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As a young prince, Louis XIV paid little attention to virtue or sin, but he later became committed to imprisoning blasphemers and prostitutes. Using police and prison archives, administrative correspondence, memoirs and letters, this volume describes the formation of Louis's narrow conscience.

This “funny, intelligent, witty, profound” (Andrew Roberts, New York Times bestselling author) look at the stylish and scandalous Elizabeth Chudleigh, Duchess of Kingston—a woman whose adventurous life led to an infamous bigamy trial that was bigger news in British society than the American War of Independence—provides a clear-eyed and fascinating look into the sumptuous Georgian Era. As maid of honor to the Princess of Wales, Elizabeth Chudleigh enjoyed a luxurious life in the inner circle of the Hanoverian court. With her extraordinary style and engaging wit, she both delighted and scandalized the press and public. She would later even inspire William Thackeray when he was writing his classic

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Vanity Fair, providing the inspiration for the alluring social climber Becky Sharp. But Elizabeth's real story is more complex and surprising than anything out of fiction. A clandestine, candlelit wedding to the young heir to an earldom, a second marriage to a duke, a lust for diamonds, and an electrifying appearance at a masquerade ball in a gossamer dress—it's no wonder that Elizabeth's eventual trial was a sensation. Charged with bigamy, an accusation she vehemently fought against, Elizabeth refused to submit to public humiliation and retire quietly. Perfect for fans of *The Duchess* and *Women of Means*, this long overdue and evocative biography reappraises Elizabeth's remarkable story, and out of the past comes an incredibly modern woman who defied society's expectations of her.

The courtship and remarriage of a rich widow was a popular motif in early modern comic theatre. Jennifer Panek brings together a wide variety of texts, from ballads and jest-books to sermons and court records, to examine the staple widow of comedy in her cultural context and to examine early modern attitudes to remarriage. She persuasively challenges the critical tendency to see the stereotype of the lusty widow as a tactic to dissuade women from second marriages, arguing instead that it was deployed to enable her suitors to regain their masculinity, under threat from the dominant, wealthier widow. The theatre, as demonstrated by

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Middleton, Dekker, Beaumont and Fletcher and others, was the prime purveyor of a fantasy in which a young man's sexual mastery of a widow allowed him to seize the economic opportunity she offered. Duke meets shrew. Taming doesn't happen. Neville Perceval, the bankrupt Duke of Anglesey, finally accepts that he needs to marry a wealthy, gracious lady who will ease his financial burdens and smooth his political path. Before he can seek this paragon, he's thrown into the path of the rebellious, untamed cousin of an Irish earl. Fiona MacDermot needs cash to help the starving villagers and orphans left by the long-lost earl. Not trusting another lying aristocrat, she'd rather start her own mill than ask for help. But when the duke is nearly beaten to death on her doorstep, and Fiona's looms are lost to a murdering thief, their lives are entangled in ways that threaten their futures. Lust shouldn't factor into their destinies, but it does, and now they have to find their dreams together, or die trying.

A Duke In Disguise. . . The day was as hot as the pond was inviting. It's not as if anyone in Little Huffington was going to happen upon a secluded vale on the Duke of Greycliffe's lands. And Venus Collingswood didn't want to get her shift all wet. It was the perfect setting in which to plan her lovely bookworm of a sister's betrothal to the mysterious new duke arriving seven days hence. If only she had a suitable accomplice. . . Andrew Valentine, Duke of

