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Synæsthesium

by Moira Egan
Criterion Books
(hardcover, 99 pages) \$22

Synæsthesium is an unusual exploration of *ekphrasis*—poetry that takes a real or imagined work of art as its muse. The first half of the book, “Olfactorium,” is inspired by various fragrances and the olfactory flashbacks—real or imagined—induced by them. From everyday Old Spice to exotic Casbah, the poems take the reader on journeys peppered with the luscious language of perfumery.



The second part, “Love and Work,” is based on the works of Suzanne Valadon, the bold and unconventional model-turned-artist, peer and probable lover of Renoir, Toulouse-Lautrec, and other painters. The poetic forms—sonnets, syllabics, a villanelle, a rondeau—reflect the content of the paintings and drawings of this great and underappreciated artist.

Benefits of joining THE FRIENDS OF THE NEW CRITERION

For more than thirty-five years, *The New Criterion* has provided readers with honest cultural criticism. *The New York Times Magazine* remarked that “in its original press release, *The New Criterion* promised to ‘pose hard questions, challenge current orthodoxies, and speak out for the values of high culture.’ This it has done—with dedication to literary standards and a fierce polemic verve.”

The FRIENDS OF THE NEW CRITERION recognize the importance of this mission. The group meets several times a year in settings both formal and informal to hear reflections by the magazine’s leading critics, attend panel discussions, and celebrate important book releases. Most events include a luncheon, a cocktail reception, or a dinner.

The FRIENDS OF THE NEW CRITERION program has grown enormously since it was first conceived in 2000, and it is now an ideal way for people to meet others who share a love for *The New Criterion*.

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900 Broadway, Suite 602, New York, NY 10003

Phone: 212-247-6980

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The New Criterion

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Fall



Spring

The Second World Wars

■ EXCLUSIVE AUTOGRAPHED COPY
Limited quantity; \$500 donation or more

by Victor Davis Hanson
Basic Books
(hardcover, 720 pages) \$24.80



World War II was the most lethal conflict in human history. Never before had a war been fought on so many diverse landscapes and in so many different ways, from rocket attacks in London to jungle fighting in Burma to armor strikes in Libya.

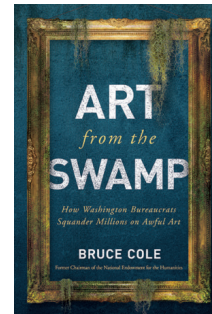
The Second World Wars examines how combat unfolded in the air, at sea, and on land to show how distinct conflicts among disparate combatants coalesced into one interconnected global war. Drawing on 3,000 years of military history, Victor Davis Hanson argues that despite its novel industrial barbarity, neither the war's origins nor its geography were unusual. Nor was its ultimate outcome surprising. The Axis powers were well prepared to win limited border conflicts, but once they blundered into global war, they had no hope of victory.

An authoritative new history of astonishing breadth, *The Second World Wars* offers a stunning reinterpretation of history's deadliest conflict.

Art from the Swamp:

How Washington Bureaucrats
Squander Millions on Awful Art

by Bruce Cole
Encounter Books
(hardcover, 152 pages) \$23.99



Few Americans are aware that Washington is the country's largest single patron of art. Every year a group of unelected federal bureaucrats and congressmen spends millions of taxpayer dollars on monuments, sculptures, buildings, plays, and exhibitions, largely without public knowledge or involvement.

Frank Gehry's outlandish memorial to President Eisenhower, an installation that blinks quotes from Eleanor Roosevelt in Morse code at a cash-strapped Veterans Administration hospital, a giant \$750,000 wood sculpture whose fumes sickened workers in an FBI building in Miami, and funding for research on the visual cultures of tea consumption in Imperial India are just a few of the hundreds of unwanted and wasteful projects supported

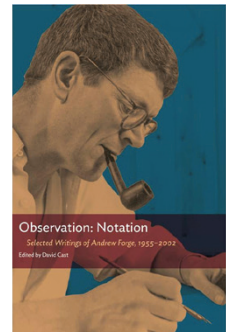
annually by the General Services Administration, the National Endowments for the Arts and Humanities, and their enablers on Capitol Hill.

In this book, Bruce Cole, the longest-serving chairman of the National Endowment for the Humanities, exposes the programs and policies responsible for this glut of unsupervised bureaucratic pork and offers suggestions for their reform or elimination.

Observation: Notation

Selected Writings of Andrew Forge:
1955–2002

Criterion Books
(paperback, 328 pages) \$20



Andrew Forge was an English painter and a teacher of painting (Yale University, 1975–94), renowned and respected on both sides of the Atlantic. But he was also known for his writing on the arts, spanning almost fifty years, which was admired for the delicacy and openness of his language and the ways in which he thought about the processes of perception in all their sensual possibilities.

This selection of his writings is intended to show the range of his interests and the particularly personal interpretations he brought to all he saw in an art with which he was so passionately engaged. It is also a fascinating record of the arts that were of concern in the years he wrote, from the work of Rubens to that of Rauschenberg and Frankenthaler, as well as, especially in his last essays, the work of his many friends and associates: Kenneth Martin, Euan Uglow, Jake Berthot, William Bailey, and Graham Nickson.