

an outline of the restructuring experiment which took place under the Conservative government between 1995 and 2000, Bezanson shows how this process dramatically altered the scope of the welfare state, labour market protections and conditions, and the capacity for people to manage and plan their own lives. She combines this detailed investigation of the changes introduced by Harris with data collected in in-depth interviews of selected Ontario households, in order to examine how neo-liberalism affects daily lives, particularly of low income people, and especially of women. Ultimately, Bezanson finds that the neo-liberal restructuring of Ontario in the 1990s consolidated a gender regime that was highly unsustainable for poor households, many of which were lead by women. A controversial and illuminating study, *Gender, the State, and Social Reproduction* crosses the disciplines of politics, history, gender studies, and sociology.

Solway argues in this feisty and polemical book that the time has arrived to take stock and engage passionately with our literature, and especially our poetry, if it is ever to be rescued from the swamp of second-ratedness into which it has descended. He contends that almost all of the poetry (and much of the fiction) being written in Canada these days is turgid, spurious and pedestrian, the result of two highly questionable developments: the proliferation of Creative Writing departments in universities throughout the country, and a largely subsidized literature industry, abetted by a press of cousinly critics and reviewers, intended to construct a patchwork national psyche, create a sense of ideological cohesion and glorify the tribe. In consequence of this we have sponsored a coterie of underachieving overproducers and proceeded to collude in their diffusion by virtue of our silent complicity or our chauvinism. Solway believes that we are on the whole far too nice, far too politically correct and, in a word, far too 'Canadian', to register our disapproval bluntly and agonistically. The last thing we want to do is offend anyone. But all that such manoeuvres ensure is that nothing changes while conscience is appeased. There comes a time when diffidence and affability, those specifically Canadian virtues, work against our best interests and prevent the candid and occasionally brutal assessments without which the critical stupor and aesthetic fog so congenial to us must remain destructively in place. In *Director's Cut*, Solway attempts to dispel that fog, to see clearly and to speak directly to a readership that has been far too receptive of questionable work.

Offers an annotated listing of 1,000 acclaimed or award-winning novels, each with a plot summary, indication of suitability for a discussion group, list of subject headings, and recommendations for similar titles.

Narrated by Charlie Kilworth, whose birth is an echo of his mother's own illegitimate beginnings, *The Piano Man's Daughter* is the lyrical, multilayered tale of Charlie's mother, Lily, his grandmother Ede, and their family. Lily is a woman pursued by her own demons, "making off with the matches just when the fires caught hold," "a beautiful, mad genius, first introduced to us singing in her mother's belly." It is also the tale of people who dream in songs, two Irish immigrant families facing a new and uncertain future in turn-of-the-century Toronto. Finally, it is a richly detailed tribute to a golden epoch in our history and of a generation striking the last, haunting chord of innocence. *The Piano Man's Daughter* is a symphony of wonderful storytelling, unforgettable characters,

and a lilting, lingering melody that plays on long after the last page has been turned.

Robert Ross, a sensitive nineteen-year-old Canadian officer, went to war—The War to End All Wars. He found himself in the nightmare world of trench warfare, of mud and smoke, of chlorine gas and rotting corpses. In this world gone mad, Robert Ross performed a last desperate act to declare his commitment to life in the midst of death.

InsideMemory invites the reader to share Findley's life and work. Drawing from his personal journal entries and eclectic reflections, recollections and even an out-take from one of his early novels, the award-winning author shares his extraordinary life with his readers. From his early days as an actor in London's West End, through to his transition to a writer, Findley entertains with the fascinating people and real-life settings that have shaped his life. At the same time, he reveals the creative landscape of his mind and his work, a journey that shows how memory informs and infuses every aspect of his books. Above all, Findley tells great stories, showing once again that he is a true master of his craft.

