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In one painting, a Dutch military officer leans toward a laughing girl. In another, a woman at a window weighs pieces of silver. In a third, fruit spills from a porcelain bowl onto a Turkish carpet. The officer's dashing hat is made of beaver fur, which European explorers got from Native Americans in exchange for weapons. Beaver pelts, in turn, financed the voyages of sailors seeking new routes to China. There - with silver mined in Peru - Europeans would purchase, by the thousands, the porcelain so often shown in Dutch paintings of this time. Vermeer's haunting images hint at the stories behind these exquisitely rendered moments. As Timothy Brook shows us in *Vermeer's Hat*, these pictures, which seem so intimate, actually open doors onto a rapidly expanding world.

More than two decades strong, the Saint-Germain cycle is one of the most compelling works of dark fantasy and horror of our age. Historically accurate, often involving key events or figures from throughout world history, these deeply emotional novels have a devoted readership. Each novel is written as a stand-alone and they are not chronologically consecutive, so readers may enter the saga with any book and move backward or forward in time as they choose, from Pharaonic Egypt to Paris in the 1700s, from the fall of the Roman Empire to World War II Europe. In *An Embarrassment of Riches*, the vampire Count finds himself a virtual prisoner in the Court of Kunigunde in Bohemia in the 1200s. Rakoczy Ferncsi, as Saint-Germain is known, passes his days making jewels to delight Queen Kunigunde and trying not to become involved in the Court's intrigues. In this, the vampire fails. Handsome, apparently wealthy, and obviously unmarried, he soon finds himself being sexually blackmailed by Rozsa, an ambitious lady-in-waiting. If he does not satisfy her, she will denounce him to the priests and he'll be burned at the stake, resulting in his True Death. Despite his care, the vampire makes more than one enemy at the Bohemian Court, and by the end of *An Embarrassment of Riches*, the Count can see only one road to freedom...through death. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

Mark Doty's prose has been hailed as "tempered and tough, sorrowing and serene" (The New York Times Book Review) and "achingly beautiful" (The Boston Globe). In *Still Life with Oysters and Lemon* he offers a stunning exploration of our attachment to ordinary things-how we invest objects with human store, and why.

This volume explores the various strategies of construing appropriate pasts in scholarship, literature, art, architecture and literature, in order to create "national", regional or local identities, in late medieval and early modern Europe.

In his debut book of photography, with a foreword by one of the luminaries of NYC culture and entertainment, Adrian Buckmaster's monograph presents a staggeringly beautiful collection of portraits - a cross-section of humanity in all of its glorious diversity, from the ordinary to the extraordinary and everything in-between. Having spent his early years shooting commercial beauty and fashion, Buckmaster soon shifted focus to more personal projects, challenging conventional notions of beauty and celebrating the eccentricities of those whom society might classify as "misfits." Echoes of Buckmaster's early career remain, in the form of exquisite costuming, make-up, and scenic design. Despite an element of performance, there is an undeniable rawness to these portraits, in which subjects are both aware of the camera's gaze and sympathetically self-conscious, robing and disrobing, revealing and concealing. Buckmaster's photographic genius is encapsulated in his uncanny ability to fastidiously art direct while simultaneously stripping away layers of formality and convention. Arranged in three movements: Imposing, Revealing, and Inventing, this collection progresses from traditional portraiture to increasingly intimate portrayals, as subjects expose, create, and invent themselves. Included in this endlessly varied spectrum of characters are Burlesque performers, families, brides, lovers, and all manner of tattoos and body piercings. There are classical reclining nudes, reminiscent of Édouard Manet's *Olympia* or Titian's *Sleeping Venus*, dancers with incredible physical strength and dexterity, women costumed as peacocks and geishas, a contortionist inside a trunk, even a green-skinned man, bejewelled like an Indian deity. All of this and much more, *An Embarrassment of Riches* is a joyful celebration of individuality that will leave the reader mesmerised.

This award-winning, worldwide bestseller is an authoritative social, cultural and narrative history of the French Revolution.

How the Dutch Republic of the Netherlands went from the powerful cash till of Europe to an impoverished and despised appendage of the French empire.

