

Chapter 1 : Writing4Success - Writing a Prologue

Prologue Chapter 1 Chapter 2 opening the door to reveal cabinets and cabinets of letters in yellow parchment envelopes. She dropped the letter to the ground.

Find Free WordPress Themes and plugins. It takes place in a manor in Scotland filled with shifty people and a family mystery that you must uncover. We just put it at the bottom. The least spoilery thing drawing piece locations can be found at the top. These are followed by puzzle hints and help that do not just give you the answer. Finally, the walkthrough offers the quickest way to get through the chapter and provides all the answers to the puzzle. We avoided relaying the entire story, but there are spoilers in that section. Drawing Piece Locations Set 1 When in your bedroom, investigate the chest on the left side of the desk. The pieces are on a table to the left of the clock just as you exit your room. Set 3 Upstairs, there is a hallway near the portrait of your grandfather Edward. Follow it all the way to the end and look on the floor. Piece 5 These can be found in the top right-hand drawer of the desk in the Master Study. There are two simple problems. The first is basic addition where the answer must equal 5. There are three possible solutions for this: The second problem asks you to solve for 2 through subtraction. You have two buttons next to each other: You have a snake with a black-and-white striped pattern. You just need to be observant. This key can be manipulated. Take a look at the keyhole in the master study door, and then adjust the key to make it fit. Master Study Dial This puzzle is much easier than it seems. The first is a drawing of the dial with some numbers in it. Running from inner dial to outer: The other piece to the puzzle can be found on the same bookcase as the dial. Simply click the circle to interact, and watch the rest of the scene before moving on. Keep going until you run across a ghost. Touch her for another cut. Once the scene is over, begin your run again " into the circle of stones. Walk up to it and take the item from the ground. It is here that you will find your first clues. Take a look around the car before interacting with anything. There are a few options, but as soon as you interact with the items in the chest next to you, you will arrive at your destination and be forced to move on. The first clue you are given sits on top of the chest. Inside the chest is a replica of a castle turret. Inspect this, and then put it away as well. Doing so will bring the car ride to an end " at the Black House driveway. Before Angus can direct you to your room, Andrew will inquire as to proof of your identity. You can either lie or tell the truth when he asks you about it. Take a closer look at it before following Angus around to the right. Continue to follow Angus to your room. Before getting there, you can comment on the peeling wallpaper if you like. Otherwise, just get to your door and wait for Angus to open it. Your Room Take a look around your room. You can inspect the fireplace and a painting above it. Examining the painting will let you take an even closer look. Wander over to the bed and open your luggage. Inspect the documents and picture before taking the matches hidden behind the telegram. You can also try to go to bed, but the game will insist you keep going. Instead, head over to the desk. On the left side of the desk is a small chest. Open it and take the first pieces of a drawing. Keep in mind this will only be available if you already have the matches. Head out the door into the hallway. Upstairs Landing And Hallways Out in the hallway, turn left into the alcove with the clock in it. You can take a closer look at the clock and will also be able to grab the next set of drawing pieces off the table next to it. From here, you can either head straight or go right. The landing goes in a big circle, so either is fine. Make a note of it for later. From there, turn right and make your way around the landing. Inspect it again to learn more about him. Go back to the library doors and enter. You can do something to attract his attention or simply listen in on him. When the conversation is over and he leaves, take a peek at the papers on his desk. Exit by the downstairs entrance and return to the foyer. This is the house gardener. Talk to him for a bit. Explore the kitchen to find a couple of useful items. The first is a piece of wire located in a drawer at the end of the island. The second is a hatchet sitting on top of the island. Take them and return to the desk in the library. If you grabbed the wire, use it. Now that the desk is open, you can take a closer look. The second drawer contains a letter. The third is locked. This is where the clue you just found comes in. The way to solve this is in the story-spoiler-free puzzle solutions available earlier in this post. Or, you can just look at the image here: Once you have this solved, the panel below the lock will open. Take the key inside and make a note of the white and black stripes on the

snake. Back out of the exam mode by one step so you can see the desk drawers. Unlock the third one, and one of the snake heads will open. Stay zoomed in and simply move all the way over. Remember those stripes I mentioned? On the end of the desk is a snake with a black-and-white striped pattern and two buttons: Just press the buttons in the order dictated by the stripes on the snake – remembering the ones on the inside of the desk as well. But in this case, all you need to do is press the button on its head. This will unlock the third snake head and reveal the items locked behind them: Exit out of examine mode, and a little boy will startle you. Instead, walk around the landing to the Master Study door. Remember that the teeth at the end can be moved. Click the unlock option, and take a closer look at the lock hole. Now exit back out and unlock the door. Once in the study, take a look at the desk. There will be drawers to open that contain more clues as to what the family is like. The third drawer on the left will have a hidden compartment containing a few sheets of paper. One has a clue as to how to solve the next puzzle. The top drawer on the right has more pieces of the drawing. Leave the desk and head over to the book case on the left.

Chapter 2 : Resurrection Letters: Prologue - EP by Andrew Peterson on Apple Music

Job New International Version (NIV) Prologue. 1 In the land of Uz there lived a man whose name was Job. This man was blameless and upright; he feared God and shunned evil.

