

## The Embarrassment Of Riches An Interpretation Of Dutch Culture In The Golden Age

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.

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.

This is an account of the ordinary working people of Holland in the seventeenth-century, the so-called 'golden age'.

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.

The ultimate greatest hits guide to the best parks in and around the Rose City

This dazzling, unconventional biography shows us why, more than three centuries after his death, Rembrandt continues to exert such a hold on our imagination. Deeply familiar to us through his enigmatic self-portraits, few facts are known about the Leiden miller's son who tasted brief fame before facing financial ruin (he was even forced to sell his beloved wife Saskia's grave). The true biography of Rembrandt, as Simon Schama demonstrates, is to be discovered in his pictures. Interweaving of seventeenth-century Holland, Schama allows us to see Rembrandt in a completely fresh and original way. 'A capacious, generous book full of new ideas and information about not only Rembrandt but also his life, his times and his contemporaries. With Schama you look at a picture and see it as you hadn't before.' Doris Lessing, *Daily Telegraph Books of the Year* 'With Rembrandt's Eyes, he has, as the cliché goes, found his subject - a perfect match for his talent and sympathies . . . moving and revealing . . . a Rembrandt very much for our time . . . an extremely coherent, satisfying work.' Alain De Botton, *Independent on Sunday* 'A supreme contribution to art history.' Anita Brookner, *Spectator Books of the Year* 'A bravura performance . . . Schama is an outstanding historian . . . In this new book he brings to his perception of Rembrandt not only a profound knowledge of the seventeenth century, but also a greedy fascination with the material expression of culture in every nook and cranny of life . . . Schama deepens and enriches our familiarity with Rembrandt, and makes us understand more fully why he has often been called the greatest painter of all time. Frances Spalding, *Literary Review* 'The Rembrandt riddle has now been tackled by that superbly gifted historian, Simon Schama . . . Schama speaks as an expert, but he wears his learning lightly; and few convey that learning more felicitously or fluently . . . this book holds the attention and fires the imagination . . . a portrait of the artist in the baroque manner.' Roy Porter, *Independent* 'Sumptuous . . . Impassioned and learned, expansive and discursive, *Rembrandt's Eyes* not only leaves us with a fierce appreciation of the artist's work but also immerses us inexorably in his world.' Michiko Kakutani, *The New York Times*

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.

Martin Puchner tells the story of political and artistic upheavals through the political manifestos of the 19th and 20th centuries. He argues that the manifesto was the genre through which modern culture articulated its revolutionary ambitions and desires.

An evocative account of fourteen European kingdoms—their rise, maturity, and eventual disappearance. There is something profoundly romantic about lost civilizations. Europe's past is littered with states and kingdoms, large and small, that are scarcely remembered today, and while their names may be unfamiliar—Aragon, Etruria, the Kingdom of the Two Burgundies—their stories should change our mental map of the past. We come across forgotten characters and famous ones—King Arthur and Macbeth, Napoleon and Queen Victoria, right up to Stalin and Gorbachev—and discover how faulty memory can be, and how much we can glean from these lost empires. Davies peers through the cracks in the mainstream accounts of modern-day states to dazzle us with extraordinary stories of barely remembered pasts, and of the traces they left behind. This is Norman Davies at his best: sweeping narrative history packed with unexpected insights.

*Vanished Kingdoms* will appeal to all fans of unconventional and thought-provoking history, from readers of Niall Ferguson to Jared Diamond.

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 Witchesis* the story of two childhood friends learning how to be adults—and hoping their friendship can survive the change.

Considers the fullest resources of social, cultural, and political history and includes accounts of private and public lives to help see the reality of the revolution.

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.

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 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 Edouard 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."

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.

What is the state of intimate romantic relationships and marriage in urban China, Hong Kong, and Taiwan? Since the 1980's, the character of intimate life in these urban settings has changed dramatically. While many speculate about the 21st century as Asia's century, this book turns to the more intimate territory of sexuality and marriage—and observes the unprecedented changes in the law and popular expectations for romantic bonds and the creation of new families. *Wives, Husbands, and Lovers* examines how sexual relationships and marriage are perceived and practiced under new developments within each urban location, including the establishment of no fault divorce laws, lower rates of childbearing within marriage, and the increased tolerance for non-marital and non-heterosexual intimate relationships. The authors also chronicle what happens when states remove themselves from direct involvement in some features of marriage but not others. Tracing how the marital "rules of the game" have changed substantially across the region, this book challenges long-standing assumptions that marriage is the universally preferred status for all men and women, that extramarital sexuality is incompatible with marriage, or that marriage necessarily unites a man and a woman. This book illustrates the wide range of potential futures for marriage, sexuality, and family across these societies.

The first systematic analysis of domestic paintings by Dutch artists during the Golden Century.

