

Prague Derek Sayer

A bloody episode that epitomised the political dilemmas of the eighteenth century In 1798, members of the United Irishmen were massacred by the British amid the crumbling walls of a half-built town near Waterford in Ireland. Many of the Irish were republicans inspired by the French Revolution, and the site of their demise was known as Genevan Barracks. The Barracks were the remnants of an experimental community called New Geneva, a settlement of Calvinist republican rebels who fled the continent in 1782. The British believed that the rectitude and industriousness of these imported revolutionaries would have a positive effect on the Irish populace. The experiment was abandoned, however, after the Calvinists demanded greater independence and more state money for their project. Terrorists,

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Anarchists, and Republicans tells the story of a utopian city inspired by a spirit of liberty and republican values being turned into a place where republicans who had fought for liberty were extinguished by the might of empire. Richard Whatmore brings to life a violent age in which powerful states like Britain and France intervened in the affairs of smaller, weaker countries, justifying their actions on the grounds that they were stopping anarchists and terrorists from destroying society, religion and government. The Genevans and the Irish rebels, in turn, saw themselves as advocates of republican virtue, willing to sacrifice themselves for liberty, rights and the public good. Terrorists, Anarchists, and Republicans shows how the massacre at Genevan Barracks marked an end to the old Europe of diverse political forms, and the ascendancy of powerful states seeking empire and markets—in many respects the end of enlightenment itself.

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In this first up-to-date, single volume history of the Czechs, Agnew provides an introduction to the major themes and contours of Czech history for the general reader from prehistory and the first Slavs to the Czech Republic's entry into the European Union."

The Absolute Gravedigger, published in 1937, is in many ways the culmination of Vít Āzslav Nezval's work as an avant-garde poet, combining the Poetism of his earlier work and his turn to Surrealism in the 1930s with his political concerns in the years leading up to World War II. It is above all a collection of startling verbal and visual inventiveness. And while a number of salient political issues emerge from the Surrealist ommatidia, Nezval's imagination here is completely free-wheeling and untethered to any specific locale as he displays mastery of a variety of forms, from long-limbed imaginative free verse narratives to short, formally rhymed meditations in quatrains, to prose

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and even visual art (the volume includes six of his decalcomania images). Together with his previous two collections, *The Absolute Gravedigger* forms one of the most important corpora of interwar Surrealist poetry. Yet here Nezval's wild albeit restrained mix of absolute freedom and formal perfection has shifted its focus to explore the darker imagery of putrefaction and entropy, the line breaks in the shorter lyric poems slicing the language into fragments that float in the mind with open-ended meaning and a multiplicity of readings. Inspired by Salvador Dalí's paranoiac-critical method, the poems go in directions that are at first unimaginable but continue to evolve unexpectedly until they resolve or dissolve - like electron clouds, they have a form within which a seemingly chaotic energy reigns. Nezval's language, however, is under absolute control, allowing him to reach into the polychromatic clouds of Surrealist uncertainty to form shapes

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we recognize, though never expected to see, to meld images and concepts into a constantly developing and dazzling kaleidoscope. Part art book and part biography, *Magnetic Woman* examines the life and work of the artist Toyen (Marie Čermínová, 1902-80), a founding member of the Prague surrealist group, and focuses on her construction of gender and eroticism. Toyen's early life in Prague enabled her to become a force in three avant-garde groups--Devětsil, Prague surrealism, and Paris surrealism--yet, unusually for a female artist of her generation, Toyen presented both her gender and sexuality as ambiguous and often emphasized erotic themes in her work. Despite her importance and ground-breaking work, Toyen has been notoriously difficult to study. Using primary sources gathered from disparate disciplines and studies of the artist's own work, *Magnetic Woman* is organized both chronologically and thematically, moving

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through Toyen's career with attention to specific historical circumstances and intellectual developments approximately as they entered her life. Karla Huebner offers a re-evaluation of surrealism, the Central European contribution to modernism, and the role of female artists in the avant-garde, along with a complex and nuanced view of women's roles in and treatment by the surrealist movement.

Terrorists, Anarchists, and Republicans

Violence of Abstraction

The Inhabited Ruins of Central Europe

Going Down for Air

The Habsburg Empire

The Kapr á lov á Companion

History Beyond the Text

This book traces the influence of the changing

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political environment on Czech art, criticism, history, and theory between 1895 and 1939, looking beyond the avant-garde to the peripheries of modern art. The period is marked by radical political changes, the formation of national and regional identities, and the rise of modernism in Central Europe – specifically, the collapse of Austria-Hungary and the creation of the new democratic state of Czechoslovakia. Marta Filipová studies the way in which narratives of modern art were formed in a constant negotiation and dialogue between an effort to be international and a desire to remain

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authentically local.