17 avril 1912 : deux nuits après le naufrage du Titanic, un homme du nom de Pilgrim, auteur d'un livre fameux sur Léonard de Vinci, se pend dans le jardin de sa maison londonienne. Il est retrouvé le lendemain, et l'attestation de son décès signé par deux médecins. Cinq heures plus tard, son cœur recommence à battre. La mort a refusé Pilgrim. Celui-ci, qui s'est réfugié dans le mutisme, est alors interné à la clinique psychiatrique Burghölzli de Zurich, où l'un des médecins, Carl Gustav Jung, est immédiatement fasciné par ce cas hors du commun. Pilgrim, qui dit avoir vécu plusieurs vies, avoir côtoyé Léonard de Vinci, sainte Thérèse d'Avila, et participé à la construction de la grande cathédrale de Chartres, est-il un malade mythomane, un rêveur de génie, ou la victime d'une étrange malédiction ? Et qu'en est-il de Jung, personnalité complexe, mélange d'arrogance et d'intuition, de compassion et d'inhumanité ? Roman ambitieux, fantastique, métaphysique, dans lequel apparaissent successivement Henry James, Oscar Wilde, Mona Lisa..., Pilgrim est un roman à la construction brillante et hardie, à l'écriture jubilatoire, le roman de la naissance de l'Europe du XXe siècle. Timothy Findley est ici au sommet de son art.

Based on the original stage production at the Stratford Festival of Canada, directed by Martha Henry. In this daring and original production of Timothy Findley's Governor-General Award winning play, William Shakespeare and the formidable Virgin Queen, Elizabeth I, are brought together in a remarkable encounter on the night of April 22, 1616. The night the Queen's Lover will be executed, by the Queen's decree.

I was a perpetually single thirty-something who managed to find love on a dating website. My journey (and it was a journey) was not the shortest distance between two points. In fact, the best words to describe my journey into, and out of, the land of dating is “evolutionary”. Hello, my name is Linda, and I am flirting impaired: here is my story...

Timothy Findley (1930-2002) is one of the most important contemporary Canadian writers. His novels have been classified as postmodern, exhibiting characteristic features such as parody, historiographic metafiction, and hybrid genres. This classification of Findley as a postmodern writer, however, largely neglects the fact that Findley is deeply

committed to the exploration of certain ethical and political themes. Recurring topics in his work are, for instance, fascism, environmental concerns, and the problem of responsibility. Sparked off by the fascinating question of how postmodernism and ethics can be reconciled at all, and inspired by the so-called ethical turn in the literary theory of the 1990s, this study supplies a closer look at Findley's ethics with regard to its postmodern potential. A detailed analysis of five of his novels (*The Wars*, *Famous Last Words*, *Not Wanted on the Voyage*, *The Telling of Lies* and *Headhunter*) explores the ethical dimension of Findley's work and its consequences for his categorization as a postmodern writer. *You Went Away* is Timothy Findley's latest storytelling masterpiece, a richly evocative and haunting novella of war-time love, infidelity and the ideals of love. In his trademark, effortless recreation of past lives and loves, Findley instantly transports us to 1942 Canada and the imploding marriage of Mi and Graeme Forbes. As the war edges closer, Mi fears her hard-drinking husband's philandering ways but finds herself magnetized by a dashing young R.C.A.F. pilot who handles a Spitfire and motorcycle with equal aplomb. In a time defined by laughter and loss, Mi and Graeme struggle with their own betrayal and loss and the delicate, almost invisible threads of hope that entwine them all. A story as only Timothy Findley could tell. *You Went Away* is another bestselling treat from one of our most gifted writers.

