

## Arms And The Man Study Guide Artsalve Home

These essays honor Dennis Showalter, a pioneer in the field of military history. Written by some of the most highly-respected scholars in the field, they cover a wide range of topics from the ancient world to the present day.

A streamlined and illustrated edition with complete introduction to the Play and the Author (George Bernard Shaw). *Arms and the Man*, a humorous play which shows the futility of war and deals with the hypocrisies of human nature in a comedic fashion was first produced on April 21, 1894 at the Avenue Theatre, and published in 1898 as part of Shaw's *Plays Pleasant* volume, which also included *Candida*, *You Never Can Tell*, and *The Man of Destiny*. *Arms and the Man* was one of Shaw's first commercial successes. When he was called onto stage after the curtain, where he received enthusiastic applause and cheers, one audience member booed. Shaw replied, "My dear fellow, I quite agree with you, but what are we two against so many?" The play takes place during the 1885 Serbo-Bulgarian War. Its heroine, Raina Petkoff, is a young Bulgarian woman engaged to Sergius Saranoff, one of the heroes of that war, whom she idolizes. One night, a Swiss mercenary soldier in the Serbian army, Captain Bluntschli, climbs in through her bedroom window and threatens to shoot Raina if she gives the alarm. When Russian/Bulgarian troops burst in to search the house for him, Raina hides him so that he won't be killed. In a conversation after the soldiers have left, Bluntschli's attitude towards war and soldiering (pragmatic and practical as opposed to Raina's idealistic views) shock her, especially after he tells her that he does not carry pistol cartridges but chocolate. When the search dies down, Raina and her mother Catherine sneak Bluntschli out of the house, disguised in an old housecoat. The war ends with the Bulgarians and Serbians signing a peace treaty and Sergius returns to Raina, but also flirts with her insolent servant girl Louka (a soubrette role), who is engaged to Nicola, the Petkoff's manservant. Raina begins to find Sergius both foolhardy and tiresome, but she hides it. Bluntschli unexpectedly returns so that he can give back the old housecoat, but also so that he can see her. Raina and her mother are shocked, especially when her father and Sergius reveal that they have met Bluntschli before and invite him to stay for lunch. Left alone with Bluntschli, Raina realizes that he sees through her romantic posturing, but that he respects her as a woman, as Sergius does not. She tells him that she had left a photograph of herself in the pocket of the coat, inscribed "To my chocolate-cream soldier", but Bluntschli says that he didn't find it and that it must still be in the coat pocket. Sergius challenges Bluntschli to a duel, but Bluntschli avoids fighting and Sergius and Raina break off their engagement. Raina's father, Major Paul Petkoff, discovers the portrait in the pocket of his housecoat, but Raina and Bluntschli trick him by removing the photograph before he finds it again in an attempt to convince him that his mind is playing tricks on him, but Petkoff is determined to learn the truth and claims that the "chocolate-cream soldier" is Sergius. After Bluntschli reveals the whole story to Major Petkoff, Sergius proposes marriage to Louka; Nicola quietly and gallantly lets Sergius have her, and Bluntschli, recognising Nicola's dedication and ability, determines to offer him a job as a hotel manager. While Raina is now single, Bluntschli protests that being 34 years of age he is too old for her, believing her to be 17; upon learning that she is in fact 23, he immediately proposes marriage and proves his wealth and position by listing his inheritance from the telegram. Raina, having realized the hollowness of her romantic ideals, protests that she would prefer her poor "chocolate-cream soldier" to this wealthy businessman. Bluntschli says that he is still the same person, and the play ends with Raina

proclaiming her love for him and Bluntschli, with Swiss precision, both clearing up the major's troop movement problems and informing everyone that he will return to be married to Raina exactly two weeks from Tuesday.

Featuring a previously published author introduction, a personal foreword by his son and a new introduction by his grandson, a definitive edition of the lauded World War I classic collects all 39 of the Nobel Prize-winning author's alternate endings to offer new insights into his creative process. Reprint.