In *The Winter's Tale*, Shakespeare gave the landlocked country of Bohemia a coastline--a famous and, to Czechs, typical example of foreigners' ignorance of the Czech homeland. Although the lands that were once the Kingdom of Bohemia lie at the heart of Europe, Czechs are usually encountered only in the margins of other people's stories. In *The Coasts of Bohemia*, Derek Sayer reverses this perspective. He presents a comprehensive and long-needed history of the Czech people that is also a remarkably original history of modern Europe, told from its uneasy

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center. Sayer shows that Bohemia has long been a theater of European conflict. It has been a cradle of Protestantism and a bulwark of the Counter-Reformation; an Austrian imperial province and a proudly Slavic national state; the most easterly democracy in Europe; and a westerly outlier of the Soviet bloc. The complexities of its location have given rise to profound (and often profoundly comic) reflections on the modern condition. Franz Kafka, Jaroslav Hasek, Karel Capek and Milan Kundera are all products of its spirit of place. Sayer describes how Bohemia's ambiguities and

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contradictions are those of Europe itself, and he considers the ironies of viewing Europe, the West, and modernity from the vantage point of a country that has been too often ignored. *The Coasts of Bohemia* draws on an enormous array of literary, musical, visual, and documentary sources ranging from banknotes to statues, museum displays to school textbooks, funeral orations to operatic stage-sets, murals in subway stations to censors' indexes of banned books. It brings us into intimate contact with the ever changing details of daily life--the street names and facades of buildings, the heroes figured on

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postage stamps--that have created and recreated a sense of what it is to be Czech. Sayer's sustained concern with questions of identity, memory, and power place the book at the heart of contemporary intellectual debate. It is an extraordinary story, beautifully told.

This innovative reader brings together classic theoretical texts and cutting-edge ethnographic analyses of specific state institutions, practices, and processes and outlines an anthropological framework for rethinking future study of "the state". Focuses on the institutions, spaces, ideas, practices, and representations that

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constitute the “state”. Promotes cultural and transnational approaches to the subject. Helps readers to make anthropological sense of the state as a cultural artifact, in the context of a neoliberalizing, transnational world.

Julius Schlesinger, aspiring SS officer, has received orders to remove from the roof of Prague's concert hall the statue of the Jewish composer Felix Mendelssohn. But which of the figures adorning the roof is the Jew?

Remembering his course on racial science, Schlesinger instructs his men to pull down the statue with the biggest nose. Only as the statue

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they have carefully chosen begins to topple does he recognize that it is not Mendelssohn; it is Richard Wagner. Thus begins a story of disarming simplicity that traces the transformation of ordinary lives in Nazi-occupied Prague. Death abetted by the petty malevolence of Nazi functionaries wins all the battles but ultimately loses the war, defeated by the fragile flowering of courage and defiance.

A Reader

Capitalism and Modernity

The Man Who Divides Us the Most

Belonging in the Modern City

Reflections of Prague

A Student's Guide to Approaching Alternative Sources

Robespierre

Historians are increasingly looking beyond the traditional, and turning to visual, oral, aural, and virtual sources to inform their work. The challenges these sources pose require new skills of interpretation and require historians to consider alternative theoretical and practical approaches. In order to help historians successfully move beyond traditional text, Sarah Barber and Corinna Peniston-Bird bring together chapters from historical specialists in the fields of fine

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art, photography, film, oral history, architecture, virtual sources, music, cartoons, landscape and material culture to explain why, when and how these less traditional sources can be used. Each chapter introduces the reader to the source, suggests the methodological and theoretical questions historians should keep in mind when using it, and provides case studies to illustrate best practice in analysis and interpretation. Pulling these disparate sources together, the introduction discusses the nature of historical sources and those factors which are unique to, and shared by, the sources covered throughout the book. Taking examples from around the globe, this

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collection of essays aims to inspire practitioners of history to expand their horizons, and incorporate a wide variety of primary sources in their work.

