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Cover: Caricature illustration of cholera by J. J. Grandville, 1842, from Imaginary Animals
Back cover: ©Elisanth/iStockphoto
Homosexuals, transvestites, transsexuals, sado-masochists, necrophiliacs – all of these have been, or still are, considered ‘deviants’. Concomitantly there has been an almost universal acceptance that unembellished vaginal penetration, performed by one man and one woman, is ‘normal’ sex. This is now contested.

But what is perverse sex and what isn’t? *The Pleasure’s All Mine* explores the gamut of sexual activity that has been seen as strange, abnormal or deviant over the last 2,000 years. This first comprehensive history of sexual perversion examines an abundance of original sources – letters, diaries, memoirs, court records, erotic books, medical texts and advice manuals – and shows how, for ordinary people, different kinds of sex have always offered myriad different pleasures. There never was a ‘normal’.

Almost all sexual behaviours have travelled to and fro along a continuum of proscription and acceptance. Attitudes have changed towards masturbation, leatherwear, ‘golden showers’ and sado-masochism. From the specialized cultures of pain, necrophilia and bestiality to the social world of plushies and furries, and lovers of life-sized sex dolls, some previously acceptable behaviour now provokes social outrage, while activities as diverse as sodomy and wife-swapping have moved on the spectrum of acceptance from sin to harmless fun. Each ‘perversion’ is explored from the time it was first visible in history, to how it is viewed today, and along the way the book asks why we can be so intolerant of other people’s sexual preferences.

Carefully researched as well as a fascinating read, and featuring a wide array of illustrations, *The Pleasure’s All Mine* reaches conclusions that are surprising, and sometimes shocking. This is an essential volume for anyone interested in the art, history and culture of sex.

From the mid-15th century to the close of the 19th, it is estimated that more than 12 million people from Africa were forced onto slave ships and transported to the Western hemisphere; at least 11 million survived the journey to land in the Americas. Even after Britain banned the importation of African slaves in its colonies in 1807, and the u.s. followed suit in 1808, more than 3 million Africans made the terrible transit across the Atlantic. Slavery itself was not finally ended until Brazilian emancipation in 1888.

Crossings explores the broad sweep of slavery across the Atlantic world, revealing the extraordinary efforts to end it as well as the remarkable degree to which slavery and the slave trade managed to survive, even to the present day. In the most authoritative history of the entire slave trade to date, eminent historian James Walvin returns the emphasis of the story to its origins in Africa. It was here that the trade originated, here that the terrible ordeal of slaves began, and here that the scars remain today. But he doesn’t neglect the history of Portugese, French and British colonies as well as its development in the u.s. This book examines vital unanswered questions: how did a system which the Western world had come to regard with distaste manage to survive so long? And why were the British – so fundamental in developing and perfecting the slave trade – so prominent in its eradication?

This groundbreaking study makes use of major new developments in research, rendering them available to a broad readership for the first time and offering a new understanding of one of the most important, and tragic, episodes in world history.

James Walvin is one of the foremost historians of the slave trade. The author of over 30 books, he is a Fellow of the Royal Society of Literature. He is Professor Emeritus at the University of York and visiting fellow at Yale University. He lives in York, UK.
Food has always been a favourite subject of the world’s artists, from still-lifes by Matisse and Picasso to the works of Claes Oldenberg and Andy Warhol. But how do artists eat? The Modern Art Cookbook provides a window into how both great and lesser-known modern artists, writers and poets ate, cooked, depicted and wrote about food. A cornucopia of life in the kitchen and in the studio throughout the twentieth century and beyond, the book explores a wide-ranging panoply of artworks of food, cooking and eating from Europe and the Americas – from the early moderns through the Impressionists, Symbolists, Cubists, Futurists and Surrealists up to today’s art – as well as surveying writing about food from contemporary novelists, writers and poets.

Mary Ann Caws supplies numerous delicious modern art recipes, from ‘Ezra Pound’s Poetic Eggs’ to ‘Cézanne’s Baked Tomatoes’ and ‘Monet’s Madeleines’, exploring the parallels between the art of cuisine and the visual and verbal arts. By looking at artworks as well as writings about food in diaries, novels, letters and poems, The Modern Art Cookbook illuminates the significance of particular ingredients and dishes in the lives of some of the world’s greatest artists. With more than 100 intriguing full-colour images and thought-provoking selections from both poetry and prose, it is a feast for the eyes and the mind as well as the palate. Beautifully illustrated and often surprising, this compilation provides a joyous guide to the art of food.