In the 1630s the Netherlands was gripped by tulipmania: a speculative fever unprecedented in scale and, as popular history would have it, folly. We all know the outline of the story—how otherwise sensible merchants, nobles, and artisans spent all they had (and much that they didn't) on tulip bulbs. We have heard how these bulbs changed hands hundreds of times in a single day, and how some bulbs, sold and resold for thousands of guilders, never even existed. Tulipmania is seen as an example of the gullibility of crowds and the dangers of financial speculation. But it wasn't like that. As Anne Goldgar reveals in *Tulipmania*, not one of these stories is true. Making use of extensive archival research, she lays waste to the legends, revealing that while the 1630s did see a speculative bubble in tulip prices, neither the height of the bubble nor its bursting were anywhere near as dramatic as we tend to think. By clearing away the accumulated myths, Goldgar is able to show us instead the far more interesting reality: the ways in which tulipmania reflected deep anxieties about the transformation of Dutch society in the Golden Age. "Goldgar tells us at the start of her excellent debunking book: 'Most of what we have heard of [tulipmania] is not true.' . . . She tells a new story."—Simon Kuper, *Financial Times*

In this book Michael North examines the Dutch Golden Age, when the Netherlands boasted Europe's greatest number of cities & its highest literacy rate, with unusually large numbers of publicly & privately owned art works, religious tolerance, etc.

Examines the economic underworld of migrant farm workers, the aged, minority groups, and other economically underprivileged groups.

First published in 1940, this is a classic work by one of the most well-regarded archaeological scholars. European archaeology had made remarkable progress in the early twentieth century and this volume offers a clear impression of the understanding of European prehistory as a whole. Broken into six topics with additional prologue and epilogue, the text traces out the early foundations of hu-

man culture in Europe, covering the Palaeolithic, Mesolithic, Neolithic and Bronze Ages, as well as offering specific focuses on trade routes, and migration and conflict.

In this path-breaking work, Susan Buck-Morss draws new connections between history, inequality, social conflict, and human emancipation. Hegel, Haiti, and Universal History offers a fundamental reinterpretation of Hegel's master-slave dialectic and points to a way forward to free critical theoretical practice from the prison-house of its own debates. Historicizing the thought of Georg Wilhelm Friedrich Hegel and the actions taken in the Haitian Revolution, Buck-Morss examines the startling connections between the two and challenges us to widen the boundaries of our historical imagination. She finds that it is in the discontinuities of historical flow, the edges of human experience, and the unexpected linkages between cultures that the possibility to transcend limits is discovered. It is these flashes of clarity that open the potential for understanding in spite of cultural differences. What Buck-Morss proposes amounts to a "new humanism," one that goes beyond the usual ideological implications of such a phrase to embrace a radical neutrality that insists on the permeability of the space between opposing sides and as it reaches for a common humanity.--publisher description.

Tune into the news and you'll hear stories of war, disease, natural disasters, corruption, violence, poverty, crime, nuclear proliferation, terrorism and political dysfunction in Washington. Polls show many believe the American dream is fading, our children face limited opportunities, and the country is decidedly on the wrong track. Yet this dour perspective - one recycled 24/7 by the national media - is a gross distortion of the world we live in today. As national investment expert and bestselling author Alexander Green reveals in this engrossing and provocative new book, the human race has never had it so good. In the West today, we work shorter hours, have more purchasing power, enjoy goods and services in almost limitless supply, and have more leisure time than ever before. Living standards are the highest they have ever been. The human life span has nearly doubled over the past hundred years. Literacy and education levels - even I.Q.'s - are at all-time highs. Technology and medicine are revolutionizing our lives. All forms of pollution - with the exception of greenhouse gases - are in decline. Access to the arts has never been greater. Crime is in a long-term cycle of decline. And the risk of death by violence has never been smaller for most of humanity. By almost every measure, our lives today are wealthy beyond measure. We are all heir to an embarrassment of riches. Yet - thanks in large part the drumbeat of negative media coverage - most of us don't realize it. Green compares the average citizen to "a lottery winner whose ticket is lost in some upstairs drawer." The consequences of adopting the cynical but popular worldview are many, including needless pessimism, missed investment opportunities, and - surprisingly - even poorer health. Yet *An Embarrassment of Riches* provides a powerful antidote. Green begins with a robust survey of the many ways our lives are becoming longer, easier, safer, healthier and more prosperous. He then embarks on a wide-ranging exploration of the ideas and the many men and women - both living and dead - that are still enriching our lives today. Among the many subjects explored are American exceptionalism, the extraordinary power of economic freedom, the lifesaving role of medicine and technology, the life-extending benefits of optimism, the radical theology of Thomas Jefferson, the keys to civility and greatness, the wisdom of Confucius and Aristotle, the ability of beauty to enrich our lives, and even one artist's thought-provoking take on "how to defeat death." In *An Embarrassment of Riches*, New York Times bestselling author Alexander Green offers a holistic approach to wealth - and offers a welcome perspective that allows us to live fuller, richer lives.