As the final installment of Public Culture's Millennial Quartet, *Cosmopolitanism* assesses the pasts and possible futures of cosmopolitanism—or ways of thinking, feeling, and acting beyond one's particular society. With contributions from distinguished scholars in disciplines such as literary studies, art history, South Asian studies, and anthropology, this volume recenters the history and theory of translocal political aspirations and cultural ideas from the usual Western vantage point to areas outside Europe, such as South Asia,

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China, and Africa. By examining new archives, proposing new theoretical formulations, and suggesting new possibilities of political practice, the contributors critically probe the concept of cosmopolitanism. On the one hand, cosmopolitanism may be taken to promise a form of supraregional political solidarity, but on the other, these essays argue, it may erode precisely those intimate cultural differences that derive their meaning from particular places and traditions. Given that most cosmopolitan political formations—from the Roman empire and European imperialism to contemporary globalization—have been coercive and unequal, can there be a noncoercive and egalitarian cosmopolitan

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politics? Finally, the volume asks whether cosmopolitanism can promise any universalism that is not the unwarranted generalization of some Western particular. Contributors. Ackbar Abbas, Arjun Appadurai, Homi K. Bhabha, T. K. Biaya, Carol A. Breckenridge, Dipesh Chakrabarty, Ousame Ndiaye Dago, Mamadou Diouf, Wu Hung, Walter D. Mignolo, Sheldon Pollock, Steven Randall

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"This book traces the history of rock 'n' roll in Mexico and the rise of the native countercultural movement La Onda (the wave). This story frames the most significant

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crisis of Mexico's postrevolution period: the student-led protests in 1968 and the government-orchestrated massacre that put an end to the movement".--BOOKJACKET.

Postcards from Absurdistan

Surrealism and the Human Sciences

The Anthropology of the State

The Bloodletter's Daughter

From Peoples into Nations

Leading, Managing, Caring: Understanding Leadership and Management in Health and Social Care

The French Revolution in Global Perspective

The Kaprálová Companion, edited by Karla Hartl and Erik

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Entwistle, is a collection of biographical and analytical essays on Czech composer Vítězslava Kaprálová [1915–1940]. Accompanied by an annotated catalog of works, annotated chronology of life events, bibliography, discography, and a list of published works, The Kaprálová Companion is an essential, comprehensive guide to the composer's life and music, and it is the first book on Kaprálová in English.

Fiction. Drama. Art. Shortlisted for The Guardian's 2016 Not the Booker prize. The "European anti-novel" in all its unrepentant glory is here in THE COMBINATIONS, following in the tradition of Sterne, Rabelais, Cervantes, Joyce, Perec. In 8 octaves, 64 chapters and 888 pages, Louis Armand's THE COMBINATIONS is an unprecedented "work of attempted fiction" that combines the beauty & intellectual

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exertion that is chess with the panorama of futility & chaos that is Prague (a.k.a. "Golem City"), across the 20th-century and before/after. Golem City, the ship of fools boarded by the famed D's (e.g. John) and K's (e.g. Edward) of the 16th/17th centuries (who attempted and failed to turn lead into gold), and the infamous H's (e.g. Adolf, e.g. Reinhard) of the 20th (who attempted and succeeded in turning flesh into soap). Armand's prose weaves together the City's thousand-and- one fascinating tales with a deeply personal account of one lost soul set adrift amid the early-90s' awakening from the nightmare that was the previous half-century of communist Mitteleuropa. THE COMBINATIONS is a text whose 1) erudition dazzles, 2) structure humbles, 3) monotony never bores, 4) humour disarms, 5) relentlessness overwhelms, 6)

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storytelling captivates, 7) poignancy remains poignant, and 8) style simply never exhausts itself. Your move, Reader.

A poignant reflection on alienation and belonging, told through the lives of five remarkable people who struggled against nationalism and intolerance in one of Europe's most stunning cities. What does it mean to belong somewhere? For many of Prague's inhabitants, belonging has been linked to the nation, embodied in the capital city. Grandiose medieval buildings and monuments to national heroes boast of a glorious, shared history. Past governments, democratic and Communist, layered the city with architecture that melded politics and nationhood. Not all inhabitants, however, felt included in these efforts to nurture national belonging.

Socialists, dissidents, Jews, Germans, and Vietnamese

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have been subject to hatred and political persecution in the city they called home. Chad Bryant tells the stories of five marginalized individuals who, over the last two centuries, forged their own notions of belonging in one of Europe's great cities. An aspiring guidebook writer, a German-speaking newspaperman, a Bolshevik carpenter, an actress of mixed heritage who came of age during the Communist terror, and a Czech-speaking Vietnamese blogger: none of them is famous, but their lives are revealing. They speak to tensions between exclusionary nationalism and on-the-ground diversity. In their struggles against alienation and dislocation, they forged alternative communities in cafes, workplaces, and online. While strolling park paths, joining political marches, or writing about their lives, these outsiders came to embody a city that,

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on its surface, was built for others. A powerful and creative meditation on place and nation, the individual and community, Prague envisions how cohesion and difference might coexist as it acknowledges a need common to all.

