

American Visions The Epic History Of Art In America Robert Hughes

AS RECOGNIZED, ADVENTURE AS COMPETENTLY AS EXPERIENCE PRACTICALLY LESSON, AMUSEMENT, AS COMPETENTLY AS HARMONY CAN BE GOTTEN BY JUST CHECKING OUT A BOOK **AMERICAN VISIONS THE EPIC HISTORY OF ART IN AMERICA ROBERT HUGHES** WITH IT IS NOT DIRECTLY DONE, YOU COULD UNDERSTAND EVEN MORE IN THIS AREA THIS LIFE, SOMETHING LIKE THE WORLD.

WE COME UP WITH THE MONEY FOR YOU THIS PROPER AS CAPABLY AS SIMPLE QUIRK TO GET THOSE ALL. WE PRESENT AMERICAN VISIONS THE EPIC HISTORY OF ART IN AMERICA ROBERT HUGHES AND NUMEROUS BOOKS COLLECTIONS FROM FICTIONS TO SCIENTIFIC RESEARCH IN ANY WAY. IN THE MIDST OF THEM IS THIS AMERICAN VISIONS THE EPIC HISTORY OF ART IN AMERICA ROBERT HUGHES THAT CAN BE YOUR PARTNER.

MASTER PAINTINGS PHILLIPS COLLECTION 1998 HIGHLIGHTING THE MOST IMPORTANT PIECES FROM THE MUSEUMS GALLERIES, MASTER PAINTINGS: THE PHILLIPS COLLECTION IS A BEAUTIFUL, PRACTICAL REFERENCE BOOK THAT WILL GIVE ART LOVERS OF ALL PERSUASIONS A BETTER APPRECIATION OF THE SCOPE AND EXCELLENCE OF AMERICA'S FIRST MODERN ART MUSEUM.GATHERED HERE ARE 105 MAJOR WORKS FROM EIGHTY-FOUR EUROPEAN AND AMERICAN PAINTERS, INCLUDING BONNARD, MATISSE, DALMIER, SEURAT, BRAQUE, PICASSO, RENOIR, MARIN, DOVE, RYDER, O'KEEFE, AND ROTHKO.

THE FATAL SHORE ROBERT HUGHES 1988 DRAWS ON DIVERSE ORIGINAL MATERIALS TO RECOUNT THE EUROPEAN SETTLEMENT OF AUSTRALIA, FROM THE 1788 LANDING OF THE FIRST PRISON FLEET TO 1868

THE ART OF AUSTRALIA ROBERT HUGHES 1970 ART AND ARTISTS.

A JERK ON ONE END ROBERT HUGHES 2000-07-01 "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.

Virgin Whore Emma Maggie Solberg 2018-12-15 In *Virgin Whore*, Emma Maggie Solberg uncovers a surprisingly prevalent theme in late English medieval literature and culture: the celebration of the Virgin Mary's sexuality. Although history is narrated as a progressive loss of innocence, the Madonna has grown purer with each passing century. Looking to a period before the idea of her purity and virginity had ossified, Solberg uncovers depictions and interpretations of Mary, discernible in jokes and insults, icons and rituals, prayers and revelations, allegories and typologies—and in late medieval vernacular biblical drama. More unmistakable than any cultural artifact from late medieval England, these biblical plays do not exclusively interpret Mary and her virginity as fragile. In a collection of plays known as the N-Town Manuscript, Mary is represented not only as virgin and mother but as virgin and promiscuous adulteress, dallying with the Trinity, the archangel Gabriel, and mortals in kaleidoscopic erotic combinations. Mary's "virginity" signifies invulnerability rather than fragility, redemption rather than benediction, and merciful license rather than ascetic discipline. Taking the ancient slander that Mary conceived Jesus in sin as cause for joyful laughter, the N-Town plays make a virtue of those accusations: through bawdy yet divine comedy, she redepms and exalts the crime. By revealing the presence of this promiscuous Virgin in early English drama and late medieval literature and culture—in dirty jokes told by Boccaccio and Chaucer, Malory's Arthurian romances, and the double entendres of the allegorical *Mystic Hunt of the Unicorn*—Solberg provides a new understanding of Marian traditions.