For Rembrandt as for Shakespeare, all the world was indeed a stage, and he knew in exhaustive detail the tactics of its performance; the strutting and mincing; the wardrobe and the face paint; the full repertoire of gesture and grimace; the flutter of hands and the roll of the eyes; the belly laugh and the half-stifled sob. He knew what it looked like to seduce, to intimidate, to wheedle, and to console; to strike a pose or preach a sermon; to shake a fist or uncover a breast; how to sin and how to atone; how to commit murder and how to commit suicide. No artist had ever been so fascinated by the fashioning of personae, beginning with his own. No painter ever looked with such unsparing intelligence or such bottomless compassion at our entrances and our exits and the whole rowdy show in between. More than three centuries after his death, Rembrandt remains the most deeply loved of all the great masters of painting, his face so familiar to us from the self-portraits painted at every stage in his life, yet still so mysterious. As with Shakespeare, the facts of his life are hard to come by; the Leiden miller's son who briefly found fame in Amsterdam, whose genius was fitfully recognized by his contemporaries, who fell into bankruptcy and died in poverty. So there is probably no other painter whose life has engendered more legends, nor to whom more unlikely pictures have been attributed (a process now undergoing rigorous reversal). "Rembrandt's Eyes, about which Simon Schama has been thinking for more than twenty years, shows that the true biography of Rembrandt is to be discovered in his pictures. Though a succession of superbly incisive descriptions and interpretations of Rembrandt's paintings threaded into his narrative, he allows us to see Rembrandt's life clearly and to think about it afresh. But this book moves far beyond the bounds of conventional biography or art history. With extraordinary imaginative sympathy, Schama conjures up the world in which Rembrandt moved -- its sounds, smells and tastes as well as its politics; the influences on him of the wars of the Protestant United Provinces against Spain, of the extreme Calvinism of his native Leiden, of the demands of patrons and the ambitions of contemporaries; the importance of his beloved Saskia and, after her death (Rembrandt was later forced to sell her grave, so complete was his ruin), of his mistress Hendrickje Stoffels; and, above all, the profound effect on him of the great master of the immediately preceding generation, the Catholic painter from Antwerp, Peter Paul Rubens: "the prince of painters and the painter of princes" with whom Rembrandt was obsessed for the first part of his life, and whose career was the shaping force that drove Rembrandt to test the farthest reaches of his own originality. "Rembrandt's Eyes shows us "why Rembrandt is such a thrilling painter, so revolutionary in his art, so penetrating of the hearts of those who have looked for three hundred years at his pictures. Above all, Schama's understanding of Rembrandt's mind and the dynamic of his life allows him to re-create Rembrandt's life on the page. Through a combination of scholarship and literary skill, Schama allows us to actually see that life through Rembrandt's own eyes. In overcoming the paucity of conventional historical evidence, it is the most intelligently true biography of Rembrandt that has ever been written, and the most dazzling achievement to date of the art historian whose work has been hailed as "marvelously rich and eloquent" ... "rare, imaginative" ...

"provocative" ... "astoundingly learned with verve, humor, and an unflagging sense of delight" ... that of "a master storyteller ... and a master of history."* Quotes from the "New York Times Book Review, Time, the "New York Times, The Independent on Sunday, and "Nature, respectively.

