

Metahistory The Historical Imagination In Nineteenth Century Europe Hayden White

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The Ethics of Narrative Stanford University Press
Reimagining the scholarly book as living and collaborative--not as commodified and essentialized, but in all its dynamic materiality. In this book, Janneke Adema proposes that we reimagine the scholarly book as a living and collaborative project--not as linear, bound, and fixed, but as fluid, remixed, and liquid, a space for experimentation. She presents a series of cutting-edge experiments in arts and humanities book publishing, showcasing the radical new forms that book-based scholarly work might take in the digital age. Adema's proposed alternative futures for the scholarly book go beyond such print-based assumptions as fixity, stability, the single author, originality, and copyright, reaching instead for a dynamic and emergent materiality. Adema suggests ways to unbind the book, describing experiments in scholarly book publishing with new forms of anonymous collaborative authorship, radical open access publishing, and processual, living, and remixed publications, among other practices. She doesn't cast digital as the solution and print as the problem; the problem in scholarly publishing, she argues, is not print itself, but the way print has been commodified and essentialized. Adema explores alternative, more ethical models of authorship; constructs an alternative

genealogy of openness; and examines opportunities for intervention in current cultures of knowledge production. Finally, asking why it is that we cut and bind our research together at all, she examines two book publishing projects that experiment with remix and reuse and try to rethink and reperform the book-apparatus by taking responsibility for the cuts they make.

[Architecture and the Historical Imagination](#) MIT Press

In this book, the noted intellectual historian Frank Ankersmit provides a systematic account of the problems of reference, truth, and meaning in historical writing. He works from the conviction that the historicist account of historical writing, associated primarily with Leopold von Ranke and Wilhelm von Humboldt, is essentially correct but that its original idealist and romanticist idiom needs to be translated into more modern terms. Rehabilitating historicism for the contemporary philosophy of history, he argues, "reveals the basic truths about the nature of the past itself, how we relate to it, and how we make sense of the past in historical writing." At the heart of Ankersmit's project is a sharp distinction between interpretation and representation. The historical text, he holds, is first and foremost a representation of some part of the past, not an interpretation. The book's central chapters address the concept of historical representation from the perspectives of reference, truth, and meaning. Ankersmit then goes on to discuss the possible role of experience in the history writing, which leads directly to a consideration of subjectivity and ethics in the historian's practice. Ankersmit concludes with a chapter on political history, which he maintains is the "basis and condition of all other variants of historical writing." Ankersmit's rehabilitation of historicism is a powerfully original and provocative contribution to the debate about the nature of historical writing.

[Frontiers of Historical Imagination](#) Cornell University Press

Starting with an examination of how historians work, this "Very Short Introduction" aims to explore history in a general, pithy, and

accessible manner, rather than to delve into specific periods.

The SAGE Handbook of Historical Theory JHU Press
Inventing counterfactual histories is a common pastime of modern day historians, both amateur and professional. We speculate about an America ruled by Jefferson Davis, a Europe that never threw off Hitler, or a second term for JFK. These narratives are often written off as politically inspired fantasy or as pop culture fodder, but in *Telling It Like It Wasn't*, Catherine Gallagher takes the history of counterfactual history seriously, pinning it down as an object of dispassionate study. She doesn't take a moral or normative stand on the practice, but focuses her attention on how it works and to what ends—a quest that takes readers on a fascinating tour of literary and historical criticism. Gallagher locates the origins of contemporary counterfactual history in eighteenth-century Europe, where the idea of other possible historical worlds first took hold in philosophical disputes about Providence before being repurposed by military theorists as a tool for improving the art of war. In the next century, counterfactualism became a legal device for deciding liability, and lengthy alternate-history fictions appeared, illustrating struggles for historical justice. These early motivations—for philosophical understanding, military improvement, and historical justice—are still evident today in our fondness for counterfactual tales. Alternate histories of the Civil War and WWII abound, but here, Gallagher shows how the counterfactual habit of replaying the recent past often shapes our understanding of the actual events themselves. The counterfactual mode lets us continue to envision our future by reconsidering the range of previous alternatives. Throughout this engaging and eye-opening book, Gallagher encourages readers to ask important questions about our obsession with

counterfactual history and the roots of our tendency to ask “ What if...? ”

