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Work and Object is a study of fundamental questions in the metaphysics of art, notably how works relate to the materials that constitute them. Issues about the creation of works, what is essential and inessential to their identity, their distinct kinds of properties, including aesthetic properties, their amenability to interpretation, their style, the conditions under which they can go out of existence, and their relation to perceptually indistinguishable doubles (e.g. forgeries and parodies), are raised and debated. A core theme is that works like paintings, music, literature, sculpture, architecture, films, photographs, multi-media installations, and many more

besides, have fundamental features in common, as cultural artefacts, in spite of enormous surface differences. It is their nature as distinct kinds of things, grounded in distinct ontological categories, that is the subject of this enquiry. Although much of the discussion is abstract, based in analytical metaphysics, there are numerous specific applications, including a study of Jean-Paul Sartre's novel *La Nausée* and recent conceptual art. Some surprising conclusions are derived, about the identity conditions of works and about the difference, often, between what a work seems to be and what it really is. The disciplines of classical scholarship were established in their modern form between 1300 and 1600, and Virgil was a test case for many of them. This book is concerned with what became of Virgil in this period, how he was understood, and how his poems were recycled. What did readers assume about Virgil in the long decades between Dante and Sidney, Petrarch

and Spenser, Boccaccio and Ariosto? Which commentators had the most influence? What story, if any, was Virgil's Eclogues supposed to tell? What was the status of his Georgics? Which parts of his epic attracted the most imitators? Building on specialized scholarship of the last hundred years, this book provides a panoramic synthesis of what scholars and poets from across Europe believed they could know about Virgil's life and poetry. Vaccination, chiefly responsible for the eradication of smallpox and the control of poliomyelitis and German measles in man and of foot-and mouth, Marek's and Newcastle disease in domestic animals, remains the best answer to infectious diseases. Early vaccines were live wild type organisms but these have been largely replaced by attenuated or killed organisms or by purified components (subunits) thereof. More recently, developments in recombinant DNA techniques, the advent of monoclonal antibodies and progress in our

understanding of the immunological structure of proteins, have laid the foundations for a new generation of vaccines. For instance, subunit vaccines have been produced through gene cloning and a number of peptides mimicking small regions of proteins on the outer coat of viruses and capable of eliciting virus neutralizing antibodies, have been synthesized. Such vaccines are defined at the molecular level, can elicit immune responses controlling specific infectious organisms and are, thus, potentially free of the problems inherent in conventional ones. However, because subunit and peptide vaccines are only weakly or non-immunogenic, they require the presence of immunological adjuvants. These are a diverse array of agents that promote specific humoral and/or cell-mediated immunity responses to antigens. This book contains the proceedings of the 1st NATO Advanced Studies Institute "Immunological

Adjuvants and Vaccines" held in Cape Sounion Beach, Greece during 24 June-5 July, 1988. After a short review of the history of research, the work introduces and delimits the concepts related to grammaticalization. It then provides extensive exemplification of grammaticalization phenomena in diverse languages, ordered by grammatical domains such as the verbal, pronominal and nominal sphere and clause level relations. The final chapter presents a theory of grammaticalization which is based on the autonomy of the linguistic sign with respect to the paradigmatic and syntagmatic axes. This is the basis of the structural parameters that constitute grammaticalization. They are operationalized to the point of rendering degrees of grammaticalization measurable. This work was published by Saint Philip Street Press pursuant to a Creative Commons license permitting commercial use. All rights not granted by the work's license

are retained by the author or authors. Preface 1913IN the pages which follow I have made no attempt to tamper with the work of the bygone man of thirty-five who wrote them. I have never admitted the right of an elderly author to alter the work of a young author, even when the young author happens to be his former self. In the case of a work which is a mere exhibition of skill in conventional art, there may be some excuse for the delusion that the longer the artist works on it the nearer he will bring it to perfection. Yet even the victims of this delusion must see that there is an age limit to the process, and that though a man of forty-five may improve the workmanship of a man of thirty-five, it does not follow that a man of fifty-five can do the same, When we come to creative art, to the living word of a man delivering a message to his own time, it is clear that any attempt to alter this later on is simply fraud and forgery. As I read the old Quintessence of Ibsenism I may find things

that I see now at a different angle, or correlate with so many things then unnoted by me that they take on a different aspect. But though this may be a reason for writing another book, it is no a reason for altering an existing one. What I have written I have written, said Pilate, thinking (rightly, as it turned out) that his blunder might prove truer than its revision by the elders; and what he said after a lapse of twenty-one seconds I may very well say after a lapse of twenty-one years. However, I should not hesitate to criticize my earlier work if I thought it likely to do any mischief that criticism can avert...--Bernard Shaw