Focusing on Central Europe, the volume proposes a new paradigm of how culture works, based on a model of "inhabited ruins" as a space where contradictory elements come together into continually renewed and frequently paradoxical configurations. Examines art, architecture, literature and music.

Mendelssohn is on the Roof

Prague in Black and Gold

Journeys Through the 20th Century

Re-imagining Space, History, and Memory

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Devotional Objects in Late Medieval Europe

Refried Elvis

Modernity, History, and Politics in Czech Art

The story of modernity told through a cultural history of twentieth-century Prague. Setting out to recover the roots of modernity in the boulevards, interiors, and arcades of the "city of light," Walter Benjamin dubbed Paris "the capital of the nineteenth century." In this eagerly anticipated sequel to his acclaimed *Coasts of Bohemia* and *Czech History*, Derek Sayer argues that Prague could well be seen as the capital of the much darker twentieth century. Ranging across twentieth-century Prague's

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astonishingly vibrant and always surprising human landscape, this richly illustrated cultural history describes how the city has experienced (and suffered) more ways of being modern than perhaps any other metropolis. Located at the crossroads of struggles between democratic, communist, and fascist visions of the modern world, twentieth-century Prague witnessed revolutions and invasions, national liberation and ethnic cleansing, the Holocaust, show trials, and snuffed-out dreams of "socialism with a human face." Yet between the wars, when Prague was the capital of Europe's most easterly parliamentary democracy, it was also a hotbed of artis

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and architectural modernism, and a center of surrealism second only to Paris. Focusing on these years, Sayer explores Prague's spectacular modern buildings, monuments, paintings, books, films, operas, exhibitions and much more. A place where the utopian fantasies of the century repeatedly unraveled, Prague was tailor-made for surrealist André Breton's "black humor," and Sayer discusses the way the city produced unrivaled connoisseurs of grim comedy, from Franz Kafka and Jaroslav Hasek to Milan Kundera and Václav Havel. A masterful and unforgettable account of a city where a idling flaneur could just as easily be a secret policeman

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this book vividly shows why Prague can teach us so much about the twentieth century and what made us who we are.

How Robespierre's career and legacy embody the dangerous contradictions of democracy Maximilien Robespierre (1758–1794) is arguably the most controversial and contradictory figure of the French Revolution, inspiring passionate debate like no other protagonist of those dramatic and violent events. The fervor of those who defend Robespierre the "Incorruptible," who championed the rights of the people is met with revulsion by those who condemn him as the

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bloodthirsty tyrant who sent people to the guillotine. Marcel Gauchet argues that he was both, embodying the glorious achievement of liberty as well as the excesses that culminated in the Terror. In much the same way that 1789 and 1793 symbolize the two opposing faces of the French Revolution, Robespierre's contradictions were the contradictions of the revolution itself. Robespierre was the purest incarnation, neither the defender of liberty who was a victim to the corrupting influence of power nor the tyrant who betrayed the principles of the revolution. Gauchet shows how Robespierre's personal transition from opposition to governance was itself an expression of the

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tragedy inherent in a revolution whose own prophetic ideals were impossible to implement. This panoramic book tells the story of how the man most associated with the founding of modern French democracy was also the first tyrant of that democracy, and it offers vital lessons for all democracies about the perpetual danger of tyranny.

"This book is the third in a trilogy that looks at the cultural history of Prague in order to tell the larger story of competing notions of European modernity-Reformation and Counter-Reformation, empire and nation, fascism and democracy-as they all played out on a single stage. This

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volume begins in 1938, when Czechoslovakia was dismembered by the Munich agreement and shortly by the invasion of the Third Reich, and it runs until the present day, when liberal democracy appears to be giving way to right-wing populism (as in much of the world). Like the previous volumes in the series, it sees Prague as a palimpsest of the cultures that overtook it—cultures aimed to impose their own visions of modernity on the city. In this book, Sayer charts three major "modernities": the Third Reich's brutal totalitarianism, the shifting face of Soviet communism, and the supposed freedoms of Western capitalist democracy. In Sayer's reading, the

