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The symbolism of the Book of Revelation from the Bible is made clear. This helps to get an accurate view of the "big-picture" before jumping to mis-founded conclusions, or incorrect interpretations. Very well researched using the Bible, and the root meanings of the Greek & Hebrew words from which the English words were translated. The book is well written, and both fun & gripping to read.

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The nautanki performances of northern India entertain their audiences with often ribald and profane stories. Rooted in the peasant society of pre-modern India, this theater vibrates with lively dancing, pulsating drumbeats, and full-throated singing. In *Grounds for Play*, Kathryn Hansen draws on field research to describe the different elements of nautanki performance: music, dance, poetry, popular story lines, and written texts. She traces the social history of the form and explores the play of meanings within nautanki narratives, focusing on the ways important social issues such as political authority, community identity, and gender differences are represented in these narratives. Unlike other styles of Indian theater, the nautanki does not draw on the pan-Indian religious epics such as the Ramayana or the Mahabharata for its subjects. Indeed, their storylines tend to center on the vicissitudes of stranded heroines in the throes of melodramatic romance. Whereas nautanki performers were once much in demand, live performances now are rare and nautanki increasingly reaches its audiences through electronic media—records, cassettes, films, television. In spite of this change, the theater form still functions as an effective conduit in the cultural flow that connects urban centers and the hinterland in an ongoing process of exchange.

Rembrandt's extraordinary paintings of female nudes—Andromeda, Susanna, Diana and her Nymphs, Danaë, Bathsheba—as well as his etchings of nude women, have fascinated many generations of art lovers and art historians. But they also elicited vehement criticism when first shown, described as against-the-grain, anticlassical—even ugly and unpleasant. However, Rembrandt chose conventional subjects, kept close to time-honored pictorial schemes, and was well aware of the high prestige accorded to the depiction of the naked female body. Why, then, do these works deviate so radically from the depictions of nude women by other artists? To answer this question Eric Jan Sluijter, in *Rembrandt and the Female Nude*, examines Rembrandt's paintings and etchings against the background of established pictorial traditions in the Netherlands and Italy. Exploring Rembrandt's intense dialogue with the works of predecessors and peers, Sluijter demonstrates that, more than any other artist, Rembrandt set out to incite the greatest possible empathy in the viewer, an approach that had far-reaching consequences for the moral and erotic implications of the subjects Rembrandt chose to depict. In this richly illustrated study, Sluijter presents an innovative approach to Rembrandt's views on the art of painting, his attitude towards antiquity and Italian art of the Renaissance, his sustained rivalry with the works of other artists, his handling of the moral and erotic issues inherent in subjects with female nudes, and the nature of his artistic choices.

The First Crusade (1096-1099) was an extraordinary undertaking, the repercussions of which have reached down to the present day. This book re-examines the sources to provide a detailed analysis of the various social classes that participated in the expedition, and the tensions between them.

Based on the Book of Genesis, Dinah shares her perspective on religious practices and sexual politics.

Explores the historical origins of Syria's religious sects and their dominance of the Syrian social scene. It identifies their distinct beliefs and relates how the actions of the religious authorities and political entrepreneurs acting on behalf of their sects expose them to sectarian

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violence, culminating in the dissolution of the nation-state.

Gender Terrains in African Cinema reflects on a body of canonical African filmmakers who address a trajectory of pertinent social issues. Dipio analyses gender relations around three categories of female characters – the girl child, the young woman and the elderly woman and their male counterparts. Although gender remains the focal point in this lucid and fascinating text, Dipio engages attention in her discussion of African feminism in relation to Western feminism. With its broad appeal to African humanities, Gender Terrains in African Cinemastands as a unique and radical contribution to the field of (African) film studies, which until now, has suffered from a paucity of scholarship.

In 1812, Sir John Malcolm, a Lieutenant General in the British Army wrote A Sketch of the Sikhs , commonly believed to be the first account of the Sikhs written by a non-Sikh. In truth, soldiers, travellers, diplomats, missionaries and scholars had provided accounts for many years before. Drawing on this difficult-to-access material, the editors of this volume have compiled a unique source that offers a fascinating insight into the early developments in Sikh history. From the first ever written accounts of the Sikhs by Persian chroniclers of the Moghul Emperor to the travel diary of an Englishwoman, this volume contains material invaluable to those studying the evolution of the Sikh religion as well as to those interested in learning more about this major religion. It also provides an unparalleled look into the growth and solidification of the religious practices of Sikhs. At a time when the misunderstanding of the Sikh religion and those who practise it has reached new and deadly heights, this volume hopes to introduce a wider audience to the roots of its culture. For more detailed information, including examples of illustrations, and selected extracts, go to www.sicques.com

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