

George Rodger On The Road 1940 1949

George Rodger began his photographic career with the BBC as a stills photographer. His baptism as a photo reporter came with his appointment as a ‘stringer’ for Life magazine during the Blitz on London in the most threatening days of 1940. Many of his images from that time are still in constant use, because his instinct has always been to concentrate on the human face of terrible adversity. It was for Life that George Rodger embarked on a series of adventures that were to take him to almost every theatre of the Second World War in Africa, the Middle East and Asia. The fulcrum of his career came with the liberation of Belsen. As for the first few days he was the only photographer present, the images he captured became the defining images of the camps. 1949 he embarked on a campaign of photography rediscovering humanity, starting with an expedition from Cape Town to Cairo by road. He found in Africa tribes almost untouched by European influence and was able to create images of enormous power that quickly became world-famous. This book presents the pictures that define George Rodger on his extraordinary journey. With a Foreword by Henri Cartier-Bresson and over 260 powerful images, it represents a fitting tribute to George Rodger and a celebration of his life’s work.

Roger Angell, the acclaimed New Yorker writer and editor, steps up with a selection of writings that celebrate a view from the tenth decade of an engaged, vibrant life. Whether it’s a Fourth of July in rural Maine, the opening game of the 2015 World Series, editorial exchanges with John Updike, a letter to a son, or his award-winning essay on aging, “This Old Man,” unique perceptions and humor, his utter absence of self-pity, and his appreciation of friends and colleagues encountered over a fruitful career unlike any other.

A dual portrait of venerated Hasidic storyteller Rabbi Nachman and iconic writer Franz Kafka reveals unexpected parallels between their abbreviated lives, tracing their respective writings about an illogical world and searches for spiritual meaning. By the National Jewish Book Award-winning author of The Jew in the Lotus.

Lincoln and His Cabinet and the Financing of the Civil War
Village of the Nubas
The Plague Year
The Temptation of Despair
On the Road 1940-1949 : from the Diaries of a Photographer and Adventurer
Ways and Means

Discusses the time in Germany right after World War II when the country was dealing with the physical, emotional, and mental scars of obliterated cities, hungry refugees, and Nazi war crimes.

“Captivating . . . [Lowenstein] makes what subsequently occurred at Treasury and on Wall Street during the early 1860s seem as enthralling as what transpired on the battlefield or at the White House.” —Harold Holzer, Wall Street Journal
“Ways and Means, an account of the Union’s financial policies, examines a subject long overshadowed by military narratives. . . . Lowenstein is a lucid stylist, able to explain financial matters to readers who lack specialized knowledge.” —Eric Foner, New York Times Book Review
From renowned journalist and master storyteller Roger Lowenstein, a revelatory financial investigation into how Lincoln and his administration used the funding of the Civil War as the catalyst to centralize the government and accomplish the most far-reaching reform in the country’s history Upon his election to the presidency, Abraham Lincoln inherited a country in crisis. Even before the Confederacy’s secession, the United States Treasury had run out of money. The government had no authority to raise taxes, no federal bank, no currency. But amid unprecedented troubles Lincoln saw opportunity—the chance to legislate in the centralizing spirit of the “more perfect union” that had first drawn him to politics. With Lincoln at the helm, the United States would now govern “for” its people: it would enact laws, establish a currency, raise armies, underwrite transportation and higher education, assist farmers, and impose taxes for them. Lincoln believed this agenda would foster the economic opportunity he had always sought for upwardly striving Americans, and which he would seek in particular for enslaved Black Americans, Salmon Chase, Lincoln’s vanquished rival and his new secretary of the Treasury, waged war on the financial front, levying taxes and marketing bonds while desperately battling to contain wartime inflation. And while the Union and Rebel armies fought increasingly savage battles, the Republican-led Congress enacted a blitzard of legislation that made the government, for the first time, a powerful presence in the lives of ordinary Americans. The impact was revolutionary. The activist 37th Congress legislated for homesteads and a transcontinental railroad and involved the federal government in education, agriculture, and eventually immigration policy. It established a progressive income tax and created the greenback—paper money. While the Union became self-sustaining, the South plunged into financial free fall, having failed to leverage its cotton wealth to finance the war. Founded in a crucible of anticontralism, the Confederacy was trapped in a static (and slave-based) agrarian economy without federal taxing power or other means of government financing, save for its overworked printing presses. This led to an epic collapse. Though Confederate troops continued to hold their own, the North’s financial advantage over the South, where citizens increasingly went hungry, proved decisive; the war was won as much (or more) in the respective treasuries as on the battlefields. Roger Lowenstein reveals the largely untold story of how Lincoln used the urgency of the Civil War to transform a union of states into a nation. Through a financial lens, he explores how this second American revolution, led by Lincoln, his cabinet, and a Congress studded with towering statesmen, changed the direction of the country and established a government of the people, by the people, and for the people.

