

## Prague In 1900 Wordpress

"Of the volumes available to the English public, *The Green Face*, first published in 1916, is the most enjoyable. In an Amsterdam that very much resembles the Prague of *The Golem*, a stranger, Hauberisser, enters by chance a magician's shop. The name on the shop, he believes, is Chidher Green; inside, among several strange customers, he hears an old man, who says his name is Green, explain that, like the Wandering Jew, he has been on earth 'ever since the moon has been circling the heaven.' When Hauberisser catches sight of the old man's face, it makes him sick with horror. The face haunts him. The rest of the novel chronicles Hauberisser's quest for the elusive and horrible old man." Alberto Manguel in *The Observer*

A legendary beauty, hailed as one of the greatest singing actors of her time, Jarmila Novotná (1907--1994) was an internationally known opera soprano from the former Czechoslovakia. Best known for her performances in *Der Rosenkavalier*, *The Marriage of Figaro*, and *La Traviata*, she was a celebrated performer at the Metropolitan Opera and other theaters across Europe and the United States. A "natural screen actress," Novotná also appeared in Hollywood hits such as *The Search* (1948) with Montgomery Clift (with whom she shared an enduring friendship) and *The Great Caruso* (1951) with Mario Lanza. She was also considered a pioneering "crossover" star who performed on Broadway, and worked in radio and television with Bing Crosby and Abbott and Costello. This gifted artist captivated audiences worldwide, and while she was still a young woman, the Czech government treated her as a national heroine and its cultural ambassador. In *Jarmila Novotná: My Life in Song*, editor William V. Madison brings Novotná's own English-language version of her best-selling memoir to readers

for the first time. The memoir details how, following her debut in 1925 at the National Theater in Prague, her fame quickly evolved into a tremendous musical career at a time of unprecedented political upheaval. Novotná provides eyewitness accounts of the Nazi takeovers of Germany and Austria, the Soviet occupation of Czechoslovakia, and the aftermath of the Velvet Revolution in 1989, as well as her extensive travels in the United States during and after World War II. Throughout the memoir, lavishly illustrated with photos from her personal collection, Novotná shares entertaining stories about her time in Hollywood, an "unending stream of parties" -- including those hosted by Louis B. Mayer, co-founder of MGM Studios -- alongside such stars as Jimmy Stewart and Elizabeth Taylor. Novotná also offers revealing profiles of many notable artistic figures of the time, including director Max Reinhardt, composer Cole Porter, and conductor Arturo Toscanini, and dignitaries such as Dwight Eisenhower and Tomáš Garrigue Masaryk, the first president of Czechoslovakia. This fascinating self-portrait offers a window on history and the reflections of a captivating and supremely talented figure who left an indelible mark on the performing arts.

Provides a comprehensive survey of the key events and personalities of this period.

Eastern European prefabricated housing blocks are often vilified as the visible manifestations of everything that was wrong with state socialism. For many inside and outside the region, the uniformity of these buildings became symbols of the dullness and drudgery of everyday life. Manufacturing a Socialist Modernity complicates this common perception. Analyzing the cultural, intellectual, and professional debates surrounding the construction of mass housing in early postwar Czechoslovakia, Zarecor shows that these housing blocks served an essential function in the planned economy and reflected an interwar aesthetic, derived from

constructivism and functionalism, that carried forward into the 1950s. With a focus on prefabricated and standardized housing built from 1945 to 1960, Zarecor offers broad and innovative insights into the country's transition from capitalism to state socialism. She demonstrates that during this shift, architects and engineers consistently strove to meet the needs of Czechs and Slovaks despite challenging economic conditions, a lack of material resources, and manufacturing and technological limitations. In the process, architects were asked to put aside their individual creative aspirations and transform themselves into technicians and industrial producers. *Manufacturing a Socialist Modernity* is the first comprehensive history of architectural practice and the emergence of prefabricated housing in the Eastern Bloc. Through discussions of individual architects and projects, as well as building typologies, professional associations, and institutional organization, it opens a rare window into the cultural and economic life of Eastern Europe during the early postwar period.

