Haunted Museum

An analysis of how female criminals were perceived both in the legal sphere and in general culture.

City Limits

In the shadow of Pushkin's Golden Age, Russia's eighteenth-century culture was relegated to an obscurity hardly befitting its actually radical legacy. Why did nineteenth-century Russians put the eighteenth century so quickly behind them? How does a meaningful present become a seemingly meaningless past? Interpreting texts by Lomonosov, Derzhavin, Pushkin, Viazemsky, Turgenev, Tolstoy, and others, Luba Golburt finds surprising answers.

The Enlightenment

This book uses the theme of 'debatable lands', to explore aspects of writing in the Romantic period. Walter Scott brought it to a wider public, and the phrase came to be applied to debates which were intellectual, political or artistic. These debates are pursued in a collection of essays grouped under the headings such as 'Britain and Ireland'.
"A TIMEMagazine Top 10 Nonfiction Book of 2012 New YorkerBest Book of the Year i>Los Angeles Magazine's #1 Music Book of the Year /b>unique and revelatory book of music history that examines in great depth what is perhaps the best-known and most-popular symphony ever written and its four-note opening, which has fascinated musicians, historians, and philosophers for the last two hundred years. Music critic Matthew Guerrieri reaches back before Beethoven's time to examine what might have influenced him in writing his Fifth Symphony, and forward into our own time to describe the ways in which the Fifth has, in turn, asserted its influence. He uncovers possible sources for the famous opening notes in the rhythms of ancient Greek poetry and certain French Revolutionary songs and symphonies. Guerrieri confirms that, contrary to popular belief, Beethoven was not deaf when he wrote the Fifth. He traces the Fifth's influence in China, Russia, and the United States (Emerson and Thoreau were passionate fans) and shows how the masterpiece was used by both the Allies and the Nazis in World War II. Altogether, a fascinating piece of musical detective work a tr

The Enlightenment

"Examines the work of eighteenth-century sculptor Ignaz Gèunther within the context of Bavarian Rococo art and Counter-Reformation religious visual culture"--Provided by publisher.

Rethinking Iranian Nationalism and Modernity

While recent books have explored Arab and Turkish nationalism, the nuances of Iran have received scant book-length study—until now. Capturing the significant changes in approach that have shaped this specialization, Rethinking Iranian Nationalism and Modernity shares innovative research and charts new areas of analysis from an array of scholars in the field. Delving into a wide range of theoretical and conceptual perspectives, the essays—all previously unpublished—encompass social history, literary theory, postcolonial studies, and comparative analysis to address such topics as: Ethnicity in the Islamic Republic of Iran Political Islam and religious nationalism The evolution of U.S.-Iranian relations before and after the Cold War Comparing Islamic and secular nationalism(s) in Egypt and Iran The German counterrevolution and its influence on Iranian political alliances The effects of Israel's image as a Euro-American space Sufism Geocultural concepts in Azar's Atashkadeh Interdisciplinary in essence, the essays also draw from sociology, gender studies, and art and architecture. Posing compelling questions while challenging the conventional historiographical traditions, the authors (many of whom represent a new generation of Iranian studies scholars) give voice to a research approach that
embraces the modern era's complexity while emphasizing Iranian nationalism's contested, multifaceted, and continuously transformative possibilities.

**Germany and the Holy Roman Empire**

From the middle ages to the twenty-first century, India has held a fascination in the German imagination, not only as geographical location, but also as a philosophical and spiritual concept. Similarly, India has long held an interest in German language and culture, including wide recognition of several German authors, philosophers, and Indologists. This cross-cultural interest between the Indian subcontinent and the German-speaking world has manifested itself in literature, linguistics, the performing arts, religion, philosophy, history, politics, and many other fields. Concepts and names that mark some of the channels of exchange and communication between the two cultures include Balthasar Sprenger, Bartholomäus Ziegenbalg, Kalidasa's Sakuntala, Herder, the Schlegel brothers, Hegel, Schopenhauer, Heine, Nietzsche, Max Müller, Hermann Hesse, Rabindranath Tagore, the ideology of the “Aryan,” Subhash Chandra Bose and his affiliation with Hitler, Gandhi, Annemarie Schimmel, Günter Grass, and others. In recent years, Orientalist Studies, Postcolonial Studies, Intercultural German Studies, and Transnational Studies have given new impetus and directions to the interest in Indo-German relations. The aim of this book is to achieve an overview over the current state and trends of research in this field.

