

## 1: The Evolution Of Space In Russian Literature | Download eBook PDF/EPUB

*The Evolution of Space in Russian Literature: A Spatial Reading of th and th Century Narrative Literature - Ebook written by Katharina Hansen LÃ¶tve. Read this book using Google Play Books app on your PC, android, iOS devices.*

Space Exploration Since the beginning of time, man has been fascinated with the stars and sky. From the time the first man took his first step on the moon, space exploration has been growing and expanding. More and more people are coming up with new ways on how to study the universe. Hence, the more time spent on studying the sky, the more that we will obviously know. So, it would be safe to say that now is a great time to continue the exploration of space. There have been numerous space launches throughout this decade that made great impacts on the exploration of space. Cosmonauts were transferred to and from Atlantis, and Astronaut Norman Thagard was returned from Mir, having arrived on Soyuz-TM 21, and made a new American space endurance record of days. This was huge for the astronomical community because of the increase in the length of space voyages. This was important because it spent a significant amount of time researching the atmosphere and celestial bodies. It was able to make numerous observations during this time. This rocket explored the asteroids nearest the earth and discovered many interesting facts regarding them. Many astronauts contributed to space exploration. Since there are numerous people that offered their talents to the program, it would be arduous to mention them all. Thus, only four important examples will be given of people that work for the space program. The first is James P. He worked as a flight surgeon and medical officer at Lyndon B. Under this title, he planned emergency medical and rescue support for the first six shuttle flights. He has spent a total of hours in space and served on the Crew of STS Spacelab Life Sciences, which is the first dedicated life sciences mission. Another famous astronaut is Tamara E. She participated in the American Astronomical Association. She served as a research scientist in the Theoretical Studies Branch and performed software verification and spacecraft communication. She also embarked on many space flights on the Space Shuttle Colombia and the S. He participated in 26 combat missions, and completed more than flying hours in space. And, on top of all of this, he was a mission specialist. The last astronaut mentioned is Jeffrey N. He participated in many organization, however his most recognized is the Society of Experimental Test Pilots. He also partook in many army assignments including being an aeroscout platoon leader. He was involved in the shuttle launch and landing operations and was an engineer pilot in the Shuttle Avionics Integration Lab. Also, he was named the Chief of the Operations Development Office. And, it was these people that came up with ideas for the future. While there are many different organizations that contribute to the future technology of space, NASA probably does the most. Under this organization, the Advanced Space Transportation Program supports the long-range basic research. This consists of airframe propulsion and long-term space transportation research. They have put forth many ideas. One example of this is the rocket engine. This would consume oxygen in the air and store liquid oxygen when it leaves the atmosphere Glenn and Robinson Hence, there would be significant savings because not as much propellant would be required to make it run. Another idea would be to launch rockets into space using laser beams. Laser Propulsion testing indicates a viable way to reduce money of sending men into space. Lastly, the Solar Thermal Propulsion is another idea for the future of space exploration. This would propel vehicles through space and significantly reduces weight, complexity, and money Glenn and Robinson With many new intelligent astronauts exploring the atmosphere and planets, the planetary sciences keep growing and growing. In fact, they keep continuing to add new ideas and inventions to the field. Also, more and more future ideas are being offered to make great improvements in the study. However, more new inventions and ideas are still to come.

### 2: Katharina Hansen Love (Author of The Evolution Of Space In Russian Literature)

*This book is concerned with the literary development of the narrative category of space in Russian literature from Romanticism until Modernism.*

