

American Visions The Epic History Of Art In America

Originally published in 1931 by Little, Brown, and Company.

In this interdisciplinary work, William L. Davis examines Joseph Smith's 1829 creation of the Book of Mormon, the foundational text of the Latter Day Saint movement. Positioning the text in the history of early American oratorical techniques, sermon culture, educational practices, and the passion for self-improvement, Davis elucidates both the fascinating cultural context for the creation of the Book of Mormon and the central role of oral culture in early nineteenth-century America. Drawing on performance studies, religious studies, literary culture, and the history of early American education, Davis analyzes Smith's process of oral composition. How did he produce a history spanning a period of 1,000 years, filled with hundreds of distinct characters and episodes, all cohesively tied together in an overarching narrative? Eyewitnesses claimed that Smith never looked at notes, manuscripts, or books—he simply spoke the words of this American religious epic into existence. Judging the truth of this process is not Davis's interest. Rather, he reveals a kaleidoscope of practices and styles that converged around Smith's creation, with an emphasis on the evangelical preaching styles popularized by the renowned George Whitefield and John Wesley. The Museum of Modern Art is known for its prescient focus on the avant-garde art of Europe, but in the first half of the twentieth century it was also acquiring work by Stuart Davis, Georgia O'Keeffe, Charles Sheeler, Alfred Stieglitz, and other, less well-known American artists whose work sometimes fits awkwardly under the avant garde umbrella. American Modern presents a fresh look at MoMA's holdings of American art from that period. The still lifes, portraits, and urban, rural, and industrial landscapes vary in style, approach, and medium: melancholy images by Edward Hopper and Andrew Wyeth bump against the eccentric landscapes of Charles Burchfield and the Jazz Age sculpture of Elie Nadelman. Yet a distinct sensibility emerges, revealing a side of the Museum that may surprise a good part of its audience and throwing light on the cultural preoccupations of the rapidly changing American society of the day.

From the glory days of the railroad to today's gridlocked, six-lane highway, *Getting There* dramatizes America's shift from rail to road transportation, how it has robbed Americans of the choice of travel options enjoyed by Europeans, and why it threatens the nation's economic future. Stephen B. Goddard reveals how government joined automakers and roadbuilders to nearly destroy the rails, and why the 21st century will witness high-tech remedies and a railroad resurgence.

'In some ways it's a ridiculous human passion, ' Robert Hughes writes of fishing but, for him, it has been a lifelong obsession and the pastime that he loves best. In *A Jerk on One End* he brings the wit and insight that have characterised his art criticism and his other writings to bear on the subjects of fish and fishing. He traces his love of fishing to his boyhood on Sydney Harbour and recounts the high and low points of his career with rod and reel, from his first catch to the hair-raising tales of shark hunts he has picked up from other fishermen. Mixing memoir and history with folklore and anecdote, he has produced a book that is a celebration of the delights and beauties of fishing and, in its final pages, a powerful and reasoned plea for the protection of the ecology of the ocean.

An authoritative social history of American art, thoroughly revised to meet classroom needs

A Smithsonian Magazine Best History Book of 2018 The unknown history of two ideas crucial to the struggle over what America stands for In *Behold, America*, Sarah Churchwell offers a surprising account of twentieth-century Americans' fierce battle for the nation's soul. It follows the stories of two phrases--the "American dream" and "America First"--that once embodied opposing visions for America. Starting as a Republican motto before becoming a hugely influential isolationist slogan during World War I, America First was always closely linked with authoritarianism and white supremacy. The American dream, meanwhile, initially represented a broad vision of democratic and economic equality. Churchwell traces these notions through the 1920s boom, the Depression, and the rise of fascism at home and abroad, laying bare the persistent appeal of demagoguery in America and showing us how it was resisted. At a time when many ask what America's future holds, *Behold, America* is a revelatory, unvarnished portrait of where we have been.

