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In *The Work of Art*, Anthea Callen analyzes the self-portraits, portraits of fellow artists, photographs, prints, and studio images of prominent nineteenth-century French Impressionist painters, exploring the emergence of modern artistic identity and its relation to the idea of creative work. Landscape painting in general, she argues, and the “plein air” oil sketch in particular were the key drivers of change in artistic practice in the nineteenth century—leading to the Impressionist revolution.

Putting the work of artists from Courbet and Cézanne to Pissaro under a microscope, Callen examines modes of self-representation and painting methods, paying particular attention to the painters' touch and mark-making. Using innovative methods of analysis, she provides new and intriguing ways of understanding material practice within its historical moment and the cultural meanings it generates. Richly illustrated with 180 color and black-and-white images, *The Work of Art* offers fresh insights into the development of avant-garde French painting and the concept of the modern artist. The New York Times Bestseller '[An] earth-shaking exposé of clerical corruption' - National Catholic Reporter *In the Closet of the Vatican* exposes the rot at the heart of the Vatican and the Roman Catholic Church today. This brilliant piece of investigative writing is based on four years' authoritative research, including extensive interviews with those in power. The celibacy of priests, the condemnation of the use of contraceptives, the cover up of countless cases of sexual abuse, the resignation of Benedict XVI, misogyny among the clergy, the dramatic fall in Europe of the number of vocations to the priesthood, the plotting against Pope Francis - all these issues are clouded in mystery and secrecy. *In the Closet of the Vatican* is a book that reveals these secrets and penetrates this enigma. It derives from a system founded on a clerical culture of secrecy which starts in junior seminaries and continues right up to the Vatican itself. It is based on the double lives of priests and on extreme homophobia. The resulting schizophrenia in the Church is hard to fathom. But the more a prelate is homophobic, the more likely it is that he is himself gay. 'Behind rigidity there is always something hidden, in many cases a double life'. These are the words of Pope Francis himself and with them the Pope has unlocked the Closet. No one can claim to really understand the Catholic Church today until they have read this book. It reveals a truth that is extraordinary and disturbing. In this beautifully conceived book, Ayesha Ramachandran reconstructs the imaginative

struggles of early modern artists, philosophers, and writers to make sense of something that we take for granted: the world, imagined as a whole. Once a new, exciting, and frightening concept, “the world” was transformed in the sixteenth and seventeenth centuries. But how could one envision something that no one had ever seen in its totality? *The Worldmakers* moves beyond histories of globalization to explore how “the world” itself—variously understood as an object of inquiry, a comprehensive category, and a system of order—was self-consciously shaped by human agents. Gathering an international cast of characters, from Dutch cartographers and French philosophers to Portuguese and English poets, Ramachandran describes a history of firsts: the first world atlas, the first global epic, the first modern attempt to develop a systematic natural philosophy—all part of an effort by early modern thinkers to capture “the world” on the page. Intriguing and controversial, this visionary text professes to tell the complete story of Jesus' life, including the "lost" years of travel and study in Tibet, Egypt, India, Persia, and Greece. Jean-Baptiste Lamarck was a biological Janus, at once a highly competent taxonomist in a traditional mold and a bold, almost visionary, philosopher of nature who aspired to contrive an all-embracing "physics of the earth" by sheer force of intellect. Lamarck is generally remembered only for his ideas about the inheritance of acquired characters, ideas he did not originate or take special credit for, ideas that were only one part of his broad theory of evolution. In this, the first modern book-length study of Lamarck, Richard Burkhardt examines the origin and development of Lamarck's theory of organic evolution, the major theory prior to Darwin. *The Cambridge Companion to Delacroix* serves as an introduction to one of the most important and most complex artists of the nineteenth century. Providing an overview of his life and career, this volume offers essays by leading authorities on the artist's pictorial practice, the stylistic range over classicism and Romanticism, his writings, both private diary notations and published articles, and