Culture of Complaint Robert Hughes 1993 Criticizes Pat Buchanan, Pat Robertson, Jessie Helms, and Ronald Reagan, political correctness, academic obsessions with theory, the art world, American infrastructure, and other targets

Barcelona The Great Enchantress Robert Hughes 2011-06-15 Beginning with a vivid description of his wedding in the splendid medieval ceremonial chamber in Barcelona's city hall, Hughes launches into a lively account of the history, art, and architecture of the storied city. He tells of architectural treasures abounding in 14th-century Barcelona, establishing it as one of Europe's great Gothic cities, while Madrid was hardly more than a cluster of huts. The city spawned such great artists as Antoni Gaudi, Pablo Picasso, Joan Miro, Salvador Dali, and Pablo Casals. Hughes's deep knowledge of the city is evident—but it's his personal reflections of what Barcelona, its people, and its storied history and culture have meant to him over the decades that sets Barcelona the Great Enchantress apart from all others' books.

The American West David Hamilton Murdoch 2001 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?

City of the Century Donald L. Miller 2014-04-09 "A wonderfully readable account of Chicago's early history" and the inspiration behind PBS's American Experience (Michiko Kakutani, The New York Times). Depicting its turbulent beginnings to its current status as one of the world's most dynamic cities, City of the Century tells the story of Chicago—and the story of America, writ small. From its many natural disasters, including the Great Fire of 1871 and several cholera epidemics, to its winner-take-all politics, dynamic business empires, breathtaking architecture, its diverse cultures, and its multitude of writers, journalists, and artists, Chicago's story is violent, inspiring, passionate, and fascinating from the first page to the last. The winner of the prestigious Great Lakes Book Award, given to the year's most outstanding books highlighting the American heartland, City of the Century has received consistent rave reviews since its publication in 1996, and was made into a six-hour film airing on PBS's American Experience series. Written with energetic prose and exacting detail, it brings Chicago's history to vivid life. "With City of the Century, Miller has written what will be judged as the great Chicago history."—John Barron, Chicago Sun-Times "Brims with life, with people, surprise, and with stories." —David McCullough, Pulitzer Prize-winning author of John Adams and Truman "An invaluable companion in my journey through Old Chicago." —Erik Larson, New York Times—"Bestselling author of The Devil in the White City

Frank Auerbach Robert Hughes 1990 The first full study of the artist's work, with 254 illustrations, 174 in duotone and 80 in colour. Auerbach himself selected the paintings for the book as representing the most important of his career. The author is a well-known writer, critic and television presenter and art critic of TIME magazine. Previous books include T The Shock of the New and T The Fatal Shore". Also available in paperback.

American Visions: The Epic History of Art in America Robert Hughes 1999-01-01 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.

American Visions Robert Hughes 2004

Receives van R.Hughes' American Visions 1997

Goya Robert Hughes 2012-05-23 Robert Hughes, who has stunned us with comprehensive works on subjects as sweeping and complex as the history of Australia (The Fatal Shore), the modern art movement (The Shock of the New), the nature of American art (American Visions), and the nature of America itself as seen through its art (The Culture of Complaint), now turns his renowned critical eye to one of art history's most compelling, enigmatic, and important figures, Francisco José de Goya y Lucientes. With characteristic critical fervor and sure-eyed insight, Hughes brings us the story of an artist whose life and work bridged the transition from the eighteenth-century reign of the old masters to the early days of the nineteenth-century moderns. With his salient passion for the artist and the art, Hughes brings Goya vividly to life through dazzling analysis of a vast breadth of his work. Building upon the historical evidence that exists, Hughes tracks Goya's development, as man and artist, without missing a beat, from the early works commissioned by the Church, through his long, productive, and tempestuous career at court, to the darkly sinister and cryptic work he did at the end of his life. In a work that is at once interpretive biography and cultural epic, Hughes grounds Goya firmly in the context of his time, taking us on a wild romp through Spanish history, from the brutality and easy violence of street life to the fiery terrors of the Holy Inquisition to the grave realities of war, Hughes shows us in vibrant detail the cultural forces that shaped Goya's work. Underlying the exhaustive, critical analysis and the rich historical background is Hughes's own intimately personal relationship to his subject. This is a book informed not only by lifelong love and study, but by his own recent experiences of mortality and death. As such this is a uniquely moving and human book; with the same relentless and fearless intelligence he has brought to every subject he has ever tackled, Hughes here transcends biography to bring us a rich and fiercely brave book about art and life, love and rage, impotence and death. This is one genius writing at full capacity about another—and the result is truly spectacular.

