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Tsukioka Yoshitoshi, apprenticed to ukiyo-e master Kuniyoshi since his adolescence, was twenty years old when he first began to make sketches of severed heads and dismembered corpses. Soon he would start to incorporate this imagery into his work, and his vivid and bloody battle scenes quickly caught the public eye. Most of Yoshitoshi's mushu-e (warrior pictures) triptychs and series between 1861 and 1869 would include his trademark scenes of carnage, in particular Eimei Nijuhasshuku (1866-68), a collaboration with fellow artist Ochiai Yoshiiku. This series was an unashamed exercise in atrocity which took the concept of muzan-e (cruelty prints) to new extremes of violence and gore. In 1868, Yoshitoshi was a first-hand witness to the Battle of Ueno, a cataclysmic clash which further inspired him to create new images of evisceration and decapitation. THE EYE OF ATROCITY collects and considers over 80 of the most blood-drenched and disturbing artworks produced by Yoshitoshi during his career, presented in large-format and full-colour throughout. NEW REVISED EXPANDED AND UPGRADED EDITION: Many new pictures, 8 extra pages, improved picture quality throughout, high-gauge paper stock."

Taiso Yoshitoshi (1839-1892) was the last creative genius of woodblock prints, his career spanning traditional Japan and the modernizing of Meiji. He is best known for designs of Japan's legendary past, for violent and bloody prints, and

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for prints of women. His finest images of women form a series entitled *Fuzoku sanjuniso*, "Thirty-two Aspects of Daily Life", which was issued in 1888. The series shows women of different social classes from 1789 to Yoshitoshi's present. Sensitively conceived and lavishly produced, the prints are vignettes of women caught in typical moments of their daily lives. The series has become a classic and fetches high prices from collectors. Woodblock prints had always been concerned with what was fashionable and up-to-date - "Thirty-two Aspects of Daily Life" was different in trying to capture the flavor of historical periods that had disappeared. It was original, too, in its attempt to individualize women in a genre that was usually highly stylized. This book presents "Thirty-two Aspects of Daily Life" in full color, explaining the subtleties of each design in text opposite the print. An illustrated introduction explores Yoshitoshi's often problematic relations with women, the lives of courtesans and geisha, and how the series was produced.

Kawanabe Kyosai (1831-89) was only six years old when he joined the school of the great Ukiyo-e master Utagawa Kuniyoshi, along with such fellow pupils as Yoshitoshi. Kyosai would embrace many styles and methods during his artistic career. His eclectic approach may also be attributable to a legendary sake-drinking habit, which could account for the more bizarre extremes of his chosen subject matter. Kyosai can now be regarded as not only one of the last true Ukiyo-e masters, but also as one of the first truly modernist painters of Japan.

*Bearing Witness While Black* tells the story of this century's most powerful Black social movement through the eyes of 15 activists who documented it. At the height of the Black Lives Matter uprisings, African Americans filmed and tweeted evidence of fatal police encounters in dozens of US cities--using little more than the device in their pockets. Their urgent dispatches from the frontlines spurred a global debate on excessive police force, which claimed the lives of African American men, women, and children at disproportionate rates. This groundbreaking book reveals how the perfect storm of smartphones, social media, and social justice empowered Black activists to create their own news outlets, which continued a centuries-long, African American tradition of using the news to challenge racism. *Bearing Witness While Black* is the first book of its kind to identify three overlapping eras of domestic terror against African American people--slavery, lynching, and police brutality--and explain how storytellers during each period documented its atrocities through journalism. What results is a stunning genealogy--of how the slave narratives of the 1700s inspired the Abolitionist movement; how the black newspapers of the 1800s galvanized the anti-lynching and Civil Rights movements; and how the smartphones of today have powered the anti-police brutality movement. This lineage of black witnessing, Allissa V. Richardson argues, is formidable and forever evolving. Richardson's own activism, as an award-winning pioneer of smartphone journalism, informs this text. Weaving in personal accounts of her teaching in the US and Africa, and of her own brushes with police brutality, Richardson shares how she has inspired black youth to use mobile devices, to speak up from the margins. It is from this vantage point, as participant-observer, that she urges us not to become numb to the tragic imagery that African Americans have documented. Instead, *Bearing Witness While Black* conveys a crucial need to protect our right to look into the forbidden space of violence against black bodies, and to continue to regard the smartphone as an instrument of moral suasion and social change.