MARY ANN CAWS is Distinguished Professor of English, French and Comparative Literature, Graduate Center, City University of New York, and the author of many books on art and literature, including Robert Motherwell with Pen and Brush (Reaktion, 2003), Pablo Picasso (Reaktion, 2005) and Salvador Dali (Reaktion, 2008).
The werewolf – a human with the ability to shapeshift into a wolf – is a creature with a firm hold on the modern imagination. It prowls our countryside and cinema screens alike on the eve of a full moon. Yet the birth of the werewolf myth can be traced back thousands of years into early prehistory. *The White Devil* tracks the development of the myth of the terrifying lycanthrope as it progresses through history to the present day.

How do Iron Age bog bodies, Roman gods, Joan of Arc, Adolf Hitler and Sigmund Freud all feature in the story of the werewolf myth? Matthew Beresford answers these questions and more in considering early death and burial rites, mythology, folklore, archaeological evidence and local superstitions through to medieval literary offerings, werewolf trials, medical explanations, alleged sightings and cinema.

*The White Devil* draws on a wide variety of sources in order to understand why the werewolf has been part of cultural beliefs and mythology across Europe, tracing mankind’s fascination with the beast over time. From the early wolf cults of prehistory to Roman mythology, Anglo-Saxon criminal punishments, medieval werewolf executions and folkloric tales of noble werewolves, as well as psychological and medical explanations, it offers a new understanding of how the werewolf has survived within European culture for thousands of years.
Trick or Treat
A History of Halloween
LISA MORTON

‘If you want to know anything at all about the subject, you ought to find it in Trick or Treat.’
– Susan Hill, The Times, London

‘Trick or Treat covers the history of Halloween from its ancient Celtic roots to its stunning growth in global popularity in the 21st century . . . Lavishly illustrated, this solidly researched and concise work is fun to read and a great choice for readers who want to know why we seek out the scary each October.’ – Library Journal

Halloween has spread around the world, yet its associations with death and the supernatural as well as its inevitable commercialization has made it one of our most puzzling holidays. How did it become what it is today?

Trick or Treat is the first book ever to examine both the origins and history of Halloween and explore in depth its current global popularity. Festivals like the Celtic Samhain and Catholic All Souls’ Day have blended to produce the modern Halloween, which has been reborn in America – but there are also related but independent holidays, especially Mexico’s Day of the Dead. Lisa Morton explores the explosion in popularity of haunted attractions and the impact of events such as the global economic recession, as well as the effect Halloween has had on popular culture through literary works, films and television series.

Trick or Treat takes us on a journey from the spectacular to the macabre, making it a must for anyone who wants to peep behind the mask to see the real past and present of this ever more popular holiday.

LISA MORTON is an award-winning author and widely acknowledged as one of the world’s leading authorities on Halloween. She lives in Los Angeles, California.
Bamboo
SUSANNE LUCAS

Bamboo has an unparalleled history; it is very old, and at the same time very new. Bamboo extends far beyond the boundaries of most plants – it is distributed widely throughout the world, and is utilized by hundreds of millions of people in a great number of ways. Through its myriad uses as food, clothing, paper and shelter, bamboo has met the physical and spiritual requirements of humanity since the earliest times. It is believed that the first books were written on bamboo, and there is evidence that it was used by humans more than 5,000 years ago for the framework of housing as well as musical instruments. It also occurs in the creation beliefs of cultures across the globe.

Bamboo plays a vital role in the survival of many animals and ecosystems as well as having unique characteristics, offering potential solutions to modern ecological dilemmas – it grows extremely quickly, for example, making it an easily renewable resource. With the advent of modern research and technologies, the use of bamboo has increased dramatically, elevating its importance to human society – it can now be found in the filaments of light bulbs, the skins of airplanes and the reinforcements of concrete. Bamboo is even a new material for today’s modern bicycles. This book draws on a vast array of sources to build a complete picture of bamboo in both history and our modern world.

SUSANNE LUCAS is Executive Director of the World Bamboo Organization and a horticulturist, designer, landscape gardener and consultant based in Plymouth, Massachusetts.
Yew
FRED HAGENEDER

Botanists around the world marvel at the unique characteristics of the yew, Europe’s most ancient species of tree. It is a ‘conifer’ without resin or cones but with juicy scarlet fruits that feed many birds and animals; it has foliage that is poisonous to livestock but which wild animals can eat; and though it has an extraordinarily low rate of photosynthesis, it can grow where other tree seedlings and plants just wither and die.