**The Marx Machine**

From the 1750s to the 1830s, numerous British intellectuals, novelists, essayists, poets, playwrights, translators, educationalists, politicians, businessmen, travel writers, and philosophers brooded about the merits and demerits of the French language. The decades under consideration encompass a particularly tumultuous period in Anglo-French relations that witnessed the Seven Years' War (1756-1763), the American War of Independence (1775-1783), the Revolutionary and Napoleonic Wars (1792-1802 and 1803-1815, respectively), the Bourbon Restoration (1814-1830), and the July Revolution (1830) - not to mention the gradual expansion of the British Empire, and the complex cultural shifts that led from Neoclassicism to Romanticism. In this book, Marcus Tomalin reassesses the ways in which writers such as Tobias Smollett, Maria Edgeworth, William Wordsworth, John Keats, William Cobbett, and William Hazlitt acquired and deployed French. This intricate topic is examined from a range of critical perspectives, which draw upon recent research into European Romanticism, linguistic historiography, comparative literature, social and cultural history, education theory, and translation studies. This interdisciplinary approach helps to illuminate the deep ambivalences that
characterised British appraisals of the French language in the literature of the Romantic period.

**The Second Generation**

The book sheds light on various chapters in the long history of Protestant-Jewish relations, from the Reformation to the present. Going beyond questions of antisemitism and religious animosity, it aims to disentangle some of the intricate perceptions, interpretations, and emotions that have characterized contacts between Protestantism and Judaism, and between Jews and Protestants. While some papers in the book address Luther’s antisemitism and the NS-Zeit, most papers broaden the scope of the investigation: Protestant-Jewish theological encounters shaped not only antisemitism but also the Jewish Reform movement and Protestant philosemitic post-Holocaust theology; interactions between Jews and Protestants took place not only in the German lands but also in the wider Protestant universe; theology was crucial for the articulation of attitudes toward Jews, but music and philosophy were additional spheres of creativity that enabled the process of thinking through the relations between Judaism and Protestantism. By bringing together various contributions on these and other aspects, the book opens up directions for future research on this intricate topic, which bears both historical significance and evident relevance to our own time.

**Cultures of Power in Europe During the Long Eighteenth Century**

The essays in this volume suggest that the emergence of language as an autonomous object of discourse was closely connected with the consolidation of new and sometimes competing forms of political community in the period following the French Revolution and the global spread of European power.

**Jews and Protestants**

This book offers a novel interpretation of the sudden and steep decline of instrumental virtuosity in its critical reception between c. 1815 and c. 1850, documenting it with a large number of examples from Europe’s leading music periodicals at the time. The increasingly hostile critical reception of instrumental virtuosity during this period is interpreted from the perspective of contemporary aesthetics and philosophical conceptions of human subjectivity; the book’s main thesis is that virtuosity qua irreducibly bodily performance generated so much hostility because it was deemed incompatible with, and even threatening to, the new Romantic philosophical conception of music as a radically disembodied, abstract, autonomous art and, moreover, a symbol or model – if only a utopian one – of a similarly autonomous and free
human subject, whose freedom and autonomy seemed increasingly untenable in the economic and political context of post-Napoleonic Europe. That is why music, newly reconceived as radically abstract and autonomous, plays such an important part in the philosophy of early German Romantics such as E. T. A. Hoffmann, Schelling, and Schopenhauer, with their growing misgivings about the very possibility of human freedom, and not so much in the preceding generation of thinkers, such as Kant and Hegel, who still believed in the (transcendentally) free subject of the Enlightenment. For the early German Romantics, music becomes a model of human freedom, if freedom could exist. By contrast, virtuosity, irredeemably moored in the perishable human body, ephemeral, and beholden to such base motives as making money and gaining fame, is not only incompatible with music thus conceived, but also threatens to expose it as an illusion, in other words, as irreducibly corporeal, and, by extension, the human subject it was meant to symbolise as likewise an illusion. Only with that in mind, may we begin to understand the hostility of some early to mid-19th-century critics to instrumental virtuosity, which sometimes reached truly bizarre proportions. In order to accomplish this, the book looks at contemporary aesthetics and philosophy, the contemporary reception of virtuosity in performance and composition, and the impact of 19th-century gender ideology on the reception of some leading virtuosi, male and female alike.