Americans have chosen to invest one small part of their history, the settlement of the western wilderness, with extraordinary significance. The lost frontier of the 1800s remains not merely a source of excitement and romance but of inspiration, because it is seen as providing a set of unique and imperishable core-values; individualism, self-reliance and a pristine sense of right and wrong. As a construct of the imagination, America's creation of the West is unique. Since this construct has little to do with history, *The American West* argues that our beliefs about the West amount to a modern functional myth. In addition to presenting a sustained analysis of how and why the myth originated, David Murdoch demonstrates that the myth was invented, for the most part deliberately, and then outgrew the purposes of its inventors. The American West answers questions which have too often been either begged or ignored. Why should the West become the focus for myth in the first place, and why, given the long process of western settlement, is the cattleman's West so central and the cowboy, of all prototypes, the mythic hero? And why should the myth have retained its potency up to the last decade of the twentieth century?

Before the United States existed as a nation, more than thirty independent American Indian groups lived in the Northeast region. Many still call it home. Discover what the varied nations have in common and what makes each unique.

Traces the history of art in America, from the early works of Native Americans to the present day, and includes critical commentaries, anecdotes, profiles, and hundreds of illustrations

This clear, thorough, and reliable survey of American painting and sculpture from colonial times to the present day covers all the major artists and their works, outlines the social and cultural backgrounds of each period, and includes 409 illustrations integrated with the text. Although some determining factors in American art are considered, Matthew Baigell views the rich and diverse achievements of American art as the result of the efforts and talents of a pluralistic society rather than as fitting into a particular mold. This edition includes corrections and revisions to the text, an updated bibliography, and 13 new illustrations.

Draws on diverse original materials to recount the European settlement of Australia, from the 1788 landing of the first prison fleet to 1868 George Washington is remembered for leading the Continental Army to victory, presiding over the Constitution, and forging a new nation, but few know the story of his involvement in the establishment of a capital city and how it nearly tore the United States apart. In *George Washington's Final Battle*, Robert P. Watson brings this tale to life, telling how the country's first president tirelessly advocated for a capital on the shores of the Potomac. Washington envisioned and had a direct role in planning many aspects of the city that would house the young republic. In doing so, he created a landmark that gave the fledgling democracy credibility, united a fractious country, and created a sense of American identity. Although Washington died just months before the federal government's official relocation, his vision and influence live on in the city that bears his name. This little-known story of founding intrigue throws George Washington's political acumen into sharp relief and provides a historical lesson in leadership and consensus-building that remains relevant today. This book will fascinate anyone interested in the founding period, the American presidency, and the history of Washington, DC.

Offers a sweeping account of the class and racial conflicts in the American news media, from the first colonial newspaper to the Internet age. By the co-author of *Harvest of Empire*.

Ecuador, 1969: An American expatriate, Fay Fern, sits in the corner of a restaurant, she and her young son Wright turned away from the television where Vincent Kahn becomes the first man to walk on the moon. Years earlier, Fay and Vincent meet at a pilots' bar in the Mojave Desert. Both seemed poised for reinvention—the married test pilot, Vincent, as an astronaut; the spurned child of privilege, Fay, as an activist. Their casual affair ends quickly, but its consequences linger. Though their lives split, their senses of purpose deepen in tandem, each becoming heroes to different sides of the political spectrum of the 1960s and 70s: Vincent an icon with no plan beyond the mission for which

he has single-mindedly trained, Fay a leader of a violent leftist group whose anti-Vietnam actions make her one of the FBI's most wanted. With her last public appearance, a demonstration that frames the Apollo program as a vehicle for distracting the American public from its country's atrocities, Fay leaves Wright to contend with her legacy, his own growing apathy, and the misdeeds of both his mother and his country. An immense, vivid reimagining of the Cold War era, *America Was Hard to Find* traces the fallout of the cultural revolution that divided the country and explores the meaning of individual lives in times of upheaval. It also confirms Kathleen Alcott's reputation as a fearless and vital voice in fiction.