Simon Schama's extraordinary novel in a new stage adaptation by Caryl Phillips. As the American War of Independence reaches its climax, a plantation slave and a British Naval Officer embark on an epic journey in search of freedom. Divided by barriers of race but united in their ambitions for equality, their convictions will change attitudes towards slavery forever. Sweeping from the Deep South of America to the scorched earth of West Africa, *Rough Crossings* is a compelling true story that marks the 200th anniversary of the abolition of the slave trade in the British Empire. *Rough Crossings* was staged by Headlong Theatre Company which opened at Birmingham Rep in September 2007 and toured the Lyric Hammersmith, Liverpool Playhouse and West Yorkshire Playhouse.

'Wordy is about the intoxication of writing; my sense of playful versatility; different voices for different matters: the polemical voice for political columns; the sharp-eyed descriptive take for profiles; poetic precision in grappling with the hard task of translating art into words; lyrical recall for memory pieces. And informing everything a rich sense of the human comedy and the ways it plays through historical time. It's also a reflection on writers who have been shamelessly gloried in verbal abundance; the performing tumble of language - those who have especially inspired me - Dickens and Melville; Joyce and Marquez.' Simon Schama Sir Simon Schama has been at the forefront of the arts, political commentary, social analysis and historical study for over forty years. As a teacher of Art History and an award-winning television presenter of iconic history-based programming, Simon is equally a prolific bestselling writer and award-winning columnist for many of the world's foremost publishers, broadsheet newspapers, periodicals and magazines. His commissioned subjects over the years have been numerous and wide ranging - from the music of Tom Waits, to the works of Sir Quentin Blake; the history of the colour blue, to discussing what skills an actor needs to create a unique performance of Falstaff. Schama's tastes are wide-ranging as they are eloquent, incisive, witty and thought provoking and have entertained and educated the readers of some of the world's most respected publications - the Times, the Guardian, the New Yorker, Harper's Bazaar and Rolling Stone magazine. *Wordy* is a celebration of one of the world's foremost writers. This collection of fifty essays chosen by the man himself stretches across four decades and is a treasure trove for all those who have a passion for the arts, politics, food and life.

Codenamed Operation Husky, the assault on Sicily on 10 July 1943 remains the largest amphibious invasion ever mounted. That day, over 160,000 Allied troops were dropped from the sky or came ashore to begin the fight for Europe. The subsequent thirty-eight-day Battle for Sicily was one of the most dramatic of the entire war, involving daring raids by special forces, deals with the Mafia, attacks across mosquito-infested plains and perilous assaults up almost sheer faces of rock and scree. Made worse by virulent disease and extreme heat, the Allies also had to fight their way across an island of unforgiving landscape and limited infrastructure against a German foe who would not give up. Victory would signal the beginning of the end of the War in the West. From here on, the noose began to tighten around the neck of Nazi Germany. The coalition between the United States and Britain finally came of age. And it was a crucial dry run for Operation Overlord, the invasion of Normandy on D-Day a year later.

Newly independent in 1585, the increasingly prosperous and politically powerful Dutch Republic experienced a tremendous rise in the production of artwork that was unparalleled in quantity, variety, and beauty. Now back in print, this classic book (originally published in 1996) examines the country's rich artistic culture in the seventeenth century, providing a full account of Dutch artists and patrons; artistic themes and techniques; and the political and social world in which artists worked. Distinguished art historian Mariët Westermann examines the "worldly art" of this time in the context of the unique society that produced it, analyzing artists' choices and demonstrating how their pictures tell particular stories about the Dutch Republic, its people, and its past. More than 100 color illustrations complement this engaging discussion of an extraordinary moment in the history of art.

Robert Pinsky, distinguished poet and man of letters, selects the top 100 poems from twenty-five years of *The Best American Poetry*. This special edition celebrates twenty-five years of the *Best American Poetry* series, which has become an institution. From its inception in 1988, it has been hotly debated, keenly monitored, ardently advocated (or denounced), and obsessively scrutinized. Each volume consists of seventy-five poems chosen by a major American poet acting as guest editor—from John Ashbery in 1988 to Mark Doty in 2012, with stops along the way for such poets as Charles Simic, A. R. Ammons, Louise Glück, Adrienne Rich, Billy Collins, Heather McHugh, and Kevin Young. Out of the 1,875 poems that have appeared in *The Best American Poetry*, here are 100 that Robert Pinsky, the distinguished poet and man of letters, has chosen for this milestone edition.

