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Wolfhilde's Hitler Youth Diary is the chronicle of a girl growing up in Munich during the most volatile time in world history. WHAT OTHERS HAVE SAID ABOUT THE DIARY For an in depth review of The Diary, please visit The Herald Palladium. Initially, the material upset me emotionally in an unexpected way. It took me some time to re-read the diary entries one by one to gain a calmer perspective. Of course, for 60 years or longer I have been aware of the strategies and tactics, the techniques and methods applied and utilized by the Nazi regime to contaminate and poison the minds and souls of people—beginning with children from the age of 10—with its fierce, all-embracing ideology. Never, before reading Wolfhilde's Hitler Youth Diary, have I been confronted with such massive, monstrous evidence as to what the Nazi regime was doing to us—and how they did it. What is presented here in the diary of a girl from 13 through 21 years of age is a textbook example—concrete evidence—of how they did it. Wolfgang Schleich, 1928- Journalist. Retired since 1990 from Radio Free Europe, where he worked for almost 35 years as a reporter, editor, traveling correspondent and head of the network ' s Berlin Bureau.

Mit dem Siegeszug der Druckgraphik entstehen in der ersten Hälfte des 16. Jahrhunderts nicht nur neue Verbreitungs- und Vermarktungsweisen für Bilder, sondern auch neue Formen der bildlichen Argumentation. Denn die kleine Form des Holzschnitts, des Kupferstichs oder der Radierung bietet Künstlern die Möglichkeit, innovative Bildkonzepte experimentell zu

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erproben und sie zugleich einer breiteren Öffentlichkeit vorzustellen. Der aus einer internationalen Fachtagung im Hirsvogelsaal der Museen der Stadt Nürnberg hervorgegangene Band nimmt diese neuen Bildformen in einer Folge von Fallstudien zu Künstlern wie Albrecht Dürer, Sebald und Barthel Beham, Hans Baldung Grien oder Peter Flötnern näher in den Blick. Im Zentrum stehen dabei subversive Bildverfahren, die sich kritisch mit künstlerischen Traditionen und etablierten Meisterwerken auseinandersetzen.

"This timely volume challenges the narrow Western-centrism of most art historical models. Archeologists have found that, for tens of thousands of years, all human cultures have shared a desire for visual representation or expression. Yet the study of art history has traditionally focused on Western artworks of the past few centuries. World Art Studies examines the phenomenon of art through a broader cultural, global, and temporal perspective, bringing together a uniquely exhaustive range of perspectives on art and borrowing approaches from the study of neuroscience, evolutionary biology, anthropology and geography as models - alongside more conventional art historical perspectives. In musicology or linguistics, using such diverse viewpoints for reflection and research is considered part of the normal process. In that spirit, this volume goes beyond abstract models, using case studies to demonstrate and examine specific methods of investigation."--BOOK JACKET.

Using a broad definition of fantasy to include myth, folklore, legend and fairy tale, this survey of the genre will entice as well as inform any student interested in the mysterious, mystical or magical. Beloved authors like J. R. R. Tolkien, Ursula K. Le Guin, William Morris and Robert E. Howard are examined closely.

Investigates mechanisms in English and German law that protect creditors against the abuse of limited liability by directors and shareholders.

“ A thought-provoking critique of Einstein ’ s tantalizing combination of brilliance and blunder. ” —Andrew Robinson, New Scientist Never before translated into English, the Manimekhalai is one of the great classics of Indian culture.

The last thing either Jana, 13, or Louise, 17, is looking for on this hot and boring summer is a friend of totally the wrong age. But then one day, they abandon their responsibilities and irritating families, and head off in a "borrowed" car for a day by the lake. Their adventure is simple--beer, ice-cream, swimming, singing--but the friendship it forges between them turns out to be profound. When Jana experiences loss, it is only Louise's tender and funny postcards that can haul her out of depression--right out of her bedroom window and off on another adventure.

This groundbreaking history of balance reveals how a new model of equilibrium emerged during the medieval period. Although the ideal of balance and its central place in the workings of nature and society remained unchanged, a greatly expanded sense of what balance is, and can be, developed.

This book offers a novel account of grace framed in terms of Bruno Latour ’ s “ principle of irreduction. ” It thus models an object-oriented approach to grace, experimentally moving a traditional Christian understanding of grace out of a top-down, theistic ontology and into an agent-based, object-oriented ontology. In the process, it also provides a systematic and original account of Latour ’ s overall project. The account of grace offered here redistributes the tasks assigned to science and religion. Where now the work of science is to bring into focus objects that are too distant, too resistant, and too transcendent to be visible, the business of religion is to bring into focus objects that are too near, too available, and too immanent to be visible. Where science reveals transcendent objects by correcting for our nearsightedness, religion reveals immanent objects by correcting for our farsightedness. Speculative Grace remaps the meaning of grace and examines the kinds of religious instruments and practices that, as a result, take center stage.

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