A gift from Stone Orchard: Timothy Findley's poignant collection of country-life writings. Timothy Findley and his companion William Whitehead freely admit they were innocent romantics when they purchased Stone Orchard farm over three decades ago. Both in the early stages of their writing careers, they reasoned that nothing could be more conducive to a writerly muse than a gently tumbling-down farmhouse nestled among the rolling hills of the southern Ontario countryside. And they were right. Since that first day they laid eyes upon Stone Orchard and its 50 acres of lawns, perennial gardens, fields of rippling grasses and dense, green woods, it has become much more than a home and a workplace. It has become a refuge for Tiff and Bill, an enduring haven of friendship and love for family, friends and neighbors. And, as they say, if only the walls could talk ... The walls have never talked so eloquently or endearingly as they do in *From Stone Orchard*, a collection of Timothy Findley's Harrowsmith columns - revised and expanded - plus new writings, all on life at a 19th-century farm just outside of Cannington, Ontario. Here are tales of the farm's past, both distant and recent: the comic coincidences leading to the naming of the swimming pool, and why Margaret Laurence would never dip her toe in it. Or the night dinner party guests went outside in the twilight, dressed like royalty, to watch a herd of majestic deer pass through the gardens. On the eve of their departure from Stone Orchard - it being time for Tiff and Bill to move on - Findley's writings achieve a new poignancy, as a piece of our literary heritage is remembered with humor, affection and magic. Beautifully designed and packaged with lovely woodcut drawings, *From Stone Orchard* will be a cherished keepsake for Timothy Findley's legions of loyal fans, as well as a treasured gift for anyone whose dreams

transport them into the charming landscape of country life. HarperFlamingoCanada

This anthology examines Love's Labours Lost from a variety of perspectives and through a wide range of materials.

Selections discuss the play in terms of historical context, dating, and sources; character analysis; comic elements and verbal conceits; evidence of authorship; performance analysis; and feminist interpretations. Alongside theater reviews, production photographs, and critical commentary, the volume also includes essays written by practicing theater artists who have worked on the play. An index by name, literary work, and concept rounds out this valuable resource.

It all starts when Lilah Kemp - librarian, spiritualist, schizophrenic - inadvertently lets Kurtz out of page 92 of Heart of Darkness and is unable to get him back in. While Kurtz is stalking the streets of Toronto, Lilah frantically begins her search for Marlow to help her deal with the literary villain. Meanwhile, the city is becoming increasingly chaotic and terrifying. The rich and powerful are engaged in a web of depravity, a new and horrifying disease called sturnusemia has swept the city, and severely traumatized children are turning up at the local psychiatric institutes. Kurtz seems to be at the centre of it all. Lilah, witness to events tearing the very fabric of her society, seeks solace as always in the great works of literature and prays for Marlow to find and capture Kurtz - before it's too late.

On April 17, 1912 -- ironically, only two days after the sinking of the "Titanic" -- a figure known only as Pilgrim tries to commit suicide by hanging himself from a tree. When he is found five hours later, his heart miraculously begins to beat again. Pilgrim, it seems, can never die. Escorted by his beloved friend, Lady Symbol Quartermaine, Pilgrim is admitted to the famous Burgholzu Psychiatrist Clinic in Zurich, where he will begin a battle of psyche and soul with Carl Jung, the self-professed mystical scientist of the unconscious. Slowly, Jung coaxes Pilgrim to tell his astonishing story -- one that seemingly spans 4,000 years and includes such historical figures as Leonardo da Vinci and Henry James. But is Pilgrim delusional? Are these his memories merely dreams...or is his immortal existence truly a miracle.

Is it the dust of death, blowing across a Mediterranean island, and etched by the footprints of a small boy who seems to be a disturbing emblem of his parents' unhappy marriage? Or the fine, but offending dirt that is dealt with so tidily by a diligent hausfrau - almost as tidily as her fellow neighbors rationalize a brutal crime? In *Dust to Dust*, Timothy Findley is a master of mortality and the powerful, yet often imperceptible bond it forges with memory and reality. In this brilliant new collection of short stories - his first since the highly acclaimed *Stones* - Timothy Findley weaves his storytelling spell around a thematically linked collection of stories that move, literally, from dust to dust. Readers will remember Vanessa Van Home, the elderly detective from *The Telling of Lies*, now involved in a murder mystery where a corpse confounds the line between the magical and the mundane. And the unforgettable Rosedale couple from Findley's "Minna and Bragg" stories, who reappear in two more haunting tales. In the stories that make up "All Must Come to Dust," we are taken into the ancient cultures of Europe, and there confronted by our preconceived notions of what constitutes history and memory. Each work in *Dust to Dust* is a beautifully rendered showcase for Timothy Findley's immense talent in evoking a time, a place and a mood. With their European settings, these stories render a territory formerly unexplored by Findley in his Short Fiction repertoire.