Study Guide to The Major Plays of George Bernard Shaw

The Old Man and the Sea

Epic Performances from the Middle Ages Into the Twenty-First Century

Arms and the Man (Annotated)

And Other Stories

**This study referred to as a "preface" is given this designation because its basic aim is not to offer an up-to-date overall assessment of Dryden's translation of Virgil's *Aeneid* but, rather, to provide a relevant basis for such an assessment ?thus allowing for a wide range of readership. The relevance of this approach rests on two basic premises: that of R. A. Brower, who maintains "that no translation can be understood or properly evaluated apart from the conditions of expression under which it was made," supported by Dryden's expressed intention "to make Virgil speak such English, as he wou'd himself have spoken, if he had been born in England, and in this present age," together providing a genuinely relevant basis for an understanding of Dryden's translation, "the conditions of expression" here allowing the inclusion of all the possible implications this phrase includes.**

The play takes place during the 1885 Serbo-Bulgarian War. Its heroine, Raina (rah-EE-na) Petkoff, is a young Bulgarian woman engaged to Sergius Saranoff, one of the heroes of that war, whom she idolizes. One night, a Swiss mercenary soldier in the Serbian army, Captain Bluntschli, climbs in through her bedroom window and threatens to shoot Raina if she gives the alarm. When Russian/Bulgarian troops burst in to search the house for him, Raina hides him so that he won't be killed. In a conversation after the soldiers have left, Bluntschli's attitude towards war and soldiering (pragmatic and practical as opposed to Raina's idealistic views) shock her, especially after he tells her that he does not carry pistol cartridges but chocolate. When the search dies down, Raina and her

mother Catherine sneak Bluntschli out of the house, disguised in an old housecoat. The war ends with the Bulgarians and Serbians signing a peace treaty and Sergius returns to Raina, but also flirts with her insolent servant girl Louka (a soubrette role), who is engaged to Nicola, the Petkoff's manservant. Raina begins to find Sergius both foolhardy and tiresome, but she hides it. Bluntschli unexpectedly returns so that he can give back the old housecoat, but also so that he can see her. Raina and her mother are shocked, especially when her father and Sergius reveal that they have met Bluntschli before and invite him to stay for lunch (and to help them with troop movements). Afterwards, left alone with Bluntschli, Raina realizes that he sees through her romantic posturing, but that he respects her as a woman, as Sergius does not. She tells him that she had left a photograph of herself in the pocket of the coat, inscribed "To my chocolate-cream soldier," but Bluntschli says that he didn't find it and that it must still be in the coat pocket. Bluntschli gets a telegram informing him of his father's death and revealing to him his now-enormous inheritance. Louka then tells Sergius that Bluntschli is the man whom Raina protected and that Raina is really in love with him. Sergius challenges Bluntschli to a duel, but Bluntschli avoids fighting and Sergius and Raina break off their engagement (with some relief on both sides). Raina's father, Major Paul Petkoff, discovers the portrait in the pocket of his housecoat, but Raina and Bluntschli trick him by removing the photograph before he finds it again in an attempt to convince him that his mind is playing tricks on him, but Petkoff is determined to learn the truth and claims that the "chocolate-cream soldier" is Sergius. After Bluntschli reveals the whole story to Major Petkoff, Sergius proposes marriage to Louka (to Mrs. Petkoff's horror); Nicola quietly and gallantly lets Sergius have her, and Bluntschli, recognising Nicola's dedication and ability, determines to offer him a job as a hotel manager. While Raina is now single, Bluntschli protests that being 34 years of age he is too old for her, believing her to be 17; upon learning that she is in fact 23, he immediately proposes marriage and proves his wealth and position by listing his inheritance from the telegram. Raina, having realized the hollowness of her romantic ideals, protests that she would prefer her poor "chocolate-cream soldier" to this wealthy businessman. Bluntschli says

that he is still the same person, and the play ends with Raina proclaiming her love for him and Bluntschli, with Swiss precision, both clearing up the major's troop movement problems and informing everyone that he will return to be married to Raina exactly two weeks from Tuesday

