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The Provisional Government

THERE have appeared lately a whole series of descriptions of the dreadful catastrophe which has overtaken the Republic of the Southern Cross. They are strikingly various, and give many details of a manifestly fantastic and improbable character. Evidently the writers of these descriptions have lent a too ready ear to the narratives of the survivors from Star City (Zvezdny), the inhabitants of which, as is common knowledge, were all stricken with a psychical

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distemper. For that reason we consider it opportune to give an account here of all the reliable evidence which we have as yet of this tragedy of the Southern Pole. The Republic of the Southern Cross came into being some forty years ago, as a development from three hundred steel works established in the Southern Polar regions. In a circular note sent to each and every Government of the whole world, the new state expressed its pretensions to all lands, whether mainland or island, within the limits of the Antarctic circle, as also all parts of these lands stretching beyond the line. It announced its readiness to purchase from the various other states affected the lands which they considered to be under their special protectorate. The pretensions of the new Republic did not meet with any opposition on the part of the fifteen great powers of the world. Debateable points concerning certain islands lying entirely outside the Polar circle, but closely related to the Southern Polar state were settled by special treaties. On the fulfilment of the various formalities the Republic of the Southern Cross was received into the family of world states, and its representatives were recognised by all Governments. The chief city of the Republic, having the name of Zvezdny, was situated at the actual Pole itself. At that imaginary point where the earth's axis passes and all earthly meridians become one, stood the Town Hall, and the roof with its pointed towers looked upon the nadir of the heavens. The streets of the town extended along meridians from the Town Hall and these meridians were intersected by other streets in concentric circles. The height of all the buildings was the same, as was also their external appearance. There were no windows in the walls, as

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all the houses were lit by electricity and the streets were lighted by electricity. Because of the severity of the climate, an impenetrable and opaque roof had been built over the town, with powerful ventilators for a constant change of air. These localities of the globe have but one day in six months, and one long night also of six months, but the streets of Zvezdny were always lighted by a bright and even light. In the same way in all seasons of the year the temperature of the streets was kept at one and the same height. According to the last census the population of Zvezdny had reached two and a half millions. The whole of the remaining population of the Republic, numbering fifty millions, were concentrated in the neighbourhood of the ports and factories. These other points were also marked by the settlement of millions of people in towns which in external characteristics were reminiscent of Zvezdny. Thanks to a clever application of electric power, the entrance to the local havens remained open all the year round. Overhead electric railways connected the most populated parts of the Republic, and every day tens of thousands of people and millions of kilogrammes of material passed along these roads from one town to another. The interior of the country remained uninhabited. Travellers looking out of the train window saw before them only monotonous wildernesses, white in winter, and overgrown with wretched grass during the three months of summer. Wild animals had long since been destroyed, and for human beings there was no means of sustenance. The more remarkable was the hustling life of the ports and industrial centres. In order to give some understanding of the life, it is perhaps enough to say that of late years about seven-tenths of the

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whole of the world's output of metal has come from the State mines of the Republic.

Transparent Things

'At once a gripping psychological thriller and a finely crafted work of literature An exhibition of stylistic virtuosity, a pyrotechnic display of fine writing' Financial Times 'Part psychological thriller and part literary puzzle' Grazia Zoya Andropova, a young Russian refugee, finds herself in an elite New Jersey boarding school. Having lost her family, her home and her sense of purpose, Zoya struggles to belong, a task made more difficult by her new country's paranoia about Soviet spies. When she meets charismatic fellow Russian émigré Leo Orlov – whose books Zoya has obsessed over for years – everything seems to change. But she soon discovers that Leo is bound by the sinister orchestrations of his brilliant wife, Vera, and that their relationship is far more complex than Zoya could ever have imagined.