Originally published in 1989, *Karst Geomorphology and Hydrology* became the leading textbook on karst studies. This new textbook has been substantially revised and updated. The first half of the book is a systematic presentation of the dissolution kinetics, chemical equilibria and physical flow laws relating to karst environments. It includes details of the many environmental factors that complicate their chemical evolution, with a critique of measurement of karst erosion rates. The second half of the book looks at the classification system for cave systems and the influence of climate and climatic change on karst development. The book ends with chapters on karst water resource management and a look at the important issues of environmental management, including environmental impact assessment, environmental rehabilitation, tourism impacts and conservation values. Practical application of karst studies are

explained throughout the text. "This new edition strengthens the book's position as the essential reference in the field. Karst geoscientists will not dare to stray beyond its reach of this volume. It is certain to remain the professional standard for many decades." *Journal of Cave and Karst Studies*, August 2007

The Routledge Companion to Expressionism in a Transnational Context is a challenging exploration of the transnational formation, dissemination, and transformation of expressionism outside of the German-speaking world, in regions such as Central and Eastern Europe, the Baltics and Scandinavia, Western and Southern Europe, North and Latin America, and South Africa, in the first half of the twentieth century. Comprising a series of essays by an international group of scholars in the fields of art history and literary and cultural studies, the volume addresses the intellectual discussions and artistic developments arising in the context of the expressionist movement in the various art centers and cultural regions. The authors also examine the implications of expressionism in artistic practice and its influence on modern and contemporary cultural production. Essential for an in-depth understanding and discussion of expressionism, this volume opens up new perspectives on developments in the visual arts of this period and challenges the traditional narratives that have predominantly focused on artistic styles and national movements.

Part of the Legend Classics series  
As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect. *The Metamorphosis* - the masterpiece of Franz Kafka - was first published in 1915 and is one of the seminal works of fiction of the twentieth century. The novel is cited as a key influence for many of today's leading authors; as Auden wrote: "Kafka is important to us because his predicament is the

predicament of modern man". Traveling salesman, Gregor Samsa, wakes to find himself transformed into a large, monstrous insect-like creature. The cause of Gregor's transformation is never revealed, and as he attempts to adjust to his new condition he becomes a burden to his parents and sister, who are repelled by the horrible, verminous creature Gregor has become. A harrowing, yet strangely comic, meditation on human feelings of inadequacy, guilt, and isolation, *The Metamorphosis* has taken its place as one of the most widely read and influential works of twentieth-century fiction.

The Legend Classics series:  
Around the World in Eighty Days  
The Adventures of Huckleberry Finn  
The Importance of Being Earnest  
Alice's Adventures in Wonderland  
The Metamorphosis  
The Railway Children  
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Frankenstein  
Wuthering Heights  
Three Men in a Boat  
The Time Machine  
Little Women  
Anne of Green Gables  
The Jungle Book  
The Yellow Wallpaper and Other Stories  
Dracula  
A Study in Scarlet  
Leaves of Grass  
The Secret Garden  
The War of the Worlds  
A Christmas Carol  
Strange Case of Dr Jekyll and Mr Hyde  
Heart of Darkness  
The Scarlet Letter  
This Side of Paradise  
Oliver Twist  
The Picture of Dorian Gray  
Treasure Island  
The Turn of the Screw  
The Adventures of Tom Sawyer  
Emma  
The Trial  
A Selection of Short Stories by Edgar Allan Poe  
Grimm Fairy Tales

A bestselling dystopian novel that tackles surveillance, privacy and the frightening intrusions of technology in our lives—a “compulsively readable parable for the 21st century” (*Vanity Fair*). When Mae Holland is hired to work for the Circle, the world’s most powerful internet company, she feels she’s been given the opportunity of a lifetime. The Circle, run out of a sprawling California campus, links users’ personal

emails, social media, banking, and purchasing with their universal operating system, resulting in one online identity and a new age of civility and transparency. As Mae tours the open-plan office spaces, the towering glass dining facilities, the cozy dorms for those who spend nights at work, she is thrilled with the company's modernity and activity. There are parties that last through the night, there are famous musicians playing on the lawn, there are athletic activities and clubs and brunches, and even an aquarium of rare fish retrieved from the Marianas Trench by the CEO. Mae can't believe her luck, her great fortune to work for the most influential company in the world—even as life beyond the campus grows distant, even as a strange encounter with a colleague leaves her shaken, even as her role at the Circle becomes increasingly public. What begins as the captivating story of one woman's ambition and idealism soon becomes a heart-racing novel of suspense, raising questions about memory, history, privacy, democracy, and the limits of human knowledge.