Grand Themes Jochen Wierich 2012-01-01 "Explores history painting in the United States during the middle decades of the nineteenth century, as exemplified by Emanuel Leutze's Washington Crossing the Delaware (1861). Includes the work of artists such as Daniel Huntington, Lilly Martin Spencer, and Eastman Johnson"--Provided by publisher.

Lucian Freud Paintings Robert Hughes 1989 A study of the paintings of twentieth-century artist Lucian Freud, with illustrations

The Portable Matisse Henri Matisse 2002 Henri Matisse's work, with its unmistakable grace and mastery of brilliant color, continues to command enormous popular interest, inspiring a new blockbuster exhibition at The Museum of Modern Art in New York in 2003. Hand-held in size, this compact collection manages to be affordable and comprehensive guide to the artist's work. Included are all genres and periods of his work—from the early Fauvist explosions of color and fluid-lined portraits, to the graphic cut-paper collages. Introducing the paintings is an insightful essay by celebrated art critic Robert Hughes. This book is an essential resource for students as well as for all art lovers, and represents an extraordinarily good value. No other book on the artist offers as many images at this low price.

The Spectacle of Skill Robert Hughes 2015-11-17 "I am completely an elitist, in the cultural but emphatically not the social sense. I prefer the good to the bad, the articulate to the mumbling, the aesthetically developed to the merely primitive, and full to the partial but consciousness. I love the spectacle of skill, whether it's an expert gardener at work, or a good carpenter chopping dovetails. . . . I don't think stupid or ill-read people are as good to be with as wise and fully literate ones. I would rather watch a great tennis player than a mediocre one. . . . Consequently, most of the human race doesn't matter much to me, outside the normal and necessary frame of courtesy and the obligation to respect human rights. I see no reason to squirm around apologizing for this. I am, after all, a cultural critic, and my main job is to distinguish the good from the second-rate." Robert Hughes wrote with brutal honesty about art, architecture, culture, religion, and himself. He translated his passions—of which there were many, both positive and negative—brilliantly, convincingly, and with vitality and immediacy, always holding himself to the same rigorous standards of skill, authenticity, and significance that he did his subjects. There never was, and never will be again, a voice like this. In this volume, that voice rings clear through a gathering of some of his most unforgettable writings, culled from nine of his most widely read and important books. This selection shows his enormous range and gives us a uniquely cohesive view of both the critic and the man. Most revealing, and most thrilling for Hughes's legions of fans, are the never-before-published pages from his unfinished second volume of memoirs. These last writings show Robert Hughes at the height of his powers and can be read only with pleasure and a tinge of sadness that his extraordinary voice is no longer here to educate us as well as to clarify and define our world.

Ethics, Aesthetics, and the Beyond of Language Robert Hughes 2010-08-02 Explores why American Romantic writers and contemporary continental thinkers turn to art when writing about ethics.

Barcelona Robert Hughes 1992 Links 1,500 years of Catalan history with the architecture, painting, sculpture, music, and poetry of Barcelona to pay tribute to the

Things I Didn't Know

Nothing If Not Critical

The Fatal Shore

The Portable Magritte

An Empire of Wealth

Nothing If Not Critical

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The Portable Magritte

An Empire of Wealth

Nothing If Not Critical

Accomplishments of Catalunya Culture

The Portable Van Gogh Vincent van Gogh 2002 A hand-held guide to Matisse summarizes his stunning career and his artistic genius in a concise, portable guide that is easily carried from one museum to the next. Original.