This lavishly illustrated book is the history of China, spanning the pre-revolutionary years to China’s present day rise as a global power as told through the Magnum photo agency’s legendary photographs.

From Liberation to Liberty
Magnum Contact Sheets
Magnum China
All in Pieces
Magnum Photos and the Postwar Image Market
Rabbi Nachman of Bratslav and Franz Kafka

A unique and highly influential photographic documentation of African life.

This classic series by legendary Magnum photographer George Rodger introduced the Western world to the Nuba peoples of Sudan. In 1949 the photographer and co-founder of Magnum Photos, George Rodger, learned of the Nuba tribe while traveling in the Kordofan region of the Sudan. Remarkably, he was granted permission by the Sudanese government to take pictures of these striking people, who lived as their ancestors had centuries before. After publication in National Geographic magazine, these pictures—as well as Rodger’s fascinating journal entries from the shoot—have not been available to the wider public. Now, Rodger’s rare softly colored Kodachrome images are gathered in a sumptuous volume, and introduced in an essay by photographer Chris Steele-Perkins. Beautifully reproduced, Rodger’s photographs emphasize the muted colors of the Sudanese landscape as well as the Nuba’s penchant for vivid body paint, clothing, and jewelry. They are a superb example of early color photography, and a stunning celebration of a little-known tribe that lives in one of the world’s harshest environments.

The ultimate collection of street photography from Magnum Photos.

Henri Cartier-Bresson
Between Hope and Fear

Acts of the General Assembly of His Majesty’s Province of New Brunswick ...

A Personal History of the Church of England

A Portrait of Japan

An Austrian Photo Album 1945-1960

“Laser-cut writing and a stunning intellect. If only every writer made this much beautiful sense.” —Lisa Taddeo, author of *Three Women*
*“Amia Srinivasan is an unparalleled and extraordinary writer—no one X-rays an argument, a desire, a contradiction, a defense mechanism quite like her. In stripping the new politics of sex and power down to its fundamental and sometimes clashing principles, *The Right to Sex* is a bracing revivification of a crucial lineage in feminist writing: Srinivasan is daring, compassionate, and in relentless search of a new frame.”* —Jia Tolentino, author of *Trick Mirror: Reflections on Self-Delusion*
*Thrilling, sharp, and deeply humane, philosopher Amia Srinivasan’s *The Right to Sex: Feminism in the Twenty-First Century* upends the way we discuss—or avoid discussing—the problems and politics of sex. How should we think about sex? It is a thing we have and also a thing we do; a supposedly private act laden with public meaning; a personal preference shaped by outside forces; a place where pleasure and ethics can pull wildly apart. How should we talk about sex? Since #MeToo many have fixed on consent as the key framework for achieving sexual justice. Yet consent is a blunt tool. To grasp sex in all its complexity—its deep ambivalences, its relationship to gender, class, race and power—we need to move beyond yes and no, wanted and unwanted. We do not know the future of sex—but perhaps we could imagine it. Amia Srinivasan’s stunning debut helps us do just that. She traces the meaning of sex in our world, animated by the hope of a different world. She reaches back into an older feminist tradition that was unafraid to think of sex as a political phenomenon. She discusses a range of fraught relationships—between discrimination and preference, pornography and freedom, rape and racial injustice, punishment and accountability, students and teachers, pleasure and power, capitalism and liberation. *The Right to Sex: Feminism in the Twenty-First Century* is a provocation and a promise, transforming many of our most urgent political debates and asking what it might mean to be free.*