Early history[ edit ] Old Russian literature consists of several masterpieces written in the Old Russian language i. The main type of Old Russian historical literature were chronicles , most of them anonymous. Life of Alexander Nevsky offers a well-known example. Bylinas “ oral folk epics ” fused Christian and pagan traditions. Medieval Russian literature had an overwhelmingly religious character and used an adapted form of the Church Slavonic language with many South Slavic elements. The first work in colloquial Russian , the autobiography of the archpriest Avvakum , emerged only in the midth century. The reforms he implemented encouraged Russian artists and scientists to make innovations in their crafts and fields with the intention of creating an economy and culture comparable. Through their debates regarding versification of the Russian language and tone of Russian literature, the writers in the first half of the 18th century were able to lay foundation for the more poignant, topical work of the late 18th century. Vasily Kirillovich Trediakovsky , a poet, playwright, essayist, translator and contemporary to Antioch Kantemir, also found himself deeply entrenched in Enlightenment conventions in his work with the Russian Academy of Sciences and his groundbreaking translations of French and classical works to the Russian language. However, his work was often incredibly theoretical and scholarly, focused on promoting the versification of the language with which he spoke. Although he often disagreed with Trediakovsky, Sumarokov also advocated the use of simple, natural language in order to diversify the audience and make more efficient use of the Russian language. However, the themes and scopes of the works these writers produced were often more poignant, political and controversial. Alexander Nikolayevich Radishchev , for example, shocked the Russian public with his depictions of the socio-economic condition of the serfs. Nikolay Karamzin , “ , for example, is known for his advocacy of Russian writers adopting traits in the poetry and prose like a heightened sense of emotion and physical vanity, considered to be feminine at the time as well as supporting the cause of female Russian writers. His works were thus not universally well received; however, they did reflect in some areas of society a growing respect for, or at least ambivalence toward, a female ruler in Catherine the Great. This concept heralded an era of regarding female characteristics in writing as an abstract concept linked with attributes of frivolity, vanity and pathos. Some writers, on the other hand, were more direct in their praise for Catherine II. Unlike those who took after the grand style of Mikhail Lomonosov and Alexander Sumarokov, Derzhavin was concerned with the minute details of his subjects. Denis Fonvizin , an author primarily of comedy, approached the subject of the Russian nobility with an angle of critique. Fonvizin felt the nobility should be held to the standards they were under the reign of Peter the Great, during which the quality of devotion to the state was rewarded. His works criticized the current system for rewarding the nobility without holding them responsible for the duties they once performed.

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Studies in anthropology suggest that their forerunners were the campfire circles around which members of a primitive community would gather to participate in tribal rites. Karnak in ancient Egypt, Persepolis in Persia, and Knossos in Crete all offer examples of architectural structures, purposely ceremonial in design, of a size and configuration suitable for large audiences. They were used as places of assembly at which a priestly caste would attempt to communicate with supernatural forces. Eventually, however, the priestly caste and the performer became physically set apart from the spectators. Thus, theatre as place emerged. Developments in ancient Greece

Visual and spatial aspects During the earliest period of theatre in ancient Greece, when the poet Thespis – who is credited both with inventing tragedy and with being the first actor – came to Athens in bc with his troupe on wagons, the performances were given in the agora. Detailed literary accounts of theatre and scenery in ancient Greece can be found in *De architectura libri decem*, by the 1st-century-bc Roman writer Vitruvius, and in the *Onomasticon*, of the 2nd century ad, by the Greek scholar Julius Pollux. As these treatises appeared several hundred years after classical theatre, however, the accuracy of their descriptions is questionable. Little survives of the theatres in which the earliest plays were performed, but essential details have been reconstructed from the architectural evidence of the Theatre of Dionysus in Athens, which has been remodeled several times since its construction in stone by the politician Lycurgus on the south slope of the Acropolis in about bc. The centre of the theatre was the original dancing place, a flat, circular space containing the altar of Dionysus, called the orchestra. In the centre stood a platform with steps leading to the altar thymele. Nearby was the temple out of which the holy image would be carried on festival days so that the god could be present at the plays. Theatrical representations, not yet wholly free of a religious element, directed their appeal toward the whole community, and attendance was virtually compulsory. Thus the first concern of theatre builders of the day was to provide sufficient space for large audiences. In the beginning, admission was free; later, when a charge was levied, poor citizens were given entrance money. In later times there was a high stage, with a marble frieze below and a short flight of steps up from the orchestra. The great Hellenistic theatre at Epidaurus had what is believed to have been a high, two-level stagehouse. The earliest productions did not have a background building. The earliest properties, such as altars and rocks, could be set up at the edge of the terrace. In the first period of Greek drama, the principal element of the production was the chorus, the size of which appears to have varied considerably. The size of the chorus became smaller in the 5th century, as the ritual element of drama diminished. Since the number of actors increased as the chorus shrank, and the plots of the dramas became more complex, doubling of roles became necessary. On a completely open stage such substitutions were delayed, and the suspense of the drama was dissipated. Dramatic plausibility was also vitiated by the fact that gods and mortals, enemies and friends, always entered from the same direction. The addition of a scenic facade, with three doors, more than doubled the number of entrances and gave the playwright more freedom to develop dramatic tension. The spectators sat on wooden benches arranged in a fan shape divided by radiating aisles. The upper rows were benches of movable planks supported by separate stones planted in the ground. The seats of honour were stone slabs with inscriptions assigning them to the priests. The background decoration consisted originally of a temporary wooden framework leaning against the front wall of the stoa and covered with movable screens. These screens were made of dried animal skins tinted red; it was not until Aeschylus that canvases in wooden frames were decorated according to the needs of a particular play. Aristotle credits Sophocles with the invention of scene painting, an innovation ascribed by others to Aeschylus. It is notable that Aeschylus took an interest in staging and is credited with the classic costume design. Simple Greek scenery was comparable with that of the 20th century; the impulse to visualize and particularize the background of the action became strong. Painted scenery was probably first used in production of the *Oresteia*; some 50 years afterward a second story was