The yew’s lower branches can root themselves, and it can also produce ‘interior roots’ inside a hollowing trunk, renewing itself from the inside out. It was in the Palaeolithic Era that humans were first struck by the yew’s regenerative powers and began to associate it with concepts of life and death, the afterlife and eternity. Yew trees can be found at the sacred sites of Native Americans and Buddhists, and Shinto shrines in Japan, as well as in Christian churchyards, where they became a symbol of the Resurrection. During the Middle Ages, these churchyards provided a safe haven for many yew trees while those in the wild were felled for the mass production of the longbow, a powerful weapon which enabled England to rise and ultimately laid the foundation for the British Empire – at the expense of almost the entire yew population of Europe.

This comprehensive, richly illustrated cultural and natural history includes the latest scientific discoveries about this remarkable tree. The book will appeal to botanists and the general reader, as well as anyone interested in the history and symbolism of the natural world.
Desert
Nature and Culture
ROSLYNN D. HAYNES

Desert takes a fresh look at one of the most significant natural aspects of our planet as both a geographical feature and a cultural entity. It examines and often overturns our common notions about deserts, from the fear of desolation and death of thirst on the one hand, to the attraction of the exotic, adventure and freedom on the other.

There is an immense geographical diversity of deserts from the Sahara to Antarctica, and plants and animals have adapted to these hostile environments in intriguing and often bizarre ways. Diverse races have also inhabited deserts and evolved unique lifestyles and cultures in response to their environments. The book also asks why all three of the world’s great monotheistic religions, Judaism, Christianity and Islam, originated in the deserts of the Middle East, and traces the continuing connections between the minimal materialism of desert existence and the pursuit of a spiritual dimension.

Deserts have also long exerted an allure on the West, leading to the impetus for exploration, the fascination with travellers’ tales and the fashion for Orientalism in art, architecture and dress. Desert also reviews the significance of desolate landscapes in literature and film and looks at artists’ responses to the desert, from seeing it as empty space, devoid of interest or perspective, to devising new visual techniques through which to ‘see’ it.
From the ancient story of Noah’s deluge to the China floods of 1931 that killed more than 3 million people, from the broken levees in New Orleans to submerged streets and homes all over Britain, floods have many causes: rain, melting ice, storms, tsunamis and the failures of dams and dikes. They have been used as deliberate acts of war causing thousands of casualties and have often been seen as punishments visited by vengeful gods. Flooding kills more people than any other type of natural disaster. This cultural and natural history of floods tells of the deadliest floods the world has seen while also exploring the role of the deluge in religion, mythology, literature and art.

Flood describes how aspects of floods – the power of nature, human drama, altered landscapes – have fascinated artists, novelists and film-makers. It examines the ancient, catastrophic deluge that appears in many religions and cultures, and considers how the flood has become a key icon in world literatures and a favourite component of disaster movies. John Withington also relates how some of the most ambitious structures ever built by humans have been designed to protect us against these merciless encroaching waters, and discusses the increasing danger floods pose in a future beset by the effects of climate change. Filled with illustrations, Flood offers a fascinating overview of our relationship with one of humanity’s oldest and deadliest foes.
Remixology
Tracing the Dub Diaspora
PAUL SULLIVAN

In *Remixology: Tracing the Dub Diaspora* Paul Sullivan explores the evolution of dub – the avant-garde form of reggae. Dub as a set of studio strategies and techniques was among the first forms of popular music to turn the idea of song inside out, and is still far from being fully explored. With a unique grip on dance, electronic and popular music, dub-born notions of remix and re-interpretation set the stage for the music of the 21st century.

This book explores the origins of dub in 1970s Kingston, Jamaica, and traces its evolution as a genre, approach and attitude to music until the present day. Stopping off in the other cities where it has made the most impact – London, Berlin, Toronto, Bristol and New York – *Remixology* spans a range of genres, from post-punk to dub-techno, jungle and the now ubiquitous dubstep. Along the way Sullivan speaks with a host of international musicians, DJs and luminaries of the dub world, including Scientist, Adrian Sherwood, U-Roy, Clive Chin, Dennis Bovell, Shut Up and Dance, DJ Spooky, François Kevorkian, Mala and Roots Manuva.

This wide-ranging and lucid book follows several parallel threads, including the evolution of the MC, the birth of sound-system culture and the broader story of the post-war Jamaican diaspora itself. One of the few books to be written specifically on dub and its global influence, *Remixology* is also one of the first to look at the specific relationship between dub and the concept that cuts across all post-modern creative disciplines today: the remix.

