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The New York Times bestseller: "You gotta read this. It is the most exciting book about Pluto you will ever read in your life." —Jon Stewart When the Rose Center for Earth and Space at the American Museum of Natural History reclassified Pluto as an icy comet, the New York Times proclaimed on page one, "Pluto Not a Planet? Only in New York." Immediately, the public, professionals, and press were choosing sides over Pluto's plannethood. Pluto is entrenched in our cultural and emotional view of the cosmos, and Neil deGrasse Tyson, award-winning author and director of the Rose Center, is on a quest to discover why. He stood at the heart of the controversy over Pluto's demotion, and consequently Plutophilies have freely shared their opinions with him, including endless hate mail from third-graders. With his inimitable wit, Tyson delivers a minihistory of planets, describes the oversized characters of the people who study them, and recounts how America's favorite planet was ousted from the cosmic hub.

In this wise and lyrical book about landscapes of the desert and the mind, Edward Abbey guides us beyond the wall of the city and asphalt belting of superhighways to special pockets of wilderness that stretch from the interior of Alaska to the dry lands of Mexico.

John Steinbeck [RL 7 IL 7-12] A woman shares her prize flowers with a dishonest vagrant and the results are shattering. Themes: vulnerability; exploitation. 34 pages. Tale Blazers.

Life On The Mississippi by Mark TwainLife on the Mississippi is a memoir of Twain's personal experiences as a steamboat pilot on the Mississippi River. As a boy, he talks his way onto the Paul Jones, a steamer, where he pays the pilot, Mr. Bixby, \$500 to teach him everything he knows.Twain delivers a sonorous history of the Mississippi River, detailing its ecology and the early attempts by explorers to chart the river's often treacherous waters.Twain uses amusing personal anecdotes to paint a picture of life on the Mississippi. He describes small shore towns, lively talkers, and the victim of a wildcat.Most of all, Twain writes about his love for steamboats. He was himself a skilled pilot, and he learned how to read the currents of the notoriously fickle Mississippi River. His early education as a pilot comprises some of the best material in the memoir.Fashioned from the same experiences that would inspire the masterpiece Huckleberry Finn, Life on the Mississippi is Mark Twain's most brilliant and most personal nonfiction work. It is at once an affectionate evocation of the vital river life in the steamboat era and a melancholy reminiscence of its passing after the Civil War, a priceless collection of humorous anecdotes and folktales, and a unique glimpse into Twain's life before he began to write.Written in a prose style that has been hailed as among the greatest in English literature, Life on the Mississippi established Twain as not only the most popular humorist of his time but also America's most profound chronicler of the human comedy.The first half of the text was published in 1875 as a seven-part series in the Atlantic Monthly. Though the text was actually written after the Civil War, these first 20 chapters describe life on the river before this iconic historical event took place. Many scholars and readers feel that this section is the strongest part of the book, providing the reader with engaging pictures of life on the Mississippi in a simpler time.In fact, the author begins the book with a discussion of the archaeological history of the river and early exploration.One of Twain's early experiences on the Mississippi is the time he spent as a pilot cub on a steamboat. A pilot cub is like an assistant, learning the skills of piloting a ship while working as a junior member of the crew. The youthful Samuel Clemmons met steamboat Captain Horace Bixby on a trip to New Orleans. Twain became a steamboat captain's apprentice, giving him unique learning opportunities and skills that he shares with the reader in Life on the Mississippi.Twain writes about his love for steamboats. He was himself a skilled pilot, and he learned how to read the notoriously treacherous currents of the mighty Mississippi River. His early education as a pilot comprises some of the best material in the memoir.Unfortunately, the second part of Life on the Mississippi was written, in large part, to fulfill Twain's publishing contract. It is not quite as engaging as the first section, partly because it is not as heavily based on personal experience. Twain did return to the river in later days, after the Civil War. But his descriptions seem more fictionalized than memoir in this second section of the book.In this section, the premise is that the author wants to return to see the changes and the progress along the river as industrialization takes hold and culture changes after the war. In the text, the author, serving as a reporter and a writer chronicling the Mississippi river culture, brings along a poet and a secretary, and they travel in disguise in order to get a more authentic experience from the journey.

The first and most terrifying monster in English literature, from the great early epic Beowulf, tells his own side of the story in this frequently banned book. This classic and much lauded retelling of Beowulf follows the monster Grendel as he learns about humans and fights the war at the center of the Anglo Saxon classic epic. This is the book William Gass called "one of the finest of our contemporary fictions."