A comprehensive study guide offering in-depth explanation, essay, and test prep for selected works by George Bernard Shaw, who is second only to Shakespeare in the eyes of British tradition. Titles in this study guide include Arms and the Man, Caesar and Cleopatra, Man and Superman, Major Barbara, PygmalionI, Saint Joan, Candida, The Devil's Disciple, The Man of Destiny, Misalliance, Androcles and the Lion, and Heartbreak House. As a playwright of the early twentieth century, George Barnard Shaw became a prominent figure in revolutionizing comedic drama. Moreover, his reinvigoration of the comedy of manners, drama of moral passion, and symbolic farce helped mold the theatre in his time and beyond. This Bright Notes Study Guide explores the context and history of George Bernard Shaw's classic work, helping students to thoroughly explore the reasons they have stood the literary test of time. Each Bright Notes Study Guide contains: - Introductions to the Author and the Work - Character Summaries - Plot Guides - Section and Chapter Overviews - Test Essay and Study Q&As The Bright Notes Study Guide series offers an in-depth tour of more than 275 classic works of literature, exploring characters, critical commentary, historical background, plots, and themes. This set of study guides encourages readers to dig deeper in their understanding by including essay questions and answers as well as topics for further research.

**Toward Combined Arms Warfare**

**Johnny Got His Gun**

**A Production Study of George Bernard Shaw's Arms and the Man**

**George Bernard Shaw's Arms and the Man [microform] : a Director's Study for Production Plays by George Bernard Shaw**

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playwright of the early twentieth century, George Bernard Shaw became a prominent figure in revolutionizing comedic drama. Moreover, his reinvigoration of the comedy of manners, drama of moral passion, and symbolic farce helped mold the theatre in his time and beyond. This Bright Notes Study Guide explores the context and history of George Bernard Shaw's classic work, helping students to thoroughly explore the reasons they have stood the literary test of time. Each Bright Notes Study Guide contains: - Introductions to the Author and the Work - Character Summaries - Plot Guides - Section and Chapter Overviews - Test Essay and Study Q&As The Bright Notes Study Guide series offers an in-depth tour of more than 275 classic works of literature, exploring characters, critical commentary, historical background, plots, and themes. This set of study guides encourages readers to dig deeper in their understanding by including essay questions and answers as well as topics for further research.

Mr. Whitefield has recently died, and his will indicates that his daughter Ann should be left in the care of two men, Roebuck Ramsden and Jack Tanner. Ramsden, a venerable old man, distrusts John Tanner, an eloquent youth with revolutionary ideas, saying "He is prodigiously fluent of speech, restless, excitable (mark the snorting nostril and the restless blue eye, just the thirty-secondth of an inch too wide open), possibly a little mad". In spite of what Ramsden says, Ann accepts Tanner as her guardian, though Tanner doesn't want the position at all. She also challenges Tanner's revolutionary beliefs with her own ideas. Despite Tanner's professed dedication to anarchy, he is unable to disarm Ann's charm, and she ultimately persuades him to marry her, choosing him over her more persistent suitor, a young man named Octavius Robinson.

Arms and the Man was George Bernard Shaw's first commercially successful play. It is a comedy about idealized love versus true love. A young Serbian woman idealizes her war-hero fiance and thinks the Swiss soldier who begs her to hide him a terrible coward. After the war she reverses her opinions, though the tangle of relationships must be resolved before her ex-soldier can conclude the last of everyone's problems with Swiss exactitude. The play premiered to an enthusiastic reception. Only one man booed Shaw at the end, to which Shaw replied: "My dear fellow, I quite agree with you, but what are we two against so many?"

Arms and the Man by George Bernard Shaw

The Man Who Mistook His Wife for a Hat

Man and Superman

Rav Kook

A Farewell to Arms

DigiCat Publishing presents to you this special edition of "The Old Man and the Sea" by Ernest Hemingway. DigiCat Publishing considers every written word to be a legacy of humankind. Every DigiCat book has been carefully reproduced for republishing in a new modern format. The books are available in print, as well as ebooks. DigiCat hopes you will treat this work with the acknowledgment and passion it deserves as a classic of world literature.