his impact on modern aesthetics, among other topics. Designed to serve as an essential resource for students of French nineteenth-century art history, cultural history, and literature, *The Cambridge Companion to Delacroix* also provides a chronology of the artist's life, set into its political and cultural contexts, as well as a list of suggested further reading in the topic areas. In the decades following the French Revolution, four artists - Girodet, Gros, Gericault, and Delacroix - painted works in their Parisian studios that vividly expressed violent events in faraway, colonial lands. This book examines six of these paintings and argues that their disturbing, erotic depictions of slavery, revolt, plague, decapitation, cannibalism, massacre, and abduction chart the history of France's empire and colonial politics. Darcy Grimaldo Grigsby shows that these paintings about occurrences in the West Indies, Syria, Egypt, Senegal, and Ottoman Empire Greece are preoccupied not with mastery and control but with loss, degradation, and failure, and she explains how such representations of crises in the colonies were able to answer the artists' longings as well as the needs of the government and the opposition parties at home. Empire made painters devoted to the representation of liberty and the new French nation confront liberty's antithesis: slavery. It also forced them to contend with cultural and racial difference. Young male artists responded, says Grigsby, by translating distant crises into images of challenges to the self, making history painting the site where geographic extremities and bodily extremities articulated one another. *Reassessing the Radical Enlightenment* comprises fifteen new essays written by a team of international scholars. The collection re-evaluates the characteristics, meaning and impact of the Radical Enlightenment between 1660 and 1825, spanning England, Ireland, the Dutch Republic, France, Germany and the Americas. In addition to dealing with canonical authors and celebrated texts, such as Spinoza and his *Tractus theologico-politicus*, the authors discuss many less well-known figures and debates from

the period. Divided into three parts, this book: Considers the Radical Enlightenment movement as a whole, including its defining features and characteristics and the history of the term itself. Traces the origins and events of the Radical Enlightenment, including in-depth analyses of key figures including Spinoza, Toland, Meslier, and d'Holbach. Examines the outcomes and consequences of the Radical Enlightenment in Europe and the Americas in the eighteenth century. Chapters in this section examine later figures whose ideas can be traced to the Radical Enlightenment, and examine the role of the period in the emergence of egalitarianism. This collection of essays is the first stand-alone collection of studies in English on the Radical Enlightenment. It is a timely and comprehensive overview of current research in the field which also presents new studies and research on the Radical Enlightenment. The author describes the influence on the Enlightenment of the intellectual currents that had been active in France, particularly the historical and humanistic *esprit critique* and the scientific *esprit modern*. In the first volume he traces the transformation they brought about in religion, ethics, aesthetics, science, politics, economics, and self-knowledge. His analysis of works by Voltaire, Diderot, and Rousseau--including the *Encyclopedic*--defines their organic unity and clarifies contradictions that appear to threaten the coherence, consistency, and logical continuity of the *esprit philosophique*. Originally published in 1977. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. Sound coming from outside the field of vision, from somewhere beyond, holds a privileged place in the

Western imagination. When separated from their source, sounds seem to manifest transcendent realms, divine powers, or supernatural forces. According to legend, the philosopher Pythagoras lectured to his disciples from behind a veil, and two thousand years later, in the age of absolute music, listeners were similarly fascinated with disembodied sounds, employing various techniques to isolate sounds from their sources. With recording and radio came spatial and temporal separation of sounds from sources, and new ways of composing music. *Sound Unseen: Acousmatic Sound in Theory and Practice* explores the phenomenon of acousmatic sound. An unusual and neglected word, "acousmatic" was first introduced into modern parlance in the mid-1960s by avant garde composer of *musique concrète* Pierre Schaeffer to describe the experience of hearing a sound without seeing its cause. Working through, and often against, Schaeffer's ideas, Brian Kane presents a powerful argument for the central yet overlooked role of acousmatic sound in music aesthetics, sound studies, literature, philosophy and the history of the senses. Kane investigates acousmatic sound from a number of methodological perspectives -- historical, cultural, philosophical and musical -- and provides a framework that makes sense of the many surprising and paradoxical ways that unseen sound has been understood. Finely detailed and thoroughly researched, *Sound Unseen* pursues unseen sounds through a stunning array of cases -- from Bayreuth to Kafka's "Burrow," Apollinaire to Žižek, music and metaphysics to architecture and automata, and from Pythagoras to the present-to offer the definitive account of acousmatic sound in theory and practice. The first major study in English of Pierre Schaeffer's theory of "acousmatics," *Sound Unseen* is an essential text for scholars of philosophy of music, electronic music, sound studies, and the history of the senses. This volume demonstrates a new approach to cultural history, as it is now being practiced by both historians and musicologists, in their quest to grasp the realms of human experience, understanding,

