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Dedalus European classics **A Woman's Affair** **The Angel of the West Window** **The White Dominican** **Dark Vales** **Parisian Sketches** **The Tragedy of the Street of Flowers** *Eugene Onegin* The Dark Domain *Chasing the Dream* *Woman and Puppet, Etc* **Sébastien Roch** **The Dedalus Meyrink Reader** **Marthe** **The Fiery Angel** Stranded **Waves** **Hans Cadzand's Vocation** The Other Side **La Madre [the Woman and the Priest]** The Bells of Bruges **The Dark Domain** **Ulysses** **The Mandarin (and other stories)** **The Red Laugh** *The Dedalus Book of Finnish Fantasy* *Tearaway* **The Phantom of the Opera** The Green Face *Gothic for Girls* *The Dedalus Book of Dutch Fantasy* **The Episodes of Vathek** *Alves & Co. and Other Stories* **Modern Art** **The Devil in Love** Baltic Belles **The Life of Courage** **The Lost Musicians** A Provincial Death *Ulysses*

"One night at the theatre, Vitor da Silva, a young law graduate, sees a strikingly beautiful woman: Genoveva de Molineux. She claims to have been born in Madeira and to have lived for many years in Paris. The truth about her past gradually begins to surface, as does the terrible secret that lies behind the overwhelming mutual attraction between her and Vitor"--Back cover. This is the first English translation of Liane de Pougy's 1901 novel *A Woman's Affair* (*Idylle Saphique*) which shocked French readers with its lesbian lover story, and is based on Liane de Pougy's affair with Natalie Barney. Despite her beauty and her riches, Annhine de Lys, one of the most notorious courtesans of 1890s Paris, is bored and restless. Into her life bursts Flossie, a young American woman, and everything changes. The love she offers Annhine is dangerous, perverse and hard to resist. Ignoring the warnings of her best friend, Annhine encourages the affair. Yet she cannot commit: she advances, retreats, becomes bewildered, ill. After a tragic incident at a masked ball, Annhine leaves Paris to make a long tour through Europe. But the attempt to put time and distance between them comes to nothing and the fateful relationship must run its course. A companion volume to *Simplicissimus*: the story of young girl named Courage, caught up in the turmoil of the Thirty Years' War, who survives, even prospers, by the use of her native cunning and sexual attraction. Completely amoral, she flits through a succession of husbands and lovers and ends her life with a band of Gypsies. The conceit here is that Courage supposedly tells her story to get back at *Simplicissimus*, who treats her dismissively in his own memoirs. This is a remorseless tale of lechery, knavery and trickery. 'The author', the ageing *Simplicissimus* and his former comrade *Tearaway* (a character from *Simplicissimus*) happen to meet in a village inn. First of all 'the author' describes how he was caught by Courage and her band of gypsies and conned into writing her life-story for her. In the main part of the novel, *Tearaway* then recounts his adventurous life, which takes him through the horrors of the Thirty Years' War and then to Hungary to fight against the Turks, later to Italy and Greece. He ends up as a one-legged fiddler, travelling round Germany, playing, begging, stealing and cheating. The narrative includes tales of trickery, sorcery and magic, some revolving round *Tearaway's* wife, who discovers a magic bird's nest which makes her invisible and which she uses it for various escapades, including cuckolding *Tearaway*, until she is caught and killed. Despite the fantastic elements of some episodes, the novel is told in the same down-to-earth, often earthy style of Grimmelshausen's other novels. * Eca de Queiroz is considered by many to be Portugal's greatest novelist. This volume introduces a dazzling variety of worlds and characters, from a lovelorn Greek poet-turned-waiter working in a Charing Cross hotel to a saintly young woman soured by love." "Tells of a dream kingdom which becomes a nightmare, of a journey to Pearl, a mysterious city created deep in Asia, which is also a journey to the depths of the subconscious."--Back cover. The protagonist, Father Latzer, a priest banished for doctrinal heresy to an isolated, backward mountain parish, struggles to achieve personal redemption by bringing salvation to his primitive, taciturn, rural flock. Their mute atavism is disturbed only by the local whore, Footloose, embodying all the forces against which the priest's reforming mission is directed. The action is set in a recognisable time and a landscape which, through the power of Casellas' language, is endowed with a complex poetic charge and is as compelling today as when it was written. Translated by Miroslaw Lipinski. The greatest