In the City by the Sea Cornell University Press

Fredric Jameson takes on the allegorical form Works do not have meanings, they soak up meanings: a work is a machine for libidinal investments (including the political kind). It is a process that sorts incommensurabilities and registers contradictions (which is not the same as solving them!) The inevitable and welcome conflict of interpretations - a discursive, ideological struggle - therefore needs to be supplemented by an account of this simultaneous processing of multiple meanings, rather than an abandonment to liberal pluralisms and tolerant (or intolerant) relativisms. This is not a book about "method", but it does propose a dialectic capable of holding together in one breath the heterogeneities that reflect our biological individualities, our submersion in collective history and class struggle, and our alienation to a disembodied new world of information and abstraction. Eschewing the arid secularities of philosophy, Walter Benjamin once recommended the alternative of the rich figurality of an older theology; in that spirit we here return to the antiquated Ptolemaic systems of ancient allegory and its multiple levels (a proposal first sketched out in *The Political Unconscious*); it is tested against the epic complexities of the overtly allegorical works of Dante, Spenser and the Goethe of *Faust II*, as well as symphonic form in music, and the structure of the novel, postmodern as well as Third-World: about which a notorious essay on *National Allegory* is here reprinted with a theoretical commentary; and an allegorical history of emotion is meanwhile rehearsed from its contemporary, geopolitical context.

Metahistory Bloomsbury Publishing

Practising historians claim that their accounts of the past are something other than fiction, myth or propaganda. Yet there are significant challenges to this view, most notably from postmodernism. In *Historical Theory*, a prominent historian develops a highly original argument that evaluates the diversity of approaches to history and points to a constructive way forward. Mary Fulbrook argues that all historians face key theoretical questions, and that an emphasis on the facts alone is not enough. Against postmodernism, she argues that historical narratives are not simply inventions imposed on the past, and that some answers to historical questions are more plausible or adequate than others. Illustrated with numerous substantive examples and its focus is always on the most central theoretical issues and on real strategies for bridging the gap between the traces of the past and the interpretations of the present. *Historical Theory* is essential and enlightening reading for all historians and their students.

History in Financial Times Routledge

A black girl's stay during the school year with a white suburban family sparks off many tensions within the household.

Integrity, Honesty, and Truth Seeking Oxford Paperbacks

This book argues for a deconstructive approach to the past by looking at deconstruction's impact on American historians and then presenting an alternative hauntological theory and method of history influenced by, but not beholden to, the work of Jacques Derrida.

Historiography in the Twentieth Century John Wiley & Sons

Conceptions of evil have changed dramatically over time, and though humans continue to commit acts of cruelty against one another, today we possess a clearer, more moral way of analyzing them. In *Narrating Evil*, María Pía Lara explores what has changed in our understanding of evil, why the transformation matters, and how we can learn from this specific historical development. Drawing on Immanuel Kant's and Hannah Arendt's ideas about reflective judgment, Lara argues that narrative plays a key role in helping societies acknowledge their pasts. Particular stories haunt our consciousness and lead to a kind of examination and dialogue that shape notions of morality. A powerful description of a crime can act as a filter, helping us to draw conclusions about what constitutes a moral wrong, and public debates over these narratives allow us to construct a more accurate picture of historical truth, leading to a better understanding of why such actions are possible. In building her argument, Lara considers Greek tragedies, Shakespeare's depictions of evil, Joseph Conrad's literary metaphors, and movies that portray human cruelty.

