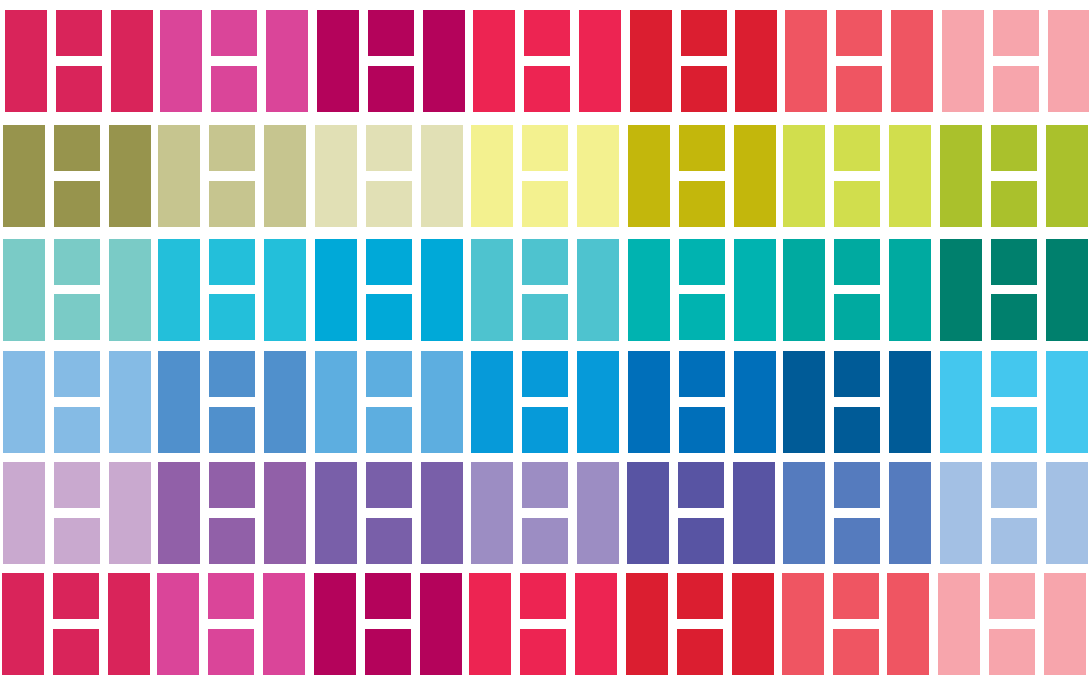


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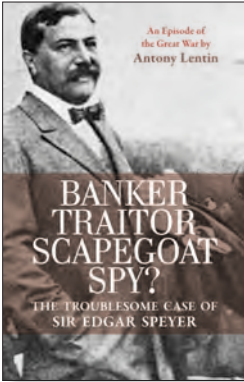
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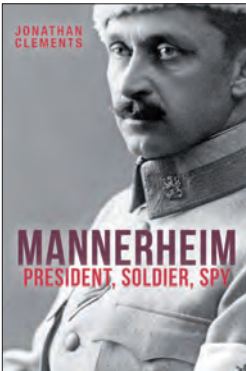
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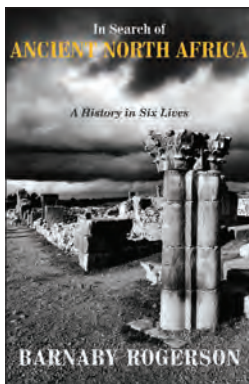


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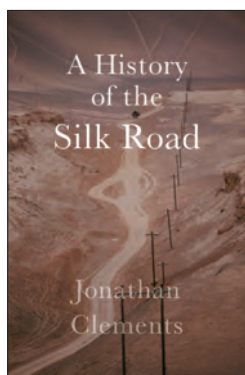
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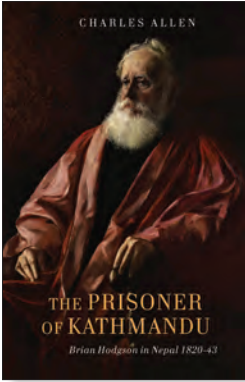
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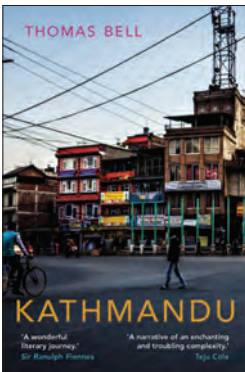
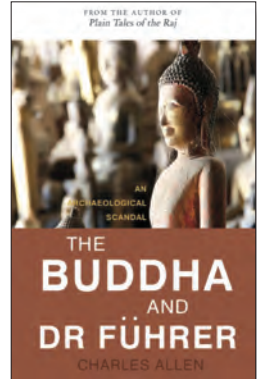
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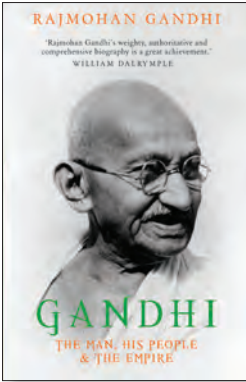


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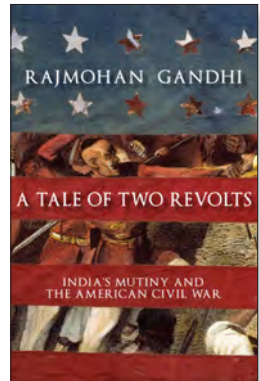
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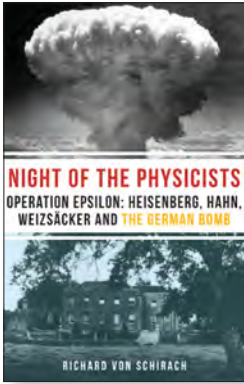
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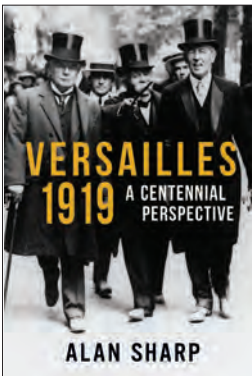


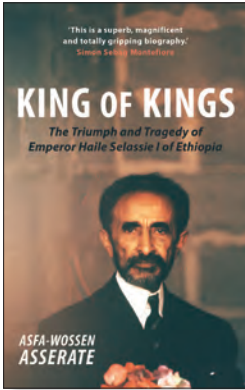
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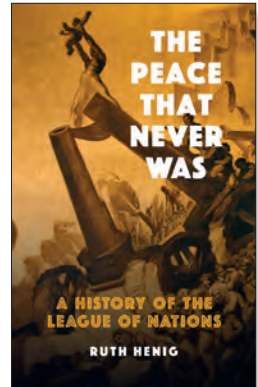
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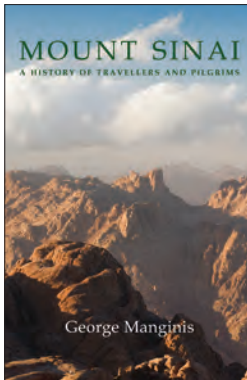
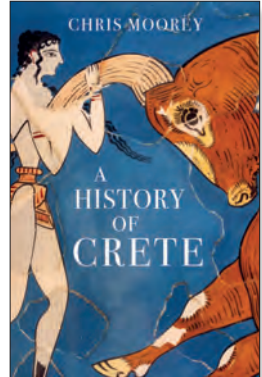
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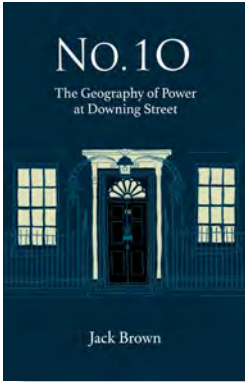