**The French Language and British Literature, 1756-1830**

A three-part investigation on the origins and evolving roles that Islamic law and international humanitarian law have played in regulating conflict and violence, War and Law in the Islamic World brings to light legal and policy complexities that plague modern-day armed conflict in the region.

**Enlightenment Phantasies**

When a word describing an emotion is said to be untranslatable, is that emotion untranslatable also? This unique study focuses on three word-concepts on the periphery of Europe, providing a wide-ranging survey of national identity and cultural essentialism, nostalgia, melancholy and fatalism, the production of memory and the politics of hope.

**Voltaire's Jews and Modern Jewish Identity**

Age of Entanglement explores the patterns of connection linking German and Indian intellectuals from the nineteenth century to the years after the Second World War. Kris Manjapra traces the intersecting ideas and careers of philologists, physicists, poets, economists, and others who shared ideas, formed networks, and studied one another's worlds. Moving beyond well-rehearsed critiques
of colonialism, this study recasts modern intellectual history in terms of the knotted intellectual itineraries of seeming strangers. Collaborations in the sciences, arts, and humanities produced extraordinary meetings of German and Indian minds. Meghnad Saha met Albert Einstein, Stella Kramrisch brought the Bauhaus to Calcutta, and Girindrasekhar Bose began a correspondence with Sigmund Freud. Rabindranath Tagore traveled to Germany to recruit scholars for a new university, and Himanshu Rai worked with Franz Osten to establish movie studios in Bombay. These interactions, Manjapra argues, evinced shared responses to the hegemony of the British empire. Germans and Indians hoped to find in one another the tools needed to disrupt an Anglocentric world order. As Manjapra demonstrates, transnational encounters are not inherently progressive. From Orientalism to Aryanism to scientism, German-Indian entanglements were neither necessarily liberal nor conventionally cosmopolitan, often characterized as much by manipulation as by genuine cooperation.

**Defending the Gospel in Legal Style**

At the beginning of the twentieth century, Paris was the cosmopolitan hub of Europe and home to a vast number of foreigners—including the writers, painters, sculptors, and musicians who were creating works now synonymous with modernism itself, such as Les Desmoiselles d'Avignon, The Rite of Spring, and Ulysses. The situation at the end of the period, however, could not have been more different: even before the violence of the Second World War, the cosmopolitan avant-garde had largely abandoned Paris, driven out by nationalism, xenophobia, and intolerance. Foreign Modernism investigates this tense and transitional moment for both modernism and European multiculturalism by looking at the role of foreigners in Paris's artistic scene. Examining works of literature, sculpture, ballet and performing arts, music, and architecture, Ihor Junyk combines cultural history with contemporary work in transnationalism and diaspora studies. Junyk emphasizes how émigré artists used radical new forms of art to resist the culture of virulent nationalism taking root in France, and to articulate new forms of cosmopolitan identity.

**War and Law in the Islamic World**

The Europeanization of the World puts forward a defense of Western civilization and the unique gifts it has bequeathed to the world—in particular, human rights and constitutional democracy—at a time when many around the globe equate the West with hubris and thinly veiled imperialism. John Headley argues that the Renaissance and the Reformation provided the effective currents for the development of two distinctive political ideas. The first is the idea of a common humanity, derived from antiquity, developed through natural law, and worked out in the new emerging global context to provide the basis
for today's concept of universal human rights. The second is the idea of political dissent, first posited in the course of the Protestant Reformation and later maturing in the politics of the British monarchy. Headley traces the development and implications of this first idea from antiquity to the present. He examines the English revolution of 1688 and party government in Britain and America into the early nineteenth century. And he challenges the now--common stance in historical studies of moral posturing against the West. Headley contends that these unique ideas are Western civilization's most precious export, however presently distorted. Certainly European culture has its dark side--Auschwitz is but one example. Yet as Headley shows, no other civilization in history has bequeathed so sustained a tradition of universalizing aspirations as the West. The Europeanization of the World makes an argument that is controversial but long overdue. Written by one of our preeminent scholars of the Renaissance and Reformation, this elegantly reasoned book is certain to spark a much-needed reappraisal of the Western tradition.