The Last Day of a Condemned Man

Professor Adam Krug, the foremost philosopher of his country, is, along with his son, kidnapped by the government in hopes of making him support Paduk, dictator and leader of the Party of the Average Man

Despair

For the first time in English, Vladimir Nabokov's earliest major work, written when he was only twenty-

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four: his only full-length play, introduced by Thomas Karshan and beautifully translated by Karshan and Anastasia Tolstoy. The Tragedy of Mister Morn was written in the winter of 1923–1924, when Nabokov was completely unknown. The five-act play—the story of an incognito king whose love for the wife of a banished revolutionary brings on the chaos the king has fought to prevent—was never published in Nabokov’s lifetime and lay in manuscript until it appeared in a Russian literary journal in 1997. It is an astonishingly precocious work, in exquisite verse, touching for the first time on what would become this great writer’s major themes: intense sexual desire and jealousy, the elusiveness of happiness, the power of the imagination, and the eternal battle between truth and fantasy. The play is Nabokov’s major response to the Russian Revolution, which he had lived through, but it approaches the events of 1917 above all through the prism of Shakespearean tragedy.

Four Princes

In this profoundly moving classic by the author of *Les Misérables*, a condemned man facing the guillotine looks back on his life and writes of his anguish inside prison walls.

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Interviews, articles, and editorials from the 1960s and 1970s reveal Nabokov's personal views on a range of subjects, including art, education, politics, literature,

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movies, and modern times

A Dance of Assassins

The Real Life of Sebastian Knight

A stand-alone sequel to the Time magazine Best Book American Tabloid and the Los Angeles Times Best Book The Cold Six Thousand traces the 1968 collision of a Klan-raised FBI agent, an ex-cop heroin runner and a divorce lawyer front-man with ties to the Kennedy assassinations. Reprint. A best-selling novel.

Nabokov and His Books

A Dance of Assassins presents the competing histories of how Congolese Chief Lusinga and Belgian Lieutenant Storms engaged in a deadly clash while striving to establish hegemony along the southwestern shores of Lake Tanganyika in the 1880s. While Lusinga participated in the east African slave trade, Storms' secret mandate was to meet Henry Stanley's eastward march and trace "a white line across the Dark Continent" to legitimize King Leopold's audacious claim to the Congo. Confrontation was inevitable, and Lusinga lost his head. His skull became the subject of a sinister evolutionary treatise, while his ancestral figure is now considered a treasure of the Royal Museum for Central Africa. Allen F. Roberts reveals the theatricality of early colonial encounter and how it continues to influence Congolese and Belgian

understandings of history today.

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Collected Stories

In *Pale Fire* Nabokov offers a cornucopia of deceptive pleasures: a 999-line poem by the reclusive genius John Shade; an adoring foreword and commentary by Shade's self-styled Boswell, Dr. Charles Kinbote; a darkly comic novel of suspense, literary idolatry and one-upmanship, and political intrigue.

Vladimir Nabokov's Invitation to a Beheading

A rich compilation of the previously uncollected Russian and English prose and interviews of one of the twentieth century's greatest writers, edited by Nabokov experts Brian Boyd and Anastasia Tolstoy. "I think like a genius, I write like a distinguished author, and I speak like a child": so Vladimir Nabokov famously wrote in the introduction to his volume of selected prose, *Strong Opinions*. *Think, Write, Speak* follows up where that volume left off, with a rich compilation of his uncollected prose and interviews, from a 1921 essay about Cambridge to two final interviews in 1977. The chronological order allows us to watch the Cambridge student and the fledgling Berlin reviewer and poet turn into the acclaimed Paris émigré novelist whose stature brought him to teach in America, where his international success exploded

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with *Lolita* and propelled him back to Europe. Whether his subject is Proust or Pushkin, the sport of boxing or the privileges of democracy, Nabokov's supreme individuality, his keen wit, and his alertness to the details of life illuminate the page.

Nabokov and the Novel

Paints a portrait of a seemingly respectable man whose desire for a twelve-year-old girl becomes an obsession that can only end in the splintering of his life.

Think, Write, Speak

Delicate Markers is the first book-length study of Vladimir Nabokov's novel *Invitation to a Beheading* (1935-36), a masterpiece that has received a great deal of scholarly attention, second only to *Lolita*, among Nabokov's works. Contrary to the prevailing critical practice of interpreting the novel along specific lines, such as political or metaphysical, Shapiro considers its diverse subtexts, the implicit meanings, thereby achieving more complex and multifaceted perspectives. Even though centering on one work from Nabokov's Russian canon, Shapiro demonstrates the complexity of interartistic and cross-cultural ties in the writer's entire oeuvre, which became especially apparent in his «American years.»