Robert Hughes 2007 The cultural critic describes growing up in Australia, his fractured family life and estrangement from his war-hero father, his anti-war beliefs, his education in a Catholic boys' school, his growing appreciation of art, and his early career as an authorand artist.

American Visions Robert Hughes 1997 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

Robert Hughes 2012-02-22 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 Rottenberg, 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.

The Shock of the New Robert Hughes 2013-08-14 A beautifully illustrated hundred-year history of modern art, from cubism to pop and avant-gard. More than 250 color photos.

Rome Robert Hughes 2012 A dazzling biography of the Eternal City - 'A tour of the great city with a great guide: who could do this better?' Evening Standard. For almost a thousand years, Rome held sway as the spiritual and artistic centre of the world. Hughes vividly recreates the ancient Rome of Julius Caesar, Marcus Aurelius, Nero, Caligula, Cicero, Martial and Virgil. With the artistic blossoming of the Renaissance, he casts his unwavering critical eye over the great works of Raphael, Michelangelo and Brunelleschi, shedding new light on the Old Masters. In the seventeenth, eighteenth and nineteenth centuries, when Rome's cultural predominance was assured, artists and tourists from all over Europe converged on the city. Hughes brilliantly analyses the defining works of Caravaggio, Velasquez, Rubens and Bernini. Hughes' Rome is a vibrant, contradictory, spectacular and secretive place; a monument both to human glory and human error. In equal parts loving, iconoclastic, enraged and wise, peopled with colourful figures and rich in unexpected details, Rome is an exhilarating journey through the story of one of the world's most glorious cities.

American Art to 1900 Sarah Burns 2009-03-31 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.

Twentieth-Century American Art Erika Doss 2002-04-26 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.

Amish Robert Hughes 1994 This volume is a showcase for one of America's finest art forms. The collection of quilts featured here was started by Douglas Tompkins, co-founder of the multinational clothing company, Esprit. Between 1870 and 1950, Amish women created abstract geometric arrangements of solid-coloured fabrics, works of remarkable purity, vitality and power. This particularly American form of expression is recognized as sharing the same aesthetic achievement as painting and sculpture.

Robert Hughes 2012-01-11 NATIONAL BESTSELLER "This incredible true history of the colonization of Australia explores how the convict transportation system created the country we know today. "One of the greatest non-fiction books I've ever read ... Hughes brings us an entire world." —Los Angeles Times Digging deep into the dark history of England's infamous efforts to move 160,000 men and women thousands of miles to the other side of the world in the eighteenth and nineteenth centuries, Hughes has crafted a groundbreaking, definitive account of the settling of Australia. Tracing the European presence in Australia from early explorations through the rise and fall of the penal colonies, and featuring 16 pages of illustrations and 3 maps, The Fatal Shore brings to life the history of the country we thought we knew.

Robert Hughes 2002 An affordable and comprehensive collection of images from The Surrealist Master.

Things I Didn't Know Robert Hughes 2009-06-03 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.

The Shock of the New Robert Hughes 1981 A beautifully illustrated hundred-year history of modern art, from cubism to pop and avant-gard. More than 250 color photos. Copyright © Libri GmbH. All rights reserved.

John Steele Gordon 2004-10-05 Asserts that America became a modern superpower through its ability to generate wealth, documenting how the nation became an economic force through innovation and ambition while citing such challenges as the Civil War, the Depression, and the internet era. 50,000 first printing.

Robert Hughes 1992-02-01 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 Rottenberg, 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.

The Epic of America James Truslow Adams 2012-05-01 Originally published in 1931 by Little, Brown, and Company.

American Painting Donald Letcher Goddard 1990 Presents 305 color plates and 34 essays explaining how painting in the United States has earned a place in the history of art.

Rome Robert Hughes 2012-10-30 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.

The Shock of the New Robert Hughes 1981 "The shock of the New combines style, wit, pertinent anecdote, critical poise and scholarship to provide an exhilarating history of a century of art that has puzzled, threatened and outraged its detractors - and captivated its admirers. Robert Hughes has written a major new chapter which not only brings us into the present with the story of the art that was modern, but confronts that art with a powerful challenge for its future."—BOOK COVER.

The Horse Wendy Williams 2015-10-27 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.