Forst as "the greatest living writer of espionage fiction." The Spies of Warsaw is his finest novel to date—"America's preeminent spy novelist"—here is an epic tale of war and espionage, of spies and fugitives, of love in secret hotel rooms, of courage in the face of impossible odds. Dark Voyage is taut with suspense and pounding battle scenes; it is authentic, powerful, and brilliant.

"Dark Voyage" - Alan Furst - 2004-08-01

In the first nineteen months of European war, from September 1939 to March 1941, the island nation of Britain and her allies lost, to U-boat, air, and sea attack, to mines and maritime disaster, one thousand five hundred and ninety-six merchant vessels. It was the job of the Intelligence Division of the Royal Navy to stop it, and the job of the British spymaster, Captain Henri Charpentier, to mastermind the operation. At the heart of it was the Noordendam, a small Dutch freighter that storms up the Tagus River to dock at the port of Lisbon. She is the Santa Rosa. She flies the neutral flag of Portugal and is in Lisbon to load cork oak, tinned sardines, and drums of cooking oil bound for the Baltic port of Malmo. But she is not the Santa Rosa. She is the Noordendam, a Dutch freighter. Under the command of Captain Eri de Haan, she sails for the Intelligence Division of the British Royal Navy, and she will load detection equipment for a clandestine operation on the Swedish coast—a secret mission, a dark voyage. A desperate voyage. One more boatload of refugees who had fled Nazi persecution now risk their lives on the Noordendam. One more boatload, one more escape from the Holocaust.

The Foreign Correspondent

"First-rate research collaborates with first-rate imagination. . . . Superb." —The Boston Globe Paris, 1938. As Europe edges toward war, Nicholas Morath, an urbane, bohemian circles of his Argentine mistress. But Morath has been recruited by his uncle, Count Janos Polanyi, a distinguished and wealthy Hungarian diplomat. As Europe edges toward war, Nicholas Morath, a urbane, bohemian circles of his Argentine mistress. But Morath has been recruited by his uncle, Count Janos Polanyi, a distinguished and wealthy Hungarian diplomat. As Europe edges toward war, Nicholas Morath, an urbane, bohemian circles of his Argentine mistress. But Morath has been recruited by his uncle, Count Janos Polanyi, a distinguished and wealthy Hungarian diplomat. As Europe edges toward war, Nicholas Morath, an urbane, bohemian circles of his Argentine mistress. But Morath has been recruited by his uncle, Count Janos Polanyi, a distinguished and wealthy Hungarian diplomat. As Europe edges toward war, Nicholas Morath, an urbane, bohemian circles of his Argentine mistress. But Morath has been recruited by his uncle, Count Janos Polanyi, a distinguished and wealthy Hungarian diplomat. As Europe edges toward war, Nicholas Morath, an urbane, bohemian circles of his Argentine mistress. But Morath has been recruited by his uncle, Count Janos Polanyi, a distinguished and wealthy Hungarian diplomat.

The Spies of Warsaw

"The reading equivalent of a fine art museum exposition or film fest—this book will transport your imagination to another time and place. A must-read for fans of Alan Furst and other spy writers. . . . A novel of courage, of courage in the face of impossible odds. Dark Voyage is taut with suspense and pounding battle scenes; it is authentic, powerful, and brilliant."

The Foreign Correspondent

"First-rate research collaborates with first-rate imagination. . . . Superb." —The Boston Globe Paris, 1938. As Europe edges toward war, Nicholas Morath, an urbane, bohemian circles of his Argentine mistress. But Morath has been recruited by his uncle, Count Janos Polanyi, a distinguished and wealthy Hungarian diplomat. As Europe edges toward war, Nicholas Morath, an urbane, bohemian circles of his Argentine mistress. But Morath has been recruited by his uncle, Count Janos Polanyi, a distinguished and wealthy Hungarian diplomat. As Europe edges toward war, Nicholas Morath, an urbane, bohemian circles of his Argentine mistress. But Morath has been recruited by his uncle, Count Janos Polanyi, a distinguished and wealthy Hungarian diplomat. As Europe edges toward war, Nicholas Morath, an urbane, bohemian circles of his Argentine mistress. But Morath has been recruited by his uncle, Count Janos Polanyi, a distinguished and wealthy Hungarian diplomat. As Europe edges toward war, Nicholas Morath, an urbane, bohemian circles of his Argentine mistress. But Morath has been recruited by his uncle, Count Janos Polanyi, a distinguished and wealthy Hungarian diplomat. As Europe edges toward war, Nicholas Morath, an urbane, bohemian circles of his Argentine mistress. But Morath has been recruited by his uncle, Count Janos Polanyi, a distinguished and wealthy Hungarian diplomat. As Europe edges toward war, Nicholas Morath, an urbane, bohemian circles of his Argentine mistress. But Morath has been recruited by his uncle, Count Janos Polanyi, a distinguished and wealthy Hungarian diplomat.
We Were Soldiers Once . . . and Young - Tim O'Brien - 2009-10-13

We Were Soldiers Once . . . and Young

We Were Soldiers Once . . . and Young is a work of non-fiction by Tim O'Brien. It is a collection of the author's accounts of his experiences in the Vietnam War, as well as interviews with other soldiers. The book provides a comprehensive overview of the Vietnam War, detailing the experiences of soldiers on the ground and the political and social factors that contributed to the conflict.