author of fantastic fiction in the Polish language is Stefan Grabinski (1877-1936), the master of the short story form. Grabinski's stories, which he termed psychofantasies, are explorations of the extreme in human behaviour, where the macabre and the bizarre combine to send a chill down the reader's spine. When it comes to the erotic, few authors can match Grabinski's depiction of seething sexual frenzy. "Woman and Puppet, Etc" by Pierre Louÿs (translated by G. F. Monkshood). Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and 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. Of the volumes available to the English public, *The Green Face*, first published in 1916, is the most enjoyable. In an Amsterdam that very much resembles the Prague of *The Golem*, a stranger, Hauberisser, enters by chance a magician's shop. The name on the shop, he believes, is Chidher Green; inside, among several strange customers, he hears an old man, who says his name is Green, explain that, like the Wandering Jew, he has been on earth 'ever since the moon has been circling the heaven.' When Hauberisser catches sight of the old man's face, it makes him sick with horror. The face haunts him. The rest of the novel chronicles Hauberisser's quest for the elusive and horrible old man." Alberto Manguel in *The Observer* This translation of *The Green Face* evokes a brooding, pre-first world war Amsterdam of ghettos, refugees and religious cults. The novel can be read on many levels, something which no doubt contributed to its longevity. Eric Hidrew in *The Leeds Guide* Gustav Meyrink's most mystical novel yet. First published in 1916 to critical and commercial acclaim, the book is set in the near future of post-war Amsterdam, and is an elating vision of apocalypse. A trait of Meyrink's novels, particularly *The Green Face*, is its depth of meanings, which go beyond one single interpretation. It deals with love, a galaxy of grotesque characters, but it has other hidden significances, like the mystic conception of life. Full of symbols and parables, it's a very complex novel that is difficult to understand, but certainly worth the trouble. DT in *Buzz Magazine* Winner of the 2019 Broken Frontier Award for Best Book on Comics Today fans still remember and love the British girls' comic *Misty* for its bold visuals and narrative complexities. Yet its unique history has drawn little critical attention. Bridging this scholarly gap, Julia Round presents a comprehensive cultural history and detailed discussion of the comic, preserving both the inception and development of this important publication as well as its stories. *Misty* ran for 101 issues as a stand-alone publication between 1978 and 1980 and then four more years as part of *Tammy*. It was a hugely successful anthology comic containing one-shot and serialized stories of supernatural horror and fantasy aimed at girls and young women and featuring work by writers and artists who dominated British comics such as Pat Mills, Malcolm Shaw, and John Armstrong, as well as celebrated European artists. To this day, *Misty* remains notable for its daring and sophisticated stories, strong female characters, innovative page layouts, and big visuals. In the first book on this topic, Round closely analyzes *Misty's* content, including its creation and production, its cultural and historical context, key influences, and the comic itself. Largely based on Round's own archival research, the study also draws on interviews with many of the key creators involved in this comic, including Pat Mills, Wilf Prigmore, and its art editorial team Jack Cunningham and Ted Andrews, who have never previously spoken about their work. Richly illustrated with previously unpublished photos, scripts, and letters, this book uses *Misty* as a lens to explore the use of Gothic themes and symbols in girls' comics and other media. It surveys existing work on childhood and Gothic and offers a working definition of Gothic for Girls, a subgenre which challenges and instructs readers in a number of ways. Gustav Meyrink is now considered to be one of the most important German language novelists of the 20th century. This collection of stories illustrates Meyrink's fondness for the bizarre and the grotesque which reflects his personal interest in occult works. "No one, not even Toulouse-Lautrec, was so tireless a tracker of Paris's genius loci as Huysmans. Like many

of his radical contemporaries, he was obsessed by the idea of beauty within the ugliness of back-street Paris, by the thought that the distortions of depravity presented a truer picture of our spiritual nature than conventional religion or revolutionary excess. The excellent introduction to these cameos show how Huysmans saw his art as complementary to the painter's. As the stories themselves testify, however, the results were not always successful. Compare for example, the sharp impressionistic portrayal of 'A Streetwalker' with the hazy, self-regarding raptures of 'The Overture to Tannhauser', a hyperventilating review characterised by sonorous phrases which pile up and collapse. But his symbolist mode yields as many rockets as damp squibs: 'A Nightmare' is genuinely chilling and oddly exultant. A tale about the wandering Jew is a mini-masterpiece. In this and other pieces, Huysmans begins and ends his tale with the same description - giving the whole the air of a medieval chant." Murrough O'Brien in *The Independent* on Sunday First published on the eve of the First World