*Since its founding in 1947, the legendary Magnum Photos agency has been telling its own story about photographers who were witnesses to history and artists on the hunt for decisive moments. Based on unprecedented archival research, *The Decisive Network* unravels Magnum’s mythologies to offer a new history of what it meant to shoot, edit, and sell news images after World War II. Nadya Bair shows that between the 1940s and 1960s, Magnum expanded the human-interest story to global dimensions while bringing the aesthetic of news pictures into new markets. Working with a vast range of editorial and corporate clients, Magnum made photojournalism integral to postwar visual culture. But its photographers could not have done this alone. By unpacking the collaborative nature of photojournalism, this book shows how picture editors, sales agents, spouses, and publishers helped Magnum photographers succeed in their assignments and achieve fame. Bair concludes in the late 1960s and early 1970s, when changing market conditions led Magnum to consolidate its brand. In that moment, Magnum’s photojournalists became artists and their assignments oeuvres. Bridging art history, media studies, cultural history, and the history of communication, *The Decisive Network* transforms our understanding of the photographic profession and the global circulation of images in the predigital world.*

This book offers an outstanding retrospective collection of the master of 20th-century photography, Henri Cartier-Bresson. Reproduced in exquisite black and white, the images in this book range from Henri Cartier-Bresson’s earliest work in France, Spain, and Mexico through his postwar travels in Asia, the US, and Russia, and even include landscapes from the 1970s, when he retired his camera to pursue drawing. While his instinct for capturing what he called the decisive moment was unparalleled, as a photojournalist Cartier-Bresson was uniquely concerned with the human impact of historic events. In his photographs of the liberation of France from the Nazis, the death of Ghandi, and the creation of the People’s Republic of China in 1949, Cartier-Bresson focused on the reactions of the crowds rather than the subjects of the events. And while his portraits of Sartre, Giacometti, Faulkner, Capote, and other artists are iconic, he gave equal attention to those forgotten by history: a dead resistance fighter lying on the bank of the Rhine, children playing alongside the Berlin Wall, and a eunuch in Peking’s Imperial Court. Divided into six thematic sections, the book presents the photographs in spare double-page spreads. In a handwritten note included at the end of the book, Cartier-Bresson writes, “In order to give meaning to the world, one must feel involved in what one singles out through the viewfinder.” His work shows how he has been able to capture the decisive moment with such extreme humility and profound humanity.

Rescuing God’s Reputation from Radical Reformed Theology

An Adventure in Photography, 1908-1995

When Genius Failed

Against Calvinism

The Decisive Network

Magnum Manifesto

In this landmark photography publication and accompanying exhibition, Clément Chéroux demonstrates how Magnum Photos owes its pre-eminence to the ability of its photographers to encompass and navigate the points between photography as art object and photography as documentary evidence. A Magnum photograph can be expressive and bear witness at the same time. Magnum Manifesto is organized into three main parts: Part 1 (1947-1968) views the Magnum archive through a humanist lens, focusing on post-war ideals of commonality and utopianism. Part 2 (1969-1989) shows a world fragmenting, with a focus on subcultures, minorities and outsiders. Part 3 (1990-present day) charts the ways in which Magnum photographers have captured - and continue to capture - a world in flux and under threat. Featuring both group and individual projects, the book includes contact sheets, notebooks, magazine spreads and other previously unseen material to accompany the photographs. Complete with extensive texts by Clément Chéroux and photographic historian Clara Bouveresse, Magnum Manifesto is an essential purchase for anyone seeking to understand the very best in photography.

Award-winning photographer Matt Black traveled over 100,000 miles to chronicle the reality of today’s unseen and forgotten America.

For most people in England today, the church is simply the empty building at the end of the road, visited for the first time, if at all, when dead. It offers its sacraments to a population that lives without rites of passage, and which regards the National Health Service rather than the National Church as its true spiritual guardian. In Our Church, Scruton argues that the Anglican Church is the forlorn trustee of an architectural and artistic inheritance that remains one of the treasures of European civilization. He contends that it is a still point in the center of English culture and that its defining texts, the King James Bible and the Book of Common Prayer are the sources from which much of our national identity derives. At once an elegy to a vanishing world and a clarion call to recognize Anglicanism’s continuing relevance, Our Church is a graceful and persuasive book.

