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[Please note that there is a three-day state mourning following an explosion on Sunday, and accordingly several institutions have suspended their events and activities. It is advised to double ...

Egypt's arts and culture events of the week: 11-18 December

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Murtada ibn al-'Afif, also known as Murtadi, son of Gaphiphus (1154 or 1155-1237 CE), was an obscure Arabian writer who studied in Alexandria, Damascus, and Cairo. While he is credited with having written many books, no titles survive, not even the original title of his only complete work to survive to modern times, the book known variously as the Egyptian History or the Prodigies of Egypt, which reported traditional folklore associated with the pyramids, the Flood, and the wonders of Egypt. In French and English translations (the Arabic original was lost) the Prodigies of Egypt influenced the English Romantics, and it preserves some legends of Egypt not found in other sources. This edition reprints the 1672 translation of John Davies to bring this medieval treasury to modern readers in its classic and widely-cited English translation.

A corrective addendum to Edward Said ' s Orientalism, this book examines how sympathetic representations of Islam contributed significantly to Protestant Britain ' s national and imperial identity in the eighteenth century. Taking a historical view, Humberto Garcia combines a rereading of eighteenth-century and Romantic-era British literature with original research on Anglo-Islamic relations. He finds that far from being considered foreign by the era ' s thinkers, Islamic republicanism played a defining role in Radical Enlightenment debates, most significantly during the Glorious Revolution, French Revolution, and other moments of acute constitutional crisis, as well as in national and political debates about England and its overseas empire. Garcia shows that writers such as Edmund Burke, Lady Mary Wortley Montagu, Samuel Taylor Coleridge, Robert Southey, and Percy and Mary Shelley not only were influenced by international events in the Muslim world but also saw in that world and its history a viable path to interrogate, contest, and redefine British concepts of liberty. This deft exploration of the forgotten moment in early modern history when intercultural exchange between the Muslim world and Christian West was common resituates English literary and intellectual history in the wider context of the global eighteenth century. The direct challenge it poses to the idea of an exclusionary Judeo-Christian Enlightenment serves as an important revision to post-9/11 narratives about a historical clash between Western democratic values and Islam.

Sought, the Sphinx seems everywhere, whether the guardian of the pyramids on Egypt's Giza plateau or the beautiful man-eater with a deadly riddle, to be approached with awful caution. The Sphinx, that icon painted, sculpted, engraved, and exalted in poetry, fiction, and music, so impressed the philosopher Hegel that he pronounced the creature “ the symbol of the symbolic itself. ” With a wealth of illustrations, Book of the Sphinx confirms Hegel's lofty judgment, finding the Sphinx everywhere: in tragedies, paintings, opera, murder mysteries, brothels, bars, and advertisements. Pursuing the Sphinx through kaleidoscopic sightings and encyclopedic observations, Willis Goth Regier plumbs the symbol's mysteries, conducting the reader down ever more perplexing and intriguing paths. Wonderfully readable, his highly idiosyncratic tour of the ages and the arts leads at last to a conception of the Sphinx that embraces nothing less than all that is unknowable—proving once again that confronting a Sphinx is one of the most dangerous and exhilarating adventures of the imagination.

The late D. F. McKenzie worked on this comprehensive edition of the works of the playwright, poet, librettist, and novelist William Congreve for more than twenty years, until his sudden death in 1999. This was a task he had taken over from Herbert Davis, to whom this edition is dedicated. During that time McKenzie uncovered new verse and letters, collated Congreve's texts, recorded their complicated textual history, constructed appendices that shed light on the dramatic context in which Congreve worked, and examined how his contemporaries received Congreve's work. More importantly, McKenzie has convincingly re-evaluated Congreve's works and life to transform our image of the man and his reputation. McKenzie here follows the editorial practice suggested in two early editions of the Works published by Congreve's friend, the bookseller Jacob Tonson, in 1710 and 1719. These three volumes follow a plan similar to that in the Tonson edition, with *The Old Batchelor*, *The Double-Dealer*, and *Love for Love* collected in the first, a central volume with *The Way of the World*, and a final volume with Congreve's novel *Incognita*, some of his prose works, letters, and later verse. In each case, Congreve's work is left to speak for itself, unencumbered by intrusive notes, textual apparatus, or collations, which are gathered instead near the end of each volume. This edition will be an invaluable resource for scholars for many years to come. It is a monument to McKenzie's own scholarship as well as to the integrity of William Congreve.

Frances, Rachel, and Isabella not only survive their trials, but eventually become productive and beneficial members of society, thus serving as positive examples of the potential opportunity for widows in eighteenth-century England."--BOOK JACKET.

UMI's "Early English books, 1641-1700" series is a microfilm collection of works selected from: Donald Wing's "Short-title catalog of books ... 1641-1700".

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