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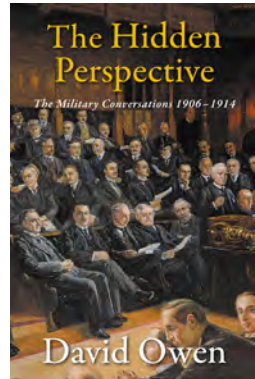
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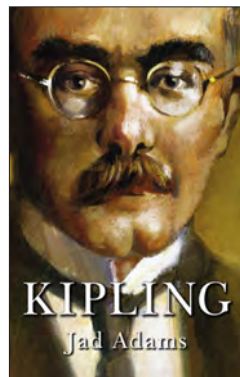
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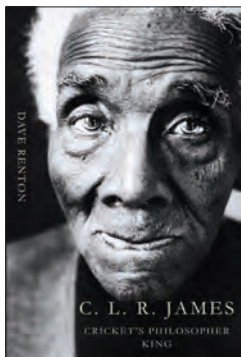


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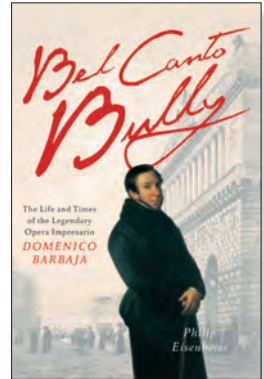
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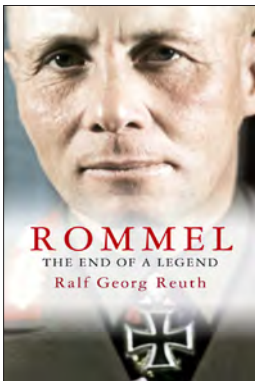
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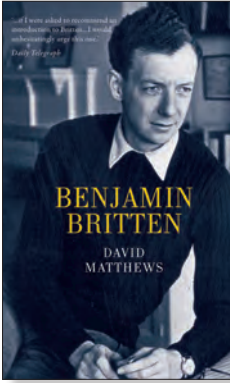
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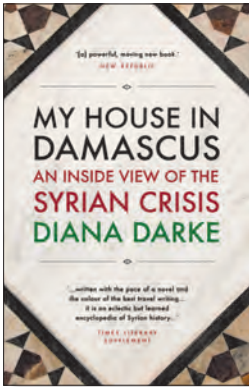


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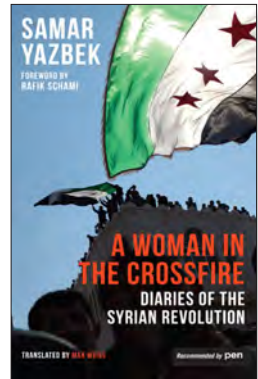
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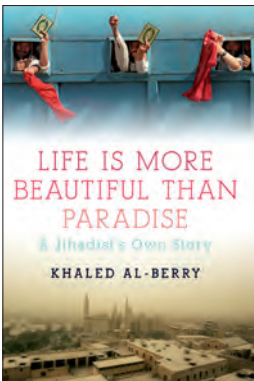


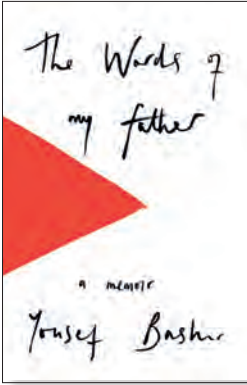
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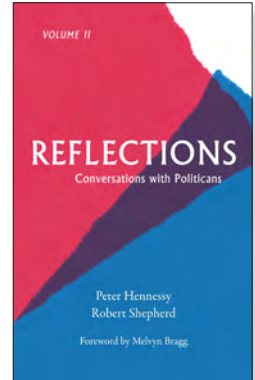
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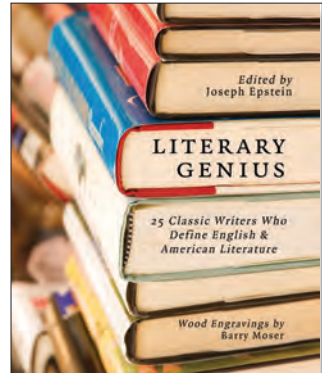
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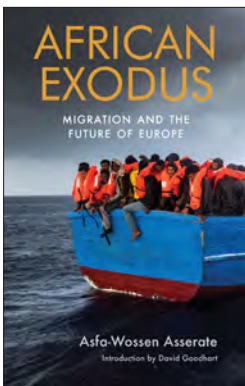
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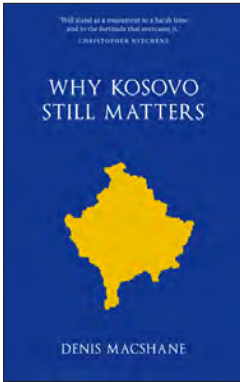
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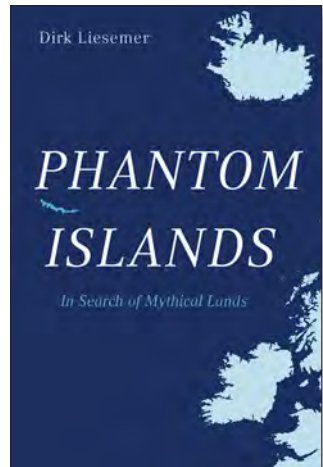
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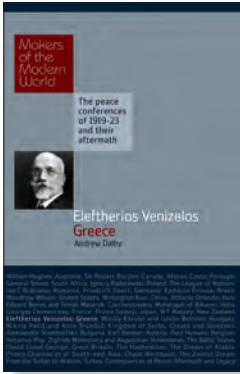
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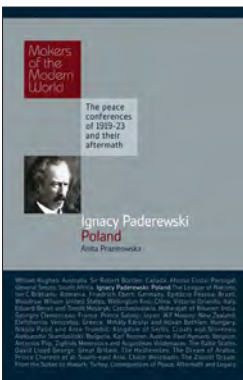
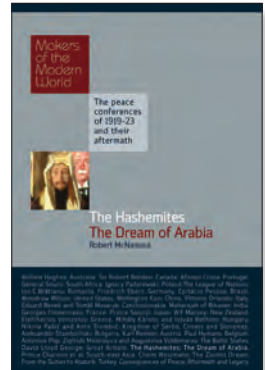
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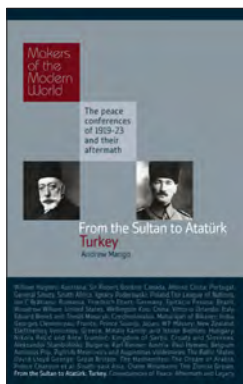
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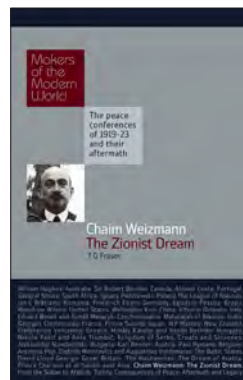