Robert Hughes begins where American art itself began, with the Native Americans and the first Spanish invaders in the Southwest; he ends with the art of today. In between, in a scholarly text that crackles with wit, intelligence and insight, he tells the story of how American art developed. Hughes investigates the changing tastes of the American public; he explores the effects on art of America's landscape of unparalleled variety and richness; he examines the impact of the melting-pot of cultures that America has always been. Most of all he concentrates on the paintings and art objects themselves and on the men and women - from Winslow Homer and Thomas Eakins to Edward Hopper and Georgia O'Keeffe, from Arthur Dove and George Bellows to Jackson Pollock and Mark Rothko - who created them. This is an uncompromising and refreshingly opinionated exploration of America, told through the lens of its art.

A selection of the best writing by the most important--and thunderously outspoken--art and culture critic of our time, including approximately 125 never-before-seen pages from the unfinished second volume of his memoir, which he was working on at the time of his death in 2012. With an introduction by Adam Gopnik.

A monumentally informed and irresistibly opinionated guide to the most un-Spanish city in Spain, from the bestselling author of *The Fatal Shore*. In these pages, Robert Hughes scrolls through Barcelona's often violent history; tells the stories of its kings, poets, magnates, and revolutionaries; and ushers readers through municipal landmarks that range from Antoni Gaudi's sublimely surreal cathedral to a postmodern restaurant with a glass-walled urinal. The result is a work filled with the attributes of Barcelona itself: proportion, humor, and *seny*—the Catalan word for triumphant common sense.

#1 NEW YORK TIMES BESTSELLER • A chorus of extraordinary voices tells the epic story of the four-hundred-year journey of African Americans from 1619 to the present—edited by Ibram X. Kendi, author of *How to Be an Antiracist*, and Keisha N. Blain, author of *Set the World on Fire*. FINALIST FOR THE ANDREW CARNEGIE MEDAL • “A vital addition to [the] curriculum on race in America . . . a gateway to the solo works of all the voices in Kendi and Blain’s impressive choir.”—The Washington Post “From journalist Hannah P. Jones on Jamestown’s first slaves to historian Annette Gordon-Reed’s portrait of Sally Hemings to the seductive cadences of poets Jericho Brown and Patricia Smith, *Four Hundred Souls* weaves a tapestry of unspeakable suffering and unexpected transcendence.”—O: The Oprah Magazine The story begins in 1619—a year before the *Mayflower*—when the *White Lion* disgorges “some 20-and-odd Negroes” onto the shores of Virginia, inaugurating the African presence in what would become the United States. It takes us to the present, when African Americans, descendants of those on the *White Lion* and a thousand other routes to this country, continue a journey defined by inhuman oppression, visionary struggles, stunning achievements, and millions of ordinary lives passing through extraordinary history. *Four Hundred Souls* is a unique one-volume “community” history of African Americans. The editors, Ibram X. Kendi and Keisha N. Blain, have assembled ninety brilliant writers, each of whom takes on a five-year period of that four-hundred-year span. The writers explore their periods through a variety of techniques: historical essays, short stories, personal vignettes, and fiery polemics. They approach history from various perspectives: through the eyes of towering historical icons or the untold stories of ordinary people; through places, laws, and objects. While themes of resistance and struggle, of hope and reinvention, course through the book, this collection of diverse pieces from ninety different minds, reflecting ninety different perspectives, fundamentally deconstructs the idea that Africans in America are a monolith—instead it unlocks the startling range of experiences and ideas that have always existed within the community of Blackness. This is a history that illuminates our past and gives us new ways of thinking about our future, written by the most vital and essential voices of our present.

