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The story of a North Carolina family focuses on the experiences of Rosacoke and her brother, Milo

Learn to fully repair and restore Chevrolet's most popular truck in this long-awaited new restoration guide. When Chevy released its second-generation C/K pickup trucks, dubbed the "Action Line," it was apparent that many changes over the previous generation had been employed. Not only did the truck have a simpler, more clean-cut look but this was also the beginning of an era where modern creature comforts that we often take for granted started appearing into the good old Chevy workhorse. Power steering, power brakes, more powerful engines, a smoother riding coil rear suspension, automatic transmissions, and independent front suspension all led to what was the most drivable of any Chevy trucks to this point. Back then and today, this generation of Chevy truck is almost universally considered the most popular. Aftermarket parts availability and auction prices support that assertion. In How to Restore Your Chevy Truck: 1967-1972, veteran author Kevin Whipps shows you how to inspect, assess, and accurately budget your restoration project. You are then taken through each major portion of truck restoration, including the engine, suspension, chassis, bodywork, paint, brakes, steering, transmission, driveline, electrical system, interior, and more. Each section shows practical, real world repair and restoration in general and step-by-step formats. After all of these years of hard use and exposure to harsh conditions, most of these trucks are in need of some serious work. Chevy/GMC trucks are extremely popular as stock restorations, fast street trucks, and off-road-duty trucks. But before you can build a specialty truck, you need to have a solid, reliable, restored truck. This book provides the invaluable information and step-by-step instruction to return these trucks to their original glory.

Thirty years after its publication, The Death and Life of Great American Cities was described by The New York Times as "perhaps the most influential single work in the history of town planning....[It] can also be seen in a much

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larger context. It is first of all a work of literature; the descriptions of street life as a kind of ballet and the bitingly satiric account of traditional planning theory can still be read for pleasure even by those who long ago absorbed and appropriated the book's arguments." Jane Jacobs, an editor and writer on architecture in New York City in the early sixties, argued that urban diversity and vitality were being destroyed by powerful architects and city planners. Rigorous, sane, and delightfully epigrammatic, Jacobs's small masterpiece is a blueprint for the humanistic management of cities. It is sensible, knowledgeable, readable, indispensable. The author has written a new foreword for this Modern Library edition.

A renowned philosopher of the mind, also known for his groundbreaking work on Buddhism and cognitive science, Evan Thompson combines the latest neuroscience research on sleep, dreaming, and meditation with Indian and Western philosophy of the mind, casting new light on the self and its relation to the brain. Thompson shows how the self is a changing process, not a static thing. When we are awake we identify with our body, but if we let our mind wander or daydream, we project a mentally imagined self into the remembered past or anticipated future. As we fall asleep, the impression of being a bounded self distinct from the world dissolves, but the self reappears in the dream state. If we have a lucid dream, we no longer identify only with the self within the dream. Our sense of self now includes our dreaming self, the *Ò* as dreamer. Finally, as we meditate—neither in the waking state or in a lucid dream—we can observe whatever images or thoughts arise and how we tend to identify with them as *Ò*me. *Ó* We can also experience sheer awareness itself, distinct from the changing contents that make up our image of the self. Contemplative traditions say that we can learn to let go of the self, so that when we die we can witness the dissolution of the self with equanimity. Thompson weaves together neuroscience, philosophy, and personal narrative to depict these transformations, adding uncommon depth to life's profound questions. Contemplative experience comes to illuminate scientific findings, and scientific evidence enriches the vast knowledge acquired by contemplatives.

This textbook is a logic manual which includes an elementary course and an advanced course. It covers more than most introductory logic textbooks, while maintaining a comfortable pace that students can follow. The technical exposition is clear, precise and follows a paced increase in complexity, allowing the reader to get comfortable with previous definitions and procedures before facing more difficult material. The book also presents an interesting overall balance between formal and philosophical discussion, making it suitable for both philosophy and more formal/science oriented students. This textbook is of great use to undergraduate philosophy students, graduate philosophy students, logic teachers, undergraduates and graduates in mathematics, computer science or related fields in which logic is required.

Includes entries for maps and atlases.

This study is concerned with Early Modern English psalm translations. It focusses on the connection between inspiration and formal perfection as it appears in George Wither's "A Preparation to the Psalter", Philip Sidney's "The Defence of Poesy", "The Sidney Psalter" and "The Bay Psalm Book". Taking into account theological, philosophical, and literary contexts of the time, it reveals the struggle to find a suitable language in praise of God as a main concern of Early Modern religious writers, and presents concepts which are highly relevant for the religious poetry of the time. Dissertation. (Series: Religion and Literature / Religion und Literatur, Vol. 5) [Subject: Religious Studies]

Uses lexical analyses of key terms employed by medieval people to evaluate their own aesthetic feelings to show how flux and change, and the creative tension of antithetical physical qualities from which all things were thought to be made (cold, hot, dry, wet), govern the pleasures medieval artists sought to produce.

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