Venetia | 84b7588aa4ba0a5ade016913b1740f47

Venetia by Earl of Beaconsfield Benjamin Disraeli. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction to non-fiction—to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

La bella y perspicaz Venetia Lanyon vive con su hermano Aubrey en una mansión de Yorkshire. A sus veinticinco años, disfruta de una existencia agradable y razonablemente feliz, aunque sólo ha tenido dos aburridos pretendientes que no han logrado conquistar su corazón. Por suerte o por desgracia, todo cambia cuando el libertino y supuestamente depravado lord Damerel se instala en una propiedad vecina. Entre el y Venetia se despiertan sentimientos a los que se opondrán con fuerza familiar, amigos, conocidos e incluso el propio Damerel. Así pues, tendrá que ser Venetia quien, tras superar dudas y algún desengaño, se valga de toda su astucia para doblegar el destino y conseguir aquello que más desea.

Gathers the British Prime Minister's letters to his young confidante, in which he discusses his colleagues and the political challenges he faced.

"Venetia" by Earl of Beaconsfield Benjamin Disraeli. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction to non-fiction—to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

An empowering, inspiring—and accessible—nonfiction picture book about the eleven-year-old girl who actually named the newly discovered Pluto in 1930. When Venetia Burney's grandfather reads aloud from the newspaper about a new discovery—a "ninth major planet" that has yet to be named—her eleven-year-old mind starts whirring. She is studying the planets and school loves mythology. "It might be called Pluto," she says, thinking of the dark underworld. Grandfather loves the idea and contacts his friend at London's Royal Astronomical Society, who writes to scientists at the Lowell Observatory in Massachusetts, where Pluto was discovered. After a vote, the scientists agree unanimously: Pluto is the perfect name for the dark, cold planet. Here is a picture book perfect for STEM units and for all children—particularly girls—who have ever dreamed of becoming a scientist.

BONUS: This edition contains an excerpt from Frank Delaney's The Matchmaker of Kenmare. January 1932: Ben MacCarthy and his father watch a vagabond variety revue making a stop in the Irish countryside. After a two-hour kaleidoscope of low comedy, juggeling, tumbling, and other entertainments, Ben's father, mesmerized by Venetia Kelly, the troupe's magnetic headliner, makes a fateful decision: to abandon his family and set off with Miss Kelly and her caravan. Ben's mother, shattered by the departure, pleads to God to tell her why these things are happening to her.

An earthy, rare glass bottle's life goal is to deliver wonderful tasting beverages to people. After a tragic accident, however, the bottle fears she's lost her purpose and pleads to God to tell her why these things are happening to her.

The Austrian domination of Venice and Venetia after the Congress of Vienna has traditionally received a bad press. The Restoration regime was long vilified as oppressive and exploitative, and in direct opposition to the interests of almost all classes of the population. This volume questions this view, arguing from detailed archival research that Francini's evidence provides unexpected benefits to his Venetian subjects. The root of the remarkable passivity of Venetians in the years after the fall of Napoleon should not be explained in terms of pervasive policing, heavy handed censorship and the presence of Metternich's 'forest of bayonets', but rather by the existence of a fair and responsive, if
sometimes cumbersome, administrative structure. Having outlined the origins of Austrian control of Venetia in terms of radical political and territorial changes experienced during the Revolutionary and Napoleonic period, this work examines the mechanisms of Austrian rule. Early chapters focus on the uncomfortable tensions that existed between the temptation to retain a modernised machinery of state inherited from Napoleon’s Kingdom of Italy, and the desire to look to models existing in the rest of the Habsburg Monarchy with the aim of creating greater uniformity with the rest of the multinational empire. Various aspects of the Habsburg system are examined to assess the burden of Austrian control in the form of taxation and conscription, and the way in which education, policing, the Church and censorship were used in sometimes surprising ways to attach the Venetian population to their Habsburg masters. Finally, the book addresses the question of what went wrong between the death of Francis I in 1835 and the Venetian insurrection of 1848-9 to alienate the population so radically.

Against a historical backdrop of relic theft and propaganda campaigns waged by two cities vying for patriarchal authority in medieval Venetia, Thomas Dale shows how Romanesque mural painting shaped sacred space and institutional identity. His focus is on the late twelfth-century murals in the crypt of Aquileia Cathedral. The crypt, which contains the relics of Aquileia’s founding bishop, Saint Hermagoras, has a historical significance rooted in a legend identifying the saint as a direct disciple of Saint Mark the Evangelist. On this basis, the Carolingians promoted the city’s status as patriarchal see of Venetia—a claim that prompted Venice to steal Mark’s relics from Alexandria, Egypt, and appropriate Aquileia’s history. This book, the first English-language study of the crypt, explores how the paintings complement the relics of Hermagoras in their distinct devotional and political roles. Hermagoras’s intercessory power is activated by his orant image displayed over the central aisle within a larger hierarchy of apostles, martyrs, and bishops. The surrounding hagiographic cycle justifies in legalistic fashion Aquileia’s patriarchal title and the consecration of the city as locus sanctus of Venetia by the blood of its martyrs. The iconic images in the eastern lunettes present the Virgin’s compassio as a pictorial model for the vicarious experience of Christ’s Passion. Finally, a fictive curtain over the socle presents allegories of spiritual warfare in the form of exempla from crusades, pilgrimage, and the epic poem Psychomachia, which Dale analyzes as a gloss on the main program.