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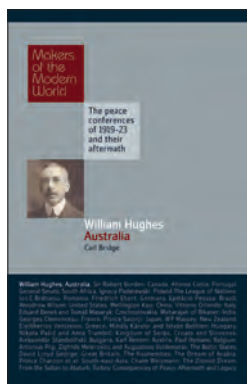


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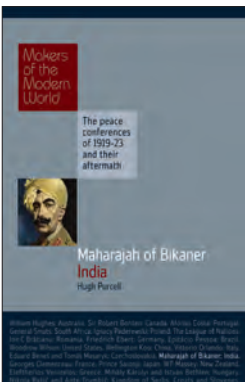
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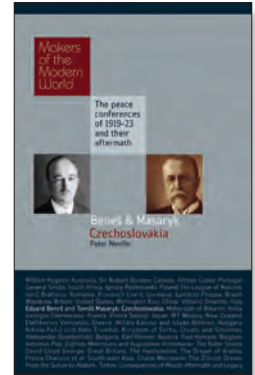
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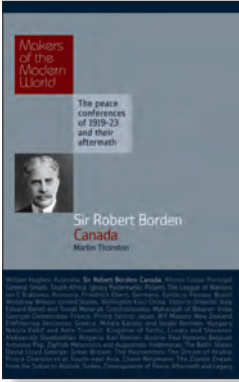


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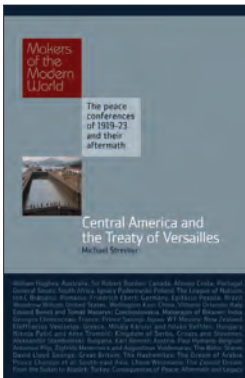
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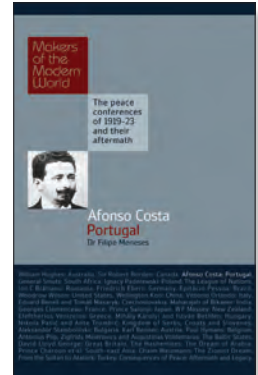
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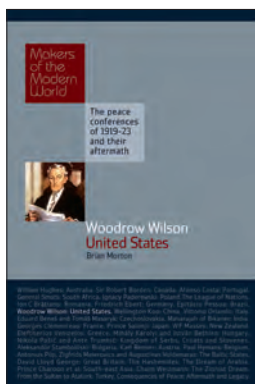


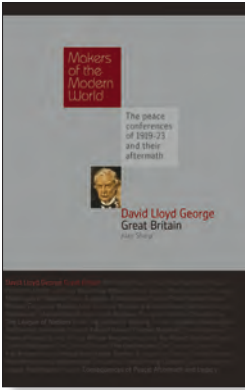
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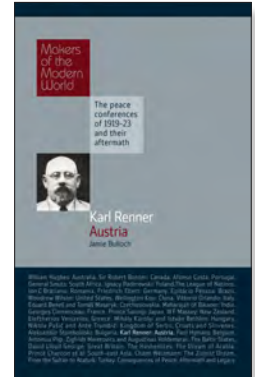
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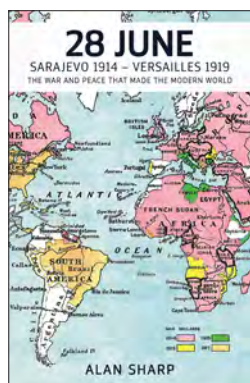


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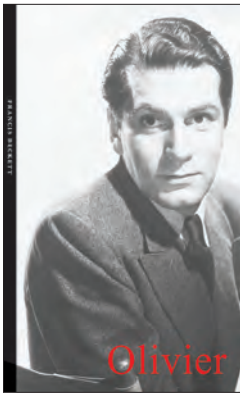


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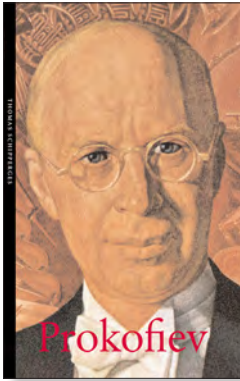
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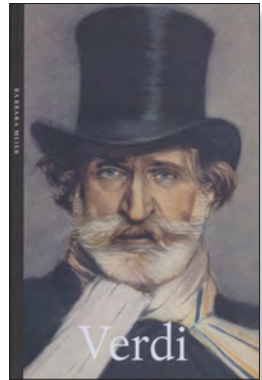
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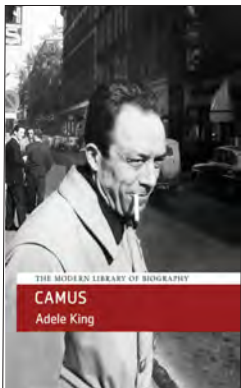
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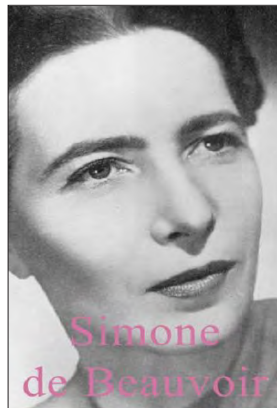
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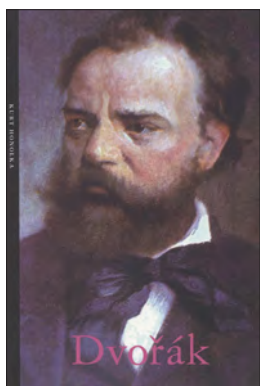


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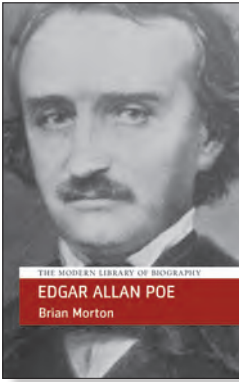


