

articulate how exactly the smaller Nordic countries acted as “discursive innovators” (271) or what the meaning of “Third World internationalism” was (280). Chapter 13 then analyzes climate debates, charting a notable shift in the discourses of international cooperation from the historical responsibility of developed industrial nations in the 1990s to environmental safety as a universal human right requiring common action in the 2000s to the focus on justice and fairness since 2015. While language varied between political parties and countries, “climate justice” has emerged as a powerful discursive counterweight to “climate nationalism.” The national is proving to be an enduring factor of how international cooperation in higher education is being debated as well, as is clear in chapter 14. Analyzing Finnish and Hungarian “discourse cycles” (301) in the context of legislative reforms, the authors demonstrate the endurance of the national framework despite increasing globalization and transnational cooperation since the 1990s. Here, context is key: since the 2010s, in Finland, international educational cooperation continued being articulated as an important factor for strengthening the nation, while in Hungary, the vocabulary of academic freedom, European community, and international values steadily eroded and eventually vanished.

For those new to conceptual history, this is a good introduction to how concepts and contexts inform each other, though here the focus is more on the former. For those skeptical of digital humanities approaches, the interplay between quantitative (Ngram and discourse data) and qualitative methodologies demonstrates the promise of digital history. This reviewer thought that an elaboration on the various methodologies available to conceptual history in the Introduction would have benefited readers new to this field; alternatively, asking all contributors to explain their preferred methodologies in a dedicated section of each chapter accomplishes the same. Finally, the examples from smaller European states are refreshing, though audiences might wonder whether there is a specific Nordic conception of internationalism and how it adds to our understanding of the concept’s evolution in Europe in general. The final two points are some of the many challenges associated with edited volumes, but notably this excellent book has given us a comprehensive, empirically novel, and intellectually stimulating intervention on the many discourses of the international and internationalism that would be helpful to anyone who wishes to delve further in the specific contexts and languages.

doi:10.1017/S0067237822000807

## Bryant, Chad. *Prague: Belonging in the Modern City*

London: Cambridge University Press, 2021. Pp. 332.

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It can be said that Chad Bryant, although institutionally anchored in Chapel Hill (North Carolina University), has long held Prague as the subject of his heart. As early as 2007, he published *Prague in Black*, a book about the city’s period of Nazi occupation (Cambridge, MA, 2007). Now, as a monograph, he has returned to Prague, which has accompanied him in the meantime in various sub-studies.

In terms of genre, *Prague: Belonging in the Modern City* is undoubtedly a scholarly work, including extensive notes referring to a solid range of secondary literature. At the same time, though, it is written in a simple and accessible manner. The author was clearly aiming at a wider range of readers. There are many ways to cover more than two centuries of Prague’s modern development, and Bryant has chosen a very original approach. He chose five heroes from different periods and used their fates to portray the changing face of the city, which thus takes on five very different forms. The story begins in German

Prague in the first half of the nineteenth century, when the predominantly German city began to transform into a Czech one under a wave of Czech nationalist activities. The reader's guide here is the Czech revivalist Karel Vladislav Zap.

The book's second setting is the Czech Prague of the last decades of the Habsburg monarchy, where the now dominant Czechs met and clashed on multi-ethnic ground with the German and German-Jewish communities. For Bryant, the almost ideal person for capturing the interactions between these different milieus is the well-known (and later communist) journalist Egon Erwin Kisch. Third, Revolutionary Prague between 1914 and 1948 is captured through Vojtěch Berger, a radically socialist carpenter and avid reader of the daily press who left behind a monumental legacy of clippings and commentaries on the events of his time. Communist 1948–89 Prague is depicted through the actress Hana Frejková, who was the daughter of the leading communist economist Ludvík Frejka, executed during the Stalinist purges of 1952. The transformation of post-communist Global Prague is shown by the “banana children” (descendants of Vietnamese workers growing up in the Czech environment), whose spokesperson in the book is blogger Duong Nguyen.

All the selected people have something in common that is not immediately obvious at first glance. They are “non-belongers.” “All of these Praguers, in their own ways, experienced a sense of marginalization in the city that they called home,” Bryant states in the introduction (5). Each of the characters breaks out of the dominant contemporary framework of the city, making them—each to varying degrees—strangers in the city in which they live. Zap, born in 1812, was an educated and conscious Czech nationalist breaking into the public space of a city that was originally German, along with other similarly oriented members of the Prague middle classes. Kisch, born in 1885, came from the family of a wealthy Jewish merchant and experienced firsthand the contradictions resulting from his German-Jewish identity in a city where the Czech element was rapidly supplanting the previously dominant German liberal elites. Berger, born in 1882, was a political non-belonger. In the bourgeois First Czechoslovak Republic, he became an organized and (in the local party cell) active communist, which set him apart from the body of the nation's orderly and regime-loyal Praguers. Hana Frejková, born in 1945, although, as she herself said, her parents did not give her “a single chance to be anything other than Czech,” struggled all her life with her German-Jewish-Czech roots in the environment of the communist dictatorship where she was also forced to live as the daughter of an executed traitor. Born in Vietnam to Vietnamese parents who had previously lived in Czechoslovakia, Duong Nguyen Jirásková arrived in the Czech Republic in 1995 when she was 8 years old. She guides the reader through the post-communist period when Prague, like other capitals of former communist countries, began to transform rapidly into a cosmopolitan metropolis due to globalization.