A picaresque novel of the American West in 1803. An historical comedy about two bumbling botanists sent into the southern wilderness by Thomas Jefferson to look for something that isn't there. A novel in the spirit of Lewis and Clark (who make cameo appearances). Replete with wild Indians, river pirates, the kidnapped son of King Louis XVI, the lost colony of Roanoke, and much more. A non-stop romp full of life and humor and the sensibility of early America.

Roaming from Tashkent to San Francisco, this is the true story of one budding writer's strange encounters with the fanatics who are devoted - absurdly! melancholically! ecstatically! - to the Russian classics. Combining fresh readings of the great Russians from Gogol to Goncharov with the sad and funny stories of the lives they continue to influence, *The Possessed* introduces a brilliant and distinctive new voice: comic, humane, charming, poignant and completely, and unpretentiously, full of an infectious love for literature.

The first volume in this history of Britain tells the story of Britain from the time of the earliest settlements discovered in the Orkneys to the death of Queen Elizabeth the First.

The seventeenth century is considered the Dutch Golden Age, a time when the Dutch were at the forefront of social change, economics, the sciences, and art. In *Dutch Culture in the Golden Age*, eminent historian J. L. Price goes beyond the standard descriptions of the cultural achievements of the Dutch during this time by placing these many achievements within their social context. Price's central argument is that alongside the innovative tendencies in Dutch society and culture there were powerful conservative and reactionary forces at work—and that it was the tension between these contradictory impulses that gave the period its unique and powerful dynamic. *Dutch Culture in the Golden Age* is distinctive in its broad scope, examining art, literature, religion, political ideology, theology, and scientific and intellectual trends, while also attending to the high and popular culture of the times. Price's new interpretation of Dutch history places an emphasis on the paradox of the Dutch resistance to change as well as their general acceptance of innovation. This comprehensive look at the Dutch Golden Age provides a fascinating new way to understand Dutch culture at the height of its historic and global influence.

This exciting scholarly work examines Dutch maritime violence in the seventeenth-century. With its flourishing maritime trade and lucrative colonial possessions, the young Dutch Republic enjoyed a cultural and economic pre-eminence, becoming the leading commercial power in the world. Dutch seamen plied the world's waters, trading, exploring, and colonizing. Many also took up pillaging, terrorizing their victims on the high seas and on European waterways. Surprisingly, this story of Dutch freebooters and their depredations remains almost entirely untold until now. *Piracy and Privateering*

in the Golden Age Netherlands presents new data and understandings of early modern piracy generally, and also sheds important new light on Dutch and European history as well, such as the history of national identity and state formation, and the history of crime and criminality.

This book offers a comprehensive yet compact history of this surprisingly little-known but fascinating country, from pre-history to the present.

In this magnificently illustrated cultural history—the tie-in to the pbs and bbc series *The Story of the Jews*—simon schama details the story of the jewish people, tracing their experience across three millennia, from their beginnings as an ancient tribal people to the opening of the new world in 1492. It is a story like no other: an epic of endurance in the face of destruction, of creativity in the face of oppression, joy amidst grief, the affirmation of life despite the steepest of odds. It spans the millennia and the continents—from India to Andalusia and from the bazaars of Cairo to the streets of Oxford. It takes you to unimagined places: to a Jewish kingdom in the mountains of southern Arabia; a Syrian synagogue glowing with radiant wall paintings; the palm groves of the Jewish dead in the Roman catacombs. And its voices ring loud and clear, from the severities and ecstasies of the Bible writers to the love poems of wine bibbers in a garden in Muslim Spain. In *The Story of the Jews*, the Talmud burns in the streets of Paris, massed gibbets hang over the streets of medieval London, a Majorcan illuminator redraws the world; candles are lit, chants are sung, mules are packed, ships loaded with gems and spices founder at sea. And a great story unfolds. Not—as often imagined—of a culture apart, but of a Jewish world immersed in and imprinted by the peoples among whom they have dwelled, from the Egyptians to the Greeks, from the Arabs to the Christians. Which makes the story of the Jews everyone's story, too.