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Greycliffe, never thought arriving at his own household a week early would cause so much trouble. The housekeeper thinks he's his own cousin. Actually, the chance to not be the duke for a while is a pleasant opportunity indeed. It might even help him interrogate the delectable little nymph he's discovered swimming in his pond--if he can manage to get a word in edgewise. . . Praise for the Novels of Sally MacKenzie "Naked, noble and irresistible!" --Eloisa James "The romance equivalent of chocolate cake. . .every page is an irresistible delight!" --Lisa Kleypas "A perfect night's read."--Romantic Times "Great fun."--Publishers Weekly 31,000 Words

e-artnow offers you this warm and meticulously edited collection for these stressful times: Romeo & Juliet by William Shakespeare (Play) Romeo & Juliet (Prose Version) Evelina (Fanny Burney) Camilla (Fanny Burney) Pride and Prejudice (Jane Austen) Sense and Sensibility (Jane Austen) Mansfield Park (Jane Austen) Emma (Jane Austen) Persuasion (Jane Austen) The Sorrows of Young Werther (Goethe) Jane Eyre (Charlotte Brontë) Vilette (Charlotte Brontë) Wuthering Heights (Emily Brontë) The Tenant of Wildfell Hall (Anne Brontë) The Red and the Black (Stendhal) Lorna Doone (R.D. Blackmore) Dangerous Liaisons (Pierre Choderlos de Laclos) The Portrait of a Lady (Henry James) The Wings of the Dove (Henry James) Scarlet Letter

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(Nathaniel Hawthorne) Adam Bede (George Eliot) Anna Karenina (Leo Tolstoy) Far from the Madding Crowd (Thomas Hardy) Tess of the d'Urbervilles (Thomas Hardy) North and South (Elizabeth Gaskell) Wives and Daughters (Elizabeth Gaskell) The Age of Innocence (Edith Wharton) Little Women (Louisa May Alcott) An Old-Fashioned Girl (Louisa May Alcott) The Lady of the Camellias (Alexandre Dumas) The House of a Thousand Candles (Meredith Nicholson) Great Expectations (Charles Dickens) The Phantom of the Opera (Gaston Leroux) A Room with a View (E. M. Forster) The Beautiful and Damned (F. Scott Fitzgerald) Jennie Gerhardt (Theodore Dreiser) Ann Veronica (H. G. Wells) The Enchanted Barn (Grace Livingston Hill) The Girl from Montana (Grace Livingston Hill) The Miranda Trilogy (Grace Livingston Hill) Marcia Schuyler Phoebe Deane Miranda The Agony Column (Earl DerrBiggers) The Bride of Lammermoor (Walter Scott) Night and Day (Virginia Woolf) Affairs of State (Burton Egbert Stevenson) Jill the Reckless (P.G. Wodehouse) The Black Moth (Georgette Heyer) The Transformation of Philip Jettan (Georgette Heyer) And Both Were Young (Madeleine L'Engle) Penny Plain (O. Douglas) The Awakening (Kate Chopin)

The first full-length study of the ways in which Shakespearean drama influenced and expanded notions of inheritance in early modern England.

Criminals as Animals from Shakespeare to Lombroso demonstrates how animal metaphors have been used to denigrate persons identified as criminal in literature, law, and science. Its three-part history traces the popularization of the 'criminal beast' metaphor in late sixteenth-century England, the troubling of the trope during the long eighteenth century, and the late nineteenth-century discovery of criminal atavism. With chapters on rogue pamphlets, Shakespeare, Webster, Jonson, Defoe and Swift, Godwin, Dickens, and Lombroso, the book illustrates how ideologically inscribed metaphors foster transfers between law, penal practices, and literature. *Criminals as Animals* concludes that criminal-animal metaphors continue to negatively influence the treatment of prisoners, suspected terrorists, and the poor even today.

Reissuing works originally published between 1964 and 1994, this superb set of books is an array of scholarship on one of the most important authors of the medieval period. Some of these titles are introductory books on Chaucer and his works but others are specifically focused on his humour, or the sources he drew from, or his importance to the development of English poetry, and between them they address all of his works, not only the *Canterbury Tales*. A good coverage of critical study in the area of medieval poetry that contains interesting fodder for any literature student or

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academic.  
A handsome Lord finds his perfectly proper life upended by a spirited young beauty in the New York Times bestselling author's Regency romance. From the top of his flawlessly groomed head to the waxed tips of his fashionable shoes, Lord Andrew Childe is every inch the perfect gentleman. And now that he's set to marry a sensible match, he'll be everything a man of his station is supposed to be. So why is his arrogant composure almost always shattered by the impertinent Penelope Mortimer? Despite her lack of title or dowry, the achingly lovely country girl has a knack for ruffling his lordship's feathers—and invading his most intimate thoughts. Penelope's nose for trouble seems to land Lord Andrew in the most awkward situations . . . and love itself quickly became the most delicate of them all!