From Holbein to Hockney, from Norman Rockwell to Pablo Picasso, from sixteenth-century Rome to 1980s SoHo, Robert Hughes looks with love, loathing, warmth, wit and authority at a wide range of art and artists, good, bad, past and present. As art critic for *Time* magazine, internationally acclaimed for his study of modern art, *The Shock of the New*, he is perhaps America's most widely read and admired writer on art. In this book: nearly a hundred of his finest essays on the subject. For the realism of Thomas Eakins to the Soviet satirists Komar and Melamid, from Watteau to Willem de Kooning to Susan Rothenberg, here is Hughes—astute, vivid and uninhibited—on dozens of famous and not-so-famous artists. He observes that Caravaggio was “one of the hinges of art history; there was art before him and art after him, and they were not the same”; he remarks that Julian Schnabel’s “work is to painting what Stallone’s is to acting”; he calls John Constable’s *Wivenhoe Park* “almost the last word on Eden-as-Property”; he notes how “distorted traces of [Jackson] Pollock lie like genes in art-world careers that, one might have thought, had nothing to do with his.” He knows how Norman Rockwell made a chicken stand still long enough to be painted, and what Degas said about success (some kinds are indistinguishable from panic). Phrasemaker par excellence, Hughes is at the same time an incisive and profound critic, not only of particular artists, but also of the social context in which art exists and is traded. His fresh perceptions of such figures as Andy Warhol and the French writer Jean Baudrillard are matched in brilliance by his pungent discussions of the art market—its inflated prices and reputations, its damage to the public domain of culture. There is a superb essay on Bernard Berenson, and another on the strange, tangled case of the Mark Rothko estate. And as a finale, Hughes gives us “*The SoHoiad*,” the mock-epic satire that so amused and annoyed the art world in the mid-1980s. A meteor of a book that enlightens, startles, stimulates and entertains.

American Art to 1900 presents an astonishing variety of unknown, little-known, or undervalued documents to convey the story of American art through the many voices of its contemporary practitioners, consumers, and commentators. The volume highlights such critically important themes as women artists, African American representation and expression, regional and itinerant artists, Native Americans and the frontier, and more. With its hundreds of explanatory headnotes, this book reveals the documentary riches of American art and its many intersecting histories. -back cover.

Throughout time, from ancient Rome to modern Britain, the great empires built and maintained their domination through force of arms and political power. But not the United States. America has dominated the world in a new, peaceful, and pervasive way -- through the continued creation of staggering wealth. In this authoritative, engrossing history, John Steele Gordon captures as never before the true source of our nation's global influence: wealth and the capacity to create more of it. This P.S. edition features an extra 16 pages of insights into the book, including author interviews, recommended reading, and more.

Beginning where American art itself began - five centuries ago, with the native Americans and the first Spanish invaders in the

Southwest - this book travels through to the late 1990s. It tells the story of how American artistic tradition was created: by public taste; by a landscape of unparalleled variety and richness; by a culture that stretched into dozens of foreign lands; and by a gallery of brilliant and idiosyncratic painters, sculptors and architects. Biographies, critical commentaries and anecdotes are included. In this witty and belligerent polemic Robert Hughes inspects and dismantles the core elements of the contemporary American ethos. To the left, he skewers political correctness, Afro-centrism and academic obsession with theory. To the right, he fires broadsides at free-market capitalist demagoguery. Hughes is superbly scathing about politically correct shibboleths which are idle gestures rather than real solutions to the problems of racism and sexism; he identifies the confusion between thinking and feeling which bedevils much debate and which leads people to equate intellectual disagreement with personal attack; he uses his own experiences as an art critic and historian to launch a blistering attack on many of the trends in contemporary art. Hughes identifies a hollowness at the cultural core of America and, in this lucid and invigorating diagnosis of a great nation at odds with itself, he has written a masterpiece of robust polemic.