The Republic of the Southern Cross and other Stories

Nabokov's Invitation to a Beheading

The acclaimed author of *Lolita* offers unique insight into works by James Joyce, Franz Kafka, Jane Austen, and others—with an introduction by John Updike. In the 1940s, when Vladimir Nabokov first embarked on his academic career in the United States, he brought with him hundreds of original lectures on the authors he most admired. For two decades those lectures served as the basis for Nabokov's teaching, first at Wellesley and then at Cornell, as he introduced undergraduates to the delights of great fiction. This volume collects Nabokov's famous lectures on Western European literature, with analysis and commentary on Charles Dickens's *Bleak House*, Gustav Flaubert's *Madam Bovary*, Marcel Proust's *The Walk by Swann's Place*, Robert Louis Stevenson's "The Strange Case of Dr. Jekyll and Mr. Hyde," and other works. This volume also includes photographic reproductions of Nabokov's original notes, revealing his own edits, underlined passages, and more. Edited and with a Foreword by Fredson Bowers Introduction by John Updike

Nabokov's Otherworld

The Enchanter

A man at his desk is interrupted by the appearance of a woodland elf in his room; the piano maestro Bachmann ends his career; a barber shaves the face of a man who once tortured him; a shy dreamer

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makes a deal with the Devil. In these sixty-five stories of magic and melancholy, Nabokov displays an astonishing range of inventiveness, with dazzling sleight of hand, fantastical fairy tales, intellectual games and enchanting glimpses into lives of ambiguity and loss. This landmark new collection brings together the best of the short stories of Vladimir Nabokov, one of the twentieth century's greatest writers and author of *Lolita* and *Pale Fire*. Part of a major new series of Vladimir Nabokov's work in Penguin Classics.

The Stories of Vladimir Nabokov

Like Kafka's *The Castle*, *Invitation to a Beheading* embodies a vision of a bizarre and irrational world. In an unnamed dream country, the young man Cincinnatus C. is condemned to death by beheading for "gnostical turpitude," an imaginary crime that defies definition. Cincinnatus spends his last days in an absurd jail, where he is visited by chimerical jailers, an executioner who masquerades as a fellow prisoner, and by his in-laws, who lug their furniture with them into his cell. When Cincinnatus is led out to be executed, he simply wills his executioners out of existence: they disappear, along with the whole world they inhabit.

Invitation to a Beheading

The eleven contributors to this volume investigate the connections between Nabokov's output and the fields of painting, music, and ballet.

Nabokov

Written in Berlin in 1934, Invitation to a Beheading contains all the surprise, excitement and magical intensity of a work created in two brief weeks of sustained inspiration. It takes us into the fantastic prison-world of Cincinnatus, a man condemned to death and spending his last days in prison not quite knowing when the end will come. Nabokov described the book as 'a violin in a void. The worldling will deem it a trick. Old men will hurriedly turn from it to regional romances and the lives of public figures The evil-minded will perceive in little Emmie a sister of little Lolita But I know a few readers who will jump up, ruffling their hair'.

The Tragedy of Mister Morn

Probes the mind of a man whose unconscious sexual and destructive obsessions drive him to strangle his wife and escape into the Europe of his past

That Other World

The foundational text for the acclaimed New York Times and international best seller Reading Lolita in Tehran The ruler of a totalitarian state seeks validation from a former schoolmate, now the nation's foremost thinker, in order to access a cultural cache alien to his regime. A literary critic provides commentary on an unfinished poem that both foretells the poet's death and announces the critic's secret identity as the king of a lost country. The

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greatest of Vladimir Nabokov's enchanters—Humbert—is lost within the antithesis of a fairy story, in which Lolita does not hold the key to his past but rather imprisons him within the knowledge of his distance from that past. In this precursor to her international best seller *Reading Lolita in Tehran*, Azar Nafisi deftly explores the worlds apparently lost to Nabokov's characters, their portals of access to those worlds, and how other worlds hold a mirror to Nabokov's experiences of physical, linguistic, and recollective exile. Written before Nafisi left the Islamic Republic of Iran, and now published in English for the first time and with a new introduction by the author, this book evokes the reader's quintessential journey of discovery and reveals what caused Nabokov to distinctively shape and reshape that journey for the author.