Oliver & Boyd’s new Edinburgh almanac and national repository. [With] Western suppl

The Photography of George Rodger

Magnum Streetwise

Magnum Cycling

The Nuba

The Right to Sex

Available for the first time in an accessible paperback edition, this groundbreaking book presents a remarkable selection of contact sheets and ancillary material, revealing how the most celebrated Magnum photographers capture and edit the very best shots. Addressing key questions of photographic practice, the book illuminates the creative methods, strategies, and editing processes behind some of the world’s most iconic images. Featured are 139 contact sheets from sixty- nine photographers, as well as zoom-in details, selected photographs, press cards, notebooks, and spreads from contemporary publications including Life magazine and Picture Post. Further insight into each contact sheet is provided by texts written by the photographers themselves or by experts chosen by the members’ estates. Many of the acknowledged greats of photography are featured, including Henri Cartier- Bresson, Elliott Erwitt, and Inge Morath, as well as such members of Magnum’s latest generation as Jonas Bendiksen, Alessandra Sanguinetti, and Alec Soth. The contact sheets cover over seventy years of history, from Robert Capa’s Normandy landings and the Paris riots of 1968 via Bruno Barbey, to images of Che Geuvara by Rene Burri, Malcolm X by Eve Arnold, and portraits of classic New Yorkers by Bruce Gilden.

[[A riveting account that reaches beyond the market landscape to say something universal about risk and triumph, about hubris and failure.]]The New York Times NAMED ONE OF THE BEST BOOKS OF THE YEAR BY BUSINESSWEEK In this business classic,now with a new Afterword in which the author draws parallels to the recent financial crisis,[[Roger Lowenstein captures the gripping roller-coaster ride of Long-Term Capital Management. Drawing on confidential internal memos and interviews with dozens of key players, Lowenstein explains not just how the fund made and lost its money but also how the personalities of Long-Term’s partners, the arrogance of their mathematical certainties, and the culture of Wall Street itself contributed to both their rise and their fall. When it was founded in 1993, Long-Term was hailed as the most impressive hedge fund in history. But after four years in which the firm dazzled Wall Street as a \$100 billion moneymaking juggernaut, it suddenly suffered catastrophic losses that jeopardized not only the biggest banks on Wall Street but the stability of the financial system itself. The dramatic story of Long-Term’s fall is now a chilling harbinger of the crisis that would strike all of Wall Street, from Lehman Brothers to AIG, a decade later. In his new Afterword, Lowenstein shows that LTCM’s implosion should be seen not as a one-off drama but as a template for market meltdowns in an age of instability,[[and as a wake-up call that Wall Street and government alike tragically ignored. Praise for When Genius Failed]][Roger Lowenstein has written a squalid and fascinating tale of world-class greed and, above all, hubris.]]BusinessWeek ‘[[Compelling . . . The fund was long cloaked in secrecy, making the story of its rise . . . and its ultimate destruction that much more fascinating.]]The Washington Post ‘[[Story-telling journalism at its best.]]The Economist A remarkable work, celebrating the moments when world-class Magnum photographers turned their lenses to one of photography’s most rewarding subjects: cycling”

American Geography
Transactions of the Institution of Engineers and Shipbuilders in Scotland

This Old Man

Post office directory of Sheffield with the neighbouring towns and villages [afterw.] Kelly’s directory of Sheffield & Rotherham and neighbourhood

Kosovo, 1999-2000

The Life and Work of Fred Rogers

In the corridors of power there are contemplative and satisfactory murmurs after the catastrophe of the Balkans. They wink at each other, we have fooled most of the people most of the time, and therefore we have won. Never mind the dead; never mind the dispossessed.

The New York Times bestseller: “A superb, thoughtful biography” of the creator and star of Mister Rogers’ Neighborhood (David McCullough). Fred Rogers was an enormously influential figure in the history of television and in the lives of tens of millions of children. Through his long-running television program, he was a champion of compassion, equality, and kindness. Rogers was fiercely devoted to children and to taking their fears, concerns, and questions about the world seriously. The Good Neighbor, the first full-length biography of Fred Rogers, tells the story of this utterly unique and enduring American icon. Drawing on original interviews, oral histories, and archival documents, Maxwell King traces Rogers’s personal, professional, and artistic life through decades of work. King explores Rogers’s surprising decision to walk away from his show to make television for adults, only to return to the neighborhood with increasingly sophisticated episodes, written in collaboration with experts on childhood development. An engaging story, rich in detail, The Good Neighbor is the definitive portrait of a beloved figure, cherished by multiple generations.