A Seattle Times selection for one of Best Non-Fiction Books of 2010 Winner of the New England Historical Association's 2010 James P. Hanlan Award Winner of the Outdoor Writers Association of America 2011 Excellence in Craft Award, Book Division, First Place "A compelling and well-annotated tale of greed, slaughter and geopolitics." —Los Angeles Times As Henry Hudson sailed up the broad river that would one day bear his name, he grew concerned that his Dutch patrons would be disappointed in his failure to find the fabled route to the Orient. What became immediately apparent, however, from the Indians clad in deer skins and "good furs" was that Hudson had discovered something just as tantalizing. The news of Hudson's 1609 voyage to America ignited a fierce competition to lay claim to this uncharted continent, teeming with untapped natural resources. The result was the creation of an American fur trade, which fostered economic rivalries and fueled wars among the European powers, and later between the United States and Great Britain, as North America became a battleground for colonization and imperial aspirations. In *Fur, Fortune, and Empire*, best-selling author Eric Jay Dolin chronicles the rise and fall of the fur trade of old, when the rallying cry was "get the furs while they last." Beavers, sea otters, and buffalos were slaughtered, used for their precious pelts that were tailored into extravagant hats, coats, and sleigh blankets. To read *Fur, Fortune, and Empire* then is to understand how North America was explored, exploited, and settled, while its native Indians were alternately enriched and exploited by the trade. As Dolin demonstrates, fur, both an economic elixir and an agent of destruction, became inextricably linked to many key events in American history, including the French and Indian War, the American Revolution, and the War of 1812, as well as to the relentless pull of Manifest Destiny and the opening of the West. This work provides an international cast beyond the scope of any Hollywood epic, including Thomas Morton, the rabble-rouser who infuriated the Pilgrims by trading guns with the Indians; British explorer Captain James Cook, whose discovery in the Pacific Northwest helped launch America's China trade; Thomas Jefferson who dreamed of expanding the fur trade beyond the Mississippi; America's first multimillionaire John Jacob Astor, who built a fortune on a foundation of fur; and intrepid mountain men such as Kit Carson and Jedediah Smith, who sliced their way through an awe inspiring and unforgiving landscape, leaving behind a mythic legacy still resonates today. Concluding with the virtual extinction of the buffalo in the late 1800s, *Fur, Fortune, and Empire* is an epic history that brings to vivid life three hundred years of the American experience, conclusively demonstrating that the fur trade played a seminal role in creating the nation we are today. Robert Hughes has trained his critical eye on many major subjects, from the city of Barcelona to the history of his native Australia. Now he turns that eye inward, onto himself and the world that formed him. Hughes analyzes his experiences the way he might examine a Van Gogh or a Picasso. From his relationship with his stern and distant father to his Catholic upbringing and school years; and from his development as an artist, writer, and critic to his growing appreciation of art and his exhilaration at leaving Australia to discover a new life, Hughes' memoir is an extraordinary feat of exploration and celebration.

In a work of sweeping scope and luminous detail, Elizabeth Borgwardt describes how a cadre of World War II American planners inaugurated the ideas and institutions that underlie our modern international human rights regime. Borgwardt finds the key in the 1941 Atlantic Charter and its Anglo-American vision of "war and peace aims." In attempting to globalize what U.S. planners heralded as domestic New Deal ideas about security, the ideology of the Atlantic Charter--buttressed by FDR's "Four Freedoms" and the legacies of World War I--redefined human rights and America's vision for the world. Three sets of international negotiations brought the Atlantic Charter blueprint to life--Bretton Woods, the United Nations, and the Nuremberg trials. These new institutions set up mechanisms to stabilize the international economy, promote collective security, and implement new thinking about international justice. The design of these institutions served as a concrete articulation of U.S. national interests, even as they emphasized the importance of working with allies to achieve common goals. The American architects of these charters were attempting to redefine the idea of security in the international sphere. To varying degrees, these institutions and the debates surrounding them set the foundations for the world we know today. By analyzing the interaction of ideas, individuals, and institutions that transformed American foreign policy--and Americans' view of themselves--Borgwardt illuminates the broader history of modern human rights, trade and the global economy, collective security, and international law. This book captures a lost vision of the American role in the world.

A Los Angeles Times Most Anticipated Book of Fall 2021 From the National Book Award winner, a masterful history of the decade whose conflicts shattered America's postwar order and divide us still. On July 4, 1961, the rising middle-class families of a Chicago neighborhood gathered before their flag-bedecked houses, a confident vision of the American Dream. That vision was shattered over the following decade, its inequities at home and arrogance abroad challenged by powerful civil rights and antiwar movements. Assassinations, social violence, and the blowback of a "silent majority" shredded the American fabric. Covering the late 1950s through the early 1970s, *The Shattering* focuses on the period's fierce conflicts over race, sex, and war. The civil rights movement develops from the grassroots activism of Montgomery and the sit-ins, through the violence of Birmingham and the Edmund Pettus Bridge, to the frustrations of King's Chicago campaign, a rising Black nationalism, and the Nixon-era politics of busing and the Supreme Court. The Vietnam war unfolds as Cold War policy, high-stakes politics buffeted by powerful popular movements, and searing in-country experience. Americans' challenges to government regulation of sexuality yield landmark decisions on privacy rights, gay rights, contraception, and abortion. Kevin Boyle captures the inspiring and brutal events of this passionate time with a remarkable empathy that restores the humanity of those making this history. Often they are everyday people like Elizabeth Eckford, enduring a hostile crowd outside her newly integrated high school in Little Rock, or Estelle Griswold, welcoming her arrest for dispensing birth control information in a Connecticut town. Political leaders also emerge in revealing detail: we track Richard Nixon's inheritances from Eisenhower and his debt to George Wallace, who forged a message of racism