Few authors have achieved such renown as World Fantasy Life Achievement honoree and Science Fiction Writers of America Grand Master Andre Norton. With the love of readers and the praise of critics, Norton's books have sold millions of copies worldwide. In this great science fiction novel, Andre Norton brings to new life the legendary King Arthur and the wizard Merlin in the light of modern knowledge of a lost period of history and today's understanding of science and interplanetary communication. Yet, as in all Norton's wonder novels, this is a fabulous adventure in fantasy. Here

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is Merlin, half star-born, gifted with the advice of an alien intelligence, given the task of renewing civilization and starting humanity again up the ladder to the stars. Here is Arthur, unaware of his stellar heritage. And here, too, is the Lady of the Lake, akin to Merlin in that she is also a listener to the music of the spheres and obedient to a celestial command post.

Lies and Lust in the Tudor Court tells the story of the teenager, Katheryn Howard, and her marriage to the aging, ill-tempered Henry VIII. To some she is considered a harlot and a greedy girl from an even greedier family. To others she is a victim, in love with another man and forced to marry the King. In truth she was a mercurial, strong-willed, sexually appealing woman trapped by the dangerous politics of the Tudor court and her barren womb. Her final words when she knelt at the executioner's block were, "I die the Queen of England, but I would have rather died the wife of Thomas Culpeper." Not as well known as her famous cousin, Anne Boleyn, Katheryn's story is every bit as exciting and dangerous. It is a piece of history that has the power to stimulate our imagination five hundred years later. INSTANT INTERNATIONAL BESTSELLER \* NEW YORK TIMES BESTSELLER \* #1 SUNDAY TIMES BESTSELLER The first, epic and true story of the Duke and Duchess of Sussex's life together, finally revealing why they chose to pursue a more independent path and



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the reasons behind their unprecedented decision to step away from their royal lives, from two top royal reporters who have been behind the scenes since the couple first met. Finding Freedom is complete with full color photographs from Harry and Meghan's courtship, wedding, Archie's milestones, and many more unforgettable moments. When news of the budding romance between a beloved English prince and an American actress broke, it captured the world's attention and sparked an international media frenzy. But while the Duke and Duchess of Sussex have continued to make headlines—from their engagement, wedding, and birth of their son Archie to their unprecedented decision to step back from their royal lives—few know the true story of Harry and Meghan. For the very first time, Finding Freedom goes beyond the headlines to reveal unknown details of Harry and Meghan's life together, dispelling the many rumors and misconceptions that plague the couple on both sides of the pond. As members of the select group of reporters that cover the British Royal Family and their engagements, Omid Scobie and Carolyn Durand have witnessed the young couple's lives as few outsiders can. With unique access and written with the participation of those closest to the couple, Finding Freedom is an honest, up-close, and disarming portrait of a confident, influential, and forward-thinking couple who are unafraid to break with tradition, determined to create a new path away from the spotlight, and dedicated to building a humanitarian legacy that will make a profound difference in the world.