Strong Opinions

We all have dreams—things we fantasize about doing and generally never get around to. This is the story of Azar Nafisi's dream and of the nightmare that made it come true. For two years before she left Iran in 1997, Nafisi gathered seven young women at her house every Thursday morning to read and discuss forbidden works of Western literature. They were all former students whom she had taught at university. Some came from conservative and religious families, others were progressive and secular; several had spent time in jail. They were shy and uncomfortable at first, unaccustomed to being asked to speak their minds, but soon they began to open up and to speak

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more freely, not only about the novels they were reading but also about themselves, their dreams and disappointments. Their stories intertwined with those they were reading—*Pride and Prejudice*, *Washington Square*, *Daisy Miller* and *Lolita*—their *Lolita*, as they imagined her in Tehran. Nafisi's account flashes back to the early days of the revolution, when she first started teaching at the University of Tehran amid the swirl of protests and demonstrations. In those frenetic days, the students took control of the university, expelled faculty members and purged the curriculum. When a radical Islamist in Nafisi's class questioned her decision to teach *The Great Gatsby*, which he saw as an immoral work that preached falsehoods of "the Great Satan," she decided to let him put *Gatsby* on trial and stood as the sole witness for the defense. Azar Nafisi's luminous tale offers a fascinating portrait of the Iran-Iraq war viewed from Tehran and gives us a rare glimpse, from the inside, of women's lives in revolutionary Iran. It is a work of great passion and poetic beauty, written with a startlingly original voice. From the Hardcover edition.

Pnin

"Wonderful, compulsively readable, delicious" personal correspondences, spanning decades in the life and literary career of the author of *Lolita* (*The Washington Post Book World*). An icon of twentieth-century literature, Vladimir Nabokov was a novelist, poet, and playwright, whose personal life was a fascinating story in itself. This collection of more than four hundred letters chronicles the author's career,

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recording his struggles in the publishing world, the battles over *Lolita*, and his relationship with his wife, among other subjects, and gives a surprising look at the personality behind the creator of such classics as *Pale Fire* and *Invitation to a Beheading*. “Dip in anywhere, and delight follows.” —John Updike

Nabokov at the Limits

Nabokov's first novel in English, one of his greatest and most overlooked, with a new Introduction by Michael Dirda.

Invitation to a Bonfire

Conversations with Vladimir Nabokov brings together candid, revealing interviews with one of the twentieth century's master prose writers. Vladimir Nabokov (1899–1977) was a Russian American scientist, poet, translator, and professor of literature. Critics throughout the world celebrated him for developing the luminous and enigmatic style that advanced the boundaries of modern literature more than any author since James Joyce. In a career that spanned over six decades, he produced dozens of iconic works, including *Lolita*, *Pale Fire*, *Invitation to a Beheading*, and his classic autobiography, . The twenty-eight interviews and profiles in this collection were drawn from Nabokov's numerous print and broadcast appearances over a period of nineteen years. Beginning with the controversy surrounding the American publication of *Lolita* in 1958, he offers trenchant, witty views on society, literature,

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education, the role of the author, and a range of other topics. He discusses the numerous literary and symbolic allusions in his work, his use of parody and satire, as well as analyses of his own literary influences. Nabokov also provided a detailed portrait of his life—from his aristocratic childhood in prerevolutionary Russia, education at Cambridge, apprenticeship as an émigré writer in the capitals of Europe, to his decision in 1940 to immigrate to the United States, where he achieved renown and garnered an international readership. The interviews in this collection are essential for seeking a clearer understanding of the life and work of an author who was pivotal in shaping the landscape of contemporary fiction.