mixed with blue-collar grievance that Nixon imported into Republicanism. The Shattering illuminates currents that still run through our politics. It is a history for our times.

[This book is] for American art survey courses. [It] provides a thorough ... chronology of American art, including painting, sculpture, architecture, decorative arts, photography, and folk art. [The author] presents art and artists within the context of their times, including insights into the intellectual, spiritual, and political environment. [He] charts the growth of a distinctly American art culture.-Back cover.

In text crackling with wit, intelligence, and insight, Hughes tells the story of the American artistic tradition, from the earliest days of European settlement to the present. 365 illustrations, most in full color.

A Publishers Weekly Most Anticipated Book of Spring 2021 From a Pulitzer Prize-winning historian, the powerful story of a fragile nation as it expands across a contested continent. In this beautifully written history of America's formative period, a preeminent historian upends the traditional story of a young nation confidently marching to its continent-spanning destiny. The newly constituted United States actually emerged as a fragile, internally divided union of states contending still with European empires and other independent republics on the North American continent. Native peoples sought to defend their homelands from the flood of American settlers through strategic alliances with the other continental powers. The system of American slavery grew increasingly powerful and expansive, its vigorous internal trade in Black Americans separating parents and children, husbands and wives. Bitter party divisions pitted elites favoring strong government against those, like Andrew Jackson, espousing a democratic populism for white men. Violence was both routine and organized: the United States invaded Canada, Florida, Texas, and much of Mexico, and forcibly removed most of the Native peoples living east of the Mississippi. At the end of the period the United States, its conquered territory reaching the Pacific, remained internally divided, with sectional animosities over slavery growing more intense. Taylor's elegant history of this tumultuous period offers indelible miniatures of key characters from Frederick Douglass and Sojourner Truth to Elizabeth Cady Stanton and Margaret Fuller. It captures the high-stakes political drama as Jackson and Adams, Clay, Calhoun, and Webster contend over slavery, the economy, Indian removal, and national expansion. A ground-level account of American industrialization conveys the everyday lives of factory workers and immigrant families. And the immersive narrative puts us on the streets of Port-au-Prince, Mexico City, Quebec, and the Cherokee capital, New Echota. Absorbing and chilling, American Republics illuminates the continuities between our own social and political divisions and the events of this formative period.

Presents a history of the Roman empire that provides coverage of an extensive range of topics from its government and architecture to its influence on culture and politics, sharing personal insights from the author's 1958 visit.

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Beginning with the destruction of Jerusalem and continuing through the persecutions of Christians in the Roman Empire, the apostasy of the Dark Ages, the shining light of the Reformation, and the worldwide religious awakening of the nineteenth century, this volume traces the conflict into the future, to the Second Coming of Jesus and the glories of the earth made new. In this concluding volume, the author powerfully points out the principles involved in the impending conflict and how each person can stand firmly for God and His truth.