**Age of Entanglement**

This book employs recently developed techniques of literary criticism, philosophical argumentation, and bibliographical or manuscript analysis to bring Marx’s early works, and especially his early polemics, into conversation with his most contemporary, post-Marxist critics. It argues that some of Marx’s best known concepts – ideology and historical materialism, for example – in fact represent responses to the kinds of arguments that many people mount against them today.

**The Self-Perception of Early Modern Capitalists**

> Translating Empire

A collection of essays by leading historians of early modern Europe and the U.S., this books explores how merchants, entrepreneurs, and other early modern capitalists viewed themselves.

**The Virtuoso as Subject**

Investigating the central role that theories of the visual arts and creativity played in the development of fascism in France, Mark Antliff examines the aesthetic dimension of fascist myth-making within the history of the avant-garde. Between 1909 and 1939, a surprising array of modernists were implicated in this project, including such well-known figures as the symbolist painter Maurice Denis, the architects Le Corbusier and Auguste Perret, the sculptors Charles Despiau and Aristide Maillol, the “New Vision” photographer
Germaine Krull, and the fauve Maurice Vlaminck. Antliff considers three French fascists: Georges Valois, Philippe Lamour, and Thierry Maulnier, demonstrating how they appropriated the avant-garde aesthetics of cubism, futurism, surrealism, and the so-called Retour à l'Ordre (“Return to Order”), and, in one instance, even defined the “dynamism” of fascist ideology in terms of Soviet filmmaker Sergei Eisenstein’s theory of montage. For these fascists, modern art was the mythic harbinger of a regenerative revolution that would overthrow existing governmental institutions, inaugurate an anticapitalist new order, and awaken the creative and artistic potential of the fascist “new man.” In formulating the nexus of fascist ideology, aesthetics, and violence, Valois, Lamour, and Maulnier drew primarily on the writings of the French political theorist Georges Sorel, whose concept of revolutionary myth proved central to fascist theories of cultural and national regeneration in France. Antliff analyzes the impact of Sorel’s theory of myth on Valois, Lamour, and Maulnier. Valois created the first fascist movement in France; Lamour, a follower of Valois, established the short-lived Parti Fasciste Révolutionnaire in 1928 before founding two fascist-oriented journals; Maulnier forged a theory of fascism under the auspices of the journals Combat and Insurgé.

Romanticism's Debatable Lands

An analysis of the forces which shaped politics and culture in Germany, France and Great Britain in the eighteenth century.

Modern Art and the Idea of the Mediterranean

The past three decades have seen a remarkable growth of interest in intellectual history and this book provides the first comprehensive survey of recent research in this field. Each chapter considers developments in intellectual history, and shows the ways intellectual historians have contributed to more established disciplinary enquiries.

Spinoza and the Specters of Modernity

New media are often greeted with suspicion by older media. The Fourth Estate at the Fourth Wall explores how, when the commercial press arrived in France in 1836, popular theater critiqued its corruption, its diluted politics, and its tendency to orient its content toward the lowest common denominator. July Monarchy plays, which provided affordable entertainment to a broad section of the public, constitute a large, nearly untapped reservoir of commentary on the arrival of the forty-franc press. Vaudevilles and comedies ask whether journalism that benefits from advertisement can be unbiased. Dramas explore whether threatening to spread false news is an acceptable way for journalists to exercise their influence. Hollinshead-Strick uses both plays and novels to show that despite
their claims to enlighten their readers, newspapers were often accused of obscuring public access to information. Balzac’s interventions in this media sphere reveal his utopian views on print technology. Nerval’s and Pyat’s demonstrate the nefarious impact that corrupt theater critics could have on authors and on the public alike. Scholars of press and media studies, French literature, theater, and nineteenth-century literature more generally will find this book a valuable introduction to a cross-genre debate about press publicity that remains surprisingly resonant today.

