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The take rate in the U.S. for manuals is about 2.4 per cent ... My first new vehicle was a manual. 1984 Chrysler Caravan, a four-cylinder, four-speed cargo van that I punished with 260,000 ...

The knives are out. Poetry declares hand-to-hand guerrilla war on conservative aesthetics, political correctness and boundaries imposed on art. In *Resurrecting Knives* De Souza dissects the conventional anatomy of the poem and fashions a new set of intellectual, technical and visual dynamics. Where the American Beat writing experimentalists put work to the sword, randomly cutting up and reforming statements into patchwork poetics – this writing takes on the idea and develops it into a method for strategically cutting into the body of the poem to allow for the insertion of different textures of language and thought. Without resorting to bludgeoning or violence, the author deftly applies a surgical scalpel to make neat cuts around titles or stanzas and into these virtual

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spaces flow lifeblood of diary entry, film scene descriptions and poetic theory grafted effortlessly into the poem. A meditation on the nature of human violence dovetails into the climactic hall of mirrors combat scene of Bruce Lee in Enter The Dragon. A contemplation on the design of the Bowie knife cuts dramatically into a motorcycle gang's knife skill contest in The Loveless. The poem narrator's regret of hurling fiery verbal abuse suddenly slices into the scene-set with Clint Eastwood directing his gunslinger's stare before shooting down murderous bandits in A Fistful of Dollars. This use of what De Souza describes as the "cut-in technique" is evident in poetry throughout this very adventurous second collection. At the same time, these experiments sit alongside an equally potent set of more conventional poems which continue to explore his favoured themes of the loss of childhood innocence, English landscape, the corrupt nature of business culture and the hedonistic intensity of London.

Uses previously classified documents to reveal the broad Austrian support of Hitler's Reich, particularly its anti-Semitic policies. Among the groups examined are the Austrian Nazi Party, the industrial working class, the Catholic Church, and the farming

Beginnings, 1896-1908 -- Paris, 1908-1911 -- The United States and Paris, 1911-1913 -- At home in the United States, 1914-1938 -- On the threshold of war in England, 1939 -- Wartime England, 1939-1940 -- Washington before Pearl Harbor, 1940-1941 -- America at war, 1941-1946 -- A good start in Brussels, 1946 -- Belgium, the Balkans, and a royal

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visit, 1946-1949 -- Behind the dreaded Iron Curtain, 1949 -- Making it work in Moscow, 1950-1951 -- A flattering but unwelcome assignment, 1962 -- A mission and a life cut short, 1962-1963 -- Final years / Roger Kirk

"Edgar Allan Poe served as a soldier and began his literary career composing verses modelled on Byron; soon he was trying out his 'prose-tales' - often horror melodramas such as The Fall of the House of Usher. As editor of the Literary Messenger he was influential among critics and writers of the American South. His versatile writings - including for example The Murders in the Rue Morgue and The Raven - continue to resonate down the centuries. Peter Ackroyd's biography of Poe opens with his end, his final days --- no one knows what happened between the time when friends saw him off on the steam-boat to Baltimore and his discovery six days later dying in a tavern. This mystery sets the scene for a short life packed with drama and tragedy (drink and poverty) combined with extraordinary brilliance. Tennyson described him as 'the most original genius that America has produced'. Poe has been claimed as the forerunner of modern fantasy, and credited with the invention of psychological dramas (long before Freud), science fiction (before H.G. Wells and Jules Verne) and the detective story (before Arthur Conan Doyle). He influenced European romanticism and was the harbinger of both Symbolism

Presents the child abuse investigation referral in a bilingual format, phrase by phrase directly as it occurs, to make it more accessible to both social worker and family.

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Princess Lieu Hanh, often called the Mother of the Vietnamese people by her followers, is one of the most prominent goddesses in Vietnamese popular religion. First emerging some four centuries ago as a local sect appealing to women, the princess' cult has since transcended its geographical and gender boundaries and remains vibrant today. Who was this revered deity? Was she a virtuous woman or a prostitute? Why did people begin worshipping her and why have they continued? *Cult, Culture, and Authority* traces Lieu Hanh's cult from its ostensible appearance in the sixteenth century to its present-day prominence in North Vietnam and considers it from a broad range of perspectives, as religion and literature and in the context of politics and society. Over time, Lieu Hanh's personality and cult became the subject of numerous literary accounts, and these historical texts are a major source for this book. Author Olga Dror explores the authorship and historical context of each text considered, treating her subject in an interdisciplinary way. Her interest lies in how these accounts reflect the various political agendas of successive generations of intellectuals and officials. The same cult was called into service for a variety of ideological ends: feminism, nationalism, Buddhism, or Daoism.

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