Something which has existed since the beginning, which we have heard, which we have seen with our own eyes, which we have watched and touched with our own hands, the Word of life, his is our theme. But, as so often happens in the New Testament, the inspired New Testament writers who came from the cultural, ritual, and spiritual traditions of the Old Covenant people of God, used Old Covenant concepts and traditions to transform Greek words beyond their commonly understood Greek value. For example, there was no Greek word to adequately express the Hebrew concept of the Messiah, the "Anointed One" of God. The creative divine will and power of the one true God "By the word of Yahweh the heavens were made, by the breath of his mouth their array. The Word is the second person of the Most Holy Trinity, God the Son, the eternal Logos who was from the beginning eternally with the Father and who was the mediator of all creation and who has now, through His incarnation, become the mediator of eternal salvation: The Prologue Part I: He was with God in the beginning. In this opening verse John is teaching the Church that time, the universe and the earth, which was once created through the Word of God, will now be renewed through the same Word, the Word who has come in the flesh-Jesus the Christ: The Word became flesh, he lived among us, and we saw his glory, the glory that he has from the Father as only Son of the Father, full of grace and truth John 1: He will make his home among them; they will be his people, and he will be their God, God-with-them [Emanuel]" Question: Jesus also revealed this mystery to His servant John in the Book of Revelation. In three passages Jesus reveals His preexistence by using what two Greek letters and what do they signify? The alpha and the omega are the first and last letters of the Greek alphabet. He is the first and the last, the beginning and the end of creation. Look closely at the first few words of John 1: Actually, in the literal translation the definite article "the" is missing. The Greek words that begin St. Do you think it is a coincidence that both Genesis, which records the works of Creation before the incarnation of God the Son and the prologue of St. Please read Genesis 1: Is "the beginning" in St. Genesis begins with creation as we know it: In addition to the "in beginning" wording what other key words and imagery link the Gospel of John 1: How many times in the creation narrative of Genesis chapter 1 are the words: Eight times in the narrative of creation in Genesis chapter 1 there is repeated, like the refrain of a hymn, the words: Eight is the number, according to Hebrew tradition, of regeneration, redemption, and salvation. See the document " The Significance of Numbers in Scripture. God the Son was present with God the Father before time and creation began. Looking carefully at Genesis 1: Hint 2 read John 1: Hebrew words are in bold print: God the Father "In the beginning God [Elohim] created heaven and earth. Jewish scholars teach that the plural form is used for the One True God because He is greater than all other so-called gods, but do you see a theological truth revealed in the use of the plural form? Even though the mystery of the Most Holy Trinity was not revealed to man until the coming of the Messiah, the truth of that revelation was hidden in Sacred Scripture before the Incarnation as the connection between Genesis 1: The great Catholic theologian and Scripture scholar St. Another example of the hidden promise of Christ in the Old Testament is evident in the double meaning of the opening words of both Genesis and the fourth Gospel. In the Hebrew Bible the title of each of the books is taken from the first few words of each book. We call the first book of the Old Testament "Genesis" from the Greek word for "origins. These words in both the Hebrew [reshith] and the Greek [arche] have a double meaning. They can mean "first" as in sequence or time and "first" as in rank or power. The Hebrew word reshith is from the Hebrew root rosh meaning "head" or "first. This could mean "birth order" but more importantly it meant this son was the heir, the "first-born" in the sense of rank and inheritance. In the Old Testament Book of Genesis, Esau was the "firstborn" of his father Isaac, but Jacob, the younger son, became the reshith, the heir. The son who carried the title of the reshith was the son who would receive both the blessing of the father and a double portion of the birthright. In other words, he had the spiritual as well as the material birthright. In this sense Jesus is the "firstborn", the reshith, of God the Father. It is also in this sense that Paul writes of Christ in Colossians 1: Please read Colossians 1: He exists before all

things and in him all things hold together. And he is the Head of the Body, that is, the Church. He is the Beginning, the first-born from the dead, so that he should be supreme in every way; because God wanted all fullness to be found in him and through him to reconcile all things to him, everything in heaven and everything on earth, by making peace through his death on the cross. And in the double meaning of the Hebrew word He is "first" in terms of time: He existed before Creation, and He is first in terms of rank: He is the Lord of all creation. CCC affirms this teaching: Conversely, the mystery of Christ casts conclusive light on the mystery of creation and reveals the end for which "in the beginning God created the heavens and the earth;" from the beginning, God envisaged the glory of the new creation in Christ. What is the difference between Jesus and man in relationship to God the Father? In the miraculous transformation we are no longer children in the family of Adam, but become instead adopted children in the family of God [CCC]. Christ is the "firstborn" of all creation. He is the creative force behind creation. He is the Word spoken by God that brings creation into being. Christ is first in time and first in power. The whole event of creation is in Christ and through Christ and for Christ. He is the Word spoken by the Father that is the pattern and the blueprint to conform to, that is why we need two creations. The first, the natural creation, is the blueprint that will be fully redeemed by Christ as the "New Creation". The first creation is necessary to bring into being the second creation. He made the world to renew the world. It is what the prophet Isaiah wrote about prophetically in Isaiah Rather be joyful, be glad for ever at what I am creating Look back at the quotation of Colossians 1: You will notice that I highlighted key words in the Colossians passage. But think for a minute; where have you heard reference to Christ in the Mass with the various meanings of this Hebrew word? What is the theological importance of this statement? The theological importance of these words is that they distinguish God the Son from God the Father. I have made your name known to them and will continue to make it known, so that the love with which you loved me may be in them, and so that I may be in them. John only uses the Greek word Logos for the personal Christ here and in verse These words are the first and clearest declaration of the divinity of Jesus of Nazareth in the New Testament. These words are the climax of the two preceding statements and they declare the unity and diversity of the Godhead. The key phrase in this verse, and the Word [Logos] was God [Theos], has been mistranslated by some to read "and the Word was a God. Why is this translation unacceptable? In the literal translation, the Greek word order is reversed and reads: It is true that the noun "God" does not have the definite article "the". However, the word "God" is the predicate and not the subject of the proposition. The first "Theos" [God] in the sentence is the object of the preposition "with" and the second "Theos" the predicate nominative. Caldwell of the University of Chicago] which states that an anarthrous noun [a noun without an article] in the predicate nominative position does not take a definite article. Moreover, John is not contradicting his previous statement by which he had distinguished God from the Word. He is not using the word logos only to signify an attribute of God. Instead, John is signifying a separate person of the Godhead who is at the same time distinct from the Father and yet so intimately related to the Father that He even shares His divine nature: He is the eternal Word, born of the Father before time began, and one in substance with the Father, homoousios to Patri, and through him all things were made. He was incarnate of the Virgin Mary by the power of the Holy Spirit, and was made man: The Dogma of the Holy Trinity. A dogma is a truth the Church teaches which we must believe in order to be Catholic. The divine persons do not share the one divinity among themselves but each of them is God whole and entire: CCC "The divine persons are really distinct from one another. They are distinct from one another in their relations of origin: CCC "The divine persons are relative to one another. Because it does not divide the divine unity, the real distinction of the persons from one another resides solely in the relationships which relate them to one another. While they are called three persons in view of their relations, we believe in one nature or substance. The Second Person of the Most Holy Trinity was not "waiting in the wings" for the right time in Salvation History to interact with man and creation. He is co-eternal with the Father.