**Avant-Garde Fascism**

In this concise, bold, and innovative book, Dan Edelstein offers us an original account of the Enlightenment. It convincingly argues that the Enlightenment is above all a narrative about social and cultural changes and that its origins can be found in the Quarrel of the Ancients and the Moderns. Therefore, by reconsidering the importance of the French esprit philosophique in the European Enlightenment, this book will be of considerable importance for every scholar and student interested in this period.

**Palgrave Advances in Intellectual History**

Harvey Mitchell's book argues that a reassessment of Voltaire's treatment of traditional Judaism will sharpen discussion of the origins of, and responses to, the Enlightenment. His study shows how Voltaire's nearly total antipathy to Judaism is best understood by stressing his self-regard as the author of an enlightened and rational universal history, which found Judaism's memory of its past incoherent, and, in addition, failed to meet the criteria of objective history—a project in which he failed. Calling on an array of Jewish and non-Jewish figures to reveal how modern interpretations of Judaism may be traced to the core ideas of the Enlightenment, this book concludes that Voltaire paradoxically helped to foster the ambiguities and uncertainties of Judaism's future.

**Foreign Modernism**

Eating the Enlightenment offers a new perspective on the history of food, looking at writings about cuisine, diet, and food chemistry as a key to larger debates over the state of the nation in Old Regime France. Embracing a wide range of authors and scientific or medical practitioners—from physicians and poets to philosophes and playwrights—E. C. Spary demonstrates how public discussions of eating and drinking were used to articulate concerns about the state of civilization versus that of nature, about the effects of consumption upon the identities of individuals and nations, and about the proper form and practice of scholarship. En route, Spary devotes extensive attention to the manufacture, trade, and eating of
foods, focusing upon coffee and liqueurs in particular, and also considers controversies over specific issues such as the chemistry of digestion and the nature of alcohol. Familiar figures such as Fontenelle, Diderot, and Rousseau appear alongside little-known individuals from the margins of the world of letters: the draughts-playing café owner Charles Manoury, the “Turkish envoy” Soliman Aga, and the natural philosopher Jacques Gautier d’Agoty. Equally entertaining and enlightening, Eating the Enlightenment will be an original contribution to discussions of the dissemination of knowledge and the nature of scientific authority.

The First Epoch

In the first single-author account of German history from the Reformation to the early nineteenth century since Hajo Holborn's study written in the 1950s, Dr Whaley provides a full account of the history of the Holy Roman Empire. Volume II extends from the Peace of Westphalia to the Dissolution of the Reich.

Emotions, Language and Identity on the Margins of Europe

Among his generation of intellectuals, the eighteenth-century German philosopher Johann Gottfried Herder is recognized both for his innovative philosophy of language and history and for his passionate criticism of racism, colonialism, and imperialism. A student of Immanuel Kant, Herder challenged the idea that anyone – even the philosophers of the Enlightenment – could have a monopoly on truth. In Herder: Aesthetics against Imperialism, John K. Noyes plumbs the connections between Herder’s anti-imperialism, often acknowledged but rarely explored in depth, and his epistemological investigations. Noyes argues that Herder’s anti-rationalist epistemology, his rejection of universal conceptions of truth, knowledge, and justice, constitutes the first attempt to establish not just a moral but an epistemological foundation for anti-imperialism. Engaging with the work of postcolonial theorists such Dipesh Chakrabarty and Gayatri Spivak, this book is a valuable reassessment of Enlightenment anti-imperialism that demonstrates Herder’s continuing relevance to postcolonial studies today.

New Public Spheres

The dead of Paris, before the French Revolution, were most often consigned to mass graveyards that contemporaries described as terrible and terrifying, emitting "putrid miasmas" that were a threat to both health and dignity. In a book that is at once wonderfully macabre and exceptionally informative, Erin-Marie Legacey explores how a new burial culture emerged in Paris as a result of both revolutionary fervor and public health concerns, resulting in the construction of park-like cemeteries on the
Making Space for the Dead describes how revolutionaries placed the dead at the center of their republican project of radical reinvention of French society and envisioned a future where graveyards would do more than safely contain human remains; they would serve to educate and inspire the living. Legacey unearths the unexpectedly lively process by which burial sites were reimagined, built, and used, focusing on three of the most important of these new spaces: the Paris Catacombs, Père Lachaise cemetery, and the short-lived Museum of French Monuments. By situating discussions of death and memory in the nation's broader cultural and political context, as well as highlighting how ordinary Parisians understood and experienced these sites, she shows how the treatment of the dead became central to the reconstruction of Parisian society after the Revolution.