communication and meaning through the study of music and of musical practices. Characteristic of their approach is to employ a resonant new methodological synthesis which combines the theoretical perspectives drawn from the "new cultural history" and "new musicology" of the 1980s with recent social, sociological, and anthropological theories, or those which attempt to ground language and symbols within both social reality and a social field of power. *Ecocritical Approaches to Literature in French* applies the methods of ecocritical inquiry to French literature. To date, there is very little ecocritical scholarship on French-language literature and, indeed, very little on any non-Anglophone literature. This collection was created with two audiences in mind: it introduces an ecocritical perspective for readers of French literature, and it familiarizes ecocritics with literature in French. This collection will be a useful resource to scholars of French and Francophone literature, and of ecocriticism. Although treated as two distinct schools of thought, ecocriticism and geocriticism have both placed emphasis on the lived environment, whether through social or natural spaces. For the first time, this interdisciplinary collection of essays addresses the complementary and contested aspects of these approaches to literature, culture, and society. Tituba, a young house servant from the West Indies, allegedly influenced and encouraged occult activities among teenage girls in 17th century Massachusetts, which led to the infamous witch hunts of Salem. This book offers "an imaginative reconstruction of what might have been Tituba's past".--TIMES LITERARY SUPPLEMENT. "A valuable probe of how myths can feed hysteria".--THE WASHINGTON POST BOOK WORLD. 15 photos. First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company. No Marketing Blurb Sinbad the Sailor is reborn as a young, adventurous man in modern day Algeria, who has joined the waves of North African immigration into Europe. Accompanied by a mysterious mongrel and his Senegalese friend Robinson, this lover of women and

beauty embarks on a journey around the Mediterranean—from Algiers to Damascus, passing through Rome, Paris, Baghdad, through the refugee camps and the deceitful glimmer of the Western world—that takes him on a headlong pursuit of happiness and love. A tale of our times—sometimes cruel, often funny and always fascinating—this novel tells the story of a man coming to grips with the stark realities of war within the framework of legend. It is at once a reconciliation of East and West and a resounding judgement on the state of the modern world. France's New Deal is an in-depth and important look at the remaking of the French state after World War II, a time when the nation was endowed with brand-new institutions for managing its economy and culture. Yet, as Philip Nord reveals, the significant process of state rebuilding did not begin at the Liberation. Rather, it got started earlier, in the waning years of the Third Republic and under the Vichy regime. Tracking the nation's evolution from the 1930s through the postwar years, Nord describes how a variety of political actors--socialists, Christian democrats, technocrats, and Gaullists--had a hand in the construction of modern France. Nord examines the French development of economic planning and a cradle-to-grave social security system; and he explores the nationalization of radio, the creation of a national cinema, and the funding of regional theaters. Nord shows that many of the policymakers of the Liberation era had also served under the Vichy regime, and that a number of postwar institutions and policies were actually holdovers from the Vichy era--minus the authoritarianism and racism of those years. From this perspective, the French state after the war was neither entirely new nor purely social-democratic in inspiration. The state's complex political pedigree appealed to a range of constituencies and made possible the building of a wide base of support that remained in place for decades to come. A nuanced perspective on the French state's postwar origins, France's New Deal chronicles how one modern nation came into being. Ex-Centric

Migrations examines cinematic, literary, and musical representations of migrants and migratory trends in the western Mediterranean. Focusing primarily on clandestine sea-crossings, Hakim Abderrezak shows that despite labor and linguistic ties with the colonizer, migrants from the Maghreb (Morocco, Algeria, and Tunisia) no longer systematically target France as a destination, but instead aspire toward other European countries, notably Spain and Italy. In addition, the author investigates other migratory patterns that entail the repatriation of émigrés. His analysis reveals that the films, novels, and songs of Mediterranean artists run contrary to mass media coverage and conservative political discourse, bringing a nuanced vision and expert analysis to the sensationalism and biased reportage of such events as the Mediterranean maritime tragedies. "This is interdisciplinary scholarship at its best."--Frank Paul Bowman "Nothing less than a total rewriting of the grand history of French painting . . . from a series of fascinating new angles."--Robert Rosenblum, New York University "This is interdisciplinary scholarship at its best."--Frank Paul Bowman "In Renegotiating French Identity, Jane F. Fulcher addresses the question of cultural resistance to the German occupation and Vichy regime during the Second World War, specifically by addressing the role of music" -- source : éditeur. Refreshing a stale debate about power in the postcolonial state, this book addresses a topic debated across the humanities and social sciences: how to define, discuss, and address power and the subjective experience of ordinary people in the face of power? *Life Among the Qallunaat* is the story of Mini Aodla Freeman's experiences growing up in the Inuit communities of James Bay and her journey in the 1950s from her home to the strange land and stranger customs of the Qallunaat, those living south of the Arctic. Her extraordinary story, sometimes humorous and sometimes heartbreaking, illustrates an Inuit woman's movement between worlds and ways of understanding. It also provides a clear-eyed record of the changes that