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Nazis, Soviets, and Western democrats each believed that Prague had reached the end of history, that it had achieved "the final form of human government" (in Fukuyama's words). All were proved spectacularly wrong. As these political movements disintegrated, they returned the city to a state of banal surreality that Czech dissidents in the 1960s dubbed Absurdistan. Putting the notion of Absurdistan at the center of his story, Sayer engages with artists, creators and the things they produced, which unsparingly revealed the absurdity of the "modern" world and its notions of progress. He explores the work of Milan Kundera, Miloš Forman, Václav Havel, and many others

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lesser known in the Anglophone world. He examines the tradition of vulgar absurdist comedy beginning with Kafka, and he shows how Prague's cultural products have been marked by persistent moral ambiguity, or in Kundera's words, "the intoxicating relativity of human things," since the mid-century. The overarching argument of this book is that, by looking to Prague's cultural history, we can see that modernity has never been a solid or stable notion, and as different ideologies of modernity have come head-to-head, they have produced a rich culture of ambiguity and absurdity. We published the first two books in the trilogy, *The Coasts of Bohemia: A Cze*

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History (1998), which spanned the 18th to the turn of the 20th century, and Prague, Capital of the Twentieth Century (2013), which looked at modernism and revolutionary thinking in Prague in the first half of the 20th century. Both books did well, and Prague, Capital of the Twentieth Century won the prestigious George L. Mosse Prize for European cultural and intellectual history from the American Historical Association"--
Situating the French Revolution in the context of early modern globalization for the first time, this book offers a new approach to understanding its international origins and worldwide effects. A distinguished group of

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contributors shows that the political culture of the Revolution emerged out of a long history of global commerce, imperial competition, and the movement of people and ideas in places as far flung as India, Egypt, Guiana, and the Caribbean. This international approach helps to explain how the Revolution fused immense idealism with territorial ambition and combined the drive for human rights with various forms of exclusion. The essays examine topics including the role of smuggling and free trade in the origins of the French Revolution, the entwined nature of feminism and abolitionism, and the influence of the French revolutionary wars on the shape

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of American empire. The French Revolution in Global Perspective illuminates the dense connections among cultural, social, and economic aspects of the French Revolution, revealing how new political forms-at once democratic and imperial, anticolonial and centralizing-were generated in and through continual transnational exchanges and dialogues. Contributors: Rafe Blaufarb, Florida State University; Ian Coller, La Trobe University; Denise Davidson, Georgia State University; Suzanne Desan, University of Wisconsin-Madison; Lynn Hunt, University of California, Los Angeles; Andrew Jainchill, Queen's University; Michael Kwass, The Johns Hopkins

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University; William Max Nelson, University of Toronto; Pierre Serna, Université Paris I Panthéon-Sorbonne; Miranda Spieler, University of Arizona; Charles Walton, Yale University

Prague

A Czech History

Prague at the End of History

Ideology, Science and Critique in Capital

A Novel of Old Bohemia

Einstein in Bohemia

Prague, Capital of the Twentieth Century

A sweeping narrative history of Eastern Europe

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from the late eighteenth century to today In the 1780s, the Habsburg monarch Joseph II decreed that henceforth German would be the language of his realm. His intention was to forge a unified state from his vast and disparate possessions, but his action had the opposite effect, catalyzing the emergence of competing nationalisms among his Hungarian, Czech, and other subjects, who feared that their languages and cultures would be lost. In this sweeping narrative history of Eastern Europe since the late eighteenth century, John Connelly connects the stories of the region's diverse peoples, telling how, at a

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profound level, they have a shared understanding of the past. An ancient history of invasion and migration made the region into a cultural landscape of extraordinary variety, a patchwork in which Slovaks, Bosnians, and countless others live shoulder to shoulder and where calls for national autonomy often have had bloody effects among the interwoven ethnicities. Connelly traces the rise of nationalism in Polish, Austro-Hungarian, and Ottoman lands; the creation of new states after the First World War and their later absorption by the Nazi Reich and the Soviet Bloc; the reemergence of democracy and

separatist movements after the collapse of communism; and the recent surge of populist politics throughout the region. Because of this common experience of upheaval, East Europeans are people with an acute feeling for the precariousness of history: they know that nations are not eternal, but come and go; sometimes they disappear. From Peoples into Nations tells their story.