The Afghan people are standing at a crucial crossroads in history. Can their fragile democratic institutions survive the drawdown of US military support? Will Afghan women and girls be stripped of their modest gains in freedom and opportunity as the West loses interest in their plight? While the media have largely moved on from these stories, Paula Bronstein remains passionately committed to bearing witness to the lives of the Afghan people. In this powerful photo essay, she goes beyond war coverage to reveal the full complexity of daily life in what may be the world’s most reported on yet least known country, Afghanistan: Between Hope and Fear presents a photographic portrait of this war-torn country’s people across more than a decade. With empathy born of the challenges of being an American female photojournalist working in a conservative Islamic country, Bronstein gives voice to those Afghans, particularly women and children, rendered silent during the violent Taliban regime. She documents everything from the grave trials facing the country—human rights abuses against women, poverty and the aftermath of war, and heroin addiction, among them—to the stirrings of new hope, including elections, girls’ education, and work and recreation. Fellow award-winning journalist Christina Lamb describes the gains that Afghan women have made since the overthrow of the Taliban, as well as the daunting obstacles they still face. An eloquent portrait of everyday life, Afghanistan: Between Hope and Fear is the most complete visual narrative history of the country currently in print.

Our Church

Photographic Voyager

Burnt Books

Magnum Dogs

Feminism in the Twenty-First Century

Afghanistan

He was a trailblazing twentieth-century British photojournalist but George Rodger lived in the adventurous tradition of nineteenth-century explorers. Co-founding Magnum Photos in 1947 with Henri Cartier-Bresson and Robert Capa, the modest Rodger was eclipsed by his partnersuntil now, Rodger’s Indiana Jones-style escapades are legendary and worth the telling. He once covered over 75,000 miles of “old Africa” in a Land Rover. He even survived a white rhino charge. He went on to become a key photographer of African tribal life. During World War II he covered sixty-one countries for Life magazine. He was chased through three hundred miles of Burmese jungle by both the Japanese army and a tribe of headhunters. And he was the first to record the liberation of the Bergen-Belsen concentration camp. He quit photography when he realized he was arranging “thousands of Jewish corpses in nice photographic compositions.” In fascinating detail Carol Naggar not only recalls Roger’s singular life and artistic contribution, but she also provides an in-depth look at the complex dynamics of ethics, violence, and photojournalism. As such, it places the legacy of George Rodger within a broader sociohistorical context.

Edited by Andrea Holzherr, Isabel Siben. Text by George Rodger.

George RodgerOn the Road 1940-1949 : from the Diaries of a Photographer and AdventurerHatje Cantz Pub

Far on the Ringing Plains

America in the Time of COVID

75,000 Miles with a Photo Reporter

The Blitz

Glasgow post-office directory [afterw.] Post office Glasgow directory

Calvinist theology has been debated and promoted for centuries. But is it a theology that should last? Roger Olson suggests that Calvinism, also commonly known as Reformed theology, holds an unwarranted place in our list of accepted theologies. In Against Calvinism, readers will find scholarly arguments explaining why Calvinist theology is incorrect and how it affects God’s reputation. Olson draws on a variety of sources, including Scripture, reason, tradition, and experience, to support his critique of Calvinism and the more historically rich, biblically faithful alternative theologies he proposes. Addressing what many evangelical Christians are concerned about today—so-called “new Calvinism,” a movement embraced by a generation labeled as “young, restless, Reformed”—Against Calvinism is the only book of its kind to offer objections from a non-Calvinist perspective to the current wave of Calvinism among Christian youth. As a companion to Michael Horton’s *For Calvinism*, readers will be able to compare contrasting perspectives and form their own opinions on the merits and weaknesses of Calvinism.

The only monograph of the co-founder of the Magnum photo agency.

Beginning with the absolutely critical first moments of the outbreak in China, and ending with an epilogue on the vaccine rollout and the unprecedented events between the election of Joseph Biden and his inauguration, Lawrence Wright’s The Plague Year surges forward with essential information—and fascinating historical parallels—examining the medical, economic, political, and social ramifications of the COVID-19 pandemic.

The Good Neighbor

British Photographers

Humanity and Inhumanity

The Flight of Reason

George Rodger

The Rise and Fall of Long-Term Capital Management

The ultimate collection of canine photography for the discerning dog lover with images selected from the renowned Magnum Photos archive.