War, Keyserling's masterpiece offers a vivid portrait of a society on the verge of dissolution. A group of German aristocrats gathers at a seaside village on the Baltic Sea for a summer holiday in the early years of the twentieth century. The characters represent a cross-section of the upper classes of imperial Germany: a philandering baron, his jealous wife, a gallant cavalry officer, the elderly widow of a general, a cynical government official, a lady's companion. Their lives, even on holiday, are regulated by rigid protocol and archaic codes of honour. But their quiet, disciplined world is thrown into disarray by the unexpected presence of Doralice, a young countess who has rebelled against social constraints by escaping from an arranged marriage and running away with a bourgeois artist. Gary Miller's new translation will find a new generation of readers for this neglected German classic. "Keyserling...understands how to describe a summer afternoon so that as the bright sunshine turns to twilight one has the sensation of a whole lifetime." Hermann Hesse "For him, art consisted of questioning, kindness, self-discipline, music and dreams. He was never a leader, but he will always be loved." Thomas Mann This is a classic portrait of a boy's psychological, sexual and political coming of age in provincial France, set against the background of the Belle Epoque' "Eugene Onegin (1823-31) is an eight-chapter novel in sonnets. The sonnet form employed is Pushkin's own devising, which he uses to modulate Mozart-like, between tragic profundity and sparkling humour, from exquisite lyrical descriptions of nature to devastating satire, all within a twinkling of the proverbial eyelid. The story and plot are simple, not unlike those of *Pride and Prejudice*, but with the ending left open. All Russian literature after Pushkin is influenced one way or another by Eugene Onegin, which is one of the most dazzling works of nineteenth-century European literature."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved First published in 1883, but never before translated into English, this collection of J.-K. Huysmans' art criticism reveals the author of *Against Nature* to be as combative in his aesthetic opinions as he was in his literary ones. At a time when the Impressionists were still being ridiculed, or worse still ignored, Huysmans defiantly proclaimed Degas to be the best painter in France. He filled his pages with analyses of the works of artists whose genius and popularity have been confirmed by time: Gustave Caillebotte, Paul Gauguin, Mary Cassatt, Edouard Manet, Berthe Morisot, Odilon Redon and Gustave Moreau. Huysmans intersperses his reviews of these independent artists with those of the annual Official Salon, whose conventional and dryly academic works he lambasts with his customary gusto and invective. This is the first complete translation of *L'Art moderne*, and includes 200 black and white illustrations, notes and a glossary of artists. 'Few late nineteenth-century art critics were more clearly on the right side of history than the early J.-K. Huysmans. For to read his essay on the 'Exhibition of the Independents in 1880' is to discover in retrospect an anticipation of the twentieth century's aesthetic preferences. In privileging Degas over Manet, Huysmans was already distancing himself from his Naturalist maitre, Zola. That journey was to be completed the following year with the publication of his most famous work, *Against Nature*, which also marks an art-historical shift in the Symbolist direction of Gustave Moreau and Odilon Redon, and away from the quest for modern life embodied in his accounts of Impressionists refuses in 1880, 1881 and 1882. These essays stand in contradistinction to the vitriol he pours on the official Salons of 1879, 1880, 1881 and 1882... King displays both considerable knowledge and easy humour in the tone of his introduction. His detailed notes and glossary of artists are useful, but particularly appealing to the reader will be the inclusion, in the main body of the text, of small black-and-white illustrations for a number of paintings referred

to, some taken from the original Salon catalogues' Nicholas White in *The Times Literary Supplement* The White Dominican is Meyrink's most esoteric novel, and draws on the wisdom of a number of mystical traditions, the most important of which is Tao. It is set in a mystical version of the Bavarian town of Wasserburg which sits on a promontory surrounded on three sides by the river Inn. The novel describes the spiritual journey of the simple hero, who, guided by a number of figures including his eccentric father, the spirit of of a distant ancestor, the protecting presence of his dead lover and the mysterious figure of the White Dominican, escapes the 'Medusa head' of the world to a transfiguration, through which he joins the 'living chain that stretches to infinity'. The *Dedalus Book of Dutch Fantasy* is the most ambitious and wide-ranging anthology of Dutch fiction ever to appear in English, and reads like the *Who's Who* of Dutch Literature, with stories by the undisputed contemporary