added to the wooden scene structure. This colonnade, which was long and low, suggested the exterior of either a house, a palace, or a temple. In the beginning, scenery was probably altered slightly during the intermissions that separated the plays of a trilogy or a tetralogy or during the night between two festival days. By the latter part of the 5th century, scene changes were accomplished by means of movable painted screens. Several of these screens could be put up behind one another so that, when the first one was removed, the one immediately behind appeared. Soon after the introduction of the facade, plays were uniformly set before a temple or a palace. To indicate a change of scene, the *periaktoi* were introduced. These were upright three-sided prisms—each side painted to represent a different locality—set flush with the palace or temple wall on either side of the stage. Several conventions were observed with regard to scenery; one was that if only the right *periaktos* was turned, it indicated a different locality in the same town. According to another convention, actors entering from the right were understood to be coming from the city or harbour and those from the left to be coming from the country. The permanent facade was also used to hide the stage properties and the machinery. The lavish use of flying machines is attested by the poet Antiphanes, who wrote that tragic playwrights lifted up a machine as readily as they lifted a finger when they had nothing else to say. A realistic picture of an interior scene under a roof could not be shown, because the roof would block the view of those in the higher tiered seats of the auditorium. So the Greeks, to represent the interior of a palace, for example, wheeled out a throne on a round or square podium. New machines were added in the Hellenistic period, by which time the theatre had almost completely lost its religious basis. Among these new machines was the *hemikyklion*, a semicircle of canvas depicting a distant city, and a *stropheion*, a revolving machine, used to show heroes in heaven or battles at sea.

**Acoustics** Much recent study has centred on the problem of acoustics in the ancient theatre. The difficulty in achieving audibility to an audience of thousands, disposed around three-fifths to two-thirds of a full circular orchestra in the open air, seems to have been insoluble so long as the performer remained in the orchestra. A more direct path between speaker and audience was therefore essential if the unaided voice was to reach a majority of spectators in the auditorium. Some contend that the acoustical problems were to a degree alleviated when the actor was moved behind and above the orchestra onto the raised platform, with more of the audience thus being placed in direct line of sight and sound with him. Increased architectural and engineering sophistication in the Hellenistic Age encouraged further innovations. The theatres of mainland Greece, the Aegean islands, and southern Italy had been constructed in hillsides whenever possible, so that excavation and filling were kept to a minimum; or, lacking a suitable slope, earth was dug out and piled up to form an embankment upon which stone seats were placed. By contrast, the cities of Asia Minor, which flourished during the Hellenistic Age, did not rely on a convenient slope on which to locate their theatres. The principles of arch construction were understood by this time, and theatres were built using vaulting as the structural support for banked seating. Archaeological remains and restoration of theatres at Perga, Side, Miletus, and other sites in what is now Turkey exhibit this type of construction. By a third method, auditoriums were hewed out of rock. Of some six such Greek theatres extant, two excellent examples both extensively remodeled in Roman times are the great theatre at Syracuse in Sicily and that at Argos in the Peloponnese. The best preserved of all Greek theatres, also in the Peloponnese and now partially restored, is the magnificent theatre at Epidaurus. This theatre provided seats for some 12,000 people, and its circular orchestra is backed by a stagehouse and surrounded on three sides by a stone, hillside-supported bank of seats. Both chorus and actors performed in the orchestra, but only the actors used the two levels of the stagehouse as well. Theatre construction flourished during the Hellenistic Age as never before in classical times, and no city of any size or reputation was without its theatre.