Helen Boosalis's story, told by her daughter, Beth Boosalis Davis, is the story of a true pioneer of women in politics. The daughter of Greek immigrants, Boosalis achieved national prominence as the first woman president of the U.S. Conference of Mayors and as an outspoken advocate for economically distressed cities facing President Reagan's "new federalism." Winning the

Democratic nomination for governor of Nebraska in 1986, Helen Boosalis ran against Kay Orr in the first gubernatorial contest between two women in U.S. history. The interwoven tales of conflict and challenge, from the mayor's. Taking issue with many orthodox views of Film Noir, Frank Krutnik argues for a reorientation of this compulsively engaging area of Hollywood cultural production. Krutnik recasts the films within a generic framework and draws on recent historical and theoretical research to examine both the diversity of film noir and its significance within American popular culture of the 1940s. He considers classical Hollywood cinema, debates on genre, and the history of the emergence of character in film noir, focusing on the hard-boiled' crime fiction of Dashiell Hammett, Raymond Chandler and James M. Cain as well as the popularisation of Freudian psychoanalysis; and the social and cultural upheavals of the 1940s. The core of this book

however concerns the complex representation of masculinity in the noir tough' thriller, and where and how gender interlocks with questions of genre. Analysing in detail major thrillers like *The Maltese Falcon*, *Double Indemnity*, *Out of the Past* and *The Killers*, alongside lesser known but nonetheless crucial films as *Stranger on the Third Floor*, *Pitfall* and *Dead Reckoning* Krutnik has produced a provocative and highly readable study of one of Hollywood most perennially fascinating groups of films. An investor's survival guide to avoiding costly dangers in today's uncertain markets That the "bubble burst" in 2000 is really a misnomer. The fall of the markets actually marked a seldom-seen--but always dangerous--triple waterfall. In *The New Reality of Wall Street*, Donald Coxe--a huge name in institutional investment circles--provides shaky investors with the reassuring knowledge and guidance they need to recoup recent investment losses, and weather a financial storm that

is still far from over. While Coxe warns that the third leg of the triple waterfall is still alive, he shows there are profits to be made. *The New Reality of Wall Street* tells investors where to look--and what to look for--to invest profitably despite the prevailing doom and gloom as it discusses: How to understand and profit from the triple waterfall phenomenon What the fall of the dollar means to future investors Which direction inflation should turn, and why From language to culture to cultural collision: the story of how humans invented history, from the Stone Age to the Virtual Age *Traveling across millennia*, weaving the experiences and world views of cultures both extinct and extant, *The Invention of Yesterday* shows that the engine of history is not so much heroic (battles won), geographic (farmers thrive), or anthropogenic (humans change the planet) as it is narrative. Many thousands of years ago, when we existed only as countless small autonomous



bands of hunter-gatherers widely distributed through the wilderness, we began inventing stories--to organize for survival, to find purpose and meaning, to explain the unfathomable. Ultimately these became the basis for empires, civilizations, and cultures. And when various narratives began to collide and overlap, the encounters produced everything from confusion, chaos, and war to cultural efflorescence, religious awakenings, and intellectual breakthroughs. Through vivid stories studded with insights, Tamim Ansary illuminates the world-historical consequences of the unique human capacity to invent and communicate abstract ideas. In doing so, he also explains our ever-more-intertwined present: the narratives now shaping us, the reasons we still battle one another, and the future we may yet create. Over the past three decades, research efforts and interventions have been implemented across the United States to increase the persistence of