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. The untold story of how the Dutch conquered the European book market and became the world's greatest bibliophiles--"an instant classic on Dutch book history" (BMGN - Low Countries Historical Review) "[An] excellent contribution to book history."--Robert Darnton, *New York Review of Books* The Dutch Golden Age has long been seen as the age of Rembrandt and Vermeer, whose paintings captured the public imagination and came to represent the marvel that was the Dutch Republic. Yet there is another, largely overlooked marvel in the Dutch world of the seventeenth century: books. In this fascinating account, Andrew Pettegree and Arthur der Weduwen show how the Dutch produced many more books than pictures and bought and owned more books per capita than any other part of Europe. Key innovations in marketing, book auctions, and newspaper advertising brought stability to a market where elsewhere publishers faced bankruptcy, and created a population uniquely well-informed and politically engaged. This book tells for the first time the remarkable story of the Dutch conquest of the European book world and shows the true extent to which these pious, prosperous, quarrelsome, and generous people were shaped by what they read.

NEW YORK TIMES BESTSELLER • Read with Jenna Book Club Pick as Featured on Today • From the author of *Daisy Jones & The Six* and *The Seven Husbands of Evelyn Hugo* . . .

"Irresistible . . . High drama at the beach, starring four sexy, surfing siblings and their deadbeat, famous-crooner dad."—*People* Four famous siblings throw an epic party to celebrate the end of the summer. But over the course of twenty-four hours, the family drama that ensues will change their lives will change forever. Malibu: August 1983. It's the day of Nina Riva's annual end-of-summer party, and anticipation is at a fever pitch. Everyone wants to be around the famous Rivas: Nina, the talented surfer and supermodel; brothers Jay and Hud, one a championship surfer, the other a renowned photographer; and their adored baby sister, Kit. Together the siblings are a source of fascination in Malibu and the world over—especially as the offspring of the legendary singer Mick Riva. The only person not looking forward to the party of the year is Nina herself, who never wanted to be the center of attention, and who has also just been very publicly abandoned by her pro tennis player husband. Oh, and maybe Hud—because it is long past time for him to confess something to the brother from whom he's been inseparable since birth. Jay, on the other hand, is counting the minutes until nightfall, when the girl he can't stop thinking about promised she'll be there. And Kit has a couple secrets of her own—including a guest she invited without consulting anyone. By midnight the party will be completely out of control. By morning, the Riva mansion will have gone up in flames. But before that first spark in the early hours before dawn, the alcohol will flow, the music will play, and the loves and secrets that shaped this family's generations will all come rising to the surface. *Malibu Rising* is a story about one unforgettable night in the life of a family: the night they each have to choose what they will keep from the people who made them . . . and what they will leave behind.

From the author of *The Friend*, winner of the 2018 National Book Award. "The masterpiece of the 'I knew Susan' minigenre" – A.O. Scott, *The New York Times* A poignant, intimate memoir of one of America's most esteemed and fascinating cultural figures, and a deeply felt tribute. Sigrid Nunez was an aspiring writer when she first met Susan Sontag, already a legendary figure known for her polemical essays, blinding intelligence, and edgy personal style. Sontag introduced Nunez to her son, the writer David Rieff, and the two began dating. Soon Nunez moved into the apartment that Rieff and Sontag shared. As Sontag told Nunez, "Who says we have to live like everyone else?" Sontag's influence on Nunez, who went on to become a successful novelist, would be profound. Described by Nunez as "a natural mentor" who saw educating others as both a moral obligation and a source of endless pleasure, Sontag inevitably infected those around her with her many cultural and intellectual passions. In this poignant, intimate memoir, Nunez speaks of her gratitude for having had, as an early model, "someone who held such an exalted, unironic view of the writer's vocation." Published more than six years after Sontag's death, *Sempre Susan* is a startlingly truthful portrait of this outsized personality, who made being an intellectual a glamorous occupation.

Alexander Karolysis, son of New York's wealthiest entrepreneur, who's sure nothing he does is correct, meets beautiful Maura Sullivan leaving Ireland on a boat to America.

Today more than ever, cities matter to the economic and social well-being of the vast majority of Canadians. Canada's urban centers are simultaneously the engines of the national economy and the places where the risks of social exclusion are most concentrated, making innovative and inclusive urban governance an urgent national priority. *Governing Urban Economies* is the first detailed scholarly examination of relations among governmental and community-based actors in Canadian city-regions. Comparing patterns of municipal-community relations and federal-provincial interactions across city-regions, this volume tracks the ways in which urban coalitions tackle complex economic and social challenges. Featuring an inter-disciplinary group of established and up-and-coming scholars, this collection breaks new ground in the Canadian urban politics literature and will appeal to urbanists working in a range of national contexts.

Like his *The Embarrassment of Riches* and the bestselling *Citizens*, Simon Schama's latest book is both history and literature of immense stylishness and ambition. But *Dead Certainties* goes beyond these more conventional histories to address the deeper enigmas that confront a student of the past. In order to do so, Schama reconstructs -- and at times reinvents -- two ambiguous deaths: the first, that of General James Wolfe at the battle of Quebec in 1759; the second, in 1849, that of George Parkman, an eccentric Boston Brahmin whose murder by an impecunious Harvard professor in 1849 was a grisly reproach to the moral sanctity of his society. Out of these stories -- with all of their bizarre coincidences and contradictions -- Schama creates a dazzling and supremely vital work of historical imagination.