Publishers Weekly: "The Irish family at the heart of this hilarious novel is so tawdry and despicable, it's a wonder they don't kill off each other in the first few pages. ...The central figure is Ursula, whose husband had won the lottery and has since gambled away much of the winnings. Ursula's new (and fading) riches have strained many of her personal relationships, particularly with her sister-in-law, Fionnuala, a first-rate villain who concocts get-rich-quick schemes based on the misery of others. ...Once the vulgarity and shenanigans set in, the novel is as absorbing as it is hysterical." When Ursula Barnett and her husband Jed win the Irish lottery, they think their troubles are over. But they are just beginning. Ursula coerces her Yank husband to retire in her hometown of Derry, Northern Ireland, hoping to atone for her youthful sins as a collaborator with the IRA in the 1970s. At the first sniff of Ursula's lotto win, however, her chronically greedy sister-in-law Fionnuala Flood rallies the family against Ursula. Fionnuala's life is a misery. She is married to a boozing fish-packing plant worker and raising seven seedy hooligans, from a convict son to an eight-year-old devil-daughter who will resort to desperate measures to secure the perfect Holy Communion gown. Between two part-time jobs, Fionnuala still finds the energy to put into motion plans which pit husbands against wives, daughters against mothers, the lawless against the law and Fionnuala against anyone fool enough to cross her path. Family saga and black comedy, love story and courtroom drama, *An Embarrassment of Riches* will take you on a journey to Northern Ireland and beyond, where Protestants and Catholics wage battle daily, and where crossing family with finance leads to heartache and hilarity, passion and tragedy. "A Masterpiece!" --Colin Quinn, Comedian, SNL, Tough Crowd "Wildly amusing...a cross between a roller-coaster and a carousel!" --Olivera Baumgartner-Jackson. Readerviews.com "Clearly the work of a craftsman! (The characters) career around Derry with the grace of a drunken and horny bull!" --Chris Gerrib, Podpeople.com "Classic, I-can't-stop-reading literature!" --Jonathan Henderson, Jonhenderson.com "Hansen does a wonderful job with this dark comedy...an excellent novel for anyone to read again and again!" --Ashley Merrill, Front Street Reviews

In a brilliantly inventive work, bestselling author Simon Schama explores the enigma of 17th-century Holland, a nation that attained an unprecedented level of affluence, yet lived in constant dread of being corrupted by prosperity. Drawing on a vast array of period documents and sumptuously reproduced art, *THE EMBARRASSMENT OF RICHES* throbs with life on every page. 314 photos & illustrations. Copyright © Libri GmbH. All rights reserved.

* 'Great art has dreadful manners...' Simon Schama observes at the start of his epic exploration of the power, and whole point, of art. 'The hushed reverence of the gallery can fool you into believing masterpieces are polite things, visions that soothe, charm and beguile, but actually they are thugs. Merciless and wily, the greatest paintings grab you in a headlock, rough up your composure and then proceed in short order to re-arrange your sense of reality...' * With the same disarming force, *Power of Art* jolts us far from the comfort zone of the hushed art gallery, as Schama closes in on intense make-or-break turning points in the lives of eight great artists who, under extreme stress, created something unprecedented, altering the course of art for ever. * The embattled heroes - Caravaggio, Bernini, Rembrandt, David, Turner, Van Gogh, Picasso and Rothko - faced crisis with steadfast defiance. The masterpieces they created challenged convention, shattered complacency, shifted awareness and changed the way we look at the world. With powerfully vivid story-telling, Schama explores the dynamic personalities of the artists and the spirit of the times they lived through, capturing the flamboyant theatre of bourgeois life in Amsterdam, the passion and paranoia of Revolutionary Paris, and the carnage and pathos of civil-war Spain. * Most compelling of all, *Power of Art* traces the extraordinary evolution of eight world-class works of art. Created in a bolt of illumination, such works 'tell us something about how the world is, how it is to be inside our skins, that no more prosaic source of wisdom can deliver. And when they do that they answer, irrefutably and majestically, the nagging question of every reluctant art-conscript... "OK, OK, but what's art really for?"