Chapter 3 : Prologue - Examples and Definition of Prologue

1. PROLOGUE () BEHIND THE TEXTa L 4 b-5a The second part of the letter opening is a blessing of grace and peace from their ultimate source, the triune God.

Generally speaking, the main function of a prologue tells some earlier story, and connects it to the main story. Similarly, it serves as a means to introduce characters of a story, and sheds light on their roles. In its modern sense, a prologue acts as a separate entity, and is not considered part of the current story that a writer ventures to tell. Examples of Prologue in Literature Example 1: Prologue on the Greek Stage The prologos in Greek dramas incorporated the above-mentioned features, but it had a wider importance than the modern interpretations of the prologue. Greek prologos was more like a preface “an introduction to a literary work provided by a dramatist, to tell how the idea of the story developed. Therefore, in Greek dramas, prologue was a complete episode, or the first act, which was succeeded by the remaining acts of a play. The invention of prologue is attributed to Euripides. He prefixed a prologue to his plays as an explanatory first act in order to make the upcoming events in a play comprehensible for his audience. Other dramatists followed in his footsteps, and prologue became a part of the traditional formula for writing plays. Almost all Greek prologues told about events that happened much earlier in time than the events depicted in the play. Prologue on the Latin Stage Plautus, a Latin playwright, has written examples of prologues in his plays that were more elaborate than Greek prologues. His prologues were admired for their romantic quality, and were usually performed by characters that did not make an appearance in the play. Later, French playwright Moliere revived prologue on the Latin stage by prefixing it to his play Amphitryon. Furthermore, we notice French playwright John Racine introducing his choral tragedy Esther, with a prologue with the character Piety as its speaker. Prologue on the Elizabethan Stage The early English dramatists were influenced by the traditions of prologues in Greek and Latin plays. Even the early forms of drama, mystery, and morality plays always began with a homily, which was a religious commentary on the biblical story that was to be performed in those plays. Elizabethan dramatists took inspiration from the Greek and Latin tradition of prologue, holding it as a compulsory ingredient of their plays. He prepared a pantomime that acted as a prologue for his play. A prologue to Elizabethan plays usually served to quieten and settle down an audience before the commencement of a play. It then introduced the themes of the play and other particulars to the audience, making them mentally prepared for the events they were to witness in the performance. Also, it was considered necessary to beg their leniency for any error that might occur in the writing of the play, or in the performances of actors on stage. Usually, the character who uttered the prologue was dressed in black, in order to differentiate him from the rest of the actors who wore colorful costumes during their performances. Non-Dramatic Prologue In English literature, a prologue was employed in non-dramatic fiction as well as fiction. Function of Prologue As previously mentioned, the primary function of a prologue is to let the readers or audience be aware of the earlier part of the story, and enable them to relate it to the main story. This literary device is also a means to present characters and establish their roles.

Chapter 4 : Frankenstein Letter 1 Summary & Analysis from LitCharts | The creators of SparkNotes

After reading a letter discovered inside on the day of its open house, seven people find themselves trapped in a vicious cycle of madness plaguing the Ermengarde Mansion for centuries.

