

Chapter 1 : The Once and Future King - Wikipedia

*The Once & Future Now [Jim Gilbert] on theinnatdunvilla.com \*FREE\* shipping on qualifying offers. Jack Drake is an artist and art studio/gallery owner, as well as a part-time Renaissance faire performer.*

While wandering in the Forest Sauvage after a night of adventure with King Pellinore who hunts for the Questing Beast, the Wart chanced upon the cottage of Merlyn, an old magician who "lives backward" through time and thus possesses the ability to know the future. At different points in the novel, the Wart becomes a hawk, an ant, an owl, a wild goose, and a badger: Each animal reveals to the Wart a different way of life, political philosophy, or attitude toward war. Merlyn also has his pupil witness a tilting match or joust between King Pellinore and Sir Grummore, where the two men reveal their absurd need to follow the rules of sportsmanlike combat. Feeling sorry for Kay, the Wart asks Merlyn if he can transform his older brother into an animal as well; the magician explains that he cannot since that is not what Merlyn was sent for. However, Merlyn does tell the Wart that he and his brother should follow a certain path into the Forest Sauvage, where they will surely find an adventure. The boys agree to help Robin and his men storm the Castle Chariot a fortress made entirely of food where the captives are being held. Sir Ector is expected to receive and care for Twyti and his retinue during his stay. When Twyti arrives, Sir Ector gives a great Christmas feast in which songs are sung and Sir Ector delivers a warm speech. While Twyti holds him in his arms, Robin kills the dog to free it from pain. King Pellinore then happens upon the Questing Beast, which has become sick with longing for her once-fanatic hunter, and King Pellinore vows to resume the chase. Kay prepares for his impending knighthood while the Wart continues his education. King Pellinore informs Sir Ector, Sir Grummore, and Kay that Uther Pendragon has died without an heir, and to remedy this politically chaotic situation, a sword has appeared outside a church in London, running through an anvil and into a stone. Kay convinces his father that they should attend, and he agrees. Merlyn does assure the boy, however, that they will meet again. During the tournament, Kay arrives at the tilting fields and realizes he has forgotten his sword; He orders the Wart to return to their inn and retrieve it. Finding the inn locked and nobody there, the Wart searches for a replacement. He eventually spies the sword in the stone and, after a short struggle and the guidance of some animal friends, removes it, not realizing the significance of such an action. He returns to the tournament and tells Kay where he found the sword; Kay then lies to Sir Ector and claims that he pulled it from the stone. When they all go back to the stone, however, Kay admits his falsehood and, with his father, falls prostrate before the Wart, hailing him as King. The Wart, confused and embarrassed, bursts into tears. Eventually, the Wart overcomes his awkwardness with his new title and is given a great party for his coronation. All of the characters offer him gifts. Merlyn reappears and tells the Wart that his real father was Uther Pendragon. He further informs the Wart that, in the future, it will be his "glorious doom" to "take up the burden" of his nobility. After promising to stay with the Wart for a long time, Merlyn addresses him as King Arthur.

Chapter 2 : The Once and Future King: Books | eBay

*This exhibition, The Once and Future: New Now reflects the arc of that experience from the early pioneers to their heirs. Ceramics has been defined by the relationship between makers and mentors as the emphasis on community continues to thrive.*