If you are a web programmer, you need to know modern PHP. This book presents with many new areas in which PHP plays a large role. If you want to write a mobile application using geo-location data, *Pro PHP Programming* will show you how. Additionally, if you need to make sure that you can write a multilingual indexing application using Sphinx, this book will help you avoid the pitfalls. Of course, *Pro PHP Programming* gives a thorough survey of PHP post-5.3. You'll begin by working through an informative survey and clear guide to object-

oriented PHP. Then, you'll be set for the core of the book on modern PHP applications. Now, you'll be able to start with the chapter on PHP for mobile programming and move on to sampling social media applications. You'll also be guided through new PHP programming language features like closures and namespaces. Pro PHP Programming deals with filtering data from users and databases next, so you'll be well prepared for relational and NoSQL databases. Of course, you can also learn about data retrieval from other sources, like OCR libraries or websites. Then the question of how to format and present data arises, and in Pro PHP Programming, you'll find solutions via JSON, AJAX and XML.

The author provides anecdotes of her life as an independent bookstore owner, from her dinner party with Isabel Allende, to relationships with customers and struggles to stay open in the face of competition from chain bookstores.

The author visits time-honored sites along France's medieval pilgrimage routes to Santiago de Compostela, reflecting on the architecture, the spiritual universe of medieval people, and the connections and contradictions between earlier theology and contemporary feminist thought. Born in 1934, Peter Gzowski covered most of the last half of the century as a journalist and interviewer. This biography, the most comprehensive and definitive yet published, is also a portrait of Canada during those decades, beginning with Gzowski's days at the University of Toronto's *The Varsity* in the mid 1950s, through his years as the youngest-ever managing editor of *Macleans* in the 1960s and his tremendous success on CBC's *Morningside* in the 1980s and 1990s, and ending with his stint as a *Globe and Mail* columnist at the dawn of the 21st century and his death in January 2002. Gzowski saw eight Canadian Prime Ministers in office, most of whom he interviewed, and witnessed everything from the Quiet Revolution in Quebec to the growth of economic nationalism in Canada's West. From the rise of state medicine to the decline of the patriarchy, Peter was there to comment, to resist, and to participate. Here was a man who was proud to call himself Canadian and who made millions of other Canadians realize that Canada was, in what he claimed was a Canadian expression, not a bad place to live.

Spadework was Timothy Findley's final novel before his death in June 2002. An electric word play of infidelity and morality, it is fitting that the novel is set in Stratford, the town where Findley began his career as an actor. Now in a PerennialCanada edition, *Spadework* will join Findley's wonderful body of work, a collection to be enjoyed again and again. Known for his gift in plumbing the depths of the human condition, Findley digs deep in *Spadework* with a cast of characters, each one motivated by addictions and ambitions, each one very alone. Set in the steamy summer of 1998, events such as the Lewinsky scandal, a hostage-taking in Peru and a severed phone line connect—and disconnect—a story singed by lust, power, adultery and ambition. A bestseller in cloth and a smash hit in mass market, *Spadework*'s Perennial edition will appeal to Findley's legion of literary fans.

Timothy Findley's *The Piano Man's Daughter* continues to be one of his most popular books ever. A glorious reverberation of a time when change was reaching a crescendo and yet hope and renewal were always to be found, *The*

Piano Man's Daughter is the story of Lily Kilworth and her son Charlie, a young piano tuner, who must find answers to the questions that define his life. Who was his father? And, given the swirl of madness enveloping his mother, does he dare become a father himself? Set at the turn of the century and inspired by the history of Findley's own mother's family, this is a remarkable novel that sings with love and loss, a wonderful burst of reading pleasure.

The author of this book has done what no other writer wants to hear: These stories make people fall asleep. Publisher Weekly Five stars highly recommended by millions of insomnia and anxious people around the world and Amazon readers! Do you remember the feeling of falling asleep contentedly when you were a child, listening to bedside stories? Why are there no bedside stories to listen to when I grow up? Seeing that many people around him suffer from insomnia, and the author who has taught yoga and mindfulness meditation for many years, he thought of the idea of recording bedside stories for adults.

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