Contact Author If you are struggling to make sense of the prologue to Romeo and Juliet, try this handy line-by-line analysis. We start first with the prologue in its entirety and a quick summary of the facts. Then, we move on to a translation and explanation of each line individually. To make things easier, the prologue is repeated in full again at the end of the analysis. This analysis may make writing essays a bit easier as well. Why are you studying the Romeo and Juliet Prologue? I am required to read it in school I need help writing a paper I am interested in Shakespeare The Prologue to Romeo and Juliet Two households, both alike in dignity In fair Verona, where we lay our scene , From ancient grudge break to new mutiny, Where civil blood makes civil hands unclean. Summary The prologue is a sonnet with 14 lines of iambic pentameter in an ABAB CDCD EFEF GG rhyme scheme It sets the scene for the play by hinting at most of the action to come It describes the setting and basic conflict in the first stanza of four lines The next four-line stanza describes the young lovers and their dilemma The third stanza tells how the family feud will finally end in tragedy, and explains the focus of the play The last two lines remind the audience that there is more to come when the play is acted onstage Juliet feigns death Source Two households, both alike in dignity In fair Verona, where we lay our scene , From ancient grudge break to new mutiny, Where civil blood makes civil hands unclean. Note how the lines have been broken up to show the meter: B Review Iambic pentameter and Romeo and Juliet sonnets. Two high-class families have been fighting for years in the city of Verona, Italy. They are soon to become embroiled in violence again. Their old grudges will erupt in bloodshed and stain their hands. Two households, both alike in dignity Two families, both equally respected Note the perfect iambic pentameter of this line: The two households referred to here are the Capulets and Montagues. Both families are equally high in rank within the city of Verona. Remember that in the time period of the play, a "household" might include extended family, friends, and servants. So, the two households could make up a large part of the population of a smaller town. A complete discussion of the line: Two households both alike in dignity, In fair Verona, where we lay our scene , In the pleasant city of Verona, where this play will take place Verona is in northern Italy. The play is intended to take place in the 14th or 15th century. This line simply makes clear that the setting of the play will be in Italy, not England. From ancient grudge break to new mutiny, An old grudge and simmering resentment between the two families will burst into new violence. The Capulets and Montagues have a long-standing feud that affects everyone in town. Even their servants hate each other. Though this feud has not erupted in violence for awhile, it will soon do so. The very first scene of the play the one that follows this prologue is a brawl that starts because of some harsh words between the servants of both families. Where civil blood makes civil hands unclean. The violence of the fighting between these families puts blood on the hands of civilians. The Montagues and Capulets get blood on their hands, when they should really be avoiding this kind of low-class brawl. Consider the play on words here with the two uses of the word "civil. Also think of the image created by hands being unclean and stained with blood. These two things are examples of the poetic use of language in this prologue. Conflict Note the rhyme scheme that continues according to the pattern of a sonnet. The iambic pentameter continues as well, even though it is not marked. D Two lovers are born from these warring families. Their death will cause the Montagues and Capulets to finally end their feud. From forth the fatal loins of these two foes These two enemies bore children. Loins is another word for the area between the legs. Referring to them as "fatal" implies immediately that the outcome may be deadly for the child or parent. In the next line, we are to discover that there will be two children, one from each family. A pair of star-crossed lovers take their life, Two lovers are born from the families. Their love is doomed by fate because of their birth to warring families. The stars, or fates, are against the lovers from the start, as if their astrology dooms them. We can assume that one child will be a boy, and one will be a girl, and that they will fall in love. We do know that Romeo is the boy born into the Montague family and Juliet is the girl born into the Capulet family. In other words, the prologue gives you a hint about how this play will end, with the lovers

taking their own lives. However, since we know that both Romeo and Juliet commit suicide, the phrase "take their life" has a double meaning that foreshadows later events. Whose misadventured piteous overthrows Whose struggles and defeats should inspire our pity. This line is likely placed to enhance the rhythm of this sonnet. Its meaning is somewhat ambiguous. Misadventures are bad adventures, or bad experiences. Piteous implies that we should feel great sympathy for the lovers. The word "overthrows" refers to a lesser-known definition of the word. In their love, Romeo and Juliet rebel against the family feud. Thus, the lovers will have bad experiences worthy of pity and eventually be defeated. However, keep in mind that we have to stretch pretty far to come up with this interpretation. When the lovers die, the Montagues and Capulets finally stop fighting. The death of Romeo and Juliet is pre-determined with this line. The audience now knows how the story will end. The two lovers will die and the families will end the feud because of this. Also note the double meaning of burying strife with death. When the lovers die, they are buried. The conflict between the families dies as well, and is buried along with Romeo and Juliet. Tragedy This third set of four lines is the third stanza. Note the rhyme scheme continues with the sonnet pattern: The play will tell the story of how the feud was ended by the death of the two young lovers. The fearful passage of their death-marked love The thrilling story of their doomed love that will cause them to die "Fearful passage" is a poetic way of saying the progress of their love is full of fear. Their love is marked for death from the very beginning. We are again reminded that the end of the story will be tragic. We begin the play by knowing the end of the story. This line depends on the next line to make it complete. But, it begins by telling us that the story will include the continuing anger between the families. It implies that this "rage" will negatively affect everyone. The real meaning comes in the next line. Shakespeare has a tendency to reverse the order of words. In this line, that is most apparent. What it says is: So when we read "naught could remove" it means "nothing could remove. The complete meaning, then, is: The continuing feud between the Montagues and Capulets will only be ended because of the deaths of Romeo and Juliet. Nothing else would be strong enough to end the hate. The chorus is now telling the audience that the whole story just laid out will be performed on the stage. It is somewhat odd that the line says two hours. They often lasted several hours or even an entire afternoon. This anomaly is interesting to people who wish to look deeper. Juliet and Romeo in the tomb Source The which, if you with patient ears attend, What here shall miss, our toil shall strive to mend. On With the Play Note that the last two lines rhyme with each other, creating a final couplet as required by the format of a sonnet. G If you pay attention to the play, everything will become clear. All the details missed in the prologue will be revealed in the performance. The which, if you with patient ears attend, This performance, if you will listen carefully and be patient The play will tell the whole story, if the audience will watch closely. We know that the audience does more than listen, but Shakespeare chooses to use the word ears, implying that listening to the words will be important. This makes sense because of the poetry of the play. What here shall miss, our toil shall strive to mend. The actors will work hard to perform this story and fill in any details this prologue leaves out. What has not been said here in this prologue. The chorus explains that the upcoming play will cover many more events that were mentioned. Using the words "toil" and "strive" implies that the performers will be taking great care to demonstrate the story. The key thing to keep in mind is that the entire prologue is a setup to this final line.