Views from one of the most original cultural critics of the twentieth century, Walter Benjamin

An authoritative and comprehensive account of the bicycle's two-hundred-year evolution. The bicycle ranks as one of the most enduring, most widely used vehicles in the world, with more than a billion produced during almost two hundred years of cycling history. This book offers an authoritative and comprehensive account of the bicycle's technical and historical evolution, from the earliest velocipedes (invented to fill the need

for horseless transport during a shortage of oats) to modern racing bikes, mountain bikes, and recumbents. It traces the bicycle's development in terms of materials, ergonomics, and vehicle physics, as carried out by inventors, entrepreneurs, and manufacturers. Written by two leading bicycle historians and generously illustrated with historic drawings, designs, and photographs, *Bicycle Design* describes the key stages in the evolution of the bicycle, beginning with the counterintuitive idea of balancing on two wheels in line, through the development of tension-spoked wheels, indirect drives (employing levers, pulleys, chains, and chainwheels), and pneumatic tires. The authors examine the further development of the bicycle for such specific purposes as racing, portability, and all-terrain use; and they describe the evolution of bicycle components including seats, transmission, brakes, lights (at first candle-based), and carriers (racks, panniers, saddlebags, child seats, and sidecars). They consider not only commercially successful designs but also commercial failures that pointed the way to future technological developments. And they debunk some myths about bicycles—for example, the mistaken but often-cited idea that Leonardo sketched a chain-drive bike in his notebooks. Despite the bicycle's long history and mass appeal, its technological history has been neglected. This volume, with its engaging and wide-ranging coverage, fills that gap. It will be the starting point for all future histories of the bicycle. The lost artworks of Art Nouveau master Alphonse Mucha, reprinted for the first time since 1899. See the complete series printed in full-color to scale with the original works,

along with rare images and text that provides an introduction to mysticism for art lovers and an overview of occult ideas in aesthetic form.

This important critical study of the history of public art museums in Austria-Hungary explores their place in the wider history of European museums and collecting, their role as public institutions, and their involvement in the complex cultural politics of the Habsburg Empire. Focusing on institutions in Vienna, Cracow, Prague, Zagreb, and Budapest, *The Museum Age in Austria-Hungary* traces the evolution of museum culture over the long nineteenth century, from the 1784 installation of imperial art collections in the Belvedere Palace (as a gallery open to the public) to the dissolution of Austria-Hungary after the First World War. Drawing on source materials from across the empire, the authors reveal how the rise of museums and display was connected to growing tensions between the efforts of Viennese authorities to promote a cosmopolitan and multinational social, political, and cultural identity, on the one hand, and, on the other, the rights of national groups and cultures to self-expression. They demonstrate the ways in which museum collecting policies, practices of display, and architecture engaged with these political agendas and how museums reflected and enabled shifting forms of civic identity, emerging forms of professional practice, the production of knowledge, and the changing composition of the public sphere. Original in its approach and sweeping in scope, this fascinating study of the museum age of Austria-Hungary will be welcomed by students and scholars interested in the cultural and art history of

Central Europe.

A radical anthropologist studies the global justice movement.

Written with verve and intensity (and a good bit of wordplay), this is the long-awaited study of Flaubert and the modern literary field that constitutes the definitive work on the sociology of art by one of the world's leading social theorists. Drawing upon the history of literature and art from the mid-nineteenth century to the present, Bourdieu develops an original theory of art conceived as an autonomous value. He argues powerfully against those who refuse to acknowledge the interconnection between art and the structures of social relations within which it is produced and received. As Bourdieu shows, art's new autonomy is one such structure, which complicates but does not eliminate the interconnection. The literary universe as we know it today took shape in the nineteenth century as a space set apart from the approved academies of the state. No one could any longer dictate what ought to be written or decree the canons of good taste. Recognition and consecration were produced in and through the struggle in which writers, critics, and publishers confronted one another.