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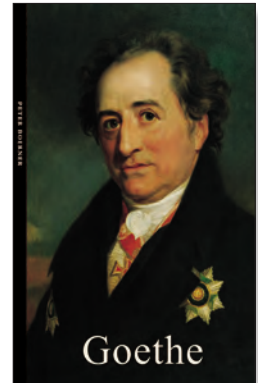
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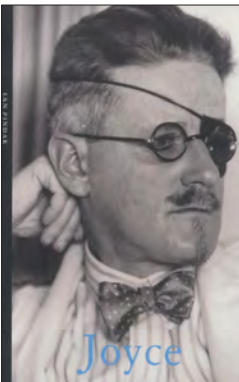
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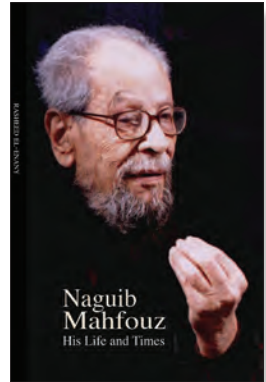
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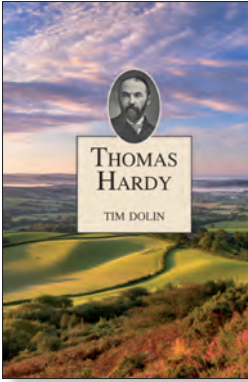
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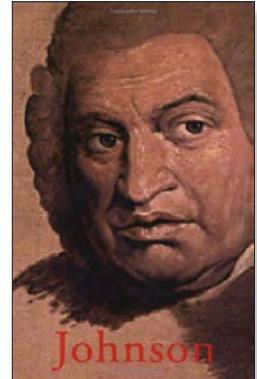
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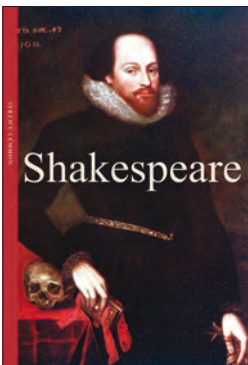
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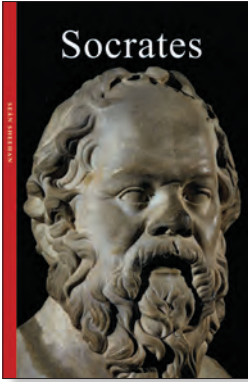
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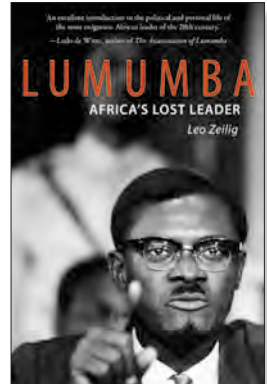
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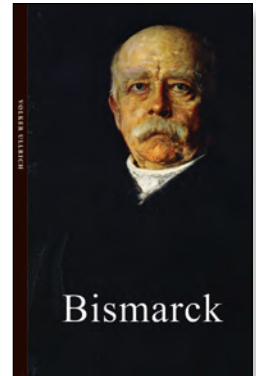
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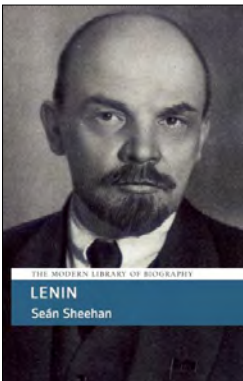


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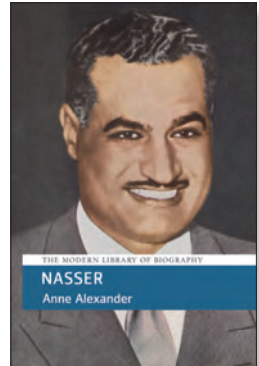
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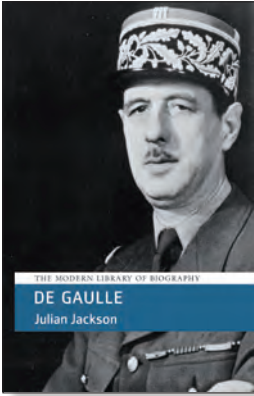


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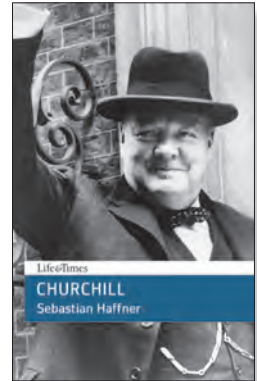
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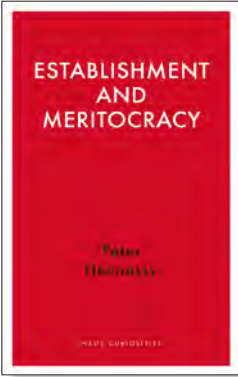
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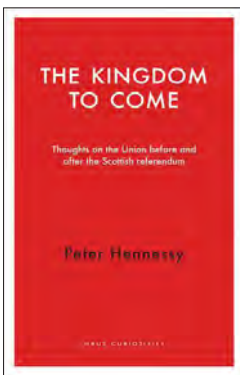
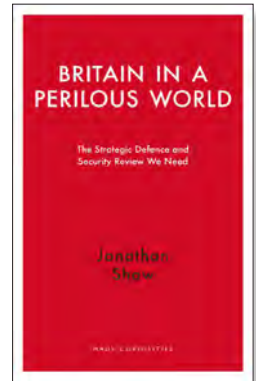
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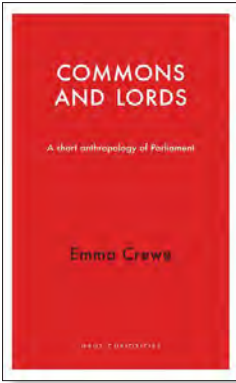
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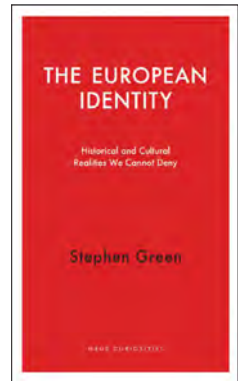
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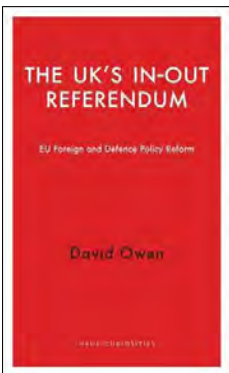


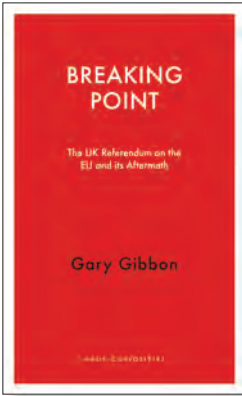
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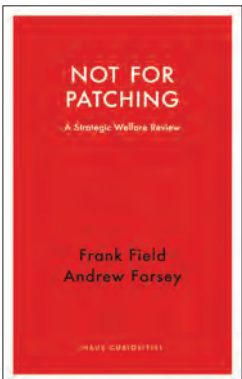
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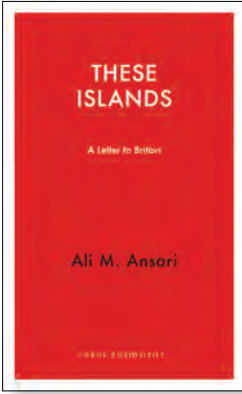