masters such as Gerard Reve and Harry Mulisch, and classic authors such as Couperus, Van Schendel and Vestdijk, as well as many of the rising stars of the younger generation; Frans Kellendonk, A.F.Th. Van Der Heijden and P.F. Thomese. The stereotype of the Dutch that most immediately springs to mind is that of a clean, orderly, and down-to-earth people. Richard Huijing reveals the other side of this society; that of a dark netherworld of the macabre, the weird, the perverted, the violent and the fancifully impossible conjured up by a host of the finest writers in the Dutch language of the last hundred years. *Ulysses*, one of the greatest novels of the twentieth century, has had a profound influence on modern fiction. In a series of episodes covering the course of a single day, 16 June 1904, the novel traces the movements of Leopold Bloom and Stephen Dedalus through the streets of Dublin. Each episode has its own literary style, and the epic journey of Odysseus is only one of many correspondencies that add layers of meaning to the text. Today critical interest centres on the authority of the text, and this edition, complete with an invaluable introduction, notes, and appendices, republishes without interference, the original 1922 text. Jeri Johnson's commentary guides the reader through this highly allusive novel in an edition acclaimed by scholars and general readers alike. This updated edition includes new explanatory notes, a revised introduction, and expanded bibliography. Jacques' waking reveries and daydreams are balanced by a succession of dreams and nightmares that explore the seemingly irrational, often grotesque, world of unconscious desire, producing a series of images that challenges anything to be found in the fantasies of 'Against Nature', or the Satanic obsessions of 'La-Bas'." The latest volume in the *Dedalus European fantasy series*, this anthology of short stories includes a wide range of texts covering the period from nineteenth century until today. The richness and diversity of the stories reflects the long tradition of fantasy in Finnish literature, ranging from the classics to experimental literature, from satire to horror. This is the first collection of Finnish short stories of its kind and almost all are translated into English for the first time. Grazia Deledda is one of the most important women writers of the twentieth century. Her depiction of the primitive and isolated communities of northern Sardinia in a perceptive, intense and individual style gained her the Nobel Prize for Literature in 1927. 'The interest in *La Madre* lies in the presentation of sheer instinctive life. The love of the priest for the woman is sheer instinctive passion, pure and undefiled by sentiment. The instinct of direct sex is so strong and so vivid, that only the bling instinct of mother obedience, the child instinct, can overcome it.' D. H. Lawrence A complex and ambitious novel which centres on the life of the Elizabethan magus John Dee, in England, Poland and Prague, as it intertwines past and present, dreams and visions, myth and reality in a world of the occult, culminating in the transmutation of physical reality into a higher spiritual existence. John Dee, through his 20th century descendent, is led by the Green Angel to the Other Side of The Mirror. This anthology presents readers with a broad selection of fiction written between the late 19th century and today. The collection opens with the early realist Elisabeth Aspe, who described both village life and urban fear during the final decades of the 19th century. Early 20th-century works by female writers often discussed the young creative individual's encounters in the transformed urbanised world, some of the most outstanding examples of which are by the great Betti Alver. After World War II, Estonian writing bore the unmistakable signs of Soviet censorship. Nevertheless, Viivi Luik's momentous novel *The Seventh Spring of Peace* managed to avoid suppression, and the wonderfully unique Asta Põldmäe seized her opportunity to write. Very strong authors such as Eeva Park, Maarja Kangro and Maimu Berg flourished with the return of freedom of expression in the late 20th century, and continue to do so today. They represent the best of Estonian short-story

writing, handling social topics very sharply and suggestively, and scrutinising the country's soul in a highly personal manner. People have enjoyed stories of magic and the supernatural for ages, but in the late 18th century, tales of the occult became something more than a source of thrilling entertainment. At the dawn of the modern age, numerous writers found in the occult a powerful antidote to the rising scientification of human experience. In these reports from the dark side, the weird, enigmatic and unexplainable became symbols of the human spirit's resistance to the new rational world. The *Dedalus Occult Reader* brings together for the first time a unique collection of European fiction, including passages from Valery Bruisov, Andre Bely, William Beckford, Honore Balzac, Jacques Cazotte, J.K. Huysmans, Bulwer-Lytton, de Maupassant, de