**#1 NEW YORK TIMES BESTSELLER • ONE OF TIME MAGAZINE 'S 100 BEST YA BOOKS OF ALL TIME** The extraordinary, beloved novel about the ability of books to feed the soul even in the darkest of times. When Death has a story to tell, you listen. It is 1939. Nazi Germany. The country is holding its breath. Death has never been busier, and will become busier still. Liesel Meminger is a foster girl living outside of Munich, who scratches out a meager existence for herself by stealing when she encounters something she can't resist—books. With the help of her accordion-playing foster father, she learns to read and shares her stolen books with her neighbors during bombing raids as well as with the Jewish man hidden in her basement. In

superbly crafted writing that burns with intensity, award-winning author Markus Zusak, author of *I Am the Messenger*, has given us one of the most enduring stories of our time. “ The kind of book that can be life-changing. ” —The New York Times

“ Deserves a place on the same shelf with *The Diary of a Young Girl* by Anne Frank. ” —USA Today DON ' T MISS BRIDGE OF CLAY, MARKUS ZUSAK ' S FIRST NOVEL SINCE THE BOOK THIEF.

Who is Jenna Fox? Seventeen-year-old Jenna has been told that is her name. She has just awoken from a coma, they tell her, and she is still recovering from a terrible accident in which she was involved a year ago. But what happened before that? Jenna doesn't remember her life. Or does she? And are the memories really hers? This fascinating novel represents a stunning new direction for acclaimed author Mary Pearson. Set in a near future America, it takes readers on an unforgettable journey through questions of bio-medical ethics and the nature of humanity. Mary Pearson's vividly drawn characters and masterful writing soar to a new level of sophistication. *The Adoration of Jenna Fox* is a 2009 Bank Street - Best Children's Book of the Year.

The Man With Three Arms

Arms and the Man (Illustrated and Annotated)

Notes on George Bernard Shaw's Arms and the Man

Arms and the Man

And Other Clinical Tales

Greek and Roman epic poetry has always provided creative artists in the modern world with a rich storehouse of themes. Tim Supple and Simon Reade's 1999 stage adaptation of Ted Hughes' *Tales from Ovid* for the RSC heralded a new lease of life for receptions of the genre, and it now routinely provides raw material for the performance repertoire of both major cultural institutions and emergent, experimental theatre companies. This volume represents the first systematic attempt to chart the afterlife of epic in modern performance traditions, with chapters covering not only a significant chronological span, but also ranging widely across both place and genre, analysing lyric, film, dance, and opera from Europe to Asia and the Americas. What emerges most clearly is how anxieties about the ability to write epic in the early modern world, together with the ancient precedent of Greek tragedy's reworking of epic material, explain its migration to the theatre. This move, though, was not without problems, as epic encountered the barriers imposed by neo-classicists, who sought to restrict serious theatre to a narrowly defined reality that precluded its broad sweeps across time and place. In many instances in recent years, the fact that the Homeric epics were composed orally has rendered reinvention not only legitimate, but also deeply appropriate, opening up a range of forms and traditions within which epic themes and structures may be explored. Drawing on the expertise of specialists from the fields of classical studies, English and comparative literature, modern languages, music, dance, and theatre and performance studies, as well as from practitioners within the creative industries, the volume is able to offer an unprecedented modern and dynamic study of

'epic' content and form across myriad diverse performance arenas.