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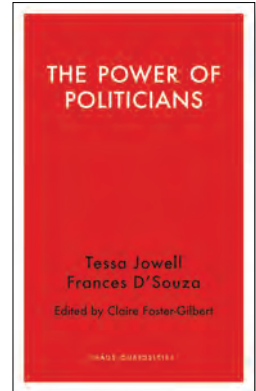
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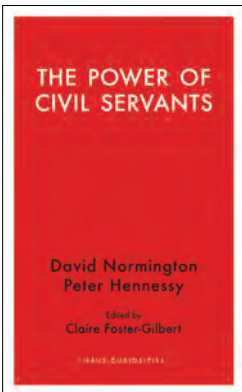
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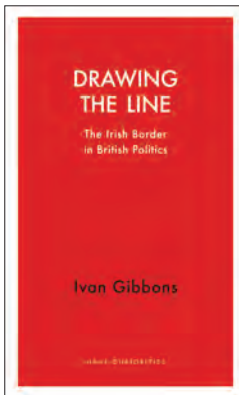
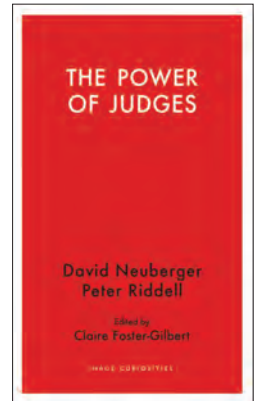
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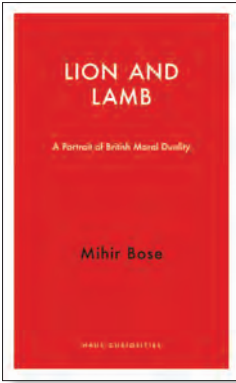
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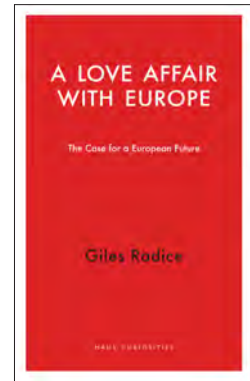
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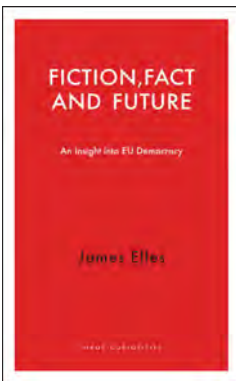
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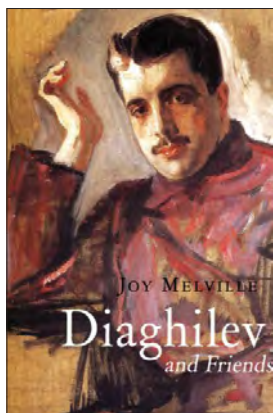
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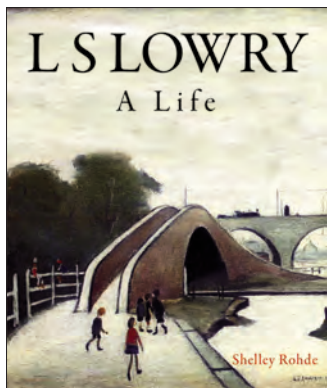


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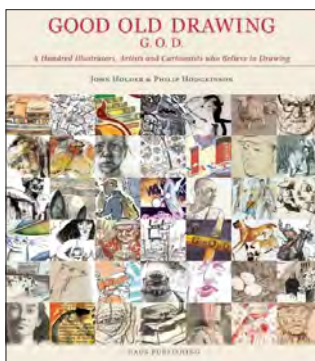
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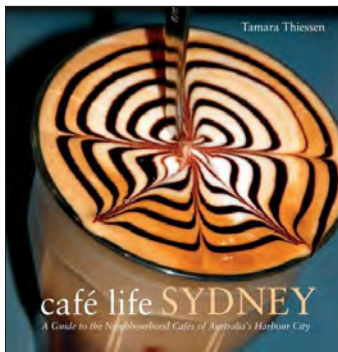


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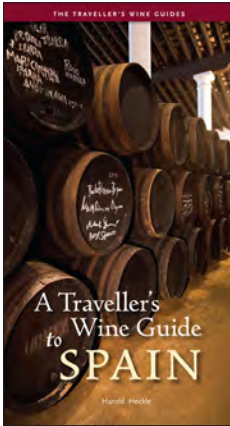


Café Life London: An Insider's Guide to the Neighbourhood Cafés by Jennie Milsom

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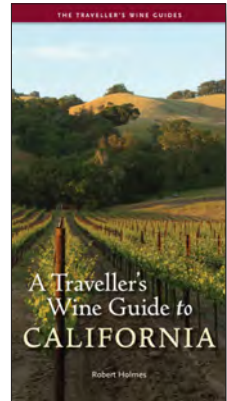
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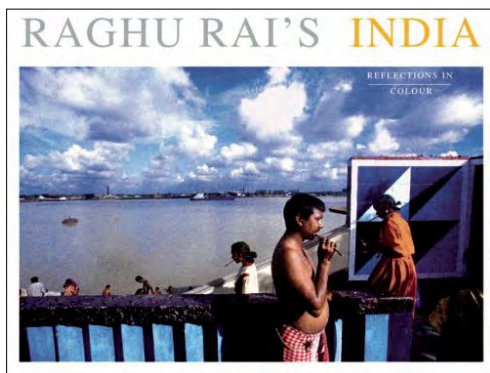
by Xavier Roy, text by Gamal al-Ghitani

Roy draws us into Egypt's mystique, its scintillating waters, bucolic vistas, ruins, and places of worship. We observe the correspondences of shape and texture, perspective and repetition, light and shadow, and the vitality in the mundane and commonplace.

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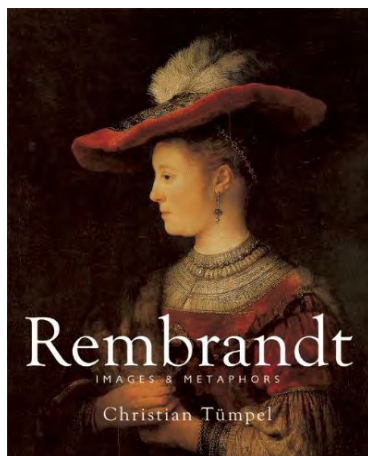
Rembrandt used the achievements of his teachers, predecessors and contemporaries to develop and realise his own artistic aims and abilities, and it was to these too that he owed his basic artistic impulses.

‘Rembrandt was, above all, a painter and etcher of scenes from the Old and New Testaments and it is in the description of his interpretation of these texts that Dr Tümpel is unrivalled among modern writers on the artist.’

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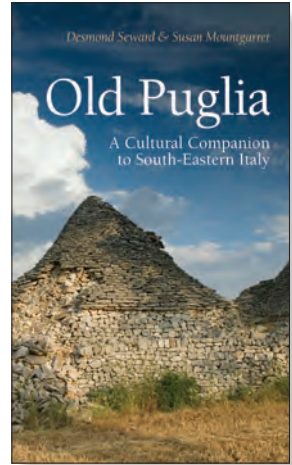
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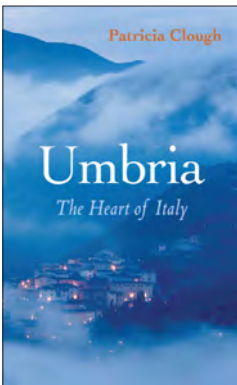
Old Puglia: A Cultural Companion to South-Eastern Italy

by Desmond Seward & Susan Mountgarret

Old Puglia is the story of the heel of Italy. It has beautiful landscapes, cave towns and frescoed grotto churches, wonderful old cities with Romanesque cathedrals, Gothic castles and a wealth of Baroque architecture. And yet, while far from inaccessible, until quite recently it was seldom visited by tourists. This portrait of Apulia concentrates on the Apulian people down the ages. Conquerors, whether Messapians, Greeks, Romans, Arabs, Lombards, Byzantines, Normans, Angevins, Germans or Spaniards, have all left their mark in a cultural palimpsest that at first sight bewilders, but which hugely repays investigation. Arranged in short chapters, the narrative travels from north to south, making it an ideal companion for exploring Apulia by car. The Gazetteer, which is cross-referenced to the main text, highlights cities, churches, cathedrals, castles and sites of historical importance to the visitor.