**Developments in ancient Rome** The development of the theatre, following that of dramatic literature, was slower in Rome than in Athens. The essential distinction between Roman and Greek stage performances was that the Roman theatre expressed no deep religious convictions. Despite the fact that the spectacles were technically connected with the festivals in honour of the gods, the Roman audience went to the theatre for entertainment. The circus was the first permanent public building for spectacles, which included chariot races and gladiatorial fights. When Etruscan dancers and musicians were introduced in 500 bc, they performed in either the circus, the forum, or the sanctuaries in front of the temples. The players brought temporary wooden stands for the spectators. These stands developed into the

Roman auditorium, built up entirely from the level ground. Stage design The most important feature of the Roman theatre as distinct from the Greek theatre was the raised stage. As every seat had to have a view of the stage, the area occupied by the seating cavea was limited to a semicircle. It was no longer painted in the Greek manner but tended to have architectural decorations combined with luxurious ornamentation. The audience sat on tiers of wooden benches, *spectacula*, supported by scaffolding. There was no curtain; the back scene, with its three doors, faced the audience. When the popular comedies or farces of southern Italy were introduced to Rome, they came with their own distinctive type of stage—the phlyakes stage. Comedies in Italy were mimes, usually parodies of well-known tragedies, and the actors were called phlyakes, or jesters. They used temporary stage buildings of three main forms. One was the primitive low stage, a rough platform with a wooden floor on three or four rectangular posts. The second was a stage supported by low posts, covered with drapery or tablets; sometimes steps led up to a platform and a door was indicated. The third type was a higher stage supported by columns, without steps but usually with a back wall. The stages often had a short flight of five to seven steps in the centre, leading to the podium. The forewall, covered with drapery, was often decorated, and the background wall usually had objects hanging from it. The rear wall sometimes had other columns, besides the ones set at the corners, as well as doors and, in several cases, windows to indicate an upper floor. The door was usually behind a heavily decorated porch, with a sloping or gabled roof supported by beams and cross struts. Among the furnishings there were usually trees, altars, chairs, thrones, a dining table, a money chest, and a tripod of Apollo. The stage was set up in the marketplace in the smaller towns and in the orchestras of Greek theatres in the larger cities. Coincident with the development of the phlyakes stages, and under the inspiration of Hellenistic colonists, the Romans began to build stone theatre buildings. Beginning by remodeling Greek and Hellenistic theatres, they eventually succeeded in uniting architecturally their own concept of the auditorium with a single-level, raised stage. This they did by limiting the orchestra to a half circle and joining it to the auditorium, thereby improving on the acoustics of Greek and Hellenistic theatres. They also brought to perfection the principles of barrel and cross vaulting, penetrating the seat bank at regular intervals with vomitoria exit corridors. The raised stage was at a single, much lower level than in the Hellenistic theatre. It was roofed, and the number of entrances to it was increased to five: In some theatres, a drop curtain was used to signal the beginning and end of performance. In some cases, a canvas roof was hoisted onto rope rigging in order to shade the audience from the sunlight. Howard Bay Clive Barker In Roman theatres the stage alone was used by the actors, who entered the playing space from one of the house doors or the side entrances in the wings. If a scene took place in a town, for instance, an actor exiting audience right was understood to be going to the forum; if he exited audience left, he might be going to the country or the harbour. *Periaktoi* at the side entrances indicated the scenery in the immediate neighbourhood.

## 4: Russian Literature Since the Revolution – Edward J. Brown | Harvard University Press

*The evolution of space in Russian literature: a spatial reading of 19th and 20th century narrative literature.*

