

## The Princesa Machiavelli For Women Harriet Rubin

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It draws from history's legendary female divas and poets, saints and sinners, artists and activists--who, armed with a desire for justice and a spirit of outrageousness, achieved their impossible dreams. Their lasting legacy is codified in The Princesa: act like a woman, fight like a woman, and life will be yours to command.

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A legacy of leadership for women only. For centuries men have used the lessons of Machiavelli's The Prince to gain and hold power. Today's women, struggling to succeed in a man's world, must learn a crucial lesson of their own: men and women are not equal—and that is a woman's greatest strength. From the wars of intimacy to battles of public life, whether confronting bosses, competitors, or lovers, the greatest power

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belongs to the woman who dares to use the subtle weapons that are hers alone.

The Princessa: Machiavelli for Women by Harriet Rubin ...

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The Princessa: Machiavelli For Women by Harriet Rubin

The Princessa: Machiavelli for Women. by Harriet Rubin. In 1513, Niccolo Machiavelli wrote The Prince as a primer for young men of that starkly brutal era. At the core of every true prince, Machiavelli claimed, lay the wherewithal and the willingness to exercise power, preferably with ruthless cunning.

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The Princessa: Machiavelli for Women - Reading Group Guides

This book is a must have for every woman, this book validated for me how I view life and the people in it. I thought I was crazy always imagining myself as a general going into battle, I realize now I was and will always be a Princessa. although Mrs Rubin took too long time to get to the meat of this issue, this book is a must have for every woman.

Amazon.com: Customer reviews: The Princessa: Machiavelli ...

Buy The Princessa: Machiavelli for Women New edition by Rubin, Harriet (ISBN: 9780747535164) from Amazon's Book Store. Everyday low prices and free delivery on eligible orders.

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A legacy of leadership for women only. For centuries men have used the lessons of Machiavelli's *The Prince* to gain and hold power. Today's women, struggling to succeed in a man's world, must learn a crucial lesson of their own: men and women are not equal--and that is a woman's greatest strength. From the wars of intimacy to battles of public life, whether confronting bosses, competitors, or lovers, the greatest power belongs to the woman who dares to use the subtle weapons that are hers alone.

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About *The Princessa*. A legacy of leadership for women only. For centuries men have used the lessons of Machiavelli ' s *The Prince* to gain and hold power. Today ' s women, struggling to succeed in a man ' s

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The Princessa: Machiavelli For Women by Harriet Rubin 432 ratings, 3.48 average rating, 57 reviews The Princessa Quotes Showing 1-1 of 1 “ Women have always been spies. ”

The Princessa Quotes by Harriet Rubin - Goodreads

“ Princessa ” was written primarily for today ' s businesswomen. “ Machiavelli ' s prince had to strike a rigid pose: distant, cunning, destructive, ” writes Rubin. “ He had to be one thing ...

Writing as "Machiavella," the author analyzes why women have failed to seize more power for themselves in business and at home and shows them how to overcome bosses, clients, lovers, and parents when they stand in their way

From the NPR host of The Indicator and correspondent for Planet Money comes an “ accessible, funny, clear-eyed, and practical ” (Sarah Knight, New York Times bestselling author) guide for how women can apply the principles of 16th-century philosopher Niccolò Machiavelli to their work lives and finally shatter the glass ceiling—perfect for fans of Feminist Fight Club, Lean In, and Nice Girls Don ' t Get the Corner Office. Women have been making strides towards equality for decades, or so we ' re often told. They ' ve

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been increasingly entering male-dominated areas of the workforce and consistently surpassing their male peers in grades, university attendance, and degrees. They 've recently stormed the political arena with a vengeance. But despite all of this, the payoff is—quite literally—not there: the gender pay gap has held steady at about 20% since 2000. And the number of female CEOs for Fortune 500 companies has actually been declining. So why, in the age of #MeToo and #TimesUp, is the glass ceiling still holding strong? And how can we shatter it for once and for all? Stacy Vanek Smith 's advice: ask Machiavelli “ with this delicious look at what we have to gain by examining our relationship to power ” (Sally Helgesen, New York Times bestselling author). Using The Prince as a guide and with charm and wit, Smith applies Renaissance politics to the 21st century, and demonstrates how women can take and maintain power in careers where they have long been cast as second-best. “ Machiavelli For Women is the ultimate battle guide for our times. Brimming with hard-boiled strategies, laced with wit, it 's a must-read for every woman ready to wield power unapologetically ” (Claire Shipman, coauthor of The Confidence Code).

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Around the time a woman reaches 45, there is one enemy with the power to threaten her confidence, steal her beauty, make her feel invisible, and turn even the pleasures of life against her. That enemy is Time. Most women feel that an essential part of them dies when their youth is gone, yet the reality is women can grow more beautiful, experience new pleasures, and accomplish their best work later in life. Now, taking inspiration from a masterpiece of female beauty, mystery, and immortality, Leonardo Da Vinci's *Mona Lisa*, Harriet Rubin reveals a powerful stratagem for finding happiness and fulfillment in midlife and beyond. Interweaving stories of iconic women throughout history, Rubin codifies ten tactics--including how to be noticed, how to create circles of influence with you at the center, and how to express talents that have been ripening over decades. In the process, she uncovers the key to mature power, the highest art of leadership.

Tracks the great Italian poet following his exile from Florence in 1302, his travels as a fugitive from justice over the next twenty years, the influence of his journeys on the creation of his poetic masterpiece, *The Divine Comedy*, and the odyssey of other literary pilgrims--Rilke, Mann, Goethe, Joyce, Byron, and more--along the same route. Reprint. 15,000 first printing.