Taking as her focus a body of writings in poetic, didactic,

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and legal modes that circulated in England's capital between the 1380s—just a generation after the Black Death—and the first decade of the English reformation in the 1530s, Amy Appleford offers the first full-length study of the Middle English "art of dying" (*ars moriendi*). An educated awareness of death and mortality was a vital aspect of medieval civic culture, she contends, critical not only to the shaping of single lives and the management of families and households but also to the practices of cultural memory, the building of institutions, and the good government of the city itself. In fifteenth-century London in particular, where an increasingly laicized reformist religiosity coexisted with an ambitious program of urban renewal, cultivating a sophisticated attitude toward death was understood as essential to good living in the widest sense. The virtuous ordering of self, household, and city rested on a proper attitude toward mortality on the part both of the ruled and of their secular and religious rulers. The intricacies of keeping death constantly in mind informed not only the religious prose of the period, but also literary and visual arts. In London's version of the famous image-text known as the Dance of Death, Thomas Hoccleve's poetic collection *The Series*, and the early sixteenth-century prose treatises of Tudor writers Richard Whitford, Thomas Lupset, and Thomas More, death is understood as an explicitly generative force, one capable (if properly managed) of providing vital personal, social, and literary opportunities.

Architect John Lascar and duke's ward Faith Harper are desperately in love but hiding it, for each fears that

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admitting their love will destroy the other. But when shocking events force them together physically and change their status in the eyes of the world, each uses that love to help the other survive. Regency Historical by Allison Lane; second of the Portland Chronicles Trilogy Notorious rogue Sir Ian MacKay is honorbound to return Scotland's rightful king to his ancestral throne while trying to discover the true identity of Kate Templeton, a mysterious beauty who has bewitched the court and who has refused his amorous advances. Original.

FORT WALTON BEACH, Fla. A suspense thriller of a novel about an American fighter squadron commander and a Russian squadron commander who get caught up in a forbidden, passionate romance. The Russian lady gets pregnant and both of them are entangled in a UN political game of power and supremacy among nations. This personal and international competition to establish a UN one-world government system is in Sam Munch's book entitled Friendly Enemies

James Shirley was the last great dramatist of the English Renaissance, shining out among other luminaries such as John Ford, Ben Jonson, or Richard Brome. This collection considers Shirley within the culture of his time, and highlights his contribution to seventeenth-century English literature as poet and playwright. Individual essays explore Shirley's musical theatre and spoken verse, performance conditions, female agency and politics, and the presentation of his work in manuscript and print. Collectively, the essays assemble a larger picture of Caroline drama, showing it to be more than simply a nostalgic endgame, its poets daintily sipping

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hemlock on the eve of the Civil Wars. Shirley's literary versatility and long life, spanning the last days of Queen Elizabeth I to the ascension of Charles II, make him an ideal writer through whom to examine the distinctive qualities of Caroline theatre.

Too filthy to be a fairytale... A few years ago, I was an impoverished cocktail waitress. Then I fell in love with Prince Max – he of the impossibly cute dimples, the nickel sized cleft in his chin, and the six pack abs so ripped I mended them every night with my tongue. We got married and I was walking-into-walls deliriously happy. I didn't expect entitled, greedy thieves to arrest Max in an attempt to overthrow the monarchy. I didn't plan on – presto change-o -- being legally wed to Max's swoony, older brother, Prince Leo. I didn't suspect Leo still had 'feelings' for me which makes this whole thing an even hotter mess. Now Leo, my party-hard Ladies-in-Waiting and I must travel to Sicily to the Festival of the Three Kings to track down the basic, bug-eyed, 'prince of trashlandia' cheater/opportunist who lays claim to the throne. It's three days of dancing, drinking and deception. What could possibly go wrong? Lucy will get her HEA at the end of The Duchess's Decision. But will she end up with Prince Max – the spare? Or Prince Leo – the heir? "...drama and intrigue and love and friendship. There were so many sweet parts in it, and again the heartbreak. Thank goodness Vivian and... finally got their HEA!" BCherry27 The Duchess's Decision © 2018 is the re-imagined, sexier version of Royally Wed: The Cock-Up © 2017. Additional content has been added to the original story. One-click this royal romantic comedy!