"[A] fascinating and accessible account . . . In his entertaining book, Mr. Eilenberger shows that his magicians' thoughts are still worth collecting, even if, with hindsight, we can see that some

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performed too many intellectual conjuring tricks.” —Wall Street Journal A grand narrative of the intertwining lives of Walter Benjamin, Martin Heidegger, Ludwig Wittgenstein, and Ernst Cassirer, major philosophers whose ideas shaped the twentieth century The year is 1919. The horror of the First World War is fresh for the protagonists of Time of the Magicians, each of whom finds himself at a crucial juncture. Benjamin is trying to flee his overbearing father and floundering in his academic career, living hand to mouth as a critic. Wittgenstein, by contrast, has dramatically decided to divest

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himself of the monumental fortune he stands to inherit, in search of spiritual clarity. Meanwhile, Heidegger, having managed to avoid combat in war by serving as a meteorologist, is carefully cultivating his career. Finally, Cassirer is working furiously on the margins of academia, applying himself to his writing and the possibility of a career at Hamburg University. The stage is set for a great intellectual drama, which will unfold across the next decade. The lives and ideas of this extraordinary philosophical quartet will converge as they become world historical figures. But as the Second World War looms on

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the horizon, their fates will be very different. Effective leadership and management in health and social care are built on good practice, strong relationships and a critical understanding of the wider context in which care takes place. Leading, Managing, Caring illustrates how leadership and management work in everyday settings, providing invaluable support to those practising or studying in the area. The book introduces the four core building blocks of the caring manager or leader: personal awareness, team awareness, goal awareness and contextual awareness. Together these form a firm foundation for

understanding and practice. Drawing on up-to-date case studies, the authors explore how critical theoretical understanding can support practical attempts to work through complex situations with a diverse range of people. Also included is a toolkit containing carefully selected and practical tools for leading and managing change. This comprehensive textbook is suitable for existing and aspiring managers and leaders in a range of health and social care professions, or anyone interested in understanding more about the complex landscape in which care services are managed and delivered in the UK.

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Prague is at the core of everything both wonderful and terrible in Western history, but few people truly understand this city's unique culture. In Prague in Black and Gold, Peter Demetz strips away sentimentalities and distortions and shows how Czechs, Germans, Italians, and Jews have lived and worked together for over a thousand years.

The Analytical Foundations of Historical Materialism

A New History

Essays in Historical Materialism

For Mao

Millennial Capitalism and the Culture of Neoliberalism

Scenes from the Life of a European City

The Rise of the Mexican Counterculture

Thirty years ago, Prague was a closed book to most travelers. Today, it is Europe's fifth-most-visited city, surpassed only by London, Paris, Istanbul, and Rome. With a stunning natural setting on the Vltava river and featuring a spectacular architectural potpourri of everything from Romanesque rotundas to gothic towers, Renaissance palaces, Baroque churches, art

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nouveau cafés, and cubist apartment buildings, Prague may well be Europe's most beautiful capital city. But behind this beauty lies a turbulent and often violent history, and in this book, Derek Sayer explores both. Located at the uneasy center of the continent, Prague has been a crossroads of cultures for more than a millennium. From the religious wars of the middle ages and the nationalist struggles of the nineteenth century to the modern conflicts of fascism, communism, and democracy, Prague's history is the history of the forces that have

shaped Europe. Sayer also goes beyond the complexities of Prague's colorful past: his expert, very readable, and exquisitely illustrated guide helps us to see what Prague is today. He not only provides listings of what to see, hear, and do and where to eat, drink, and shop, but also offers deep personal reflection on the sides of Prague tourists seldom see, from a model interwar modernist villa colony to Europe's biggest Vietnamese market.

This book has been initiated by the workshop on Cultural heritage in changing landscapes, held

during the IALE (International Association for Landscape Ecology) European Conference that started in Stockholm, Sweden, in June 2001 and continued across the Baltic to Tartu, Estonia, in July. The papers presented at the workshop have been supported by invited contributions that address a wider range of the cultural heritage management issues and research interfaces required to study cultural landscapes. The book focuses on landscape interfaces. Both the ones we find out there in the landscape and the ones we face while doing research. We hope

that this book helps if not to make use of these interfaces, then at least to map them and bridge some of the gaps between them. The editors wish to thank those people helping us to assemble this collection. First of all our gratitude goes to the authors who contributed to the book. We would like to thank Marc Antrop, Mats Widgren, Roland Gustavsson, Marion Potts chin, Barbel Tress, Tiina Peil, Helen Soovali and Anu Printsman for their quick and helpful advice, opinions and comments during the different stages of editing. Helen Soovali and Anu

Printsmann together with Piret Pungas - thank you for technical help.