Ceramic genealogy continues to mutate and transform with each generation of promising new talent as the influence of makers and mentors continues to alter, shift, and evolve into the new, unexpected aesthetics of today. The exhibition, *The Once and Future: New Now* reflects the arc of that experience from the early pioneers to their heirs. Ceramics has been defined by the relationship between makers and mentors as the emphasis on community continues to thrive. Exhibiting the work of ceramic masters alongside newcomers to the field, *The Once and Future: Makers, Mentors, and Milestones. New Now* If we accept that art reflects the culture that we live in, then what has happened to the art being created today? Beauty is vast and encompasses the gamut of human emotion and intellect, yet much of the art that I visit in museums and galleries does not allow for catharsis. Too many of the works are merely clever, disaffected, posturing, ugly or worse dishonest; hiding empty intentions behind rhetoric and invective. I am left unmoved, and unfulfilled. However, I have found this to be mostly untrue among artists who work with clay. In contemporary ceramics, I find sincerity, insight, bravery, beauty and outspokenness. Why might this be? Sherry Leedy is an artist, curator and gallery director who has brought together some of the finest artists working in clay in her current exhibition titled optimistically, *The Once and Future: Curated* with delicacy and sensitivity, the placement of the objects that comprise the show creates relationships between and among the works of art. Her curatorial choices support content. How rich this choice proves to be! The vases are similar, contrasting organic bases with geometric necks that snap with color, intricacy and vibrancy. The two vases seem like one piece, and express that nothing is simply black or white. Just as the black and white bodies of the vases lead the eye upward toward the complex necks so too does the trajectory of our lives lead us toward complexity, but a complexity in which we find beauty and understanding. Black and white floral forms are enclosed in cages that are themselves encased in resin, that drips like tears or icicles. She seems to be saying that what is organic and true cannot be contained by the prescribed rules of society without 4. Each work of art formally and conceptually reflects upon the meaning in the other. The placement of a large Chris Gustin sculpture in proximity to these works allows the viewer an experience of visual poetry, where pure form carries us beyond the everyday and into the mysterious. In capturing clay in three-dimensional voluptuousness, and then glazing the surface in a serene combination of colors found in nature, Gustin catches an instant of time, where materials that are by their nature alive and kinetic are suspended eternally in a moment of conversion. The same is true for Esser, who allows her gorgeous and translucent glazes to be suspended eternally in a moment of transformation. These are reverent works that transcend language. So much of the work in this exhibition surpasses easy categorization. Could it be that what is mythic and psychologically nuanced the idea of a giant is crying for the outdated idea of itself within the mundane and politically charged arena that is too often the art world of today? Or is the giant crying for private reasons, humiliations and disappointments that we can only guess at? The artwork does not answer the question as to what specifically it addresses. Three beautiful drawings composed in Sumi Ink on paper have titles that allude to archetypes of human experience, myth and longing *Lovers, Sinners, Couple With Guardian Tigers*. The resulting drawings reveal a deeply held belief in the unconscious as a fascinating place to explore. This stance is refreshing, when so much in contemporary art is politicized beyond the subjective. The simplicity and directness of these drawings creates a universal field in which people can unite in reverie and delight in visual mastery and technical proficiency. Technique as a vehicle for visual poetry abounds in this exhibition. In each piece displayed, there is thoughtfulness about how best to use the clay to support content. Just as words in a poem can crackle, hum, hiss or pop, so too does clay masterfully carry both rhythm and disharmony. There are pieces where the clay is purposefully ripped Steven Young Lee , lovingly shaped Gerit Grimm , meticulously placed Misty Gamble , precisely incised Richard Notkin. No artist overlaps with another, so that the technical variations are dazzling and allow each work of art a distinct

communication. In the end we are made of matter, and human touch and manipulation of materials allows for transcendence. So much of our lives are mysterious to us—why we are here, how best to love others, how not to destroy opportunities and to tread lightly on planet earth. In my view, it has always been the realm of art not to answer but to elicit, not to preach collective correctives but to confess individual experiences, not to shout but to sing in varied cadence, a song impossible to define easily but necessary, invaluable and rare. In this lovely exhibition, I see art. And I am grateful. Photo Credit for Installation Images:

Chapter 3 : The theme of War in The Once and Future King from LitCharts | The creators of SparkNotes

*Heat oven to degrees F. Soak beans in a plastic container overnight in just enough cold water to submerge them completely. Place a cast iron Dutch oven over medium heat and stir in the bacon.*