For Rembrandt, as for Shakespeare, all the world was indeed a stage, and he knew in exhaustive detail the tactics of its performance: the strutting and mincing, the wardrobe and face-paint, the full repertoire and gesture and gimace, the flutter of hands and the roll of the eyes, the belly-laugh and the half-stifed sob. He knew what it looked like to seduce, to intimidate, to wheedle and to console; to strike a pose or preach a sermon, to shake a fist or uncover a breast; and how to sin and how to atone. No artist had ever been so fascinated by the fashioning of personae, beginning with his own. No painter ever looked with such unsparring intelligence or such bottomless compassion at our entrances and our exits and the whole rowdy show in between.

This book examines our relationship with the landscape around us - rivers, mountains, forests - the impact that each of them has had on our culture and imaginations, and the way in which we, in turn, have shaped them to suit our needs.

Life after college isn't turning out exactly as Rory and Angela had planned. Rory, recently dumped at the gate of her flight to Australia, needs to find a new life path ASAP. What do you do with a B.A. in Communications and a minor in Southeast Asian Spellcraft? Maybe her cute new housemate Guy is the answer she's looking for (spoiler alert: he isn't). Meanwhile, Angela is buckling under the pressure of a high-stakes internship in a cutting-edge cryptopharmacology lab run by Rory's controlling mother, who doesn't know Rory is still in town... and Angela hates keeping secrets. An embarrassment of Witches is the story of two childhood friends learning how to be adults—and hoping their friendship can survive the change.

In May 2005 Penguin will publish 70 unique titles to celebrate the company's 70th birthday. The titles in the *Pocket Penguins* series are emblematic of the renowned breadth of quality of the Penguin list and will hark back to Penguin founder Allen Lane's vision of good books for all! whose books and TV series have enthralled huge audiences through their gripping storytelling. Citizens, his award-win-

ning account of the French Revolution, has continued to be one of Penguin's most popular history titles since it was first published in 1989. This extract takes us into the heart of the revolution's ferment as the angry crowd storm the Bastille

A whimsical linguistic tour of foreign words and phrases that do not have precise English-language equivalents.

This volume provides research-based, practical information on managing the challenges that Asperger syndrome (AS) presents in everyday life and in the classroom. Current knowledge is reviewed on the core learning, behavioral, emotional, social, and communication difficulties associated with this complex disorder. Hurdles facing children with AS and their parents and teachers are clearly identified, and effective assessment and intervention approaches described. Special features include firsthand accounts from an adult with AS and a teacher with extensive experience in the area, as well as numerous illustrative vignettes and classroom examples. While written primarily for professionals, the volume will also be of interest to many parents.

Wayne Koestenbaum considers the meaning of humiliation in this eloquent work of cultural critique and personal reflection. The lives of people both famous and obscure are filled with scarlet-letter mo-

ments when their dirty laundry sees daylight. In these moments we not only witness the reversibility of "success," of prominence, but also come to visceral terms with our own vulnerable selves. We can't stop watching the scene of shame, identifying with it and absorbing its nearness, and relishing our imagined immunity from its stain, even as we acknowledge the universal, embarrassing predicament of living in our own bodies. With an unusual, disarming blend of autobiography and cultural commentary, noted poet and critic Wayne Koestenbaum takes us through a spectrum of mortifying circumstances—in history, literature, art, current events, music, film, and his own life. His generous disclosures and brilliant observations go beyond prurience to create a poetics of abasement. Inventive, poignant, erudite, and playful, *Humiliation* plunges into one of the most disquieting of human experiences, with reflections at once emboldening and humane.

A fascinating exploration of the relationship of competition and assimilation between the Netherlands and England during the 17th century, revealing the ways in which Dutch tolerance, resilience and commercial acumen effectively conquered Britain by reshaping its intellectual landscape, long before Dutch monarchs sat on the English throne.