Nerval, Goethe, E.T.A. Hoffmann, Arthur Machen, Gustav Meyrink, Jan Potocki and Robert Irwin, offering some of the finest flowers and bizarre blooms from the hermetic gardens of literary occultism. The hideous Phantom of the Opera lives deep below the great Paris opera house and is obsessed by macabre passions of murder and love. Hans Cadzand's father dies when he is an infant and he becomes the centre of his mother's life. As he grows up from a pretty child to a serious young man with deep religious convictions, she hopes she will remain the centre of his life. This long novella is supplemented by shorter pieces from the collection 'Le Rouet des Brumes'. There are three loves in the life of Joris Borluut, the town carillonneur of Bruges. He marries the fiery Barbe, whose dark beauty is a reminder of Belgium's Spanish heritage. Repelled by her harshness and violence, he starts an affair with her sister, the gentle, soulful, fair-haired Godelieve. When her sister discovers their affair, Godelieve enters a Beguine convent and Joris devotes himself to his first love, the old city of Bruges. His opposition to a proposal to sacrifice part of the old town to economic advance loses him his position as town architect, and he withdraws to the belfry and his beloved carillon that, for him, expresses the soul of Bruges. Eça de Queiroz (1845-1900) is considered to be Portugal's greatest novelist and one of its finest prose writers. In *The Mandarin* he turns his satirical eye on the sin of avarice and asks the following question: 'In the depths of China there lives a mandarin who is richer than any king spoken of in fable or in history. You know nothing about him, not his name, his face or the silks that he wears. In order for you to inherit his limitless wealth, all you have to do is to ring the bell placed on a book by your side. In that remote corner of Mongolia, he will utter a single sigh. He will then be a corpse, and at your feet you will see gold beyond the dreams of avarice. Mortal reader, will you ring the bell?' When Teodoro, our timid, lowly narrator, says 'Yes', he finds that fabulous wealth brings with it unexpected problems. The three very different stories that complete the collection 'The Idiosyncrasies of a Young Blonde Woman', 'The Hanged Man' and 'Jos   Matias' are all tales of obsessive love, each told with Eça's irrepressible wit and originality. A brilliant mischievous essay in fantasy chinoiserie, irreverently subverting the trope, created half a century earlier by Balzac in *La Peau de chagrin*, of the Oriental curse masquerading as a blessing. In the same *Dedalus* collection of Eça's short fiction lies a late gem, 'Jose Matias', a love story told at a funeral by a Hegelian philosopher, in which the issue of the narrator's own relationship with reality adds a comically ambiguous layer to the tale." Jonathan Keates in *The Times Literary Supplement* First published in 1876, *Marthe* was an important landmark in J.K. Huysmans's literary career: it was the 28-year old writer's first excursion into the novel form and propelled him into the growing ranks of the Naturalist movement, then beginning to take shape under Zola's direction. *Marthe* was one of the first French novels to tackle head-on the subject of prostitution, a theme that was to become a central preoccupation in the work of many novelists, painters and poets. Set in and around the demi-monde of the Parisian music hall, it centres on a would-be actress, Marthe, who works in one of the lowest dives in Paris, and tells the story of her brief and ultimately doomed relationship with Leo, a romantic searching for something to take the place of his lost illusions. It will appeal to admirers of French Naturalism and the novels of Zola. Huysmans is particularly good in evoking the Paris of his day. 'Huysmans was part of Zola's coterie of naturalist writers driven by a desire to break from the dominance of romantic fiction. Certainly this tale set in a brothel, his debut novel banned at publication in his native France in 1876, would be fertile ground for such a venture. The translation, its first in 50 years, is wonderfully bawdy and a fine tribute to a great work.' *The Herald* '...reading *The Dark Domain* by Stephan Grabinski is such a revelatory experience. Because here is a writer for whom supernatural horror is manifest precisely in modernity - in electricity, fire-stations, trains: the uncanny as the bad conscience of

today. Sometimes Grabinski is known as the Polish Poe but this is misleading. Where Poe's horror is agonised, a kind of extended shriek, Grabinski's is cerebral, investigative. His protagonists are tortured and aghast, but not because they suffer at the caprice of Lovecraftian blind idiot gods: Grabinski's universe is strange and its principles are perhaps not what we expect, but they are principles - rules- and it is in their exploration that the mystery lies. This is horror as rigour.' China Mieville in *The Guardian* A Russian Army officer fighting in Manchuria in 1904, returns home physically and mentally crippled by the war.

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