The National Bestseller "Focused and persuasive... Bray's book is many things: the first English-language transnational history of antifa, a how-to for would-be activists, and a record of advice from anti-Fascist organizers past and present."—THE NEW YORKER "Insurgent activist movements need spokesmen, intellectuals and apologists, and for the moment Mark Bray is filling in as all

three... The book's most enlightening contribution is on the history of anti-fascist efforts over the past century, but its most relevant for today is its justification for stifling speech and clobbering white supremacists."—Carlos Lozada, THE WASHINGTON POST "[Bray's] analysis is methodical, and clearly informed by both his historical training and 15 years of organizing, which included Occupy Wall Street...Antifa: The Anti-Fascist Handbook couldn't have emerged at a more opportune time. Bray's arguments are incisive and cohesive, and his consistent refusal to back down from principle makes the book a crucial intervention in our political moment."—SAN FRANCISCO CHRONICLE In the wake of tragic events in Charlottesville, VA, and Donald Trump's initial refusal to denounce the white nationalists behind it all, the "antifa" opposition movement is suddenly appearing everywhere. But what is it, precisely? And where did it come from? As long as there has been fascism, there has been anti-fascism — also known as "antifa." Born out of resistance to Mussolini and Hitler in Europe during the 1920s and '30s, the antifa movement has suddenly burst into the headlines amidst opposition to the Trump administration and the alt-right. They could be seen in news reports, often clad all in black with balaclavas covering their faces, demonstrating at the presidential inauguration, and on California college campuses protesting far-right speakers, and most recently, on the streets of

Charlottesville, VA, protecting, among others, a group of ministers including Cornel West from neo-Nazi violence. (West would later tell reporters, "The anti-fascists saved our lives.") Simply, antifa aims to deny fascists the opportunity to promote their oppressive politics, and to protect tolerant communities from acts of violence promulgated by fascists. Critics say shutting down political adversaries is anti-democratic; antifa adherents argue that the horrors of fascism must never be allowed the slightest chance to triumph again. In a smart and gripping investigation, historian and former Occupy Wall Street organizer Mark Bray provides a detailed survey of the full history of anti-fascism from its origins to the present day — the first transnational history of postwar anti-fascism in English. Based on interviews with anti-fascists from around the world, Antifa details the tactics of the movement and the philosophy behind it, offering insight into the growing but little-understood resistance fighting back against fascism in all its guises.

The first book to document Heidegger's close connections to Nazism-now available to a new generation of students

No comprehensive study has been undertaken about the American learned men and women with Czechoslovak roots. The aim of this work is to correct this glaring deficiency, with the focus on men and women in medicine, applied

sciences and engineering. It covers immigration from the period of mass migration and beyond, irrespective whether they were born in their European ancestral homes or whether they have descended from them. This compendium clearly demonstrates the Czech and Slovak immigrants, including Bohemian Jews, have brought to the New World, in these areas, their talents, their ingenuity, the technical skills, their scientific knowhow, as well as their humanistic and spiritual upbringing, reflecting upon the richness of their culture and traditions, developed throughout centuries in their ancestral home. This accounts for their remarkable success and achievements of these settlers in the New World, transcending through their descendants, as this publication demonstrates. The monograph has been organized into sections by subject areas, i.e., Medicine, Allied Health Sciences and Social Services, Agricultural and Food Science, Earth and Environmental Sciences and Engineering. Each individual entry is usually accompanied with literature, and additional biographical sources for readers who wish to pursue a deeper study. The selection of individuals has been strictly based on geographical vantage, without regards to their native language or ethnical background. Some of the entries may surprise you, because their Czech or Slovak ancestry has not been generally known. What is conspicuous is a large percentage of listed individuals being Jewish, which is a

reflection of high-level of education and intellect of Bohemian Jews. A prodigious number of accomplished women in this study is also astounding, considering that, in the 19th century, they rarely had careers and most professions refused entry to them.

Alphabetically arranged and followed by an index of terms at the end, this handy reference of literary terms is bound to be of invaluable assistance to any student of English literature.

Eleven stories about Mendel Rosenbusch, a poor but wise man who lives behind the synagogue in a small Czech town and who is visited one night by the angel Rafael.