Introductory Statistics is designed for the one-semester, introduction to statistics course and is geared toward students majoring in fields other than math or engineering. This text assumes students have been exposed to intermediate algebra, and it focuses on the applications of statistical knowledge rather than the theory behind it.The foundation of this textbook is Collaborative Statistics, by Barbara Illowsky and Susan Dean. Additional topics, examples, and ample opportunities for practice have been added to each chapter. The development choices for this textbook were made with the guidance of many faculty members who are deeply involved in teaching this course. These choices led to innovations in art, terminology, and practical applications, all with a goal of increasing relevance and accessibility for students. We strove to make the discipline meaningful, so that students can draw from it a working knowledge that will enrich their future studies and help them make sense of the world around them. Coverage and Scope Chapter 1 Sampling and Data Chapter 2 Descriptive Statistics Chapter 3 Probability Topics Chapter 4 Discrete Random Variables Chapter 5 Continuous Random Variables Chapter 6 The Normal Distribution Chapter 7 The Central Limit Theorem Chapter 8 Confidence Intervals Chapter 9 Hypothesis Testing with One Sample Chapter 10 Hypothesis Testing with Two Samples Chapter 11 The Chi-Square Distribution Chapter 12 Linear Regression and Correlation Chapter 13 F Distribution and One-Way ANOVA

More than 200 years after it was first published, Mary Shelley's Frankenstein has stood the test of time as a gothic masterpiece—a classic work of horror that blurs the line between man and monster. "If I cannot inspire love, I will cause fear." For centuries, the story of Victor Frankenstein and the monster he created has held readers spellbound. On the surface, it is a novel of tense and steadily mounting dread. On a more profound level, it illuminates the triumph and tragedy of the human condition in its portrayal of a scientist who oversteps the bounds of conscience, and of a creature tortured by the solitude of a world in which he does not belong. A novel of almost hallucinatory intensity, Mary Shelley's Frankenstein represents one of the most striking flowerings of the Romantic imagination.

The Philosophy of Composition Edgar Allan Poe "The Philosophy of Composition" is an essay by Edgar Allan Poe. Edgar Allan Poe (born Edgar Poe; January 19, 1809 - October 7, 1849) was an American author, poet, editor, and literary critic, considered part of the American Romantic Movement. Best known for his tales of mystery and the macabre, Poe was one of the earliest American practitioners of the short story, and is generally considered the inventor of the detective fiction genre. He is further credited with contributing to the emerging genre of science fiction. He was the first well-known American writer to try to earn a living through writing alone, resulting in a financially difficult life and career. Born in Boston, he was the second child of two actors. His father abandoned the family in 1810, and his mother died the following year. Thus orphaned, the child was taken in by John and Frances Allan, of Richmond, Virginia. Although they never formally adopted him, Poe was with them well into young adulthood. Tension developed later as John Allan and Edgar repeatedly clashed over debts, including those incurred by gambling, and the cost of secondary education for the young man. Poe attended the University of Virginia for one semester but left due to lack of money. Poe quarreled with Allan over the funds for his education and enlisted in the Army in 1827 under an assumed name. It was at this time his publishing career began, albeit humbly, with an anonymous collection of poems, Tamerlane and Other Poems (1827), credited only to "a Bostonian." With the death of Frances Allan in 1829, Poe and Allan reached a temporary rapprochement. Later falling as an officer's cadet at West Point and declaring a firm wish to be a poet and writer, Poe parted ways with John Allan. Poe switched his focus to prose and spent the next several years working for literary journals and periodicals, becoming known for his own style of literary criticism. His work forced him to move among several cities, including Baltimore, Philadelphia, and New York City. We are delighted to publish this classic book as part of our extensive Classic Library collection. Many of the books in our collection have been out of print for decades, and therefore have not been accessible to the general public. The aim of our publishing program is to facilitate rapid access to this vast reservoir of literature, and our view is that this is a significant literary work, which deserves to be brought back into print after many decades. The contents of the vast majority of titles in the Classic Library have been scanned from the original works. To ensure a high quality product, each title has been meticulously hand curated by our staff. Our philosophy has been guided by a desire to provide the reader with a book that is as close as possible to ownership of the original work. We hope that you will enjoy this wonderful classic work, and that for you it becomes an enriching experience.

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