Kuniyoshi was a master of the warrior woodblock print — and these 18th-century illustrations represent the pinnacle of his craft. Full-color portraits of renowned Japanese samurais pulse with movement, passion, and remarkably fine detail.

*Muzan-e* ('cruel pictures') and *Chimidoro-e* ('bloody pictures') together constitute a significant strand of Ukiyo-e, the populist art of late Edo-period Japan. Yoshiiku's contributions to this series are matched in horror by many other of his prints, ranging from illustrations of misogynistic murder to kabuki scenes of torture and images of warriors harvesting severed heads in battle. These gory pictures were also produced by other artists, including Kunisada, Kuniyoshi, Yoshitoshi, Yoshiyuki, Kunichika and the unsung creators of garish Osaka sex-crime news-sheets.

Winner of the 2004 Man Booker Prize and a finalist for the Lambda Literary Award and the NBCC award. From Alan Hollinghurst, the acclaimed author of *The Sparsholt Affair*, *The Line of Beauty* is a sweeping novel about class, sex, and money during four extraordinary years of change and tragedy. In the summer of 1983, twenty-year-old Nick Guest moves into an attic room in the Notting Hill home of the Feddens: conservative Member of Parliament Gerald, his wealthy wife Rachel, and their two children, Toby-whom Nick had idolized at Oxford-and Catherine, who is highly critical of her family's assumptions and ambitions. As the boom years of the eighties unfold, Nick, an innocent in the world of politics and money, finds his life altered by the rising fortunes of this glamorous family. His two vividly contrasting love affairs, one with a young black clerk and one with a Lebanese millionaire, dramatize the dangers and rewards of his own private pursuit of beauty, a pursuit as compelling to Nick as the desire for power and riches among his friends. Richly textured, emotionally charged, disarmingly comic, this is a major work by one of our finest writers.

Utagawa Kuniyoshi produced thousands of prints and designs during his lifetime, but is perhaps best-known for his *musha-e* ('warrior prints'), with which he came to prominence in 1830. *Outlaw Swords of Death* collects over 160 of Kuniyoshi's most striking and innovative early *musha-e* designs, presented in large format and full-colour throughout. The collection includes all 74 prints in the series *108 Heroes*, and also a wide selection of the most dynamic images from his follow-up series *800 Heroes* (1830-36). The designs range in date from 1825 to 1845.

The purpose of this study is to focus attention on the types of individuals and groups that are prone to terrorism in an effort to help improve United States counterterrorist methods and policies.

UKIYO-E, the art of woodblock design and printing, enjoyed a symbiosis with the kabuki theatre almost from its inception in the late 17th century, with a significant number of images devoted to the popular theatre. These comprise kabuki-e - dynamic frames, diptychs and triptychs recreating specific scenes from plays - and *yakusha-e* - portraits of famous actors in various roles both real and imaginary. Amongst those producing theatrical prints were some of the greatest ukiyo-e artists of the century, including Kunisada, Kuniyoshi, and finally Kunichika, who introduced dramatic new framing to the format and persisted until the very last days of the century, when prints were finally usurped by the new medium of photography. *DREAM SPECTRES 2* is devoted to the art of kabuki-e and *yakusha-e*, and collects some of the most striking and innovative prints by these and many other artists, focusing principally on three of the Japanese theatre's most spectacular and sensational themes - ghosts, magic, and mayhem. *DREAM SPECTRES 2* is presented in large-format and full-colour throughout, and contains over 200 stunning images which vividly bring back to life the violent clashes, murders, monsters and nightmares of Japan's classical kabuki theatre at its most bizarre and exhilarating extremes. Number 15 in the best-selling Ukiyo-e Master Series.