The First Four Notes

For centuries, southern Europe, and Italy in particular, has offered writers far more than an evocative setting for important works of literature. The voyage south has been an integral part of the imagination of inspiration. Haunted Museum is a groundbreaking, in-depth look at fantasies of Italy from the late eighteenth to the early twentieth centuries, focusing on a literary tradition Jonah Siegel terms the "art romance"--the fantastic voyage south understood as the register of an ambivalent desire for art and a heightened experience of reality. Siegel argues that Italy's allure derives not only from its celebrated promise of unique natural beauty and prized antiquities, but from the opportunity it offers writers to place themselves in relation to a web of prior accounts of travel to the native land of genius. Beginning with Goethe as the founding figure of the tradition, Haunted Museum moves from a rich reframing of literature from the first half of the nineteenth century--including new readings of works by Byron, de Staël, Barrett Browning, and others--to an ambitious examination of Henry James's well-known engagement with Europe, newly understood as a response to this important literary legacy. Readings of works by Freud, Forster, Mann, and Proust demonstrate the longevity of the tradition of looking to Italy for the representation of desires as impossible to satisfy as they are to deny.

The Study of Language and the Politics of Community in Global Context

Historians have traditionally turned to free trade and laissez faire to explain the development of political economy during the Enlightenment. Reinert argues that economic emulation was the prism through which philosophers, ministers, reformers, and merchants thought about imperialism, economics, industry, and reform in the early modern period.
Making Space for the Dead

More than any earlier period of European intellectual history, the age of Enlightenment infused the republic of letters with social and political significance; this long-awaited new collection from Routledge brings together in five volumes the very best scholarship on the period and its legacy. It also incorporates historical and critical essays addressed to the Enlightenment's alleged responsibility for institutions or policies prevalent in the twentieth century, including economic globalization and the Holocaust.

Monsters of the Gévaudan

The public sphere provides a domain of social life in which public opinion is expressed by means of rational discourse and debate. Habermas linked its historical development to the coffee houses and journals in England, Parisian salons and German reading clubs. He described it as a bourgeois public sphere, where private people come together and where they turn from a politically disempowered bourgeoisie into an effective political agent - the public intellectual. With communication networks being diversified and expanded over time, the worldwide web has put pressure on traditional public spheres. These new informal and horizontal networks shaped by the internet create new contexts in which an anonymous and dispersed public may gather in political e-communities to reflect critically on societal issues. These de-centered modes of communication and influence-seeking change the role of the (traditional) public intellectual and - at first sight - seem to make their contributions less influential. What processes, therefore, influence changes within public spheres and how can intellectuals assert authority within them? Should we speak of different types of intellectuals, according to the different modes of public intellectual engagement? This ground-breaking volume gives a multi-disciplinary account of the way in which public intellectuals have constructed their role and position in the public sphere in the past, and how they try to voice public concerns and achieve authority again within those fragmented public spheres today.

Eating the Enlightenment

Examining the works of Germaine de Stael, Stendhal and Georges Cuvier, an Associate Professor of European History at Trinity College creates a groundbreaking cultural history of ambition in post-Revolutionary France.

Pygmalion in Bavaria

Of the thousands of children and young adults who fled Nazi Germany
in the years before the Second World War, a remarkable number went on to become trained historians in their adopted homelands. By placing autobiographical testimonies alongside historical analysis and professional reflections, this richly varied collection comprises the first sustained effort to illuminate the role these men and women played in modern historiography. Focusing particularly on those who settled in North America, Great Britain, and Israel, it culminates in a comprehensive, meticulously researched biobibliographic guide that provides a systematic overview of the lives and works of this “second generation.”

