoires scandaleuses shaped German literary culture to a previously unrecognized extent. Wiggin contends that this French chapter in the German novel's history began to draw to a close only in the 1720s, more than sixty years after the word first migrated into German. Only gradually did the *Roman* go native; it remained laden with the baggage from its "French" origins even into the nineteenth century.