That's my last duchess painted on the wall... Seduced by the hot sun and blinding passions of Renaissance Italy, sixteen-year-old Lucrezia de' Medici sees a gilded life stretching ahead. Her wealthy new husband handpicked her to be his

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bride, and his great castle in Ferrara will be her playground. But Alfonso d'Este, Duke of Ferrara quickly proves to be just as dangerous and mysterious as he is dark and handsome, and the stone walls of the castle seem to trap Lucrezia like a prison. Only the duke's lover Francesca seems able to tame his increasing fury, as his desperate need to produce an heir drives him deep into precarious obsession. With her head full of heartbroken dreams, Lucrezia flees from him down a dangerous path that may cost her everything. Step into the elegant world of the Robert Browning poem "My Last Duchess," as imagined by Gabrielle Kimm, where she brings to life the passions and people of sixteenth-century Tuscany and Ferrara. It is a chilling story of forbidden love and dark decadence that will haunt you.

A collection of stories from the works of the romancers & tale tellers of the Middle Ages. Mr. Reinhard has re-translated many of them, adapted them, & set them in a framework similar to the Canterbury Tales of the Decameron, this time a group of congenial spirits gathered in an Irish monastery. "Mr. Reinhard places the serious student in his debt, & provides the general reader with some entertaining hours."--MANCHESTER GUARDIAN.

Astell examines the conventions of medieval learning familiar to Chaucer and discovers in two related topical outlines, those of the seven planets and of the divisions of philosophy, an important key.

This fully re-edited, modernised play text is accompanied by insightful commentary notes, while its lively introduction provides an essential contextual grounding in the court scandals, anti-Catholic sentiment and Senecan drama that formed a backdrop to Webster's tragedy. Exploring the challenges of staging this highly melodramatic play, Karen Britland guides you through the most interesting points of its rich performance history, and analyses recent productions

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such as Dominic Dromgoole's version at the Sam Wanamaker Playhouse, starring Gemma Arterton. Analysing its masterful poetry, she shows how the work can be harnessed to engage in contemporary social debates about privacy, torture, surveillance, and personal freedom, and empowers you to do likewise. Supplemented by a plot summary, annotated bibliography and a companion website providing thought-provoking podcasts, production images, useful web links and sample questions and essay ideas, this edition is the most enlightening and engaging you will find. A Study Guide for John Webster's "The Duchess of Malfi," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

Enable students to achieve their best grade in AS/A-level English Literature with this year-round course companion; designed to instil in-depth textual understanding as students read, analyse and revise The Duchess of Malfi throughout the course. This Study and Revise guide: - Increases students' knowledge of The Duchess of Malfi as they progress through the detailed commentary and contextual information written by experienced teachers and examiners - Develops understanding of characterisation, themes, form, structure and language, equipping students with a rich bank of textual examples to enhance their coursework and exam responses - Builds critical and analytical skills

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through challenging, thought-provoking questions and tasks that encourage students to form their own personal responses to the text - Extends learning and prepares students for higher-level study by introducing critical viewpoints, comparative references to other literary works and suggestions for independent research - Helps students maximise their exam potential using clear explanations of the Assessment Objectives, sample student answers and examiner insights - Improves students' extended writing techniques through targeted advice on planning and structuring a successful essay

The essays gathered in this volume, organized around the theme of medieval literature, display a great range of subjects and of critical approaches. One third of the pieces deal with Chaucer: his use of mythology, his characters, narrative techniques, his treatment of courtly love. Other contributions focus on medieval proverbs and ballads, medieval use of classical authors, John Gower, Lydgate, Icelandic saga, the Middle Scots poets, problems of teaching medieval drama in twentieth-century classrooms, French influences on Middle English literature, and the tale of Robin Hood.

People have long been fascinated by the stories behind royal portraits. This volume takes readers inside royal families by way of great paintings, like Holbein's Henry VIII, van Dyck's Charles I, Millais' The Princes in the Tower, Freud's Elizabeth II, and

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more. Featuring incredible, little known stories of the royals and illustrates, this beautiful collection is illustrated with color paintings, photos, family trees and Royal London walking tours with maps.

Merlin's Handbook for Seekers and  
Starseeds Universe

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