Turning to such philosophers and writers as Jürgen Habermas, Walter Benjamin, Primo Levi, Giorgio Agamben, and Ariel Dorfman, Lara defines a reflexive relationship between an event, the narrative of the event, and the public reception of the narrative, and she proves that the stories of perpetrators and sufferers are always intertwined. The process of disclosure, debate, and the public fashioning of collective judgment are vital methods through which we make sense not only of new forms of cruelty but of past crimes as well. *Narrating Evil* describes the steps of this process and why they are a crucial part of our attempt to build a different, more just world.

Narrative Inquiry Oxford University Press, USA

Metahistory JHU Press

Haunting History HarperCollins Publishers

"[White] has clearly made significant advances in laying a foundation for a better understanding of the intricate interaction between narrative representation and what it purports to represent in both history and literature." -- *American Historical Review*.

SAGE

In this book, now published in 10 languages, a preeminent intellectual

historian examines the profound changes in ideas about the nature of history and historiography. Georg G. Iggers traces the basic assumptions upon which historical research and writing have been based, and describes how the newly emerging social sciences transformed historiography following World War II. The discipline's greatest challenge may have come in the last two decades, when postmodern ideas forced a reevaluation of the relationship of historians to their subject and questioned the very possibility of objective history. Iggers sees the contemporary discipline as a hybrid, moving away from a classical, macrohistorical approach toward microhistory, cultural history, and the history of everyday life. The new epilogue, by the author, examines the movement away from postmodernism towards new social science approaches that give greater attention to cultural factors and to the problems of globalization.

Myth of the Western Ithaca : Cornell University Press

Over the years John and Jean Comaroff have broadened the study of culture and society with their reflections on power and meaning. In their work on Africa and colonialism they have explored some of the fundamental questions of social science, delving into the nature of history and human agency, culture and consciousness, ritual and representation. How are human differences constructed and institutionalized, transformed and (sometimes) effaced, empowered and (sometimes) resisted? How do local cultures articulate with global forms? How is the power of some people over others built, sustained, eroded, and negated? How does the social imagination take shape in novel yet collectively meaningful ways? Addressing these questions, the essays in this volume – several never before published – work toward an "imaginative sociology," demonstrating the techniques by which social science may capture the contexts that human beings construct and inhabit. In the introduction, the authors offer their most complete statement to date on the nature of historical anthropology. Standing apart from the traditional disciplines of social history and modernist social science, their work is dedicated to discovering how human worlds are made and signified, forgotten and remade.

Historical Theory Routledge

Hailed as one of the key theoreticians of modernism, Eugène-Emmanuel Viollet-le-Duc was also the most renowned restoration architect of his age, a celebrated medieval archaeologist and a fervent champion of Gothic revivalism. He published some of the most influential texts in the history of modern architecture such as the *Dictionnaire raisonné de l'architecture française du XI^e au XVI^e siècle* and *Entretiens sur l'architecture*, but also studies on warfare, geology and racial history. Martin Bressani expertly traces Viollet-le-Duc's complex intellectual development, mapping the attitudes he adopted toward the past, showing how restoration, in all its layered meaning, shaped his outlook. Through his life journey, we follow the route by which the technological subject was born out of nineteenth-century historicism.

Clio's Laws Routledge

Who cares about details? As Naomi Schor explains in her highly influential book, we do-but it has not always been so. The interest in

detail--in art, in literature, and as an aesthetic category--is the product of the decline of classicism and the rise of realism. But the story of the detail is as political as it is aesthetic. Secularization, the disciplining of society, the rise of consumerism, the invention of the quotidian, have all brought detail to the fore. In this classic work of aesthetic and feminist theory, now available in a new paperback edition, Schor provides ways of thinking about details and ornament in literature, art, and architecture, and uncovering the unspoken but powerful ideologies that attached gender to details. Wide-ranging and richly argued, *Reading in Detail* presents ideas about reading (and viewing) that will enhance the study of literature and the arts.