This is the hypertext version of a public lecture given on June 12 at the Perkins Observatory in Delaware, Ohio, as part of the New Vistas in Astronomy lecture series. Introduction The life cycle of a star, from birth in a dense interstellar cloud to its final end, is a process that lasts anywhere from a few Million years for the most massive stars to many Billions of years for stars like the Sun. How, then, can we hope to understand a Billion-year process if we astronomers have only been studying the stars with modern techniques for the last years? A simple analogy illustrates how we do this. Suppose you are a biologist wanting to understand the life cycle of an oak tree. Oak trees can live to be a few hundred years old, yet on an afternoon hike in a forest, you can piece together the sequence in outline not just for oaks, but for all other species of trees in the forest. A little extra fieldwork visiting forests of different ages old growth and young new growth near abandoned farms , and you should be able to work out all of the relevant timescales. After more advanced work on the detailed biology of individual trees would allow you to discern the basic principles that govern the growth and development, you could relate these to your observations of forests, and develop a comprehensive picture of the life cycle of oaks. So too with stars. We can observe clusters of stars all born at about the same time to get an idea of how stars of the same ages but different masses appear. By observing many different star clusters, each with a different age we have pieced together how the clusters age and work out the timescales of "stellar evolution". By studying individual stars, and working out the detailed physics, we have put together a comprehensive physical theory of the appearance and evolution of stars. Coming to an understanding of the process of stellar evolution is one of the great triumphs of 20th century astrophysics. We are now sufficiently confident of our results that an apparent discrepancy between the ages of the oldest stars in the Galaxy and the estimated age of the Universe is thought by many to signal weaknesses in our understanding of the evolution of the Universe rather than problems with the theory of stellar evolution. Not all astronomers would agree with that, but I would argue that the physics of stellar evolution is probably on firmer theoretical and observational ground than the physics of the cosmos. The study of stellar evolution is rich and detailed. In my Astronomy course at Ohio State, we take about 4 weeks to cover all the material. In this lecture, I want to illustrate the highlights of what we know about the evolution of stars in general by highlighting the evolution of a particular star near and dear to all of us: To speak more easily of the timescales and sizes involved, I introduce three relatively unfamiliar units widely used by astronomers: I will be using metric units throughout. In Darkness Born The sun formed out of a dark cloud of cold molecular Hydrogen gas and dust. Starts out as a dense globule of gas. Breaks away from the parent cloud. Slowly collapses and heats up. Overall, the formation process for a star the mass of the Sun takes about 50 Myr. This spectacular Hubble Space Telescope image shows regions of molecular gas and dust, most with faint embedded protostars, being illuminated by a hot young star off the edge of this field of view. The individual lumps breaking off the ends of these "elephant trunks" of gas are comparable in size and mass to the pre-stellar clumps out of which stars like the Sun might form. In this region, however, it appears that many of these clumps are being evaporated by the hot UV radiation from the nearby hot stars before they have a chance to form into low-mass stars. The Proto-Sun The proto-Sun slowly contracted while embedded deep within its birth cloud. At this stage it was only visible as a bright infrared source, since only infrared light can penetrate the surrounding gas and dust clouds. For example, below are two views of a present-day stellar nursery, the Orion Nebula. On the right is the same view at infrared wavelengths. Notice how only a handful of faint red stars are seen at visible wavelengths, while in the infrared, we can peer through the dusty Orion molecular cloud and see the rich cluster of young stars recently formed deep within. The quartet of bright stars in the center of the nebula, known collectively as the "Trapezium", will eventually blow away much of the surrounding gas and dust. When that happens in a million years or so, the rich cluster will be visible in the night sky of earth. A disk of material formed around the proto-Sun, out of which the planets were formed. Hydrogen Ignition Collapse of the proto-Sun continued

until the core temperature reached 15 Million K: Fusion of Hydrogen into Helium ignited in the core, releasing energy. The extra fusion energy raised the internal pressure enough to stop the gravitational collapse of proto-Sun. Sunlight and a fast solar wind streaming off the infant Sun blew away the remaining gas cloud, except for a dense disk of gas and solid particles that formed in the equatorial plane of the proto-Sun. The material in the equatorial disk steadily coagulated into the planets. After a few million years, the remaining gas was blow away, and the young Sun emerged as a star shining in the night sky, surrounded by its retinue of 9 planets. The infant solar system was still filled with debris that would take roughly another billion or so years to clear away. A Star is Born Hydrogen ignition occurred 4. There is sufficient Hydrogen available in the central core of the Sun to sustain nuclear fusion at a fairly constant rate for almost 11 Gyr. The young Sun started out with slightly different properties than we see today: This evidence is still hard to read precisely, but it largely confirms in outline the fact that Sun has steadily, if slowly, evolved over the life of the Earth. The Sun Today The Sun today is a middle-aged star with the following properties:

Chapter 4 : Best The Once And Future Beans recipes | Food Network UK

*The Once and Future King is a work by T. H. White based upon Le Morte d'Arthur by Sir Thomas Malory. It was first published in It collects and revises shorter.*

In truth, I had taken only half of one pillâ€”just enough to release my inner Shakira, but not enough to render me unconscious. I had been waiting a long time to have this done, and I wanted to be awake for it. Why do you think those wisdom teeth were still in my jaw fourteen years after dentists started telling me they should come out? The teeth could come out one day, in the future, when future-me would be the one going through it. Future-me would be better equipped to handle the anxiety, pain, and swelling. Future-me could face the possibility of infections, permanent nerve damage, and phantom wisdom tooth syndrome. Yes, future-me was definitely the right person to have the surgery. And also taller and better organized. This is why future-me gets a lot of assignments: Or so I thoughtâ€”until I got introduced to an even better version of myself. You can call her present-me. I met present-me in the basement of a hospital during the first class of an eight-week course in mindfulness. The teacher sat us in a circle and told us to close our eyes. He told us to feel the body, watch the breath. When our minds wandered, he taught us how to bring our attention back, again and again, to the present moment. How are you doing? The more I sat with present-me, the more I started to question the part of me that kept putting things off. I started to see this voice for the scared trickster she was. The magic time known as not-now was never going to arriveâ€”and neither was future-me. This is just like sitting meditation. Feel the long needle slide into the gum behind your last molar. Follow the burning sensation of lidocaine as it spreads through your jaw. Stay present with the discomfort as it turns into numbness. Now feel your breath. So I watched the sensations: This is what pressure feels like. This is what a lot of pressure feels like. This is what an insane amount of pressure feels like. I even listened to the sound of bone cracking as he broke the most stubborn tooth into pieces. The whole experience was an exercise in not freaking outâ€”one that mindfulness practice had prepared me well for. I have since had many other opportunities to practice staying present when my mind would rather freak out. To my delight, present-me has been up to the challenge, even without the assistance of 0. Present-me has been a good friend on turbulent flights, when my imagination threatens me with visions of the plane falling out of the sky. Present-me has been a voice of reason at going-out-of-business sales, when my primitive brain tries to convince me that hoarding discounted merchandise will give me some kind of survival advantage. Even in some bona fide emergencies, present-me has remembered to stay present.

Chapter 5 : John Paul White - The Once And Future Queen Lyrics | MetroLyrics

*LitCharts assigns a color and icon to each theme in The Once and Future King, which you can use to track the themes throughout the work. War occupies a central role in The Once and Future King. The Medieval England depicted in the novel is almost a perpetual battlefield, with multiple political factions vying for power.*