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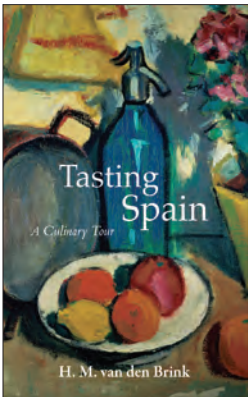
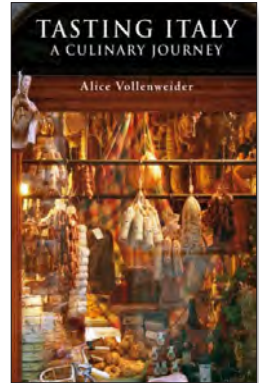
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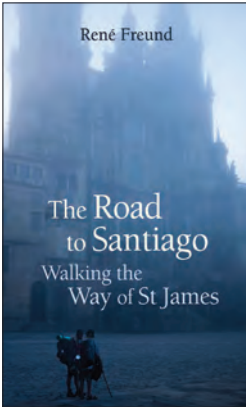


Tasting Spain: A Culinary Tour by H.M. van den Brink

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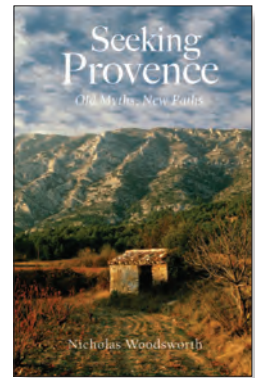
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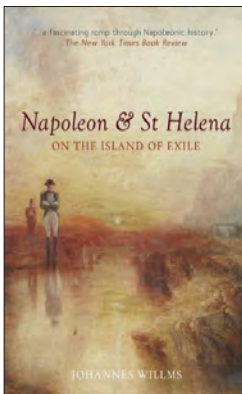
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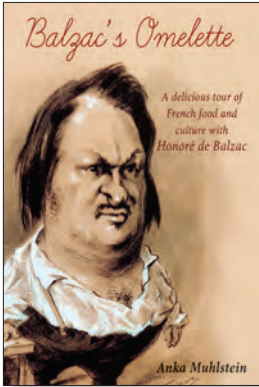
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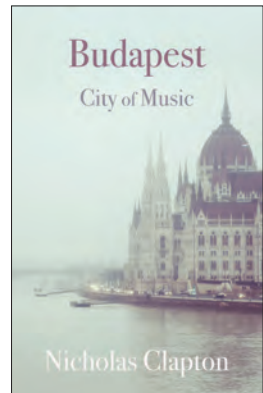
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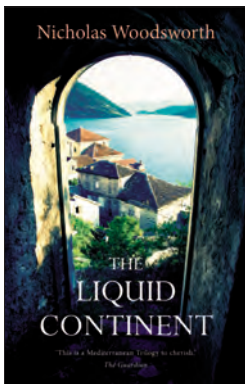


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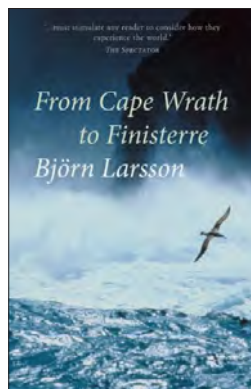
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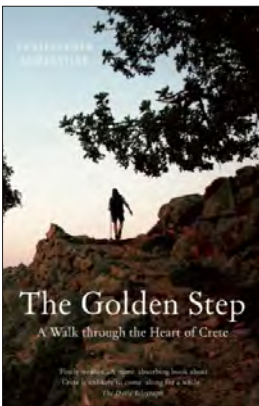
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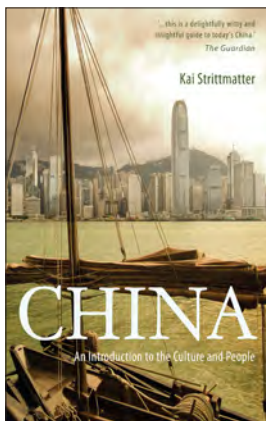
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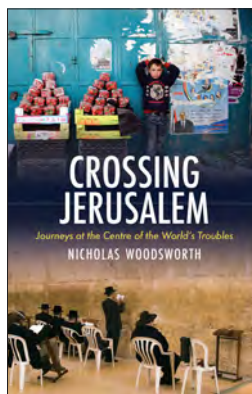
Kai Strittmatter, a journalist who moved to work in China, has written an amusing, affectionate and perceptive book, and provides a fascinating guide to this lively, sociable and friendly people and their complex and often contradictory society.

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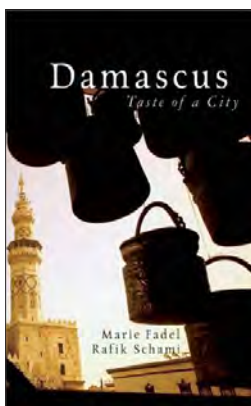
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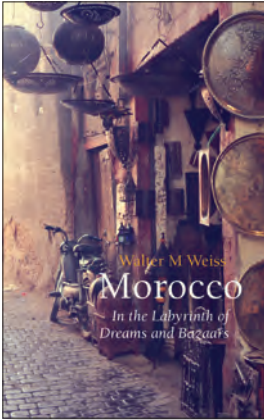
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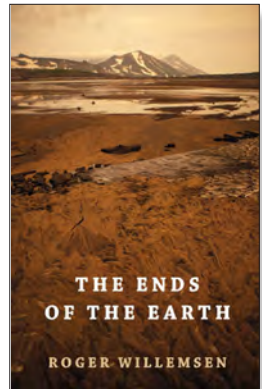
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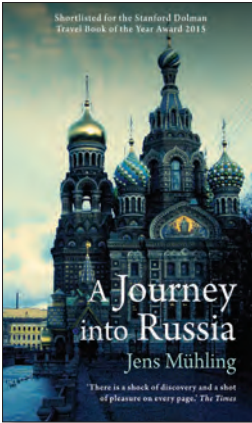
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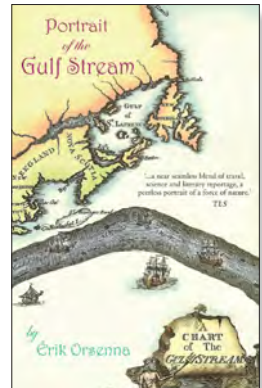
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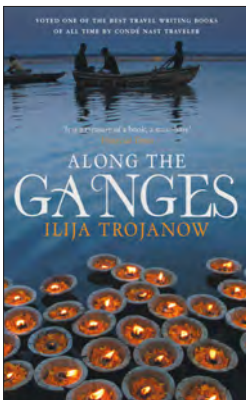
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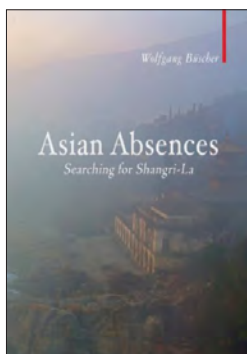
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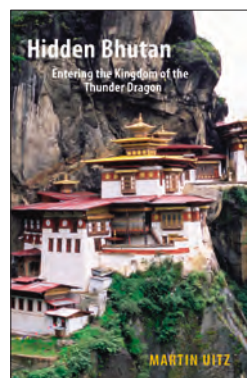
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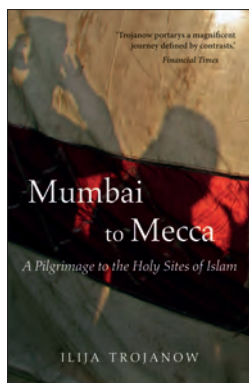
by Ilija Trojanow