At the beginning of the 20th century, there was a burst of scientific investigation into interplanetary travel, inspired by fiction by writers such as Jules Verne *From the Earth to the Moon*, *Around the Moon* and H. The first realistic proposal of spaceflight goes back to Konstantin Tsiolkovsky. His most famous work, " " *Issledovanie mirovikh prostranstv reaktivnimi priborami*, or *The Exploration of Cosmic Space by Means of Reaction Devices*, was published in 1903, but this theoretical work was not widely influential outside Russia. This paper was highly influential on Hermann Oberth and Wernher Von Braun, later key players in spaceflight. In 1928, the Slovene officer Hermann Noordung was the first to imagine a complete space station in his book *The Problem of Space Travel*. The plan, written in 1928, envisaged a three-year development programme culminating in the launch of test pilot Eric Brown on a sub-orbital mission in 1933. Space Race Over a decade after the Megaroc proposal, true orbital space flight, both unmanned and manned, was developed by the Soviet Union and the United States during the Cold War, in a competition dubbed the Space Race. First unmanned satellite[ edit ] Main article: Sputnik 1 A replica of Sputnik 1 on display. The race began in 1957, when both the US and the USSR made statements announcing they planned to launch artificial satellites during the 18 month long International Geophysical Year of July to December. On July 29, 1957, the US announced a planned launch of the Vanguard by the spring of 1958, and on July 31, the USSR announced it would launch a satellite in the fall of 1957. On October 4, 1957, the Soviet Union launched Sputnik 1, the first artificial satellite of Earth in the history of mankind. On November 3, 1957, the Soviet Union launched the second satellite, Sputnik 2, and the first to carry a living animal, a dog named Laika. Sputnik 3 was launched on May 15, 1958, and carried a large array of instruments for geophysical research and provided data on pressure and composition of the upper atmosphere, concentration of charged particles, photons in cosmic rays, heavy nuclei in cosmic rays, magnetic and electrostatic fields, and meteoric particles. After a series of failures with the program, the US succeeded with Explorer 1, which became the first US satellite in space, on February 1, 1958. This carried scientific instrumentation and detected the theorized Van Allen radiation belt. The US public shock over Sputnik 1 became known as the Sputnik crisis. On August 7, 1957, Gherman Titov, another Soviet cosmonaut, became the second man in orbit during his Vostok 2 mission. By June 16, 1958, the Union launched a total of six Vostok cosmonauts, two pairs of them flying concurrently, and accumulating a total of cosmonaut-orbits and just over sixteen cosmonaut-days in space. Kennedy announced on May 25 a plan to land a man on the moon by 1969, launching the three-man Apollo program. On February 20, 1958, the US succeeded in launching the third manned orbital spaceflight in history, with John Glenn, the first US orbital astronaut, making three orbits during his Friendship 7 mission. By May 16, 1958, the US launched a total of six Project Mercury astronauts, logging a cumulative 34 Earth orbits, and 51 hours in space. First woman in space[ edit ] Valentina Tereshkova The first woman in space was former civilian parachutist Valentina Tereshkova, who entered orbit on June 16, 1962, aboard the Soviet mission Vostok 6. However, his plan was changed to launch a male first in Vostok 5, followed shortly afterward by Tereshkova. Khrushchev personally spoke to Tereshkova by radio during her flight. The second woman to fly to space was aviator Svetlana Savitskaya, aboard Soyuz T-7 on August 18, 1984. Women space travelers went on to become commonplace during the 1990s. Rather than allowing him to develop his plans for a crewed Soyuz spacecraft, he was forced to make modifications to squeeze two or three men into the Vostok capsule, calling the result Voskhod. Only two of these were launched. Voskhod 1 was the first spacecraft with a crew of three, who could not wear space suits because of size and weight constrictions. Alexei Leonov made the first spacewalk when he left the Voskhod 2 on March 8, 1968. He was almost lost in space when he had extreme difficulty fitting his inflated space suit back into the cabin through an airlock, and a landing error forced him and his crewmate to be lost in dangerous woods for hours before being found by the recovery crew. The start of manned Gemini missions was delayed a year later than NASA had planned, but ten largely successful missions were launched in 1965 and 1966, allowing the US to overtake the Soviet lead by achieving space rendezvous Gemini 6A and docking Gemini 8 of two vehicles, long duration flights of eight days Gemini 5 and fourteen

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days Gemini 7, and demonstrating the use of extra-vehicular activity to do useful work outside a spacecraft Gemini. They also attempted to develop the N1, a large, manned moon-capable launch vehicle similar to the US Saturn V. As both nations rushed to get their new spacecraft flying with men, the intensity of the competition caught up to them in early 1968, when they suffered their first crew fatalities. On January 27, the entire crew of Apollo 1, "Gus" Grissom, Ed White, and Roger Chaffee, were killed by suffocation in a fire that swept through their cabin during a ground test approximately one month before their planned launch. On April 24, the single pilot of Soyuz 1, Vladimir Komarov, was killed in a crash when his landing parachutes tangled, after a mission cut short by electrical and control system problems. Both accidents were determined to be caused by design defects in the spacecraft, which were corrected before manned flights resumed. Neil Armstrong works at the LM in one of the few photos taken of him from the lunar surface. Neil Armstrong and Buzz Aldrin became the first men to set foot on the Moon. Six such successful landings were achieved through 1969, with one failure on Apollo 13. The N1 rocket suffered four catastrophic unmanned launch failures between 1969 and 1972, and the Soviet government officially discontinued its manned lunar program on June 24, 1972, when Valentin Glushko succeeded Korolyov as General Spacecraft Designer. The US launched only one Skylab, but the USSR launched a total of seven "Salyuts", three of which were secretly Almaz military manned reconnaissance stations, which carried "defensive" cannons. Manned reconnaissance stations were found to be a bad idea since unmanned satellites could do the job much more cost-effectively. The Soviets cancelled Almaz in 1974. In a season of detente, the two competitors declared an end to the race and shook hands literally on July 17, 1975, with the Apollo-Soyuz Test Project, where the two craft docked, and the crews exchanged visits.

### 5: RIAC :: Evolution of Post-Soviet Space: Past, Present and Future: An Anthology

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