swept through Inuit communities in the 1940s and 1950s. Mini Aodla Freeman was born in 1936 on Cape Hope Island in James Bay. At the age of sixteen, she began nurse's training at Ste. Therese School in Fort George, Quebec, and in 1957 she moved to Ottawa to work as a translator for the then Department of Northern Affairs and Natural Resources. Her memoir, *Life Among the Qallunaat*, was published in 1978 and has been translated into French, German, and Greenlandic. *Life Among the Qallunaat* is the third book in the *First Voices, First Texts* series, which publishes lost or under appreciated texts by Indigenous writers. This reissue of Mini Aodla Freeman's path-breaking work includes new material, an interview with the author, and an afterword by Keavy Martin and Julie Rak, with Norma Dunning. Alain Mabanckou's searing commentary on the lives of Africans in France is cut with the parody of African villagers who boast of a son in the country of Digol. In Dante's *Inferno*, the lowest circle of Hell is reserved for traitors, those who betrayed their closest companions. In a wide range of literatures and mythologies such intimate aggression is a source of ultimate terror, and in *Witchcraft, Intimacy, and Trust*, Peter Geschiere masterfully sketches it as a central ember at the core of human relationships, one brutally revealed in the practice of witchcraft. Examining witchcraft in its variety of forms throughout the globe, he shows how this often misunderstood practice is deeply structured by intimacy and the powers it affords. In doing so, he offers not only a comprehensive look at contemporary witchcraft but also a fresh—if troubling—new way to think about intimacy itself. Geschiere begins in the forests of southeast Cameroon with the Maka, who fear “witchcraft of the house” above all else. Drawing a variety of local conceptions of intimacy into a global arc, he tracks notions of the home and family—and witchcraft's transgression of them—throughout Africa, Europe, Brazil, and Oceania, showing that witchcraft provides powerful ways of addressing issues that are crucial to social relationships. Indeed, by uncovering the link

between intimacy and witchcraft in so many parts of the world, he paints a provocative picture of human sociality that scrutinizes some of the most prevalent views held by contemporary social science. One of the few books to situate witchcraft in a global context, *Witchcraft, Intimacy, and Trust* is at once a theoretical tour de force and an empirically rich and lucid take on a difficult-to-understand spiritual practice and the private spaces throughout the world it so greatly affects. What effects will the sexual experiences and conduct of incarnates have on the immortal spirit in their future life, their destiny? Rich in detail, the books by Andre Luiz depict the spirit world: how spirits live, their habitats and the relations of cause and effect that influence the evolutionary trajectory both of incarnates and discarnates, delineating their future life, their destiny. In this book, readers will find the answers to their questions about human sexual relationships and their implications for the future life of the immortal spirit, enabling it to “learn by using the library of experience.” Sex and destiny, love and conscience, freedom and commitment, guilt and redemption, home and reincarnation are the topics of this book born in the forge of everyday reality. Before becoming the prophet of Islam, Mohammed was a simple man of flesh and blood who started life as a poor orphan in the Arabian city of Mecca. Through his union with Khadija, he became a prosperous merchant and caravaner. He was visited by God at the age of forty to become a prophet and visionary statesman. 'The Silence of Mohammed' is the story of "this exceptional man" (Bachi). Based on historical fact and legends, the novel presents a fictionalised account of the life of Mohammed told by four key characters: his first wife, Khadija his closest friend, Caliph Abu Bakr the fiery warrior, General Khalid and, his last love Aisha, who became his wife at the age of nine.

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