**Murderesses in German Writing, 1720–1860**

For centuries the histories of France and Germany have been linked in ways productive and destructive, and each nation's sense of itself has often been shaped by admiration of or hostility toward the other. Harold Mah explores the interweaving paths of German and French cultural identity that emerged in the Enlightenment and continued through the nineteenth century and into the twentieth. Mah argues that the efforts of German and French intellectuals and artists to formulate stable cultural identities constantly collapsed in the face of other powerful images and the rush of history. In Mah's view, these shifting conceptions of cultural identity are problematic fantasies, internally unstable and prone to falling apart under the pressure of events, only to be replaced by new, equally problematic constructions. Mah offers fresh analyses of a wide range of iconic texts and artworks, including those of Jacques-Louis David, de Staël, Diderot, and Rousseau in France and Goethe, Hegel, Herder, Mann, Marx, and Nietzsche in Germany. Mah's book examines how attempts to define cultural identities were caught up in issues of language, gender, classical revival, politics, and modernity. Enlightenment Phantasies presents the shaping of cultural identity in narratives accessible not only to specialists but also to students and all readers concerned with the history of Western culture.

**Making Way for Genius**

The Mediterranean is an invented cultural space, on the frontier between North and South, West and East. Modern Art and the Idea of the Mediterranean examines the representation of this region in the visual arts since the late eighteenth century, placing the 'idea of the Mediterranean' – a cultural construct rather than a physical reality – at the centre of our understanding of modern visual culture. This collection of essays features an international group of scholars who examine competing visions of the Mediterranean in terms of modernity and cultural identity, questioning and illuminating both European and non-European representations. An introductory essay frames the analysis in terms of a new spatial paradigm of the Mediterranean as a geographic, historical, and
cultural region that emerged in the late eighteenth century, as France and Britain colonized the surrounding territories. Essays are grouped around three vital themes: visualization of the space of the new Mediterranean; varied uses of the classical paradigm; and issues of identity and resistance in an age of modernity and colonialism. Drawing on recent geographical, historical, cultural and anthropological studies, contributors address the visual representation of identity in both the European and the "Oriental," the colonial and post-colonial Mediterranean.

**The Fourth Estate at the Fourth Wall**

In essays that capture the multiple aspects of urban life, contributors examine European cities through the lenses of history, literature, art, architecture, and music. Covering topics such as governance, performance, high culture and subculture, tourism, and journalism, this volume provides new and invigorating ways to think about cities both past and present. An innovative and interdisciplinary work, City Limits crosses conventional critical boundaries to depict a vibrant and moving cityscape of historical urban experience.

**Herder**

Traditional apologetics is either focused on obscure, quasi-Thomist philosophical arguments for God's existence or on 18th-century-style answers to alleged biblical contradictions. But a new approach has recently entered the picture: the juridical defence of historic Christian faith, with its particular concern for demonstrating Jesus's deity and saving work for humankind. The undisputed leader of this movement is John Warwick Montgomery, emeritus professor of law and humanities, University of Bedfordshire, England, and director, International Academy of Apologetics, Evangelism and Human Rights, Strasbourg, France. His latest book (of more than sixty published during his career) shows the strength of legal apologetics: its arguments, drawn from secular legal reasoning, can be rejected only at the cost of jettisoning the legal system itself, on which every civilised society depends for its very existence. The present work also includes theological essays on vital topics of the day, characterised by the author's well-known humour and skill for lucid communication.

**The Europeanization of the World**

In a brilliant, original rendition, Monsters of the Gévaudan revisits a spellbinding French tale that has captivated imaginations for over two hundred years, and offers the definitive explanation of the strange events that underlie this timeless story. In 1764 a peasant girl was killed and partially eaten while tending a flock of sheep. Eventually, over a hundred victims fell prey to a mysterious
creature, or creatures, whose cunning and deadly efficiency terrorized the region and mesmerized Europe. The fearsome aggressor quickly took on mythic status, and the beast of the Gévaudan passed into French folklore. What species was this killer, why did it decapitate so many of its victims, and why did it prefer the flesh of women and children? Why did contemporaries assume that the beast was anything but a wolf, or a pack of wolves, as authorities eventually claimed, and why is the tale so often ignored in histories of the ancien régime? Smith finds the answer to these last two questions in an accident of timing. The beast was bound to be perceived as strange and anomalous because its ravages coincided with the emergence of modernity itself. Expertly situated within the social, intellectual, cultural, and political currents of French life in the 1760s, Monsters of the Gévaudan will engage a wide range of readers with both its recasting of the beast narrative and its compelling insights into the allure of the monstrous in historical memory.