PAUL SULLIVAN is a writer and photographer whose work has been published widely, including in *The Guardian, The Independent, The Telegraph, The Sunday Times, National Geographic* and by the BBC. He is the author of many books on music, travel and culture.
Since his untimely death in 1974 at the age of 26, singer-songwriter Nick Drake has not only gained a huge international audience, which eluded him during his lifetime, but has come to represent the epitome of English Romanticism. Drake’s small but much-loved body of work has led to comparisons with Blake, Keats, Vaughan Williams and Delius, placing him within a long line of English mystical Romantics. Yet on closer inspection Drake’s work betrays a myriad of international, cosmopolitan influences and approaches that seem to confound his status as the archetypal English troubadour.

Nick Drake’s music itself hints at a specific English landscape of the kind that he would have wandered through during his lifetime. Yet his interest in blues, jazz and Eastern mysticism imply a broader conception of English national identity in the late 1960s, one far removed from mere parochial nostalgia. Similarly, the framing of Drake’s music after his death has done much to situate him as a particular kind of English artist, integrating American counterculture, the English class system and a nostalgic re-imagining of the hippy era for contemporary audiences.

Nick Drake: Dreaming England explores how ideas of Englishness have come to be so intimately associated with the cult singer-songwriter. Essential reading for any fan of Nick Drake, the book will also appeal to those interested in folk music or English national identity.
The Cry of Nature
Art and the Making of Animal Rights
STEPHEN F. EISENMAN

*The Cry of Nature* reveals how humans engaged in the struggle for animal emancipation and examines for the first time the role of visual art in the growth of animal rights. Artists from Hogarth to Soutine, and Géricault to Picasso, represented animals’ suffering and death, as well as their pleasure and individuality. Embracing the lessons of Montaigne, Rousseau, Blake, Darwin, Freud and many others, they proposed that humans and animals have a shared evolutionary heritage of sentience, intelligence and empathy, and deserve equal access to the domain of moral rights.

From the mid-18th century, a new and more sympathetic understanding of animals began to challenge prevailing views. Witnessing the pain and hearing the outcry of the animals massed together in the great cities of Europe, sympathetic writers and artists argued that animals were neither slaves nor automata, and possessed the capacity to feel and even think. Refuting the biblical dispensation of humans’ dominion over animals, they contended that animals possessed inalienable rights. Thus was born a global movement that fundamentally changed how we understand our relationship to the natural world. Animal rights has become one of the preeminent liberation movements of our time.

Illuminating and provocative, *The Cry of Nature* documents and explores the making of animal rights over the course of 300 years. Engaging the fields of biology, ethology, anthropology, economics, philosophy and art history, it is both a survey and a closely argued examination of a deeply important but misunderstood epoch in the long history of human and animal relationships.

STEPHEN F. EISENMAN is Professor of Art History at Northwestern University, Evanston, Illinois. His books include *The Abu Ghraib Effect* (Reaktion, 2007).
Medieval authors placed fantastic creatures in the borders of manuscripts, since they mark the boundaries of our understanding. Tales throughout the world generally place fabulous beasts in marginal locations—deserts, deep woods, remote islands, glaciers, ocean depths, mountain peaks, caves, swamps, heavenly bodies and alternate universes. According to apocalyptic visions of the Bible, they will also proliferate as we approach the end of time. Because they challenge our conceptual powers, fantastic creatures also seem to exist at the limits of language. Legends tell us that imaginary animals belong to a primordial time, before we had encompassed the world in names, categories and elaborate conceptual frameworks.

This book shows how, despite their liminal role, griffins, dog-men, mermaids, dragons, unicorns, yetis and many other imaginary creatures are socially constructed through the same complex play of sensuality and imagination as ‘real’ ones. It traces the history of imaginary animals from Palaeolithic art to the Harry Potter stories and robotic pets. These figures help us psychologically by giving form to our amorphous fears as ‘monsters’, as well as embodying our hopes as ‘wonders’. Nevertheless, their greatest service may be to continually challenge our imaginations, directing us beyond the limitations of our conventional beliefs and expectations.
Albatross
GRAHAM BARWELL

The albatross inspires awe by its remarkable ease in the air and its huge wingspan, as well as the huge journeys these birds undertake across the oceans. Albatross looks at the place of these iconic birds in a wide variety of human cultures, from early responses by north Atlantic mariners to modern encounters.