Reflections of Prague is the story of how a Czech Jewish family become embroiled in the most tragic and tumultuous episodes of the twentieth century. Through their eyes we see the history of their beloved Prague, a unique European city, and the wider, political forces that tear their lives apart. Their moving story traces the major events, turmoil, oppression and triumphs of Europe through the last hundred years – from the Austro-Hungarian Empire to the First World

War; from the vibrant artistic and intellectual life of Prague in the times of Kafka, the Capek Brothers and Masaryk to years of hunger in a Polish ghetto and the concentration camps of Hitler; from the tyrannous rule of Stalin to the rekindled hopes of Dubcek and the subsequent Soviet occupation to liberation under Havel. Told from Ivan's perspective, it is a poignant but uplifting tale that tells of life lived with purpose and conviction, in the face of personal suffering and sacrifice. 'A remarkable book. This archetypical story of the twentieth century is

intertwined with an almost stream-of-consciousness narrative of the history of the Czechs, of Prague, interspersed with samples of exquisite poetry by great contemporary poets. So the narrative flows like Eliot's sweet Thames full of the debris of tragic lives, of horrors, of moments of beauty and testimonies of love – all against the backdrop of man's inhumanity.'

Josef Škvorecký 'A poignant and vivid mémoire of a child searching for traces of his father, lost in the murky ideologies of post war Central Europe. An engrossing book.' Sir John Tusa

This panoramic reappraisal shows why the Habsburg Empire mattered for so long to so many Central Europeans across divides of language, religion, and region. Pieter Judson shows that creative government—and intractable problems the far-flung empire could not solve—left an enduring imprint on successor states. Its lessons are no less important today.

A Surrealist History

A History of Eastern Europe

The Great Arch

Time of the Magicians

Theories of the Information Society

Landscape Interfaces

Toyen and the Surrealist Erotic

What is hidden in the taste of a madeleine - or in snatches of Bob Dylan songs, operatic arias, and the remembered sting of a rattan cane? An exploration of memory, *Going Down for Air* artfully combines two very different yet connected texts. A Memoir is richly evocative not only of times past, but also of a very English, imperial, queerly masculine subjectivity, caught on the cusp of the extinction of the world in and of which it made sense.

Derek Sayer's allusive writing succeeds as few have done

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before in capturing the leaps and bounds of memory itself. Rich in its detail, unstinting in its honesty, this beautifully written memoir is a considerable literary achievement. The memoir is complemented by Sayer's provocative theoretical essay on memory and social identity. Drawing on linguistic and psychoanalytic theory, photographic images, and literary texts, *In Search of a Subject* argues that it is memory above all that maintains the imagined identities upon which society rests. *Going Down for Air* is a bold and strikingly successful literary and sociological experiment, which makes a major contribution to understanding how our memories work - and gives them

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social meaning far beyond

In 1606, the city of Prague shines as a golden mecca of art and culture carefully cultivated by Emperor Rudolf II. But the emperor hides an ugly secret: His bastard son, Don Julius, is afflicted with a madness that pushes the young prince to unspeakable depravity. Desperate to stem his son's growing number of scandals, the emperor exiles Don Julius to a remote corner of Bohemia, where the young man is placed in the care of a bloodletter named Pichler. The bloodletter's task: cure Don Julius of his madness by purging the vicious humors coursing through his veins. When Pichler brings his daughter Marketa to assist him,

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she becomes the object of Don Julius's frenzied - and dangerous - obsession. To him, she embodies the women pictured in the Coded Book of Wonder, a priceless manuscript from the imperial library that was his only link to sanity. As the prince descends further into the darkness of his mind, his acts become ever more desperate, as Marketa, both frightened and fascinated, can't stay away. Inspired by a real - life murder that threatened to topple the powerful Hapsburg dynasty, *The Bloodletter's Daughter* is a dark and richly detailed saga of passion and revenge.

Popular opinion suggests that information has become a

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distinguishing feature of the modern world. Where once economies were built on industry and conquest, we are now instead said to be part of a global information economy. In this new and thoroughly revised edition of his popular book, author Webster brings his work up-to-date both with new theoretical work and with social and technological changes - such as the rapid growth of the internet and accelerated globalization - and reassesses the work of key theorists in light of these changes. This book is essential reading for students of contemporary social theory and anybody interested in social and technological change in the post-war era.

