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This book examines Hungarian nationalism through everyday practices that will strike most readers as things that seem an unlikely venue for national politics. Separate chapters examine nationalized tobacco, nationalized wine, nationalized moustaches, nationalized sexuality, and nationalized clothing. These practices had other economic, social or gendered meanings: moustaches were associated with manliness, wine with aristocracy, and so forth. The nationalization of everyday practices thus sheds light on how patriots imagined the nation 's economic, social, and gender composition. Nineteenth-century Hungary thus serves as the case study in the politics of "everyday nationalism." The book discusses several prominent names in Hungarian history, but in unfamiliar contexts. The book also engages with theoretical debates on nationalism, discussing several key theorists. Various chapters specifically examine how historical actors imagine relationship between the nation and the state, paying particular attention Rogers Brubaker 's constructivist approach to nationalism without groups, Michael Billig 's notion of ' banal nationalism, ' Carole Pateman 's ideas about the nation as a ' national brotherhood ' , and Tara Zahra 's notion of ' national indifference. '

The Conditions of Being Art is the first book to examine the activities of groundbreaking contemporary art galleries Pat Hearn Gallery and American Fine Arts, Co. (1983-2004), and the transnational milieu of artists, dealers and critics that surrounded them. Drawing on the archives of dealers Pat Hearn and Colin de Land--both, independently, legendary players on the New York art scene of the 1980s and '90s, and one of the great love stories of the art world--this publication illustrates their distinctive artistic practices, significant exhibitions and events, and daily business. Hearn and de Land championed art that challenged the business of running an art gallery; artists like Ren é e Green and Susan Hiller, Andrea Fraser and Cady Noland, who employed conceptualism and installation, social and institutional critique. Contributing to the history of exhibitions, institutions and curating, The Conditions of Being Art addresses a significant gap in this literature around experimental commercial spaces in recent art history. This publication is the first book-length critical account of the alternative commercial gallery practices of the 1990s, a moment and a scene that is extremely influential to many of today's art dealers, curators and artists. Hearn and de Land's gallery practices explored new experimental and ethical possibilities within the selling of art, testing the relationship of contemporary art to its markets. In this volume, full-color images, in-depth scholarly investigations and detailed gallery histories vibrantly document how Hearn and de Land tested new notions of what an art gallery could be.

Oberon Play House's director and leading men are off at war with the Axis.

Determined to press on, the director's wife sets out to produce an all-female version of Shakespeare's *Henriad*, assembling an increasingly unexpected team united in desire, if not actual theatre experience. Together they deliver a delightful celebration of collaboration and persistence when the show must go on!

"In a new town, Cooro befriends Shadow, a young man who dreams of flying to help provide for his family. Igneous and his army show up again and create new problems for the +Anima. Could Cooro and his companions have finally found a place where they will be accepted or will they remain wanderers and outcasts forever?" - -
Provided by publisher.

The adventures of a young John Difool before he became the most famous Sci-Fi anti-hero.

In this important historical account of the role that religion played in defining the political life of a modern national society, Paul A. Hanebrink shows how Hungarian nationalists redefined Hungary—a liberal society in the nineteenth century—as a narrowly "Christian" nation in the aftermath of World War I. Drawing on impressive archival research, Hanebrink uncovers how political and religious leaders demanded that "Christian values" influence public life while insisting that religion should never be reduced to the status of a simple nationalist symbol. *In Defense of Christian Hungary* also explores the emergence of the idea that a destructive "Jewish spirit" was the national enemy. In combining the historical study of antisemitism with more recent considerations of religion and nationalism, Hanebrink addresses an important question in Central European historiography: how nations that had been inclusive of Jews before World War I became rabidly antisemitic during the interwar period. As he traces the crucial and complex legacy of religion's role in shaping exclusionary antisemitic politics in Hungary, Hanebrink follows the process from its origins in the 1890s to the Holocaust and beyond. More broadly, *In Defense of Christian Hungary* squarely addresses the relationship between antisemitic words and antisemitic violence and between religion and racial politics, deeply contested issues in the history of twentieth-century Europe. The Hungarian example is a chilling demonstration of how religious nationalism can find a home even within a pluralist and tolerant civil society.

This work focuses on the ideological intertwining between Czech, Magyar, Polish and Slovak, and the corresponding nationalisms steeped in these languages. The analysis is set against the earlier political and ideological history of these languages, and the panorama of the emergence and political uses of other languages of the region.

Latin at the Crossroads of Identity is an investigation as much of the premodern functions of the Latin language as of the ways ethno-linguistic national identities were being constructed through the language debates of late eighteenth-, early nineteenth-century Kingdom of Hungary.