Reading Lolita in Tehran

At the outbreak of the Second World War Vladimir Nabokov stood on the brink of losing everything all over again. The reputation he had built as the pre-eminent Russian novelist in exile was imperilled. In *Nabokov and his Books*, Duncan White shows how Nabokov went to America and not only reinvented himself as an American writer but also used the success of *Lolita* to rescue those Russian books that had been threatened by obscurity. Using previously unpublished and neglected material, White tells the story of Nabokov the professional writer and how he sought to balance his late modernist aesthetics with the demands of a booming American literary marketplace. As Nabokov's reputation grew so he took greater and greater control of how his books

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were produced, making the material form of the book—including forewords, blurbs, covers—part of the novel. In his later novels, including *Pale Fire*, *Ada*, and *Transparent Things*, the idea of the novelist losing control of his work became the subject of the novels themselves. These plots were replicated in Nabokov's own biography, as he discovered his inability to control the forces the market success of *Lolita* had unleashed. With new insights into Nabokov's life and work, this book reconceptualises the way we think about one of the most important and influential novelists of the twentieth century.

Lectures on Literature

Smurov, a fussily self-conscious Russian tutor, shoots himself after a humiliating beating by his mistress' husband. Unsure whether his suicide has been successful or not, Smurov drifts around Berlin, observing his acquaintances, but finds he can discover very little about his own life from the opinions of his distracted, confused fellow-émigrés. Nabokov's shortest novel, *The Eye* is both a satirical detective story and a wonderfully layered exploration of identity, appearance and the loss of self in a world of word-play and confusion.

The Eye

“Bad behavior makes for entertaining history” in this bold history of Europe, the Middle East, and the men who ruled them in the early sixteenth century (Kirkus Reviews). John Julius Norwich—“the very model of a

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popular historian”—is acclaimed for his distinctive ability to weave together a fascinating narrative through vivid detail, colorful anecdotes, and captivating characters. Here, he explores four leaders—Henry VIII, Francis I, Charles V, and Suleiman—who led their countries during the Renaissance (The Wall Street Journal). Francis I of France was the personification of the Renaissance, and a highly influential patron of the arts and education. Henry VIII, who was not expected to inherit the throne but embraced the role with gusto, broke with the Roman Catholic Church and appointed himself head of the Church of England. Charles V was the most powerful man of the time, and unanimously elected Holy Roman Emperor. And Suleiman the Magnificent—who stood apart as a Muslim—brought the Ottoman Empire to its apogee of political, military, and economic power. These men collectively shaped the culture, religion, and politics of their respective domains. With remarkable erudition, John Julius Norwich offers “an important history, masterfully written,” indelibly depicting four dynamic characters and how their incredible achievements—and obsessions with one another—changed Europe forever (The Washington Times).

Bend Sinister

Pnin is a professor of Russian at an American college who takes the wrong train to deliver a lecture in a language he cannot master. Pnin is a tireless lover who writes to his treacherous Liza: "A genius needs to keep so much in store, and thus cannot offer you the

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whole of himself as I do." Pnin is the focal point of subtle academic conspiracies he cannot begin to comprehend, yet he stages a faculty party to end all faculty parties forever.

Invitation to a Beheading

Flamboyant, theatrical and ambitious, Margaret Cavendish was one of the seventeenth century's most striking figures: a woman who ventured into the male spheres of politics, science, philosophy and literature. *The Blazing World* is a highly original work: part Utopian fiction, part feminist text, it tells of a lady shipwrecked on the Blazing World where she is made Empress and uses her power to ensure that it is free of war, religious division and unfair sexual discrimination. This volume also includes *The Contract*, a romance in which love and law work harmoniously together, and *Assaulted and Pursued Chastity*, which explores the power and freedom a woman can achieve in the disguise of a man.

Vladimir Nabokov

Analyzes Nabokov's ten novels, describes recurrent themes and features, and discusses his use of structure

The Blazing World and Other Writings

In an unnamed dream country, Cincinnatus C. is condemned to death by beheading for "gnostical turpitude", an imaginary crime that defies definition.

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After spending his last days in jail, he simply wills his executioners out of existence.