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Surrealism was not merely an artistic movement to its adherents but an "instrument of knowledge," an attempt to transform the way we see the world by unleashing the unconscious as a radical, new means of constructing reality. Born out of the crisis of civilization brought about by World War I, it presented a sustained challenge to scientific rationalism as a privileged mode of knowing. In certain ways, surrealism's critique of white, Western civilization anticipated many later attempts at producing alternate non-Eurocentric epistemologies. With *Making Trouble*, sociologist and cultural historian Derek Sayer explores what it might mean to take surrealism's critique

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of civilization seriously. Drawing on a remarkable range of sources, Sayer first establishes surrealism as an important intellectual antecedent to the study of the human sciences today. He then makes a compelling and well-written argument for rethinking surrealism as a contemporary methodological resource for all those who still look to the human sciences not only as a way to interpret the world, but also to change it.

Wittgenstein, Benjamin, Cassirer, Heidegger, and the Decade That Reinvented Philosophy

An Excursus on Marx and Weber

The Combinations

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The Czechs and the Lands of the Bohemian Crown

Magnetic Woman

The Coasts of Bohemia

The Makropoulos Secret

From an acclaimed historian, a mesmerizing account of how medieval European Christians envisioned the paradoxical nature of holy objects Between the twelfth and the sixteenth centuries, European Christians used in worship a plethora of objects, not only prayer books, statues, and paintings but also pieces of natural materials, such as stones and earth, considered to carry holiness, dolls representing

Jesus and Mary, and even bits of consecrated bread and wine thought to be miraculously preserved flesh and blood. Theologians and ordinary worshippers alike explained, utilized, justified, and warned against some of these objects, which could carry with them both anti-Semitic charges and the glorious promise of heaven. Their proliferation and the reaction against them form a crucial background to the European-wide movements we know today as “reformations” (both Protestant and Catholic). In a set of independent but interrelated essays, Caroline Bynum considers some examples of such holy things, among them beds for the

baby Jesus, the headdresses of medieval nuns, and the footprints of Christ carried home from the Holy Land by pilgrims in patterns cut to their shape or their measurement in lengths of string. Building on and going beyond her well-received work on the history of materiality, Bynum makes two arguments, one substantive, the other methodological. First, she demonstrates that the objects themselves communicate a paradox of dissimilar similitude—that is, that in their very details they both image the glory of heaven and make clear that that heaven is beyond any representation in earthly things. Second, she

uses the theme of likeness and unlikeness to interrogate current practices of comparative history. Suggesting that contemporary students of religion, art, and culture should avoid comparing things that merely “look alike,” she proposes that humanists turn instead to comparing across cultures the disparate and perhaps visually dissimilar objects in which worshippers as well as theorists locate the “other” that gives their religion enduring power.

DIVA special issue of PUBLIC CULTURE, this collection of essays forms an empirically grounded, conceptual discussion that posits

global millennial capitalism as a historical formation./div

A finely drawn portrait of Einstein's sixteen months in Prague In the spring of 1911, Albert Einstein moved with his wife and two sons to Prague, the capital of Bohemia, where he accepted a post as a professor of theoretical physics. Though he intended to make Prague his home, he lived there for just sixteen months, an interlude that his biographies typically dismiss as a brief and inconsequential episode. Einstein in Bohemia is a spellbinding portrait of the city that touched Einstein's life in unexpected ways—and of the gifted young

scientist who left his mark on the science, literature, and politics of Prague. Michael Gordin's narrative is a masterfully crafted account of a person encountering a particular place at a specific moment in time. Despite being heir to almost a millennium of history, Einstein's Prague was a relatively marginal city within the sprawling Austro-Hungarian Empire. Yet Prague, its history, and its multifaceted culture changed the trajectories of Einstein's personal and scientific life. It was here that his marriage unraveled, where he first began thinking seriously about his Jewish identity, and where he embarked on the project of general

relativity. Prague was also where he formed lasting friendships with novelist Max Brod, Zionist intellectual Hugo Bergmann, physicist Philipp Frank, and other important figures. Einstein in Bohemia sheds light on this transformative period of Einstein's life and career, and brings vividly to life a beguiling city in the last years of the Austro-Hungarian Empire.

Cosmopolitanism

The Absolute Gravedigger

The Genevans and the Irish in Time of Revolution

Crossroads of Europe

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**Marx's Method
Cultural Heritage in Changing Landscapes
English State Formation as Cultural Revolution :
[with Preface, Postscript and Bibliographical
Supplement]**