The albatross has been celebrated through proverbs, folk stories and art, and for many, the bird’s cultural significance is still determined by Coleridge’s ‘The Rime of the Ancient Mariner’. Writers, artists and documentary makers have all focused on the albatross. Yet it is under threat in the modern world, and its prospects for the future may be bleak.

Octopus
RICHARD SCHWEID

The octopus is generally acknowledged to be the most intelligent invertebrate in the world. Octopus relates both what is known and unknown about the mind of an octopus, as well as detailing the animal’s remarkable natural history.

Octopus also documents the long and multi-faceted relationship between human and cephalopod. It shows how over millennia some cultures have regarded octopuses as erotic totems, while others have considered them symbols of the darkest evil, or nothing more than a tasty meal. The role of octopus in the global fish and seafood industry, and in far-flung cuisines, is also examined. The octopus has always fascinated people, and this book will immerse readers in its amazing world.
Rabbit
VICTORIA DICKENSON

In this richly illustrated book, Victoria Dickenson explores the natural and cultural history of this most familiar creature, from the giant extinct rabbits of Minorca to the tiny endangered Volcano rabbits of Mexico.

The rabbit is prey, chased by enemies from eagles to foxes to domestic cats. But it is also a trickster who outwits all rivals and escapes every trap. The rabbit is lucky, and its foot will charm away evil. It is suitable as a cuddly companion for children but is also a symbol of unbridled animal passion. From Peter Rabbit to Br’er Rabbit to Watership Down and the Energizer Bunny, rabbits inhabit our imaginations.

VICTORIA DICKENSON is a historian, curator and rabbit lover working in the museum field in Canada.

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Beastly London
A History of Animals in the City
HANNAH VELTEN

Virtually every street in London once resounded with a cacophony of animal calls, from cattle being herded to Smithfield market to the exotic residents of the Exeter 'Change menagerie in the Strand. The ubiquitous horse kept London moving and homes were shared with pests, pets and livestock. Beasts from all corners of the globe were imported through London’s docks and Londoners were entertained by performing fleas, amongst other animals, as well as dog- and cockfights. Over the last 30 years, however, animals have seemingly been banished from the streets.

Beastly London explores the complex and changing relationship between Londoners and their animal neighbours, which helped shape the city’s economic, social and cultural history.

HANNAH VELTEN is a freelance writer based in Fletching, Sussex, and the author of Cow (Reaktion, 2007) and Milk (Reaktion, 2010).

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PAULA YOUNG LEE has published widely on food and animal history, including *Meat, Modernity, and the Rise of the Slaughterhouse* (editor).

The first culinary overview of the subject, *Game* details the bear paws, reindeer pâtés and lark pies enjoyed from the Amazon to the Arctic. It provides insight into the customs and oddities of hunting game for food – venison, for example, long a sign of status and wealth, was once so coveted that cookbooks gave instructions on how to best disguise beef as a substitute.

Wide-ranging and featuring recipes for unusual and little-eaten cuts of meat, *Game* will appeal to those who wonder how the dodo tasted, and all those interested in the history of food.

**Game**
*A Global History*
PAULA YOUNG LEE

CYNTHIA D. BERTELSEN is a culinary historian based in Blacksburg, Virginia. She writes the culinary history blog Gherkins & Tomatoes.

*Mushroom: A Global History* covers the complex role of mushrooms in world food culture. It provides a colourful history of this foodstuff – revered by some and shunned by others – one packed with murder and accidental poisonings, hunger and gluttony, religion and war. Mushrooms should be ‘sent back to the dung heap’, Denis Diderot sneered in 1751; today they’re a haute cuisine delicacy of gourmets and linked to spiritual beliefs as ‘magic’ mushrooms.

With images of mushrooms both nondescript and outlandish, and many recipes, this book is essential reading for those who appreciate the earthy delights of the fungus.

**Mushroom**
*A Global History*
CYNTHIA D. BERTELSEN
Salmon
A Global History
NICOLAAS MINK

Taking readers on a culinary journey from the coasts of Alaska to the rivers of Scotland, *Salmon: A Global History* tracks the salmon from earliest records to the present day, telling the tale of how this fish was transformed from an abundant seasonal food source to a product canned and transported the world over. A prized gastronomic delight on the menus of the best restaurants and the tables of home cooks the world over, the salmon courses through culinary history with the same power it does rivers and streams across the globe. This book is the fascinating story of one of the planet’s most supreme creatures and greatest foods.