As is clear from the above, the key analytical concept for Bryant is “belonging/non-belonging.” He considers this to be a basic human need in the sense of a genuine cultural universal. Belonging means “a sense of comfort, acceptance, and certitude found in a particular place or group of people” (8). We can certainly debate how far this is a theoretically supportable concept for cultural anthropology and, within it, for the analysis of individual identity constructions, and Bryant may face criticism directed against this theoretical framework for doing so. However, in my view, this is a secondary issue and a valuable perspective. Bryant is primarily writing a history of the city of Prague, and the concept of “belonging” enables him to reveal the lived experience of outsiders that often remains hidden, or at least not immediately apparent, to those who are “belongers.” The concept of “belonging” allows him to turn urban history into a true biography of the modern city through the authentic experience of real individuals.

Bryant's book on Prague can therefore, in my opinion, be considered a successful case of the so-called biographical turn in history that became widespread among scholars at the turn of the millennium. Abstract sociological historiography had by then lost much of its luster and prestige, and, in the search for new ways to create representations of the past, a return to descriptions of the fates and life dramas of individuals seemed promising. However, elaborating the unique fate of an individual was not in itself the purpose of the historian's work. It was merely a means of rendering the social context in which the individual in question moved more vividly and perhaps more plausibly and intelligibly than the sociological charts and tables of quantitative and sociologically oriented historiography

could. Although not all the chapters of the book are homogeneous—in my opinion, the German City and Czech City chapters best fulfill their stated goals—Bryant has written a very fine scholarly work whose conceptual framework I find inspiring for further similar research.

doi:10.1017/S0067237822000789

## Eskildsen, Kasper Risbjerg. *Modern Historiography in the Making: The German Sense of the Past, 1700–1900*

London: Bloomsbury Academic, 2022. Pp. 186.

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*Modern Historiography in the Making* deals with the creation of a German sense of the past, examining this process as it emerged in various ways through recent historiographical disputes. Its principal aim is to challenge the received understanding of historicism and, by rediscovering overlooked parts within the history of historiography, to provide fresh glimpses into how its modern concept, in the author's assessment, evolved and developed together with German historical consciousness between the early Enlightenment and the twentieth century. Concerning this ambitious and admittedly Rankean historiographical program, Kasper Risbjerg Eskildsen's contribution also questions the credibility of historicism's master narrative, while offering alternatives for its revision.

In this sense, the approach of the book relies on the anti-theoretical interpretation of German historiography, which tends to see historical development in its practical and methodological implications, rather than in its theoretical basis. Eskildsen's interest in historical praxeology is rooted in his engagement with scholarship on the history of knowledge, well-illustrated by his thoughtful and profound publications on the German protagonists of historical thinking (Ludewig, Thomasius, Gatterer, Ranke). These names not only recur in the book's modernist narrative, but they are constitutive components of the author's argument and the book's synthetic scope. In this respect, what *Modern Historiography in the Making* offers to its readers is a reappraisal of the most essential points of the last decade's comprehensive research, rather than a radically new interpretation.

Apart from the introduction and the epilogue, Eskildsen's book comprises seven concise chapters. Each follows a chronological order and examines the stages of how modern historiography was created, aiming to reconstruct how interest in historical practice evolved and expanded in the multifaceted scenes and stages of the scholarly world. In this sense, the book is consistent in inspecting its subject through the lenses of contemporary contributions to evince how the practice of history determined historical consciousness.

In this progressive and genetic narrative, chapters 1 and 2 recall the findings of German Enlightenment scholarship with special regard to the impact of Thomasius's circle on historical practice and consciousness. By relying on the assertion of Notker Hammerstein and Ian Hunter, Eskildsen argues that, with the integration of history into moral education, Thomasius's eclectic philosophy had not only ideological (anti-clerical) but also practical consequences. By giving public lectures in private spaces, Thomasius brought together (the) critical reading (of historical documents) and self-training to promote and elevate the historical lecture as the second eye of wisdom. Although the impact of Thomasius' engagement with the historical method could be noticed in the members of his circle (Heumann, Arnold, Cassius, Bentheim, etc.), the book does not properly explicate how this influential intellectual initiative was intersected by the triumph of Wolffian philosophy, which seemed to step