Chapter 5 : Chapter1: Prologue the Deity and Pre-incarnation of Christ

The opening verses of the Prologue have shown us that the Word is both united with and yet distinct from the Father. Now we address His relationship to created things. The work of creation is an activity that is common to the three divine Persons of the Holy Trinity.

As I write this, you have already sewn some very lovely things and I imagine that you will probably be interested in continuing that in the next few years. You will probably need my assistance and I will probably give it. And, together, we will make some delightful things for yourselves, your dolls and the other people you love. We will revel in the products of our hands - you in wonder that your little fingers made an actual miniature dress and I in pride that you let me help. However, I am not talking about that kind of sewing; I mean the kind of sewing in which you, now an expert at your own sewing machine, feel the first urge to design your own project from just an image in your mind and cause it to take form to completion. It may be inspired by a toy catalog, an outfit on a person on the street or something you saw on the internet. Or it may be something from a dream your great-grandmother designed like that. Or it may be something you literally imagined and wanted to come to life. Whatever its source, you will want to make it. I have seen you do it with paper and cardboard. I have listened to you do it in music and song. I have watched you flesh it out in stories and scenarios in your play. Now you are just beginning to do it in fabric and I am beyond thrilled. When I was seventeen and in high school, my classmate had a backpack that I coveted. I still remember what it looked like: I remember the feeling of desperation when I returned home empty-handed. I moaned to Grandma Mae about how much I wanted that bag. It was all I could see when I closed my eyes at night to sleep. So off I went to sketch, cut and stitch. This is the bag I made. I liked it so much that I made bags for all my friends, male and female. I even forced random people I barely knew to accept my bags. Eventually, my obsession grew to the point where I was buying fabric and hardware in bulk and receiving requests for the weirdest things in the strangest fabric and materials: And then, wonder of wonders, it became a business. A bona fide business! I was nineteen, starting college and sewing on the side. Grandma Mae became my quality-control manager and supplies-stocker. I had a couple of friends handle the marketing, orders and financial transactions. There was no internet then - everything was done by word of mouth and transfer-of-hands. It was a lot of work but it was so much fun. While my contemporaries were waitressing and giving private home tuition for pocket-money, I was sewing bags. A couple of good friends and I once talked about turning it into an online venture and I still remember that evening, my bag samples all over the floor of the living room while we talked about the viability of it all. Between the three of us, we had the capital and possibly the technical savvy but the timing was not right, largely because I was in the throes of my final years at college. I had a good three or four years doing my commercial bag-making thing and then college was over and I skidded apprehensively into the world of work. I became a teacher, stopped sewing for the next decade, skipped the country, took on Freud, Jung, Ellis and Skinner, married your dad, and now here you are. I almost forgot to mention - some time after making that first bag, Grandma Mae and I were out shopping and I saw the ikat backpack my classmate had had - the one that started it all. The sight of it, hanging in the store, jolted me in the same way as seeing someone you had a crush on walk into the room. When I pointed it out to Grandma Mae, do you know what she said? She told me, "The one you made in batik was so much classier. Did she just say ikat was inferior to batik? Well, given the circumstances, I let that one pass. Superior or not, that bag started quite the journey which, now with my etsy store and this bag-making tutorial series, has come full circle. And so, dear ones, I hope you will find this series useful in your own bag-making adventures. I will not promise that it will open doors to commercial success - that would depend on many other factors that have absolutely nothing to do with sewing skill - things like timing, opportunity, demand and the right contacts. As long as you will allow me, I will teach you, show you, encourage you, correct you, point out possibilities to you, make you unpick bad seams and tell you all the ways your versions are classier than the ones you tried to hack. But most of the exploring and learning will be yours - they must be, if you are to make your craft truly your own. And someday, when you feel suitably inspired, turn around and teach what you know to someone else - not for

profit or power but for the sheer joy of seeing them catch the fire and run with it. With love and anticipation,.

Apart from these two reasons, a prologue can be used to introduce a certain character's viewpoint on one occasion only. The rest of the book may be told from just one other viewpoint, or from several different viewpoint characters that are in some way removed from the one you've used in the prologue.