underrepresented minority (URM) students in science, technology, engineering, and math (STEM). This Element systematically compares STEM interventions that offer resources and opportunities related to mentorship, research, and more. We organize the findings of this literature into a multi-phase framework of STEM integration and identity development. We propose four distinct phases of STEM integration: Phase 1: High School; Phase 2: Summer before College; Phase 3: First Year of College; and Phase 4: Second Year of College through Graduation. We combine tenets of theories about social identity, stereotypes and bias, and the five-factor operationalization of identity formation to describe each phase of STEM integration. Findings indicate the importance of exploration through exposure to STEM material, mentorship, and diverse STEM communities. We generalize lessons from STEM interventions to URM

students across institutions. This survey and synthesis of the structural and decorative uses of Roman remains, particularly marble, throughout the mediaeval Mediterranean, deals with the Christian West - but also Byzantium and Islam, each the inheritor of much Roman territory. It includes a 5000-image DVD. Captain Brassbound's Conversion (1900) is a play by G. Bernard Shaw. It was published in Shaw's 1901 collection Three Plays for Puritans (together with Caesar and Cleopatra and The Devil's Disciple). The first American production of the play starred Ellen Terry in 1907. The play explores the relationship between the law, justice, revenge and forgiveness. For ease of use and practicality Straightforward Second Edition is structured to provide one lesson per double-page spread (A/B/C/D), lasting around 90 minutes. All lessons are interlinked to promote better and more memorable learning, but there is the flexibility to pick out certain

key sections to focus on certain language points. 'Here is art which conceals art, and intellect which conceals intellect, so that by the end of the book one feels that one understands something one had not understood before. Mr Hall is witty and amusing, but not snide; he has a lightness of touch which allows him to write of extremely serious matters without solemnity; he knows how to convey a great deal in a few words' Sunday Telegraph 'He is an observant and witty writer...you believe implicitly that he has met the people he writes about, and that they said what he quotes them as saying' Sunday Times From the dawn of the early modern period around 1400 until the eighteenth century, Latin was still the European language and its influence extended as far as Asia and the Americas. At the same time, the production of Latin writing exploded thanks to book printing and new literary and cultural dynamics. Latin also entered into a complex interplay with the rising

vernacular languages. This Handbook gives an accessible survey of the main genres, contexts, and regions of Neo-Latin, as we have come to call Latin writing composed in the wake of Petrarch (1304-74). Its emphasis is on the period of Neo-Latin's greatest cultural relevance, from the fifteenth to the eighteenth centuries. Its chapters, written by specialists in the field, present individual methodologies and focuses while retaining an introductory character. The Handbook will be valuable to all readers wanting to orientate themselves in the immense ocean of Neo-Latin literature and culture. It will be particularly helpful for those working on early modern languages and literatures as well as to classicists working on the culture of ancient Rome, its early modern reception and the shifting characteristics of post-classical Latin language and literature. Political, social, cultural and intellectual historians will find much relevant material in the Handbook, and it will provide a

rich range of material to scholars researching the history of their respective geographical areas of interest. Treating the subject of early modern national expression from a broad comparative perspective, *The Site of Petrarchism* will be of interest to scholars of late medieval and early modern literature in Europe, historians of culture, and critical theorists. A passionate personal journey through two cultures in conflict. Shortly after militant Islamic terrorists destroyed the World Trade Center, Tamim Ansary of San Francisco sent an e-mail to twenty friends, telling how the threatened U.S. reprisals against Afghanistan looked to him as an Afghan American. The message spread, and in a few days it had reached, and affected, millions of people—Afghans and Americans, soldiers and pacifists, conservative Christians and talk-show hosts; for the message, written in twenty minutes, was one Ansary had been writing all his life. West of Kabul, East of New York is an

urgent communiqué by an American with "an Afghan soul still inside me," who has lived in the very different worlds of Islam and the secular West. The son of an Afghan man and the first American woman to live as an Afghan, Ansary grew up in the intimate world of Afghan family life, one never seen by outsiders. No sooner had he emigrated to San Francisco than he was drawn into the community of Afghan expatriates sustained by the dream of returning to their country -and then drawn back to the Islamic world himself to discover the nascent phenomenon of militant religious fundamentalism. Tamim Ansary has emerged as one of the most eloquent voices on the conflict between Islam and the West. His book is a deeply personal account of the struggle to reconcile two great civilizations and to find some point in the imagination where they might meet. A new volume in the acclaimed World of Art series: featuring work across a range of media that represents the human body.

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