The work explores human nature regarding power and justice. As the young Arthur becomes king, he attempts to quell the prevalent "might makes right" attitude with his idea of chivalry, even as he foresees the ascendancy of another form of might, namely legal prowess in the courtroom, and a form of fascism outside the courtroom. *Hic iacet Arthurus, rex quondam, rexque futurus* or "Here lies Arthur, king once, and king to be. Though Arthur, if he existed at all, would have ruled some time around the 6th century, the book is set around the 14th century and Arthur is portrayed as a Anglo-Norman rather than a Briton , and the actual monarchs of that period are referred to as "mythical". The book is divided into four parts: Much of the contents of this book appears in the first part of The Once and Future King. Each of the transformations is meant to teach Wart a lesson, which will prepare him for his future life. Merlyn instills in Arthur the concept that the only justifiable reason for war is to prevent another from going to war and that contemporary human governments and powerful people exemplify the worst aspects of the rule of Might. Neither the ant nor goose episodes were in the original *Sword in the Stone* when it was published as a stand-alone book. The original novel also contains a battle between Merlyn and sorceress Madam Mim that was not included in *The Once and Future King* but was included in the Disney film. While the young king suppresses initial rebellions, Merlyn leads him to envision a means of harnessing potentially destructive Might for the cause of Right: However, the tale gradually changes tone until "Ill-Made Knight" becomes more meditative and "The Candle in the Wind" finds Arthur brooding over death and his legacy. Arthur evolves from a fallible but inquisitive and enthusiastic youth "the Wart" to an individualised and psychologically complex man. He is also intensely introspective and obsessively insecure, traits which lead to bouts of self-loathing. Merlyn lives through time backwards, making him a bumbling yet wise old man who is getting younger. Similarly, Sir Bors who White explicitly labels "Sir Bors the misogynist " is depicted as so devoted to his religious dogma that he is willing to do harm unto others and the world around him rather than risk sacrificing his purity. White allows Sir Thomas Malory, in the form of a young page named Tom, to have a cameo appearance towards the end of the final book. Due to his living backwards, Merlyn makes many anachronistic allusions to events in more recent times; of note are references to World War II, telegraphs, tanks, and "an Austrian who € plunged the civilized world into misery and chaos" i. Reception[ edit ] Floyd C. Gale praised "The Sword in the Stone" as "blithely comic and entirely delightful", stating that it was "in utter contrast to the mounting tragedy" of the other three volumes of the series. I can hardly imagine that any mature, literate person who has read the book would disagree with this estimate. White is a great writer. The movie adds a more comical side to the original story, including song and dance, as in most Walt Disney films. Incidental music for the serial was specially composed by Benjamin Britten. It is mentioned again in " Ultimate Comics: In the " Ultimate X-Men " comics, the book is a metaphor for Magneto , an extremely powerful mutant terrorist. Film[ edit ] George A. At the end of the film, Xavier is using the book as a teaching tool.

**Chapter 6 : SparkNotes: The Once and Future King**

*Once looked at as the future of the program, Silva has proven he's the here and now for the Falcons " throwing for a 4A-best 19 touchdowns and 1, yards through his first 6 ½ games. "We've known Chase was going to be really good for us and it was just a matter of time before he took the driver's seat so to speak," Skyline's coach said.*

Influenza viruses can switch hosts to form new lineages in novel hosts. The most significant of these events is the emergence of antigenically novel influenza A viruses in humans, leading to pandemics. Influenza pandemics have been reported for at least years, with inter-pandemic intervals averaging approximately 40 years. Influenza viruses were not isolated until the s. Characterization of the pandemic virus, which began in with the identification of autopsy and archeologic material, required an archaevirologic approach in which tiny fragments of the viral ribonucleic acid RNA were extracted from the preserved lung tissues of victims, amplified by reverse-transcription polymerase chain reaction RT-PCR , and then sequenced. Obtaining the complete genome sequence and then reconstructing it in the laboratory took a decade. In addition to basic science understanding of the emergence and pathogenicity of the virus, we must also integrate such data within an historical framework of more than years of influenza pandemicity. Major influenza epidemics have apparently occurred since at least the Middle Ages, if not since ancient times. It has now spread globally, with millions of cases and at least 16, deaths documented by the World Health Organization WHO as of March 19, Viral descendents continued to circulate thereafter in China, reappearing in epizootic form in, and spreading widely after, Geographical extension of H5N1 HPAI viruses was accompanied by the appearance and spread of genetically and antigenically different strains. Although largely unappreciated by contemporary virologists and infectious disease experts, an enormous historical literature exists on influenza, spanning hundreds of years. Where does influenza come from? How did influenza behave in the past? In what ways can we predict future occurrences [â€] and how will future outbreaks behave? Through what means can its spread be halted? These questions, posed almost years ago, are still highly relevant today. Despite the tremendous progress made in virology, microbiology, immunology, pharmacology, epidemiology, vaccinology, and preventive medicine over the last century, they are still largely unanswerable. In this review, we use these questions as a framework to discuss what has been learned about the influenza pandemic through recent work, and what these and other studies may tell us about the nature of future influenza pandemics. The classical swine H1N1 influenza lineage has evolved continually since The human H1N1 lineage caused pandemic and endemic influenza from to , then disappeared entirely around only to reappear in relatively low-level pandemic form in In , Alphonse Dochez and colleagues produced apparent influenza via human nasopharyngeal inoculation and succeeded in cultivating and serially passing a virus in primary chick embryo cultures, demonstrating that passage material still produced human disease. The papers of these two influential groups, along with the ongoing work of Shope and colleagues, 22 " 24 led to an explosion of research in the field of virology that has continued unabated until the present time. We now know that influenza viruses of the family Orthomyxoviridae are enveloped negative-strand RNA viruses with segmented genomes. The three virus types differ in host range and pathogenicity. A and B type viruses contain eight discrete gene segments, each coding for at least one protein. They are covered with projections of three proteins: Each influenza RNA segment is encapsidated by nucleoproteins to form ribonucleotide-nucleoprotein complexes. Influenza A viruses, however, all circulate within or are derived from an avian reservoir, but can infect a wide variety of warm-blooded animals as well, including not only humans but also swine, horses, dogs, cats, and other mammals. Aquatic birds serve as the natural reservoir for all known subtypes of influenza A virus and probably are the ultimate source of human pandemic influenza strains. The pandemic virus was an H1N1 strain of influenza A virus. Its descendants were replaced in by an H2N2 subtype pandemic strain. H2N2 viruses in turn circulated until when they were replaced by H3N2 pandemic viruses. As noted, in , H1N1 strains from the pre period reappeared; since then, both influenza A subtypes H3N2 and H1N1 have co-circulated in humans. Antibodies against the HA protein may prevent re-infection with the same strain by blocking either attachment or cell fusion. The HA and NA can evade preexisting population immunity by