The book is divided into three sections: "The First Battle," "The Second Battle," and "The Third Battle." Each section covers a different phase of the war, from its early stages to its later years. O'Brien combines his personal experiences with interviews and historical analysis to provide a nuanced and insightful account of the war.

The book's narrative style is characterized by its use of first-person perspective, allowing readers to experience the war through the eyes of the soldiers. The author also provides historical context and analysis, making the book accessible to readers with little prior knowledge of the Vietnam War.

We Were Soldiers Once . . . and Young has received widespread acclaim from both readers and critics. It is considered one of the most significant works on the Vietnam War, providing a powerful and insightful look at this pivotal period in American history.
gathering and burying the dead, in an age-old custom of truces. But as the power of Christmas grew among them, they broke bread, exchanged addresses and letters and expressed deep admiration for one another. When angry enemies ordered them to recommence the shooting, many men aimed harmlessly high overhead. Sometimes the greatest beauty emerges from deep tragedy. Surely the forgotten Christmas Truce was one of history’s most beautiful moments, made all the more beautiful in light of the carnage that followed it. Stanley Weintraub’s moving re-creation demonstrates that peace can be more fragile than war, but also that ordinary men can bond with one another despite all efforts of politicians and generals to the contrary.

Silent Night - Stanley Weintraub - 2001-11-11

It was one of history’s most powerful — yet forgotten — Christmas stories. It took place in the improbable setting of the mud, cold rain and senseless killing of the trenches of World War I. It happened in spite of orders to the contrary by superiors; it happened in spite of language barriers. And it still stands as the only time in history that peace spontaneously arose from the lower ranks in a major conflict, building up to the officers and temporarily turning warring enemies into friends. Silent Night, by renowned military historian Stanley Weintraub, magically restores the 1914 Christmas Truce to history. It had been lost in the tide of horror that filled the battlefields of Europe for months and years afterward. Yet in December 1914 the Great War was still young, and the men who suddenly threw down their arms and came together across the front lines — to sing carols, exchange gifts and letters, eat and drink and even play friendly games of soccer — naively hoped that the war would be short-lived, and that they were reconnecting with future friends. It began when German soldiers lit candles on small Christmas trees, and British, French, Belgian and German troops serenaded each other on Christmas Eve. Soon they were gathering and burying the dead, in an age-old custom of truces. But as the power of Christmas grew among them, they broke bread, exchanged addresses and letters and expressed deep admiration for one another. When angry superiors ordered them to recommence the shooting, many men aimed harmlessly high overhead. Sometimes the greatest beauty emerges from deep tragedy. Surely the forgotten Christmas Truce was one of history’s most beautiful moments, made all the more beautiful in light of the carnage that followed it. Stanley Weintraub’s moving re-creation demonstrates that peace can be more fragile than war, but also that ordinary men can bond with one another despite all efforts of politicians and generals to the contrary.

Slaughterhouse-Five - Kurt Vonnegut - 1999-01-12

A special fiftieth anniversary edition of Kurt Vonnegut’s masterpiece, “a desperate, painfully honest attempt to confront the monstrous crimes of the twentieth century” (Time), featuring a new introduction by Kevin Powers, author of the National Book Award finalist The Yellow Birds Selected by the Modern Library as one of the 100 greatest American novels and a生气派的作家 of the National Book Award finalist The Yellow Birds Selected by the Modern Library as one of the 100 best novels of all time Slaughterhouse-Five, an American classic, is one of the world’s great antiterror books. Centering on the infamous World War II firebombing of Dresden, the novel is the result of what Kurt Vonnegut described as a twenty-three-year struggle to write a book about what he had witnessed as an American prisoner of war. It combines historical fiction, science fiction, autobiographical, and satire in an account of the life of Billy Pilgrim, a barber’s son turned draftee turned optometrist turned alien abductee. As Vonnegut had, Billy experiences the destruction of Dresden as a POW. Unlike Vonnegut, he experiences time travel, or coming “unstuck in time.” An instant bestseller, Slaughterhouse-Five made Kurt Vonnegut a cult hero in American literature, a reputation that only strengthened over time, despite his being banned and censored by some libraries and schools for content and language. But it was precisely these elements of Vonnegut’s writing — the political edginess, the genre-bending inventiveness, the frank violence, the transgressive wit — that have inspired generations of readers not just to look differently at the world around them but to find the confidence to say something about it. Authors as wide-ranging as Norman Mailer, John Irving, Michael Chrichton, Tim O’Brien, Margaret Atwood, Elizabeth Strout, David Sedaris, Jennifer Egan, and J. K. Rowling have all found inspiration in Vonnegut’s words. Jonathan Safran Foer has described Vonnegut as “the kind of writer who made people — young people especially — want to write.” George Saunders has declared Vonnegut to be “the great, urgent, passionate American writer of our century, who offers us . . . a model of the kind of compassionate thinking that might yet save us from ourselves.” Fifty years after its initial publication at the height of the Vietnam War, Vonnegut’s portrayal of political disillusionment, PTSD, and postwar anxiety feels as relevant, darkly humorous, and profoundly affecting as ever, an enduring beacon through our own era’s uncertainties. “Pogrant and hilarious, threaded with compassion and, behind everything, the cataract of a thundering moral statement.” —The Boston Globe