Pineapple
A Global History
KAORI O’CONNOR

‘Too ravishing for mortal taste . . . like lovers’ kisses she biteth’, wrote Charles Lamb about the pineapple, the fruit that seduced the world. From the moment Christopher Columbus encountered it in 1493, the pineapple became an object of desire: the first New World explorers thought it must be the fruit with which Eve tempted Adam. In the 18th century it was shipped at vast expense to the hothouses of Europe to become the fruit of kings and queens, while in America the pineapple was a favourite of George Washington. Enriched with vivid illustrations and irresistible recipes, *Pineapple* follows the world’s culinary romance with this exotic fruit.

Nicolaas Mink is Urban Sustainable Foods Fellow at Butler University, Indianapolis.

Kaori O’Connor is an anthropologist at University College London and author of *The English Breakfast* (2013).

Frida Kahlo’s iconic self-portraits are world-renowned. This book explores the artist’s life and untimely death, which remains shrouded in mystery, examining her art and legacy but also the contradictions and ambiguities that riddle her story. Analysing her paintings, diary, personal letters, photographs and medical records, and with first-hand interviews with relatives and friends, *Frida Kahlo* assesses the mythic status and critical impact of an artist who was emphatically of her time, yet also ahead of her time.

RAYMOND FURNESS was Chair of German at St Andrews University. His books include *Wagner and Literature*.

Few can claim a body of work as influential and contentious as Richard Wagner. This book presents a clear, balanced view of his great achievements without neglecting the controversies in his life and art. It explores his music and extensive literary output, offering insight into essential works such as *The Ring* while also engaging with often neglected pieces, including *Wieland the Smith* and *The Mines of Falun*.

*Richard Wagner* is a refreshingly uncluttered and rounded approach to a much misunderstood individual, whose great operatic works often overshadow the rest of his canon. Published in the bicentenary of Wagner’s birth, it will attract both those new to the composer and lifelong devotees.
We know that as we get older, we may slowly lose more and more of our memory, and that this can impair our sense of where we belong and how we connect to others. We might relax a little if we consider the improvements in computer data storage, which may lead us into a future in which the limits of our memories become less constricting. In this book, John Scanlan explores the nature of memory and how we have come to live both with and within it, as well as what it might mean for memory to become a process as simple as retrieving and reading data.

Probing the ways various philosophers have looked at memory, Scanlan reveals that some argue that being human means having the ability to remember, in order to see oneself as a being in time, with a past and future. At the same time, he shows that our memories can undo our present sense of time and place by confronting us with our past lives. And in this digital age we are immersed in a vast archive of data that not only colours our everyday experiences but also supplies us with information on anything we might otherwise have forgotten, breaking down the distinction between the memories of the individual and the collective. Drawing on history, philosophy and technology, Memory: Encounters with the Strange and the Familiar offers an engaging investigation of how we comprehend recollection and how the phenomenon of memory continually remakes everyday life.
Over the last 150 years China was repeatedly humiliated, by Western imperial powers and by its smaller neighbour, Japan. For a time the ‘Middle Kingdom’ seemed on the verge of becoming a pawn of foreign interests. Then, in a process unmatched in history, this great culture recovered vigorously from its seemingly hopeless plight – so much so that today the state, its leaders and its burgeoning economic and military might are globally acknowledged and not infrequently feared.

*The Fall and Rise of China: Healing the Trauma of History* traces the country’s development in the 19th and early 20th centuries up to the present day and offers an explanation of the collective mentality that enabled China, confronted by the superiority of Western science and technology, to commit to the unsparing self-diagnosis that enabled its impressive rise and radical transformation.

The country identified the aspects of Western civilization it must adopt in order to remove the obstacles to its own rebirth, taking a path of reason and renewal. Profoundly wounded, China prescribed for itself a therapy that followed the same principle used in Chinese medicine: the cause lies first and foremost within oneself. Prevention and treatment must therefore always begin with one’s own deficiencies and mistakes. In this powerful polemic Paul U. Unschuld presents an entirely new understanding and analysis of China’s past and offers fascinating insights into its possible future.
Since ancient times, tombs and mausolea have been built to ensure that exceptional individuals remain in the collective memory. Memorializing those who have changed the course of history, such sites enable real deeds to become the stuff of legend and consolidate a leader’s repute; but these sites of memory also serve the political needs both of the time and of subsequent regimes. How is politics played out, and history commemorated, in these locations? Why do they become pilgrimage sites? How do these structures convey meaning, and can they safeguard a leader’s immortality, particularly in the context of changing political conditions?