Here, this famous play by the Nobel Prize winner great author, George Bernard Shaw, has been presented by differentiating the dialogues with darker color from the descriptions within the brackets in a different/lighter color in italics. The punctuations within the brackets are deleted and the m space (.) after the names of characters is replaced by colon (: ) to streamline the flow. Arms and the Man, a humorous play which shows the futility of war and deals with the hypocrisies of human nature in a comedic fashion was first produced on April 21, 1894 at the Avenue Theatre, and published in 1898. Arms and the Man was one of Shaw's first commercial successes. When he was called onto stage after the curtain, he received enthusiastic applause and cheers but one audience member booed. Shaw replied, "My dear fellow, I quite agree with you, but what are we two against so many?" The story springs up during the 1885 Serbo-Bulgarian War and its heroine, Raina Petkoff, is a young Bulgarian woman engaged to Major Sergius Saranoff, whom she idolizes. One night, a Swiss mercenary soldier in the Serbian army, Captain Bluntschli, climbs in through her bedroom window and threatens to shoot Raina if she gives the alarm. When Russian/Bulgarian troops burst in to search the house for him, Raina hides him so that he won't be killed. In a conversation after the soldiers have left, Bluntschli's attitude towards war and soldiering shock her, especially when he tells her that he does not carry pistol cartridges but chocolate. When the search is over, Raina and her mother Catherine sneak Bluntschli out of the house, disguised in an old housecoat of Major Petkoff. The war ends with a peace treaty and Sergius returns to Raina, but also flirts with her insolent servant girl Louka, who is engaged to Nicola, the Petkoff's manservant. Raina begins to find Sergius both foolhardy and tiresome, but she hides it. Bluntschli unexpectedly returns so to give back the old housecoat, but also to see her. Raina and her mother are shocked, especially when her father and Sergius reveal that they have met Bluntschli before and invite him to stay for lunch. Left alone with Bluntschli, Raina realizes that he sees through her romantic posturing, but that he respects her as a woman, as Sergius does not. She tells him that she had left a photograph of herself in the pocket of the coat, inscribed "To my chocolate-cream soldier", but Bluntschli says that he didn't find it and that must still be in the coat pocket. Sergius challenges Bluntschli to a duel, but Bluntschli avoids fighting and Sergius and Raina break off their engagement. Raina's father, Major Paul Petkoff, discovers the portrait in the pocket of his housecoat, but Raina and Bluntschli trick him by removing the photograph before he finds it again in an attempt to convince him that his mind is playing tricks on him, but Petkoff is determined to learn the truth and claims that the "chocolate-cream soldier" is Sergius. After Bluntschli reveals the whole story to Major Petkoff, Sergius proposes marriage to Louka; Nicola quietly and gallantly lets Sergius have her, and Bluntschli, recognising Nicola's dedication and ability, offers him a job as a hotel manager. While Raina is now single, Bluntschli protests that being 34 years of age he is too old

for her, believing her to be 17; upon learning that she is in fact 23, he immediately proposes marriage and proves his wealth and position by listing his inheritance from the telegram. Raina, having realized the hollowness of her romantic ideals, protests that she would prefer her poor "chocolate-cream soldier" to this wealthy businessman. Bluntschli says that he is still the same person, and the play ends with Raina proclaiming her love for him and Bluntschli, with Swiss precision, both clearing up the major's troop movement problems and informing everyone that he will return to be married to Raina exactly two weeks from Tuesday.

Differentiated book- It has a historical context with research of the time-Arms and man is a comedy by George Bernard Shaw. The play was first produced on April 21, 1894 at the Theater Avenue and published in 1898 as part of Shaw plays nice volume, which also included Candida, you never know, and the man of destiny. Arms and the Man was one of Shaw's first commercial successes. He was called to the stage after the curtain, where he received enthusiastic applause. Amid the cheers, a member of the audience booed. Shaw responded, characteristically: "My dear friend, I quite agree with you, but what are we both against so many?" Arms and the Man is a humorous work that shows the futility of war and comically treats the hypocrisies of human nature. The work takes place during the Serbo-Bulgarian War of 1885. Her heroine, Raina Petkoff, is a young Bulgarian committed to Sergius Saranoff, one of the heroes of that war, whom she idolizes. The night after the Battle of Slivnitza, a Swiss mercenary soldier In the Serbian army, Captain Bluntschli, climbs through the window of the balcony of his room and threatens to shoot Raina if he gives her the alarm. When Russian and Bulgarian troops stormed to look for him in the house, Raina hides him so that they don't kill him. He asks her to remember that "nine out of ten soldiers are born as fools." In a conversation after the soldiers left, Bluntschli's pragmatic and cynical attitude toward war and the soldiers shocked the idealist Raina, especially after he admits that he uses his bags of ammunition to carry chocolates instead of cartridges for his gun . When the search goes out, Raina and her mother Catherine sneak out of Bluntschli's house, disguised with one of Raina's father's old coats.

A Study Guide

Plays Pleasant

Mystic in a Time of Revolution

Plays: Pleasant and Unpleasant

A Study Guide for George Bernard Shaw's "Arms and the Man"

*Arms and the Man is a comedy written by George Bernard Shaw, and was first produced in 1894 and published in 1898, and has become on the the most popular plays of George Bernard Shaw. Like his other works, Arms and the Man questions conventional values and uses war and love as his satirical targets. This edition of Arms and the Man is in the form of a*



paperback book.