A New York Times Bestseller and New York Times Book Review Editors' Choice A Best Book of 2015, The Wall Street Journal "Love is the driver for Wendy Williams's new book, *The Horse* . . . [an] affectionate, thoroughgoing, good-hearted book." —Jaimy Gordon, The New York Times Book Review "Charming and deeply interesting . . . Ms. Williams does a marvelous job." —Pat Shipman, The Wall Street Journal The book horse-lovers have been waiting for *Horses* have a story to tell, one of resilience, sociability, and intelligence, and of partnership with human beings. In *The Horse*, the journalist and equestrienne Wendy Williams brings that story brilliantly to life. Williams chronicles the 56-million-year journey of horses as she visits with experts around the world, exploring what our biological affinities and differences can tell us about the bond between horses and humans, and what our longtime companion might think and feel. Indeed, recent scientific breakthroughs regarding the social and cognitive capacities of the horse and its ability to adapt to changing ecosystems indicate that this animal is a major evolutionary triumph. Williams charts the course that leads to our modern *Equus*—from the protohorse to the Dutch Warmbloods, Thoroughbreds, and cow ponies of the twenty-first century. She observes magnificent ancient cave art in France and Spain that signals a deep respect and admiration for horses well before they were domesticated; visits the mountains of Wyoming with experts in equine behavior to understand the dynamics of free-roaming mustangs; witnesses the fluid gracefulness of the famous Lipizzans of Vienna; contemplates what life is like for the sure-footed, mustachioed Garrano horses who thrive on the rugged terrain of Galicia; meets a family devoted to rehabilitating abandoned mustangs on their New Hampshire farm; celebrates the Takhi horses of Mongolia; and more. She blends profound scientific insights with remarkable stories to create a unique biography of the horse as a sentient being with a fascinating past and a finely nuanced mind. *The Horse* is a revealing account of the animal who has been at our side through the ages, befriending us and traveling with us over the mountains and across the plains. Enriched by Williams's own experience with horses, *The Horse* is a masterful work of narrative nonfiction that pays tribute to this treasure of the natural world.

The destruction of the Armenian community in the Ottoman Empire was an unprecedented tragedy. Even amidst the horrors of the First World War, Theodore Roosevelt insisted that it was the greatest crime of the conflict. The wartime mass killing of approximately one million Armenian Christians was the culmination of a series of massacres that Winston Churchill would later recall had roused publics on both sides of the Atlantic and inspired fervent appeals to save the Armenians. *Sharing the Burden* explains how the Armenian struggle for survival became so entangled with the debate over the international role of the United States as it rose to world power status in the early twentieth century. In doing so, Charlie Laderman provides a fresh perspective on the role of humanitarian intervention in US foreign policy, Anglo-American relations, and the emergence of a new world order after World War I. The United States' responsibility to protect the Armenians was a central preoccupation of Presidents Theodore Roosevelt and Woodrow Wilson. Both American and British leaders proposed an Anglo-American alliance to take joint responsibilities for the Middle East and envisioned a US intervention to secure an independent Armenia as key to the new League of Nations. The Armenian question illustrates how policymakers, missionaries, and the public grappled for the first time with atrocities on this scale. It also reveals the values that animated American society during this pivotal period in the nation's foreign relations. Deepening understanding of the Anglo-American special relationship and its role in reforming global order, *Sharing the Burden* illuminates the possibilities, limitations, and continued dilemmas of humanitarian intervention in international politics.

Describes the history of unconventional and nontraditional warfare from the nomads used by Alexander the Great to the shadowy modern battlefields of the post-9/11 era and featuring a diverse cast of historical tacticians and revolutionaries from Mao Zedong to Edward Lansdale. Jackson Pollock, Georgia O'Keeffe, Andy Warhol, Julian Schnabel, and Laurie Anderson are just some of the major American artists of the twentieth century. From the 1893 Chicago World's Fair to the 2000 Whitney Biennial, a rapid succession of art movements and different styles reflected the extreme changes in American culture and society, as well as America's position within the international art world. This exciting new look at twentieth century American art explores the relationships between American art, museums, and audiences in the century that came to be called the 'American century'. Extending beyond New York, it covers the emergence of Feminist art in Los Angeles in the 1970s; the Black art movement; the expansion of galleries and art schools; and the highly political public controversies surrounding arts funding. All the key movements are fully discussed, including early American Modernism, the New Negro movement, Regionalism, Abstract Expressionism, Pop Art, and Neo-Expressionism.

Incorporate research-based reading strategies to give all your students access to the rich history of the United States. The program includes the finest scholarship and the most up-to-date maps from National Geographic.

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