*Tombs of the Great Leaders* traces the development of the political tomb from the Bronze Age to today, focusing on 20th-century memorials housing communist leaders, from Lenin in Moscow to Ho Chi Minh in Hanoi, Mao Zedong in Beijing and Kim Il-Sung in Pyongyang, and looking at the attempts by fascist rulers Francisco Franco and Benito Mussolini to immortalize their memories. It also explores the grand monuments erected for the founders of new nation states, including Kemal Atatürk in Ankara, Ziaur Rahman in Dhaka, Muhammad Ali Jinnah in Karachi and Sun Yat-sen on Purple Mountain.

Describing first-hand experiences of visiting these burial places, the responses they elicit and the context in which they are viewed today, this book is a fascinating and revealing study of the self-perpetuation of politicians and leaders, despots and dictators.
More than any other figure throughout art’s long history, Andy Warhol has attracted fans, aficionados, enthusiasts, experts, critics, art historians, philosophers and many thoughtful others who have not just reported on the details of his life’s work but have struggled to make sense of it as an enigma.

*Citizen Warhol* carries this inquiry forward by unpacking the lasting effects of Warhol’s most deep-seated influences – his Byzantine-rite religiosity and its relationship to the retinue of Roman Catholics that starred in his films and staffed his studio, his art training in an institutional crucible dominated by Andrew Carnegie’s Gilded Age theory of art, his powerful identification with Shirley Temple’s frolic in the adult world under the cover of childhood, his formative dalliance with the guilt-ridden sensibility of arch-decadent and Catholic convert Aubrey Beardsley, and his triumphs as a commercial artist working in a professional world still beholden to the Red Decade ideals of the 1930s as a ‘cheaper Ben Shahn’, the leading Social Realist artist.

Each of these underappreciated influences were fundamental to the life and legacy of the mature Warhol, an artist best understood as the Leonardo of our age who, more than any other, has given formative poetic expression to the epoch of the global consumer.
Titian’s works are often seen as embodying the famous tradition of Venetian Renaissance painting. But how ‘Venetian’ was Titian, and can his unique works be taken as truly representative of his adoptive city? This comprehensive new study, covering Titian’s long career and varied output, highlights the tensions between the individualism of his work and the conservative mores of Venice. *Titian and the End of the Venetian Renaissance* argues that Titian’s works were self-consciously original, freely and intentionally undermining the traditional, more modest approach to painting in Venice – a position that frequently caused disputes with local artists and patrons.

This book charts Titian’s early stylistic independence from his master Giovanni Bellini, his radical innovations to the classical altarpiece and his meteoric break from the normal confines of Venice’s artistic culture. Titian competitively cultivated a professional identity and his dynamic career was epitomized by the development of his ‘late style’, which set him apart from all predecessors and was intended to defy emulation by any followers. It was through this final individualistic departure that Titian effectively brought the Renaissance tradition of painting to an end. This ground-breaking interpretation will be of interest to all scholars and students of Renaissance and Venetian art history.

**TOM NICHOLS is Reader in the History of Art at the University of Glasgow and author of *Tintoretto: Tradition and Identity* (Reaktion, 1999), *The Art of Poverty* (2007) and *Renaissance Art* (2010).**
The story of the modern bathroom is both one of grand feats of engineering and mass production, and of the unremarkable, mundane and repressed. The most private place in the home, the bathroom is where we perform the most intimate of our daily routines; it is also a space where we take refuge from the outside world. Yet the moment we turn on a tap or flush the toilet, the smallest room is hooked up to the largest of all infrastructural systems: a vast and complex network of pipes, pumps and treatment plants.

*Bathroom* charts the evolution of the bathroom and the habits and lifestyles to which it gave rise. The book considers how and why the bathroom emerged and how it became an international symbol of key modern values – of cleanliness, order and progress. It explores how the modern bathroom, its technologies and its customs have been exported globally through colonialism, the media, fashion, world expositions and tourism, and the tensions this process has caused. It also discusses more user-friendly and low-tech alternatives, which are set to become ever more relevant in our environmentally conscious age.

Abundantly illustrated, *Bathroom* examines examples from history and from across the globe. From squats to hi-tech bidet toilets, and from cast-iron bathtubs to monsoon showers, *Bathroom* is an original and eye-opening study of this significant but often overlooked space.