Vladimir Nabokov

Ellen Pifer challenges the widely held assumption that Nabokov is a writer more interested in literary games than in living human beings. She demonstrates how Nabokov arranges the details of his fiction to explore human psychology and moral truth, and she argues her case with style. Focusing on the most highly wrought and aesthetically self-conscious of Nabokov's novels, Pifer shows how he deploys artifice to bring into bold relief what is real. In her chapter on King, Queen, Knave she reveals Nabokov's radical distinction between genuine and simulated human existence. She shows how, in *Invitation to a Beheading* and *Bend Sinister*, he contrasts "grotesque design" of collective existence with the individual's radiant internal life. In *Despair*, *Lolita*, and *Pale Fire* Nabokov's parody of the double illuminates the unique source of human consciousness. In *Ada*, as in the earlier *Laughter in the Dark*, the inhuman nature of aesthetic bliss qualifies its delights. Making clear the moral perception of reality that lies behind Nabokov's artistic strategies, Pifer offers a new assessment of Nabokov's fiction and of his contribution to the tradition of the novel.

Invitation to a Beheading

Delicate Markers

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From the writer who shocked and delighted the world with his novels *Lolita*, *Pale Fire*, and *Invitation of a Beheading*, and so many others, comes a magnificent collection of stories. Written between the 1920s and 1950s, these sixty-five tales--eleven of which have been translated into English for the first time--display all the shades of Nabokov's imagination. They range from sprightly fables to bittersweet tales of loss, from claustrophobic exercises in horror to a connoisseur's samplings of the table of human folly. Read as a whole, *The Stories of Vladimir Nabokov* offers an intoxicating draft of the master's genius, his devious wit, and his ability to turn language into an instrument of ecstasy. From the Trade Paperback edition.

Pale Fire

Blood's a Rover

A major reexamination of the novelist Vladimir Nabokov as "literary gamesman," this book systematically shows that behind his ironic manipulation of narrative and his puzzle-like treatment of detail there lies an aesthetic rooted in his intuition of a transcendent realm and in his consequent redefinition of "nature" and "artifice" as synonyms. Beginning with Nabokov's discursive writings, Vladimir Alexandrov finds his world view centered on the experience of epiphany--characterized by a sudden fusion of varied sensory data and memories, a feeling of timelessness,

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and an intuition of immortality--which grants the true artist intimations of an "otherworld." Readings of *The Defense*, *Invitation to a Beheading*, *The Gift*, *The Real Life of Sebastian Knight*, *Lolita*, and *Pale Fire* reveal the epiphanic experience to be a touchstone for the characters' metaphysical insightfulness, moral makeup, and aesthetic sensibility, and to be a structural model for how the narratives themselves are fashioned and for the nature of the reader's involvement with the text. In his conclusion, Alexandrov outlines several of Nabokov's possible intellectual and artistic debts to the brilliant and variegated culture that flourished in Russia on the eve of the Revolution. Nabokov emerges as less alienated from Russian culture than most of his emigre readers believed, and as less "modernist" than many of his Western readers still imagine. "Alexandrov's work is distinctive in that it applies an 'otherworld' hypothesis as a consistent context to Nabokov's novels. The approach is obviously a fruitful one. Alexandrov is innovative in rooting Nabokov's ethics and aesthetics in the otherworldly and contributes greatly to Nabokov studies by examining certain key terms such as 'commonsense,' 'nature,' and 'artifice.' In general Alexandrov's study leads to a much clearer understanding of Nabokov's metaphysics."--D. Barton Johnson, University of California, Santa Barbara Originally published in 1991. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and

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Conversations with Vladimir Nabokov

In an unnamed dream country, the young man Cincinnatus C. is condemned to death by beheading for "gnostical turpitude," an imaginary crime that defies definition. Cincinnatus spends his last days in an absurd jail, where he is visited by chimerical jailers, an executioner who masquerades as a fellow prisoner, and by his in-laws, who lug their furniture with them into his cell. When Cincinnatus is led out to be executed, he simply wills his executioners out of existence: they disappear, along with the whole world they inhabit.

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