When should you use one? Should you forget about a prologue and simply start at Chapter 1? All too often we pick up a published book and read the prologue, then wonder why it was there at all. Or the prologue is a scene taken directly from the book - a few paragraphs inserted only to make us keep reading. I feel cheated if I get to a point halfway through the book - or near the end - and find that the prologue is nothing more than a word-for-word excerpt from the book. A prologue should reveal significant facts that contribute to our understanding of the plot. It should be vivid and entertaining in its own right who wants to read a boring prologue, no matter how much of the background it explains? It should make us want to read on. What Is A Prologue? A prologue is used mainly for two reasons. To outline the backstory quickly and economically, saving the author from having to resort to flashbacks or ruses such as conversations or memories to explain the background to the reader. This is commonly done in science fiction and fantasy to show why a certain quest is being undertaken or what will happen in the future. The prologue is a better option than a first chapter bogged down in detail. To hook the reader and provide the story question right up front, giving them a reason to keep turning the pages to find out the answer. Quite often the prologue relates to a scene near the end of the story, and the story itself then shows what has led up to this moment. When is this justified? The prologue can bypass the danger of viewpoint violation. Do You Need a Prologue? The points raised above will probably give you a good idea already of whether you really need a prologue. What if I just call the prologue Chapter 1? Will the story flow smoothly from that point anyway? If the answer is "yes", ditch the prologue. Do I need to give the readers a fair bit of background information for the story to make sense? Am I thinking of using a prologue just to hook the reader? Do you need to brush up on your technique for creating suspense and conflict? Does your plot need revising? Are you starting your story too early? Perhaps the best way to illustrate the use of a prologue is to actually show one. As she said herself, she only wore that particular feather when she was feeling triumphant. Nonetheless she was in a thoughtful mood. Her height, her elegance, her fine-boned features were elegant even in repose. The funeral was over and she was planning on how to proceed. She looked up at the house with her apartment attached at the side. The lights were already on and the warmth from inside almost drew her in. Then she turned and looked down at the orchard. For a moment she thought there was movement among the trees, but not being given to fanciful thinking she quickly dismissed the possibility of a ghost. She had other things on her mind. She thought of her granddaughters in the main part of the house and she considered the options. She would write the synopsis of a new book, she thought. She would call it Divine Justice, or maybe Retribution. I will call it Revenge. I will never have it published, but I will use it. I will people it with real characters, and she ran through the list in her mind: She can tell her story too. It was very cold on the patio and the plan was forming nicely. The door from her apartment into the garden opened, and Waldorf appeared on the step. Is that really you? A tall thin humorous man, slightly older than Millicent, he talked with a plum in his mouth and was given to wearing a buttonhole, swinging an umbrella and talking in riddles. The door closed behind Waldorf and she lifted her head. For a moment she thought she could hear the laughter of her granddaughters coming from the house. She sighed, knowing that she had not heard them laugh like that all Christmas, and that it would be a long time before she could hope to hear them laugh like that again. In five sentences we get an excellent sense of the type of woman Millicent McHarg is. The second paragraph makes it clear that this is a significant moment for Millicent. She decides to write a book, and the title tells us instantly that she is set on revenge. We understand instantly that there is a significant story to be told. What has happened to this family to make Millicent think of revenge? After the prologue, the story begins: Chapter 1 - the story of Prunella McHarg. We are happy to settle in and get to know all these characters - because this short prologue has promised us that they will be worth getting to know. A Final Test Before you make a final decision about whether to write a prologue for

your book, do this. Spend some time at the library or at your bookshelves at home, if they are extensive. Pluck books from the shelves, looking for prologues. Read through at least a dozen. More if you can. The time will be well spent. Which prologues worked well? Which pulled you into the story? Which cleverly outlined the backstory, getting it out of the way before the story started? Which were weighed down by the load of the information they had to carry, and bored you? How could they be fixed? You are a reader as well as a writer; you know a lot about what readers like.

Chapter 7 : Romeo and Juliet: Prologue Analysis, Line by Line | Owlcation

This post is also available in: German, Albanian, Turkish The first sura of the Quran is the sura "The Prologue." All the suras are introduced by Basmalah, but the only numbered Basmalah is in the sura "The Prologue" (The Basmalah which is in the 30 th verse of the 27 th sura is also numbered, but it is not at the beginning of the sura).

Prologues can—and have been—executed with skill. But are they necessary? Most recently, Meg took on the role of literary agent apprentice at the Corvisiero Literary Agency, representing authors who have written fiction manuscripts. On her YouTube channel, iWriterly, Meg geeks out on all things books—from the concept to the bookshelves and everything in between. In addition, she works as developmental book editor for Advantage Media Group Forbes Books, assisting professionals in developing nonfiction titles. What is a Prologue? The bad ones I skim over. Some even go as far as to say that when they see prologue pages in the query box, they are immediately wary of the story and submission. Why such an immediately negative reaction? This is largely due to the poorly-executed prologues littering query boxes and submission piles. Using a prologue as a place for a massive dump—information dump. Paragraphs of text that provide dense albeit important background information are tough to digest. Not to mention, the opening pages are a make-or-break moment. You have mere seconds to hook a reader or industry professional—who are also readers! Many, many writers use prologues as a means to provide tons of background information to a story rather than to slowly introduce these elements by weaving them into scenes throughout the book. Take a closer look at your opening pages to see if you have several stretches of paragraphs or sections of text that do this. A boring prologue that readers want to skip to get to chapter one. The more boring, the better! Look at your manuscript with the critical eye of a reader and ask: A prologue that has nothing to do with the main story. Prologues need to somehow propel or impact your main plot. If your prologue is filled with action, offers bite-sized pieces of background information, and weaves a compelling scene but is not relevant to your main plot, you probably need to re-think your strategy. Prologues that are too long. The modern reader often prefers shorter chapters—prologues included. If your prologue is longer than most of your chapters or if both your prologue and chapters are longer, it might be time to reevaluate the structure and pacing of your chapters. Using the prologue to hook the reader as the sole purpose. Using the prologue strictly to provide atmosphere or to do some early-on world building. World building is one of the things I love most about fantasy and science fiction. These delicious details are—well—delicious! Proceed with caution if the prologue is used strictly to set the tone and introduce world-building elements. Often, these details can be weaved into your chapters without the need of a prologue. Not to mention, skilled writers have a way of proving the rules wrong. So, when should prologues be utilized? According to Brian A. With thorough examinations of voice, point of view, setting, dialogue, and conflict, this book is a must-have tool for luring your readers in with your opening pages—and convincing them to stick around for the ride. Types of Prologues Here are a few examples of different types of prologues: This type of prologue provides background to the history of the world and events that previously transpired—such as a major battle or betrayal. These events typically took place before the beginning of your story and somehow significantly impact the events going forward. As many of you know, debut authors are encouraged to minimize the number of rotating POVs in their manuscript capping out at a maximum of six-ish. Protagonist Past or Future: These prologues are great for showing a pivotal moment for the protagonist—either in the past or in the future such as a defining moment years ago or after the main plot has taken place. Strengths of a Prologue Fear not, writers. In fact, they come in handy in a number of scenarios: Hook the reader into the action right away while having the readers asking questions relevant to the central plot—and therefore eager to learn those answers in the opening chapters. Foreshadow future events, thereby creating suspense for the reader and get them asking questions and eagerly reading on. Do I Need a Prologue? Trying to decide whether or not you should keep or even write a prologue? Consider the following questions: What information am I providing in the prologue? Why is it important to reveal it up front? Can it be revealed throughout the story in smaller trickles and still be as impactful or more? If so, would this work as a first chapter instead? You might also like:

Chapter 8 : How to Write a Prologue | Scribendi

Prologue comes from the Greek term prologos, which means "before word," is an opening of a story that establishes the setting, and gives background details. Generally speaking, the main function of a prologue tells some earlier story, and connects it to the main story.

The Prologue Rev 1: This was the title assigned to the book in the Latin Vulgate. The Greek title is Apocalypse, taken directly from the first word in the Greek text, apokalupsi. In this noun form the word is not found anywhere else in Greek literature, but as a verb it is continually used in the Gospels and the Epistles, in many different ways, especially in reference to some form of divine revelation to man as of the Son of Man, in Lk It is used by Paul in referring to the same coming event Rom 8: In the Greek text of Daniel this word is often found referring to the uncovering of secrets, or the interpretation of dreams, or the revelation of God see Dan 2: It reminds us that God intends for this book to bring light and to be understood by its readers. This opening clause is a mark of distinction which gives us not only the title, but the theme. Notice that it is not the revelation of John, but of Jesus Christ which was given to John. Writers differ with some arguing for one or the other of these views. Some would argue that as Others say, no, it is a revelation of and about the person of Christ. It is a revelation, a disclosure about the Christ Himself. It reveals His present work in the church, and discloses future events, but the events concern the person of Christ Himself and His return and activities associated with His second coming. In support, note the following verses: The Communication of the Book 1b-2 The Chain of Communication In keeping with the teaching of the New Testament regarding the procession of the ministries of the Father, Son, and Holy Spirit, we see the headship of the Father who initiates this revelation through the Son cf. Though some verses refer to men, the vast majority refer to angelic beings. Angelos is used seven times of the angel or messenger to the seven churches in chapters , though in these chapters, it refers most likely to a human messenger, someone responsible for communicating the Word in each of the seven churches. The prominent idea is a messenger, an instrument of communication used by God. There is a great deal of interest today in angels. Numerous books have been written about angels and so-called angelic encounters. Little figures of what angels are supposed to look like are a very popular item in the stores and not just around Christmas time. But we need to be careful about this interest in angels since Satan, who disguises himself as an angel of light, surely has fallen angels under his command who do the same and pose as instruments of good, even claiming revelation from God 2 Cor. One of the largest cults in the world today claims it was begun because of an encounter with an angel; and shortly after the time of Paul, a false system of religion arose called gnosticism in which there was an intricate belief system in angels. Paul seems to warn about this system in its incipient form in Colossians 2: An extremely interesting statement and a very timely one for any generation, but especially for our society, is found in Galatians 1: The good angels are servants who do many tasks for God, but above all, they are messengers, as the name implies, who are responsible to witness truthfully to the person of the Lord Jesus. Three characteristics of angels: Finally, the communication of the book is from John to the body of Christ. The bondservant was one who was owned by his master lock, stock, and barrel. He was totally under the authority and power of his master and dependent on him for everythingâ€”his responsibilities, his daily food, housing, and supplies, and his purpose in life. Ironically, however, it is in this servitude to Christ that we experience true freedomâ€”freedom from bondage to sin, self, Satan, and the religion of the world. But it is not just a freedom from something. It is also a freedom to be something, a freedom to know, serve, and walk with God in the peace and righteousness of Christ choosing to serve Him rather than sin. They remind us of what both angels and men should be, especially the body of Christ which has been left on earth to represent the Lord Jesus as His messengers. We are to be instruments of light as portrayed in the symbol of the lampstand. This means we are messengers of Christ and servants of God, but our willingness and ability to be effective as messengers of the message of the Savior as was John is greatly dependent on truly living as bondservants of the Savior. He was first and foremost a bondservant, one utterly surrendered to the ascended Christ, and then he was an apostle, one sent with the message as a preacher and a teacher. One of the vital principles of the Christian life is that the way up is down, and the way to life is