BARBARA PENNER is Senior Lecturer in Architectural History at University College London. Her publications include *Newlyweds on Tour: Honeymooning in Nineteenth-century America* (2009) and *Ladies and Gents: Public Toilets and Gender* (co-editor, 2009).
Playing at Home
The House in Contemporary Art
GILL PERRY

‘There’s no place like home’; ‘safe as houses’; ‘home is where the heart is’: ideas of the house and home are rich in cultural clichés and contradictory meanings. Playing at Home explores the different ways in which artists have engaged with this popular everyday theme – from ‘broken homes’ to haunted houses, doll’s houses, mobile homes and greenhouses. The book considers how issues of gender, identity, class and place can overlap and interact in our relationships with ‘home’, and how certain artworks disturb our comfortable ideas of what it means to be ‘at home’.

While other books have touched on examples of the ‘uncanny’ and surreal presentation of houses in art, this one argues that an understanding of the role of irony and play, and the critical potential of the ‘everyday’, are equally important in our interpretations of these intriguing works. The author draws on the work of philosophers, cultural theorists and art critics to enrich our understanding of this genre. Covering the work of well-known artists, including Tracey Emin, Gordon Matta-Clark, Rachel Whiteread, Cornelia Parker, Vito Acconci, Michael Landy, Richard Wilson, Mike Kelley and Louise Bourgeois, the book also looks at artists who travel across continents, for whom home is a shifting notion, such as Do-Ho Suh and Pascale Marthine Tayou. Discussing a wide range of media, including installation and film, and richly illustrated, Playing at Home is a compelling survey of one of contemporary art’s popular themes.
From woodblock prints and porcelains to Hello Kitty, Issey Miyake and the Honda Civic, Japanese design has indelibly marked our everyday life for the past 150 years. This comprehensive history, the first of its kind in English, explains the emergence, development and social, political and economic impact of areas including fashion, graphic, product and automotive design. From Japan’s renewed internationalism in the 19th century to the present day, modern Japanese design is at once a local phenomenon, forged from specific historical conditions in Japan and East Asia, and one with international influences and implications.

How did Japanese designers and manufacturers become world leaders in their fields? Designing Modern Japan demonstrates how geopolitics, the global market and new technologies led the Japanese government to identify design as an economic and diplomatic strategy in the 1860s. Colonial expansion and rising militarism affected design practice and material culture before 1945, and designers are inseparable from post-war Japan’s remarkable economic growth. This book also explores design’s potential to mitigate such contemporary challenges as an ageing population, economic stagnation and environmental crisis.

Presenting source texts and images never before available in English, Designing Modern Japan offers unparalleled insight into the factors shaping design development in Japan, and indeed how design helped create the country as it is today. It will be essential reading for anyone interested in Japanese design, history and society, and in design’s role in society and the economy more broadly.

SARAH TEASLEY is Tutor in History of Design and Critical and Historical Studies at the Royal College of Art, London. Previous publications include Twentieth Century Design History (2005).
The essential elements of a dry Japanese garden are few: rocks, gravel, moss. Simultaneously a sensual matrix, a symbolic form and a memory theatre, these gardens exhibit beautiful miniaturization and precise craftsmanship. However, their apparent minimalism belies a true complexity. In *Zen Landscapes*, Allen S. Weiss takes readers on a journey through these exquisite sites, explaining how Japanese gardens must be approached according to the play of scale, surroundings and seasons, as well as in relation to other arts, thus revealing them as living landscapes rather than abstract designs.

These gardens are inspired by the Zen aesthetics of the tea ceremony, manifested in poetry, painting, calligraphy, architecture, cuisine and ceramics. Japanese art favours suggestion and allusion, valuing the threshold between the distinct and the inchoate, between figuration and abstraction, and Weiss argues that ceramics play a crucial role here, relating as much to the site-specificity of landscape as to the ritualized codes of the tea ceremony and the everyday gestures of the culinary table.

With more than 100 stunning colour photographs, *Zen Landscapes* is the first in-depth study in the West to examine the correspondences between gardens and ceramics. A fascinating look at landscape art and its relation to the customs and craftsmanship of the Japanese arts, it will appeal to readers interested in landscape design and Japan’s art and culture.

*Zen Landscapes*  
Perspectives on Japanese Gardens and Ceramics  
ALLEN S. WEISS

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JOHN MACK is Professor of World Art Studies at the University of East Anglia. His most recent books are Museum of the Mind: Art and Memory in World Cultures (2003) and The Art of Small Things (2007).
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