*George Bernard Shaw demanded truth and despised convention. He punctured hollow pretensions and smug prudishness—coating his criticism with ingenious and irreverent wit. In Mrs. Warren’s Profession, Arms and the Man, Candida, and Man and Superman, the great playwright satirizes society, military heroism, marriage, and the pursuit of man by woman. From a social, literary, and theatrical standpoint, these four plays are among the foremost dramas of the age—as intellectually stimulating as they are thoroughly enjoyable. “My way of joking is to tell the truth: It is the funniest joke in the world.”—G. B. Shaw With an Introduction by Eric Bentley and an Afterword by Norman Lloyd*

*In this promptbook for Arms and the Man—a composite of notes from four productions directed either wholly or principally by Bernard Shaw—Bernard F. Dukore adds another dimension to the Irishman known primarily as a playwright, wit, and critic. Shaw, according to Dukore, “consistently maintained that directing plays is as crucial a part of a dramatist’s profession as writing them.” He took his role as director quite seriously, exerting almost total control over the production. He cast his own plays, directed them, and even advised on such production matters as lights, music, the use of stage machinery, and the type and placement of props. When German director Max Reinhardt made an unauthorized cut in one of Shaw’s plays, Shaw protested: “May the soul of Reinhardt scream through all eternity in boiling brimstone!” The core of this book comes from the production notes of the 1894 premier of Arms and the Man, but notes from the 1907, 1911, and 1919 performances are included as well. Dukore has made this a composite promptbook rather than a record of a single performance for two reasons: no clear evidence enables him to determine which production the comments pertain to; and Shaw’s interpretation of the play did not change over the years, although he did refine certain aspects. Dukore describes his text and his method of arriving at it: “The directorial comments that face the text derive chiefly from Shaw’s rehearsal notes... In addition, I have employed sketches and notes for blocking, copied from Shaw’s markings in the margins of the 1905 and 1908 printings of the play...; extracts from Shaw’s letters to Alma Murray and Lillah MacCarthy, the Rainas of the 1894 and 1907 productions, respectively; and the undated Instructions to Producer of Arms and the Man. The letters and instructions are identified when they appear. Cast lists, with credits for director and designer (where known), of these three productions and of the 1919 production follow.” The play text Dukore used is the second revised printing of volume 1 of the Bodley Head edition of Shaw’s plays (1979). This is the second volume of a Special Issue series published in cooperation with the American Society for Theatre Research. The first was Edward Gordon Craig and “The Pretenders”: A Production Revisited by Frederick J. Marker and Lise-Lone Marker.*

*A Study in Acting*

*The Lottery*

*The Book Thief*

*Captain Bluntschli in Arms and the Man*

### *The Adoration of Jenna Fox*

One of Bernard Shaw's most glittering comedies, *Arms and the Man* is a burlesque of Victorian attitudes to heroism, war and empire. In the contrast between Bluntschli, the mercenary soldier, and the brave leader, Sergius, the true nature of valour is revealed. Shaw mocks deluded idealism in *Candida*, when a young poet becomes infatuated with the wife of a Socialist preacher. *The Man of Destiny* is a witty war of words between Napoleon and a 'strange lady', while in the exuberant farce *You Never Can Tell* a divided family is reunited by chance. Although Shaw intended *Plays Pleasant* to be gentler comedies than those in their companion volume, *Plays Unpleasant*, their prophetic satire is sharp and provocative.

A Study Guide for George Bernard Shaw's "Arms and the Man," 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.

One of Shaw's most popular comedies, deflating romantic misconceptions of love and warfare. Reprinted from an authoritative early edition, complete with Shaw's preface to Volume II of *Plays: Pleasant and Unpleasant*.

The Hemingway Library Edition

"Arms, and the Man I sing . . ."