WINNER OF THE PULITZER PRIZE • NEW YORK TIMES BESTSELLER • The epic, beloved novel of two boy geniuses dreaming up superheroes in New York's Golden Age of comics, now with special bonus material by the author—soon to be a Showtime limited series “It's absolutely gosh-wow, super-colossal—smart, funny, and a continual pleasure to read.”—The Washington Post Book World Named one of the 10 Best Books of the Decade by Entertainment Weekly • Finalist for the PEN/Faulkner Award, National Book Critics Circle Award, and Los Angeles Times Book Prize A “towering, swash-buckling thrill of a book” (Newsweek), hailed as Chabon's “magnum opus” (The New York Review of

Books), *The Amazing Adventures of Kavalier & Clay* is a triumph of originality, imagination, and storytelling, an exuberant, irresistible novel that begins in New York City in 1939. A young escape artist and budding magician named Joe Kavalier arrives on the doorstep of his cousin, Sammy Clay. While the long shadow of Hitler falls across Europe, America is happily in thrall to the Golden Age of comic books, and in a distant corner of Brooklyn, Sammy is looking for a way to cash in on the craze. He finds the ideal partner in the aloof, artistically gifted Joe, and together they embark on an adventure that takes them deep into the heart of Manhattan, and the heart of old-fashioned American ambition. From the shared fears, dreams, and desires of two teenage boys, they spin comic book tales of the heroic, fascist-fighting Escapist and the beautiful, mysterious Luna Moth, otherworldly mistress of the night. Climbing from the streets of Brooklyn to the top of the Empire State Building, Joe and Sammy carve out lives, and careers, as vivid as cyan and magenta ink. Spanning continents and eras, this superb book by one of America's finest writers remains one of the defining novels of our modern American age. Winner of the Bay Area Book Reviewers Award and the New York Society Library Book Award

This book traces the influence of the changing 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 authentically local.

Cyber Ireland explores, for the first time, the presence and significance of cyberculture in Irish literature. Bringing together such varied themes as Celtic mythology in video games, Joycean hypertexts and virtual reality Irish tourism, the book introduces a new strand of Irish studies for the twenty-first century.

As winter begins to fade, Queen Flora goes to her garden and awakens the flowers. This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping

this knowledge alive and relevant.

Since the 1990s, critics and curators have broadly accepted the notion that participatory art is the ultimate political art: that by encouraging an audience to take part an artist can promote new emancipatory social relations. Around the world, the champions of this form of expression are numerous, ranging from art historians such as Grant Kester, curators such as Nicolas Bourriaud and Nato Thompson, to performance theorists such as Shannon Jackson. *Artificial Hells* is the first historical and theoretical overview of socially engaged participatory art, known in the US as “social practice.” Claire Bishop follows the trajectory of twentieth-century art and examines key moments in the development of a participatory aesthetic. This itinerary takes in Futurism and Dada; the Situationist International; Happenings in Eastern Europe, Argentina and Paris; the 1970s Community Arts Movement; and the Artists Placement Group. It concludes with a discussion of long-term educational projects by contemporary artists such as Thomas Hirschhorn, Tania Bruguera, Paweł Althamer and Paul Chan. Since her controversial essay in *Artforum* in 2006, Claire Bishop has been one of the few to challenge the political and aesthetic ambitions of participatory art. In *Artificial Hells*, she not only scrutinizes the emancipatory claims made for these projects, but also provides an alternative to the ethical (rather than artistic) criteria invited by such artworks. *Artificial Hells* calls for a less prescriptive approach to art and politics, and for more compelling, troubling and bolder forms of participatory art and criticism.

Matthew Rampley's *The Vienna School of Art History* is the first book in over seventy-five years to study in depth and in context the practices of art history from 1847, the year the first teaching position in the discipline was created, to 1918, the collapse of Austria-Hungary. It

traces the emergence of art history as a discipline, the establishment of norms of scholarly inquiry, and the involvement of art historians in wider debates about the cultural and political identity of the monarchy. The so-called Vienna School plays the central role in the study, but Rampley also examines the formation of art history elsewhere in Austria-Hungary. Located in the Habsburg imperial capital, Vienna art historians frequently became entangled in debates that were of importance to art historians elsewhere in the Empire, and Rampley pays particular attention to these areas of overlapping interest. He also analyzes the methodological innovations for which the Vienna School was well known. Rampley focuses most fully, however, on the larger political and ideological context of the practice of art history—particularly the way in which art-historical debates served as proxies for wider arguments over the political, social, and cultural life of the Habsburg Empire.