The humorous side of Dutch culture of the seventeenth century is obscured by a change that took place around 1670. Religious treatises and books of manners warning against laughter contributed to a new image, that of the humourless, Calvinist Dutch. Mainly based on a manuscript with some two thousand jokes, the lost laughter of the Golden Age is reconstructed and analyzed. Most jokes are crude and obscene, and they throw new light on attitudes towards sexuality, religion and other aspects of life.

The appealing genre paintings of great seventeenth-century Dutch artists - Vermeer, Steen, de Hooch, Dou and others - have long enjoyed tremendous popularity. This comprehensive book explores the evolution of genre painting throughout the Dutch Golden Age, beginning in the early 1600s and continuing through the opening years of the next century. Wayne Franits, a well-known scholar of Dutch genre painting, offers a wealth of information about these works as well as about seventeenth-century Dutch culture, its predilections and its prejudices. The author approaches genre paintings from a variety of perspectives, examining their reception among contemporary audiences and setting

the works in their political, cultural and economic contexts. The works emerge as distinctly conventional images, Franits shows, as genre artists continually replicated specific styles, motifs and a surprisingly restricted number of themes over the course of several generations. Luxuriously illustrated and with a full representation of the major artists and the cities where genre painting flourished, this book will delight students, scholars and general readers alike.

During the seventeenth century, the Dutch Republic was transformed into a leading political power in Europe, with global trading interests. It nurtured some of the period's greatest luminaries, including Rembrandt, Vermeer, Descartes and Spinoza. Long celebrated for its religious tolerance, artistic innovation and economic modernity, the United Provinces of the Netherlands also became known for their involvement with slavery and military repression in Asia, Africa, and the Americas. This Companion provides a compelling overview of the best scholarship on this much debated era, written by a wide range of experts in the field. Unique in its balanced treatment of global, political, socio-economic, literary, artistic, religious, and intellectual history, its nineteen chapters offer an indispensable guide for anyone interested in the world of the Dutch Golden Age. Describes the cultural and social milieu of seventeenth-century Holland, where, despite great material wealth and general prosperity, an "anxiety of superabundance" permeated all aspects of the culture

"Great art has dreadful manners," Simon Schama observes wryly at the start of his epic and explosive 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, *The Power of Art* propels us on an eye-opening, breathtaking odyssey, zooming in on eight extraordinary masterpieces, from Caravaggio's *David and Goliath* to Picasso's *Guernica*. Jolting us far from the comfort zone of the hushed art gallery, 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 forever. The embattled heroes—Caravaggio, Bernini, Rembrandt, David, Turner, Van Gogh, Picasso and Rothko—each in his own resolute way, faced crisis with steadfast defiance, pitting passion and conviction against scorn and short-sightedness. The masterpieces they created challenged convention, shattered complacency, shifted awareness and changed the way we look at the world. With vivid storytelling and powerfully evocative descriptive passages, 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, *The Power of Art* traces the extraordinary evolution of eight "eye-popping" 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?'"

'At last – a scintillating biography of Christiaan Huygens . . . Hugh Aldersley-Williams has evocatively illuminated this brilliant polymath who laid the foundations of modern European science.' Dr Patricia Fara, Emeritus Fellow of Clare College, Cambridge 'Fascinating . . . an impressive piece of scholarship. I learned a lot.' John Gribbin, author of *Six Impossible Things* and *In Search of Schrödinger's Cat* Filled with incident, discovery, and revelation, *Dutch Light* is a vivid account of Christiaan Huygens's remarkable life and career, but it is also nothing less than the story of the birth of modern science as we know it. Europe's greatest scientist during the latter half of the seventeenth century, Christiaan Huygens was a true polymath. A towering figure in the fields of astronomy, optics, mechanics, and mathematics, many of his innovations in methodology, optics and timekeeping remain in use to this day. Among his many achievements, he developed the theory of light travelling as a wave, invented the mechanism for the pendulum clock, and discovered the rings of Saturn – via a telescope that he had also invented. A man of fashion and culture, Christiaan came from a family of multi-talented individuals whose circle included not only leading figures of Dutch society, but also artists and philosophers such as Rembrandt, Locke and Descartes. The Huygens family and their contemporaries would become key actors in the Dutch Golden Age, a time of unprecedented intellectual expansion within the Netherlands. Set against a backdrop of worldwide religious and political turmoil, this febrile period was defined by danger, luxury and leisure, but also curiosity, purpose, and tremendous possibility. Following in Huygens's footsteps as he navigates this era while shuttling opportunistically between countries and scientific disciplines, Hugh Aldersey-Williams builds a compelling case to reclaim Huygens from the margins of history and acknowledge him as one of our most important and influential scientific figures.

*Why the Dutch are Different* is a personal portrait of a fascinating people, a sideways history and an entertaining travelogue.

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-winning 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

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.

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 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; 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 unsparing intelligence or such bottomless compassion at our entrances and our exits and the whole rowdy show in between.

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.

"Runaway Inequality is designed to address the problems faced by everyday working people. With over 100 eye-popping and accessible charts and graphs, Runaway Inequality puts the facts in your hands so you can grasp what is really going on in our economy - and what we can do about it.." --

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.

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 moments 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.

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