A Composite Production Book

A Survey of 20th-century Tactics, Doctrine, and Organization

Dr. Gerald Bull, Iraq and the Supergun

*Arms and the Man* Courier Corporation

The Searing Portrayal Of War That Has Stunned And Galvanized Generations Of Readers An immediate bestseller upon its original publication in 1939, Dalton Trumbo's stark, profoundly troubling masterpiece about the horrors of World War I brilliantly crystallized the uncompromising brutality of war and became the most influential protest novel of the Vietnam era. *Johnny Got His Gun* is an undisputed classic of antiwar literature that's as timely as ever. "A terrifying book, of an extraordinary emotional intensity."--*The Washington Post* "Powerful. . . an eye-opener." --Michael Moore "Mr. Trumbo sets this story down almost without pause or punctuation and with a fury amounting to eloquence."--*The New York Times* "A book that can never be forgotten by anyone who reads it."--*Saturday Review*

In his most extraordinary book, the bestselling author of *Awakenings* and "poet laureate of medicine" (*The New York Times*) recounts the case histories of patients inhabiting the compelling world of neurological disorders, from those who are no longer able to recognize common objects to those who gain extraordinary new skills. Featuring a new preface,

Oliver Sacks' s The Man Who Mistook His Wife for a Hat tells the stories of individuals afflicted with perceptual and intellectual disorders: patients who have lost their memories and with them the greater part of their pasts; who are no longer able to recognize people and common objects; whose limbs seem alien to them; who lack some skills yet are gifted with uncanny artistic or mathematical talents. In Dr. Sacks' s splendid and sympathetic telling, his patients are deeply human and his tales are studies of struggles against incredible adversity. A great healer, Sacks never loses sight of medicine' s ultimate responsibility: "the suffering, afflicted, fighting human subject."

A Case Study with Theatrical History of George Bernard Shaw's Arms and the Man for High School Teaching in Israel

A Study in American Military History

Bernard Shaw's Arms and the Man

A Preface to Dryden's Æneid

Hailed by The New York Times as "a compelling dystopian look at paranoia from one of the most unique and perceptive writers of our time," this brief, captivating novel offers a cautionary tale. The story unfolds within a society in which all traces of individualism have been eliminated from every aspect of life — use of the word "I" is a capital offense. The hero, a rebel who discovers that man's greatest moral duty is the pursuit of his own happiness, embodies the values the author embraced in her personal philosophy of objectivism: reason, ethics, volition, and individualism. Anthem anticipates the themes Ayn Rand explored in her later masterpieces, The Fountainhead and Atlas Shrugged. Publisher's Weekly acclaimed it as "a diamond in the rough, often dwarfed by the superstar company it keeps with the author's more popular work, but every bit as gripping, daring, and powerful." Anthem is a dystopian fiction novella by Ayn Rand, written in 1937 and first published in 1938 in England. It takes place at some unspecified future date when mankind has entered another dark age characterized by irrationality, collectivism, and socialistic thinking and economics. Technological advancement is now carefully planned (when it is allowed to occur at all) and the concept of individuality has been eliminated.

A dramatic comedy combines high comedy with social commentary in deflating misconceptions about love and warfare.

DIV Rav Abraham Isaac Kook (1865–1935) was one of the most influential—and controversial—rabbis of the twentieth century. A visionary writer and outstanding rabbinic leader, Kook was a philosopher, mystic, poet, jurist, communal leader, and veritable saint. The first chief rabbi of Jewish Palestine and the founding theologian of religious Zionism, he struggled to understand and shape his revolutionary times. His life and writings resonate with the defining tensions of Jewish life and thought. A powerfully original thinker, Rav Kook combined strict traditionalism and an embrace of modernity, Orthodoxy and tolerance, piety and audacity, scholasticism and ecstasy, and passionate nationalism with profound universalism. Though little known in the English-speaking world, his life and teachings are essential to understanding current Israeli politics, contemporary Jewish spirituality, and modern Jewish thought. This biography, the first in English in more than half a century, offers a rich and insightful portrait of the man and his complex legacy. Yehudah Mirsky clears away widespread misunderstandings of Kook's ideas and provides fresh insights into his personality and worldview. Mirsky demonstrates how Kook's richly erudite, dazzlingly poetic writings convey a

brehtaking vision in which "the old will become new, and the new will become holy." /div

The Arms and the Man

Arms and Men

ANTHEM

Military History Essays in Honor of Dennis Showalter

*A collection of essays and articles mostly about life in the Pocono Mountains of Pennsylvania but also some thoughts on holidays and other items the author finds to be of interest, originally published in the Village View, the local Canadensis newspaper.*

*A seemingly ordinary village participates in a yearly lottery to determine a sacrificial victim.*