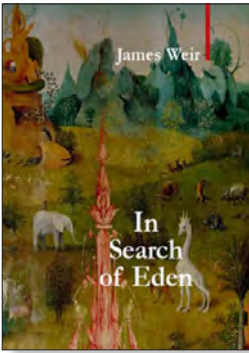
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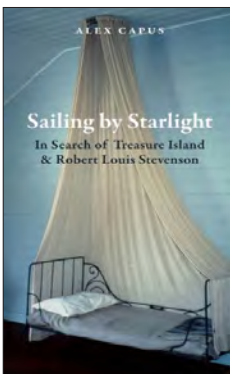
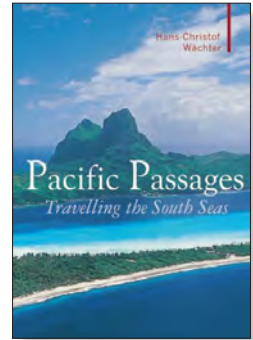
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The first Europeans to catch sight of the islands of the South Seas thought that they had chanced upon paradise, and the tales they told on returning to their homes encouraged all other Europeans to idealise the islands as a tropical Arcadia. But the idyll of the South Sea islanders was shattered by the impact of European discovery.

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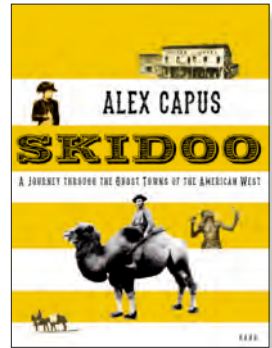
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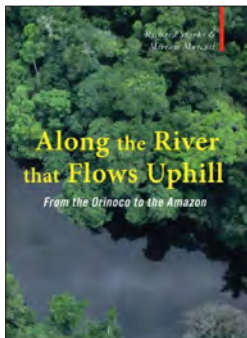
by Alex Capus

Translated by John Brownjohn

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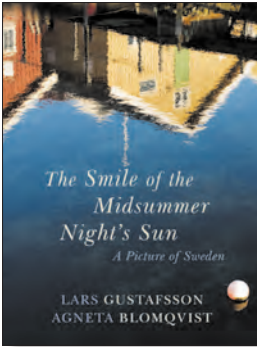
Along The River That Flows Uphill: From the Orinocco to the Amazon

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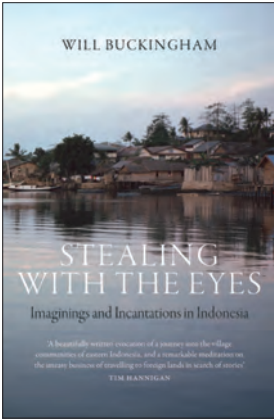
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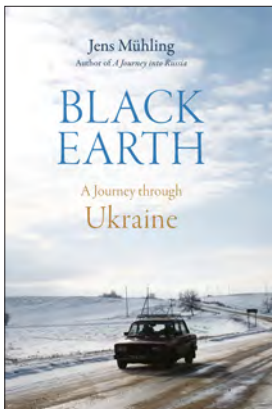


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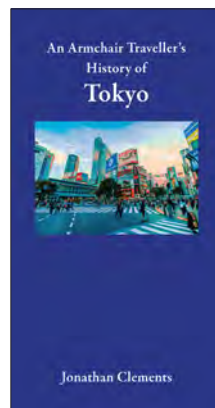
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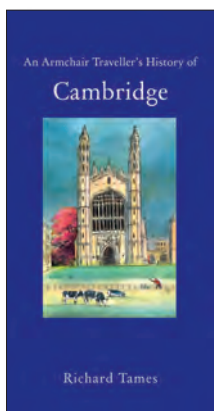
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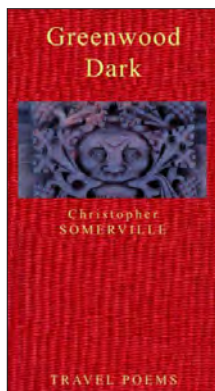
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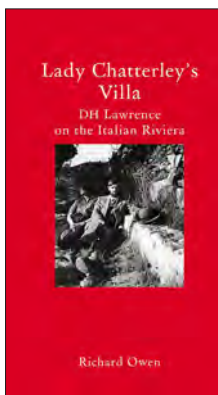


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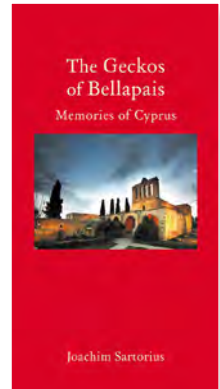
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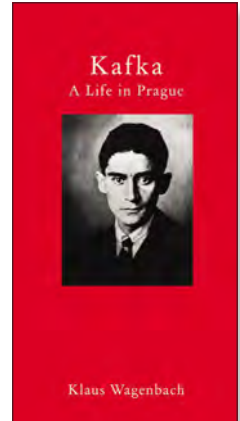
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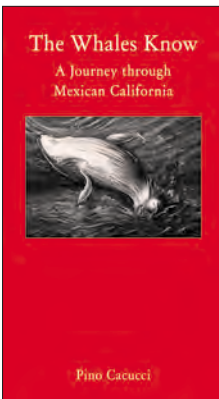


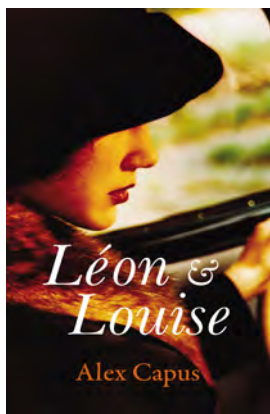
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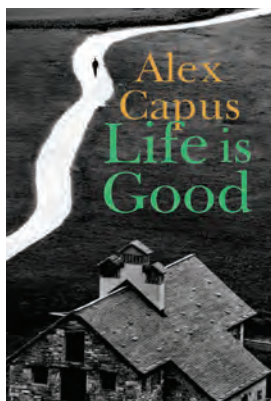
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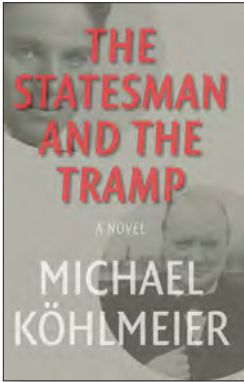
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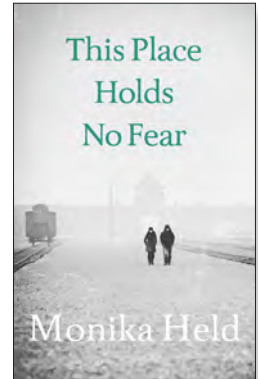
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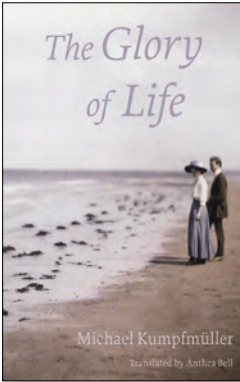