Fifteen-year-old Hanka Kaudersov has ginger hair and clear, green eyes. When her family is deported to Auschwitz, her mother, father and younger brother are sent to the gas chamber. By a twist of fate, Hanka is faced with a simple alternative: follow her family, or work in an SS brothel behind the eastern front. She chooses to live, her Aryan looks allowing her to disguise the fact that she is Jewish. As the German army retreats from the Russian front, Hanka battles cold, hunger, fear, and shame, sustained by her hatred for the men she entertains, her friendship with the mysterious Estelle, and her fierce, burning desire for life. *Lovely Green Eyes* explores the compromises and sacrifices that an individual may make in order to survive, the way a woman can retain her identity in the face of appalling trauma, and the value of human life itself. This is a remarkable novel, which soars beyond nightmare, leaving the reader with a transcendent sense of hope. Skyhorse Publishing, as well as our Arcade, Yucca, and Good

Books imprints, are proud to publish a broad range of books for readers interested in fiction—novels, novellas, political and medical thrillers, comedy, satire, historical fiction, romance, erotic and love stories, mystery, classic literature, folklore and mythology, literary classics including Shakespeare, Dumas, Wilde, Cather, and much more. While not every title we publish becomes a New York Times bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose work might not otherwise find a home.

On Many Routes is about the history of human migration. With a focus on the Habsburg Empire, this innovative work presents an integrated and creative study of spatial mobilities: from short to long term, and intranational and inter-European to transatlantic. Migration was not just relegated to city folk, but likewise was the reality for rural dwellers, and we gain a better understanding of how sending and receiving states and shipping companies worked together to regulate migration and shape populations. Bringing historical census data, governmental statistics, and ship manifests into conversation with centuries-old migration patterns of servants, agricultural workers, seasonal laborers, peddlers, and artisans—both male and female—this research argues that Central Europeans have long been mobile, that this mobility has been driven by diverse motivations, and that post-1850 transatlantic migration was an obvious extension of earlier spatial mobility patterns. Demonstrating the complexity of human mobility via an exploration of the links between overseas, continental, and internal migrations, On Many Routes shows that migrations to the United States, to the nearest coalfield, and to the urban capitals are embedded within complicated patterns of movement. There is no good reason to study internal apart from transnational moves, and combining these fields brings

ample possibility to make migration research more relevant for the much broader field of social and economic history. This work poses an invaluable resource to the understudied area of Habsburg Empire migration studies, which it relocates within its wider European context and provides a major methodological contribution to the history of human migration more broadly. The ubiquity and functionality of human movement sheds light on the relationship between human nature and society, and challenges simplistic notions of human mobility then and now. This volume is a translation of Karel Teige's 1930 publication that brought attention to the modernist movement of his native Czechoslovakia and aligned it with the avant-garde efforts of the East and West.

The collection of short stories entitled *Behind the Lines: Bulguma and Other Stories* draws on Hašek's experience from revolutionary Russia. In a manner similar to that employed in his caricatures of the pre-war monarchy, he satirically captures events of the Bolshevik revolution from the perspective of a Red commissar in a combination of grotesque humor and sarcasm. Historical events serve merely as part of the historical mystification. Hašek presents them as he perceived them as a man and participant in historical events. He depicts them primarily as simple and human, pushing his critical view into the background. On the border of a comic exaggeration and a realistic depiction, an amusing story about a forgotten Tartar town of Bugulma unfolds featuring the Soviet commander of the Tver Revolutionary Regiment, drunk Yerokhimov, and Comrade Gašek, the Commanding Officer of Bugulma. Employing humor and exaggeration, Hašek demonstrates the zealotry of the revolutionary period as well as the stupidity and simple human insecurity of authoritarians. The collection of short stories, *Behind the Lines*, also includes other sketches by Hašek, written at the same time.

An art catalogue for the traveling museum exhibition ALPHONSE MUCHA: MASTER OF ART NOUVEAU

“A remarkable story of adventure and passion, tragedy and courage set against the backdrop of occupied Czechoslovakia and World War II.” —Václav Havel From former Secretary of State Madeleine Albright comes a moving and thoughtful memoir of her formative years in Czechoslovakia during the tumult of Nazi occupation, World War II, fascism, and the onset of the Cold War. An intensely personal journey into the past that offers vital lessons for the future, Prague Winter combines the intimacy of an autobiography with the drama of an exciting and well-told story—all underpinned by the gravity and intelligence of a serious work of history. The result is a highly readable and incisive work filled with tragedy and triumph, a resonant narrative informed by Albright’s remarkable life experience and her characteristic candor in speaking hard truths.

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 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.

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