death—death to self and its control. The Lord Jesus is the perfect example of this, who, though being God of very God, took on the form of a bondsman in the form of true humanity and humbled Himself to die in our place that we might have life Phil. He, as a servant, came not to be ministered to, but to minister and give His life for our redemption Mark He taught us that becoming a productive servant begins with dying to ourselves as a grain of wheat. We are often overly impressed by our great evangelists and superstar Bible teachers and leaders who stand before large crowds, but if the glorious message of the person and work of Christ is to reach the world, it will be done by a church that functions as bondsmen of the Savior cf. One man tells this story of his experience with hummingbirds: Recently we put up a hummingbird feeder with four feeding stations. Almost immediately it became popular with the hummingbirds that live in our area. Two, three, or even four birds would feed at one time. We refilled the feeder at least once a day. Suddenly the usage decreased to almost nothing. The feeder needed filling only about once a week. The reason for the decreased usage soon became apparent. A male bird had taken over the feeder as his property. He is now the only hummingbird who uses our feeder. He feeds and then sits in a nearby tree, rising to attack any bird that approaches his feeder. Guard duty occupies his every waking hour. He is an effective guard. The only time another bird gets to use the feeder is when the self-appointed owner is momentarily gone to chase away an intruder. We soon realized that the hummingbird was teaching us a valuable lesson. By choosing to assume ownership of the feeder, he is forfeiting his freedom. He is no longer free to come and go as he wishes. He is tied to the work of guarding his feeder. He is possessed by his possession. His freedom of action is as circumscribed as if he were in a cage. He is caged by a situation he has created. God intends for this book to be communicated to His people. It can mean soon as in the immediate future or in prophetic terms, it can mean imminent, i. One must remember the truth of 2 Peter 3: There will be no more delays in the plan of God and in His long suffering cf. Imminency describes an event possible any day, impossible no day. But it can also mean to reveal by words without the use of signs or symbols. John was communicated to by both the spoken word and by visions in which he saw things that were full of symbolic meaning as in 1: That witness is defined and described in a three-fold way which shows its importance and why we need to pay attention to its message: It stands in harmony with the rest of Scripture and provides us with the culmination and conclusion. This description stresses its authority and importance to the church. It brings out the concepts of inspiration, canonicity, preservation, and illumination cf. The point is John testifies to both the Word of God and to the validation of his message from Jesus himself. This is a promise of the happiness, spiritual blessing, and joy that will come from knowing and responding to the truth of the book. Lehman Strauss defines them as: The Blessed Challenge 1: The Scripture was publicly read to the congregation. It is these who are blessed. They point us to the content of the book, but include the various categories and truths that make up the content of Revelation—the person of Christ, the church, the saints, the Tribulation, witnessing, faithfulness, overcoming, the angelic warfare, Israel, Satan, demons, judgments, the millennium, the resurrection, the eternal state, etc. It particularly refers to truth received by direct revelation from God 1 Cor. God has made His Word available to us and preserved it in the Canon of Scripture. In the New Testament, the concept of the Word which stands written is found over sixty times. The world is ever coming closer to this awesome time. The value of this book is that it provides orientation to the times, motivation to ministry and godliness, comfort, and instruction. Grace to you and peace, from Him who is and who was and who is to come; and from the seven Spirits who are before His throne; 5 and from Jesus Christ, the faithful witness, the first-born of the dead, and the ruler of the kings of the earth. To Him who loves us, and released us from our sins by His blood, 6 and He has made us to be a kingdom, priests to His God and Father; to Him be the glory and the dominion forever and ever. This was one of the marks of inspiration and necessary for recognition of a book into the canon of Scripture. The whole book is addressed to seven historical churches in the province of Asia Minor. This fact should prevent anyone from saying that Revelation is nothing more than a piece of poetic idealism. Chapters two and three contain specific letters to these seven churches with special warnings, exhortations, commendations, and instructions. Peace is always the product of knowing and appropriating the grace of God in Christ. This order can never be changed. Ignore the grace of God and you forfeit the peace of God cf. Peace is the product of grace 2 Pet. Though the message of Revelation is primarily one of judgment, this benediction of grace and peace is notable. God here seeks to

comfort and strengthen His people.

Chapter 9 : Acts NKJV - Prologue - The former account I made, O - Bible Gateway

The Prologue to Romeo and Juliet. Two households, both alike in dignity (In fair Verona, where we lay our scene), From ancient grudge break to new mutiny, Where civil blood makes civil hands unclean.

A prologue can be a useful tool in building your novel; however, it can also be harmful to the story if used inappropriately. This article will explain the prologue and help you determine whether you should use one. What is a prologue? A prologue is used to give readers extra information that advances the plot. It is included in the front matter and for a good reason! Authors use them for various purposes, including: Giving background information about the story. For example, in a sci-fi book, it may be useful to include a description of the alien world, perhaps in a scene that illustrates its essential characteristics and functioning, so as not to confuse readers by plunging them into a completely foreign world in the first chapter and having to explain it then or leave them lost, which may lead to disinterest. The author could pick an exciting scene from the middle of the story to draw readers in and make them want to keep reading. Giving information from a different point of view. The story is written in first person, and the prologue is in third person. The prologue focuses on a secret of one of the characters which the main character would have no way of knowing, and the author would not otherwise be able to tell the reader due to the first person perspective. Expressing a different point in time. For example, the prologue may be about the main character who is in her eighties and who is remembering her childhood, which is when the story takes place and which begins in Chapter 1. With all of these reasons for having a prologue, you may be wondering what the downside is. Well, prologues can be boring. Also, people admit to regularly skipping the prologue, so if you include an essential part of the story here, your readers may not get it, which could lead to confusion down the line. The general rule is that, due to their troublesomeness, you should avoid having a prologue. Is this essential to the plot? If the answer is no, skip it. Some find it best to write the prologue after the bulk of the novel has been written, particularly if there is a vital plot component that cannot be inserted elsewhere. Others like to use prologue writing as part of their prewriting process to establish the tone, language, and style of the story. Whether you write it at the beginning, end, or somewhere in between, there are some basics to consider. You want to get the proverbial hook in right away to make readers want to keep reading. Think of the prologue as a separate entity. A good general rule is that it should have all the components of a short story, except that no conflict is resolved. Make the length appropriate. It should be an introduction to the main story. Use it to set the mysterious tone for the novel. Limit the background information; there are other techniques that can be used to weave the history into the fabric of the novel. The prologue, when used effectively, can enhance the story and further your plot in a creative way; however, when used ineffectively, it can put readers off. If you need help editing your prologue, or even your whole novel, why not let our book editors take a look?