The Poverty of Historicism Oxford University Press

Hayden White is widely considered to be the most influential historical theorist of the twentieth century. *The Ethics of Narrative* brings together nearly all of White's uncollected essays from the last two decades of his life, revealing a lesser-known side of White: that of the public intellectual. From modern patriotism and European identity to Hannah Arendt's writings on totalitarianism, from the idea of the historical museum and the theme of melancholy in art history to trenchant readings of Leo Tolstoy and Primo Levi, the first volume of *The Ethics of Narrative* shows White at his most engaging, topical, and capacious. Expertly introduced by editor Robert Doran, who lucidly explains the major themes, sources, and frames of reference of White's thought, this volume features five previously unpublished lectures, as well as more complete versions of several published essays, thereby giving the reader unique access to White's late thought. In addition to historical theorists and intellectual historians, *The Ethics of Narrative* will appeal to students and scholars across the humanities in such fields as literary and cultural studies, art history and visual studies, and media studies.

Ethnography And The Historical Imagination Columbia University Press

"A thorough and breathtaking review of modern historiography, anthropology, and literary criticism as they relate to the American frontier."—Robert V. Hine, author of *Second Sight*

A History of Art History Princeton University Press

The *SAGE Handbook of Historical Theory* introduces the foundations of modern historical theory and the applications of theory to a full range of sub-fields of historical research, bringing the reader as up to date as possible with continuing debates and current developments. The book is divided into three key parts, covering: - Part I. Foundations: The Theoretical Grounds for Knowledge of the Past - Part II. Applications: Theory-Intensive Areas in History - Part III. Coda. Post-Postmodernism: Directions and Interrogations. This important handbook brings together, in one volume, discussions of modernity, empiricism, deconstruction, narrative and postmodernity in the continuing evolution of the historical discipline into our post-postmodern era. Chapters are written by leading academics from around the world

and cover a wide array of specialized areas of the discipline, including social history, intellectual history, gender, memory, psychoanalysis and cultural history. The influence of major thinkers such as Jacques Derrida, Michel Foucault and Hayden White is fully examined. This handbook is an essential resource for practising historians, and students of history, and will appeal to scholars in related disciplines in the social sciences and humanities who seek a closer understanding of the theoretical foundations of history.

The Historical Novel in Nineteenth-Century Europe Harvard University Press

This outstanding anthology traces major critical statements from classic theorists like Plato to the contemporary. This standard historical textbook in the field focuses on important individual thinkers, and not particular schools of thought or isms. Current selections bring the anthology into contemporary times and show students how critical theory has evolved and progressed over time. *Reading in Detail* Oxford University Press

Alltagsgeschichte, or the history of everyday life, emerged during the 1980s as the most interesting new field among West German historians and, more recently, their East German colleagues. Partly in reaction to the modernization theory pervading West German social history in the 1970s, practitioners of alltagsgeschichte stressed the complexities of popular experience, paying particular attention, for instance, to the relationship of the German working class to Nazism. Now the first English translation of a key volume of essays (*Alltagsgeschichte: Zur Rekonstruktion historischer Erfahrungen und Lebensweisen*) presents this approach and shows how it cuts across the boundaries of established disciplines. The result is a work of great methodological, theoretical, and historiographical significance as well as a substantive contribution to German studies. Introduced by Alf Lüdtke, the volume includes two empirical essays, one by Lutz Niethammer on life courses of East Germans after 1945 and one by Lüdtke on modes of accepting fascism among German workers. The remaining five essays are theoretical: Hans Medick writes on ethnological ways of knowledge as a challenge to social history; Peter Schöttler, on mentalities, ideologies, and discourses and alltagsgeschichte; Dorothee Wierling, on gender relations and alltagsgeschichte; Wolfgang Kaschuba, on popular culture and workers' culture as symbolic orders; and Harald Dehne on the challenge alltagsgeschichte posed for Marxist-Leninist historiography in East Germany.