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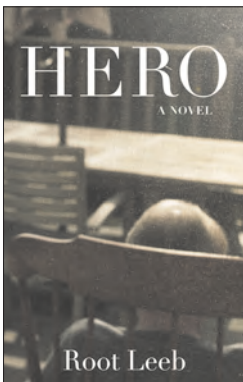
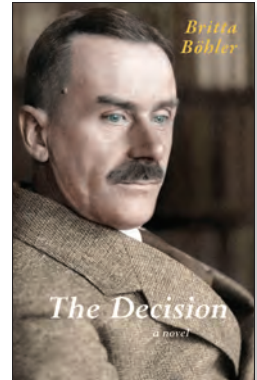
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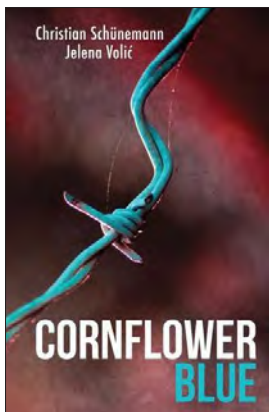
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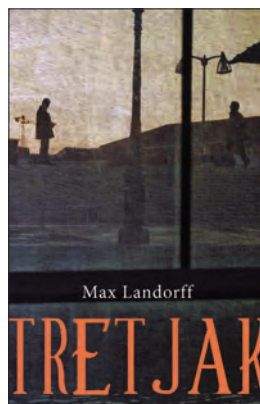
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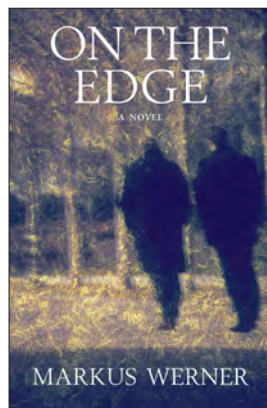
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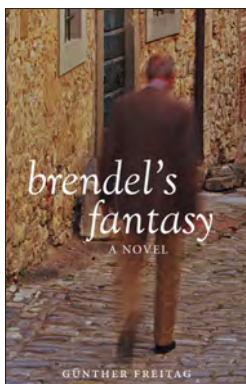


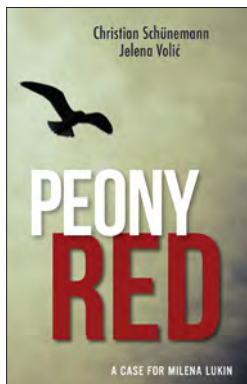
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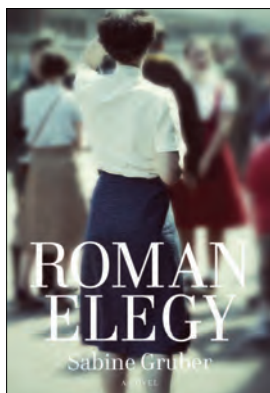
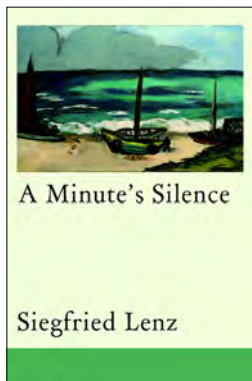
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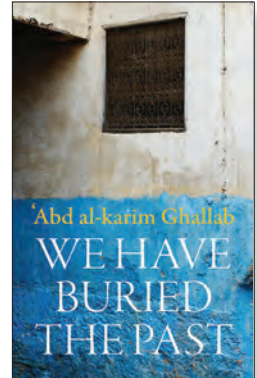
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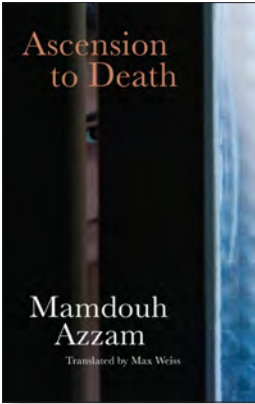
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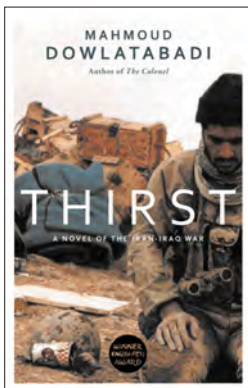
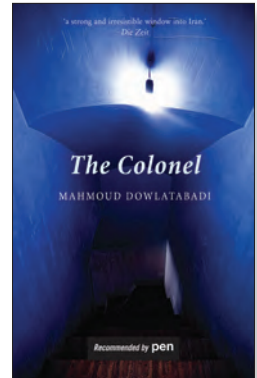
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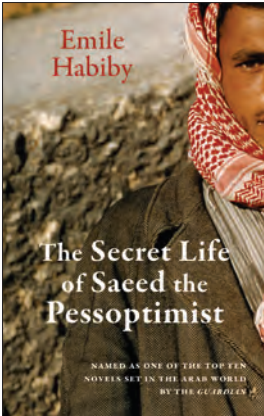
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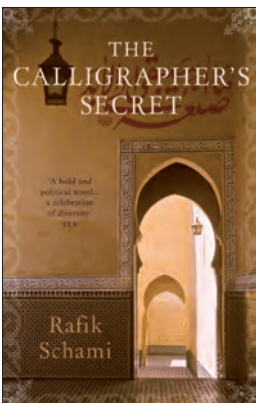
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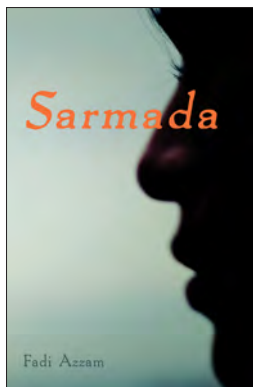
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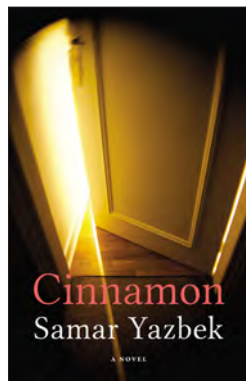
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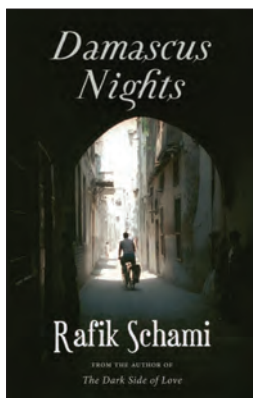
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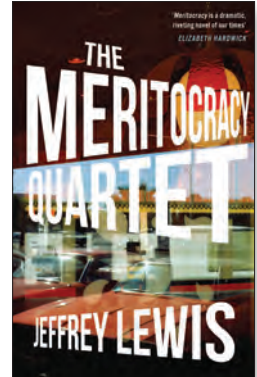
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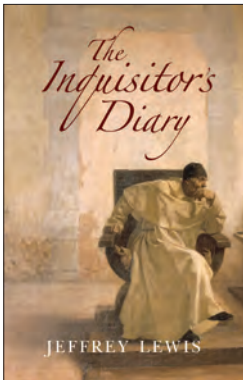


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