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An absorbing chronicle of a much overlooked chapter in Jacqueline Kennedy Onassis's life—her nineteen-year editorial career History remembers Jacqueline Kennedy Onassis as the consummate first lady, the nation's tragic widow, the millionaire's wife, and, of course, the quintessential embodiment of elegance. Her biographers, however, skip over an equally important stage in her life: her nearly twenty year long career as a book editor. Jackie as Editor is the first book to focus exclusively on this remarkable woman's editorial career. At the age of forty-six, one of the most famous women in the world went to work for the first time in twenty-two years. Greg Lawrence, who had three of his books edited by Jackie, draws from interviews with more than 125 of her former collaborators and acquaintances in the publishing world to examine one of the twentieth century's most enduring subjects of fascination through a new angle: her previously untouted skill in the career she chose. Over the last third of her life, Jackie would master a new industry, weather a very public professional scandal, and shepherd more than a hundred books through the increasingly corporate halls of Viking and Doubleday, publishing authors as diverse as Diana Vreeland, Louis Auchincloss, George Plimpton, Bill Moyers, Dorothy West, Naguib Mahfouz, and even Michael Jackson. Jackie as Editor gives intimate new insights into the life of a complex and enigmatic woman who found fulfillment through her creative career during book publishing's legendary Golden Age, and, away from the public eye, quietly defined life on her own terms.

The groundbreaking classic that explores how women can and should negotiate for parity in their workplaces, homes, and beyond When Linda Babcock wanted to know why male graduate students were teaching their own courses while female students were always assigned as assistants, her dean said: "More men ask. The women just don't ask." Drawing on psychology, sociology, economics, and organizational behavior as well as dozens of interviews with men and women in different fields and at all stages in their careers,

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Women Don't Ask explores how our institutions, child-rearing practices, and implicit assumptions discourage women from asking for the opportunities and resources that they have earned and deserve—perpetuating inequalities that are fundamentally unfair and economically unsound. Women Don't Ask tells women how to ask, and why they should.

Soloing has two meanings: "going it alone" and being "complete in yourself." . . . But you don't just leave--a company/a career/a paycheck--and cross over to a more satisfying life. There's more to it. There is a mysterious passage to be negotiated, a delicate transition required to go from alone-in-the-desert to complete-in-yourself. Harriet Rubin, bestselling author of *The Princessa: Machiavelli for Women*, returns with inspiring advice for professionals dreaming of crossing over from a corporate world of prescribed boundaries to the limitless opportunities of soloing. She describes how people can do great things--things they would never be able to accomplish inside the corporate structure--when they manage or lead no one. As one successfully navigates the passage toward a truer sense of self that Rubin describes, four invaluable freedoms await: The first freedom is regaining your sense of identity. Walk out of any big company and who are you, stripped of that mighty identity? Potentially bigger and better than before. Who were you before the corporate you? To get back one's sense of self is why people go solo. The second freedom is independence. Why is working alone so important in doing great work, given that it's also the scariest part? Imagine having complete command and control over your time and the work you do. This is how soloists realize their great strengths: They are reduced to themselves. The third freedom is income. You can earn in one year what you earned in two before. Do you work harder to do this? Yes. Do you enjoy it more? Yes. Solo money is alive. Unlike a salary doled out like an allowance from parents, the money earned by soloing is a true emblem of a person's worth. The fourth freedom is illumination. A professional builds a career, but a soloist builds a

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portfolio and a life free of boredom, full of challenge. Direct contact with work itself is direct contact with life. With insights as diverse as Henry David Thoreau's "I want to be sure the world doesn't change," and Michael Jordan's response to the statement: "There's no 'I' in team,"--"That's right, but there is an 'I' in win,"--Rubin gives readers the chance to bring their dreams into alignment with reality.

Anna is a writer, author of one very successful novel, who now keeps four notebooks. In one, with a black cover, she reviews the African experience of her earlier years. In a red one she records her political life, her disillusionment with communism. In a yellow one she writes a novel in which the heroine relives part of her own experience. And in a blue one she keeps a personal diary. Finally, in love with an American writer and threatened with insanity, Anna resolves to bring the threads of all four books together in a golden notebook. Doris Lessing's best-known and most influential novel, *The Golden Notebook* retains its extraordinary power and relevance decades after its initial publication.

For William Butler Yeats, Dante Alighieri was "the chief imagination of Christendom." For T. S. Eliot, he was of supreme importance, both as poet and philosopher. Coleridge championed his introduction to an English readership. Tennyson based his poem "Ulysses" on lines from the *Inferno*. Byron chastised an "Ungrateful Florence" for exiling Dante. The *Divine Comedy* resonates across five hundred years of our literary canon. In *Dante in Love*, A. N. Wilson presents a glittering study of an artist and his world, arguing that without an understanding of medieval Florence, it is impossible to grasp the meaning of Dante's great poem. He explains how the Italian states were at that time locked into violent feuds, mirrored in the ferocious competition between the Holy Roman Empire and the Papacy. He shows how Dante's preoccupations with classical mythology, numerology, and the great Christian philosophers inform every line of the *Comedy*. Dante in

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Love also explores the enigma of the man who never wrote about the mother of his children, yet immortalized the mysterious Beatrice whom he barely knew. With a biographer's eye for detail and a novelist's comprehension of the creative process, A. N. Wilson paints a masterful portrait of Dante Alighieri and unlocks one of the seminal works of literature for a new generation of readers.

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