either antigenic drift or antigenic shift, in which the virus acquires an HA of a new subtype by genetic reassortment with another influenza A virus. Influenza A viruses bearing any one of the 16 known HA and nine NA subtypes exist in wild birds and provide a source of viral HA and NA subtypes antigenically novel to humans. In , three genes from the circulating H1N1 human influenza virus were replaced by avian-like genes: In , only the HA and PB1 genes were replaced. The pandemic virus arose by yet another mechanism entirely. Before the epizootic was contained, at least 86 poultry workers and three contacts had been infected and developed conjunctivitis with or without an influenza-like illness. Several case clusters of H5N1 infections have been reported. It is unknown whether this represents infection associated with particularly intimate or prolonged contact, or shared but unidentified host factors affecting either infection risk or virus transmissibility. Application of modern criteria to identify disease outbreaks as influenza pandemics 8 suggests that there may have been at least 14 pandemics over the past years to , or approximately one pandemic every 36 years. These pandemics may not have occurred randomly, 8 and some but not all have been followed by periods of high respiratory disease activity associated with large outbreaks and high mortality over a number of years. It may thus be helpful to think not only about pandemics as events that occur at specific points in time, but also to consider the occurrence of pandemic eras. For example, the 90 years since can be said to comprise a pandemic era because all of the influenza A viruses circulating since that time, up to the present, are direct descendants of the virus, and because seasonal influenza activity has been detected continuously during that period.

#### Chapter 7 : BBC Radio 4 Extra - The Once and Future King - Available now

*Perkins School of the Arts Dancer Gianna Annesi.*

#### Chapter 8 : Cast & Crew â€” The Once And Future Nerd

*The Once and Future Tarzan [Thomas Yeates, Alan Gordon, Bo Hampton, Steve Oliff] on theinnatdunvilla.com \*FREE\* shipping on qualifying offers. A futuristic adventure with the ultimate survivor! A surprising new tale that drops the lord of the jungle into an unfamiliar setting--the future!*

#### Chapter 9 : Hail And Well-Met! â€” The Once And Future Nerd

*What is THE ONCE AND FUTURE NERD? THE ONCE AND FUTURE NERD is a serialized audiodrama podcast about three teenagers from modern-day Pennsylvania who find themselves trapped in a High Fantasy world full of powerful magic and feudal intrigue.*