

Metahistory The Historical Imagination In Nineteenth Century Europe Hayden White

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[A History of Art History](#) University of Chicago Press

Offering a unique perspective on the very notions and practices of storytelling, history, memory, and language, *Clio's Laws* collects ten essays (some new and some previously published in Spanish) by a revered voice in global history. Taking its title from the Greek muse of history, this opus considers issues related to the historian's craft, including nationalism and identity, and draws on Tenorio-Trillo's own lifetime of experiences as a historian with deep roots in both Mexico and the United States. By turns deeply ironic, provocative, and experimental, and covering topics both lowbrow and highbrow, the essays form a dialogue with *Clio* about idiosyncratic yet profound matters. Tenorio-Trillo presents his own version of an *ars historica* (what history is, why we write it, and how we abuse it) alongside a very personal essay on the relationship between poetry and history. Other selections include an exploration of the effects of a historian's autobiography, a critique of history's celebratory obsession, and a guide to reading history in an era of internet searches and too many books. A self-described exile, Tenorio-Trillo has produced a singular tour of the historical imagination and its universal traits.

Narrative Inquiry MIT 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.

[Meaning, Truth, and Reference in Historical Representation](#) Ithaca : Cornell University Press

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.

Integrity, Honesty, and Truth Seeking Meridian: Crossing Aesthetics Recognition, though it figures profoundly in our understanding of objects and persons, identity and ideas, has never before been the subject of a single, sustained philosophical inquiry. This work, by one of contemporary philosophy's most distinguished voices, pursues recognition through its various philosophical guises and meanings—and, through the "course of recognition," seeks to develop nothing less than a proper hermeneutics of mutual recognition. Originally delivered as lectures at the Institute for the Human Sciences at Vienna, the essays collected here consider recognition in three of its forms. The first chapter, focusing on knowledge of objects, points to the role of recognition in modern epistemology; the second, concerned with what might be called the recognition of responsibility, traces the understanding of agency and moral responsibility from the ancients up to the present day; and the third takes up the problem of recognition and identity, which extends from Hegel's discussion of the struggle for recognition through contemporary arguments about identity and multiculturalism. Throughout, Paul Ricoeur probes the significance of our capacity to recognize people and objects, and of self-recognition and self-identity in relation to the gift of mutual recognition. Drawing inspiration from such literary texts as the *Odyssey* and *Oedipus at Colonus*, and engaging some of the classic writings of the Continental philosophical tradition—by Kant, Hobbes, Hegel, Augustine, Locke, and Bergson—*The Course of Recognition* ranges over vast expanses of time and subject matter and in the process suggests a number of highly insightful ways of thinking through the major questions of modern philosophy.

Processing the Past Wesleyan University 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.

The Tropics of Discourse Oxford University Press

Critical theorists of economy tend to understand the history of market society as a succession of distinct stages. This vision of history rests on a chronological conception of time whereby each present slips into the past so that a future might take its place. This book argues that the linear mode of thinking misses something crucial about the dynamics of contemporary capitalism. Rather than each present leaving a set past behind it, the past continually circulates through and shapes the present, such that historical change emerges through a shifting panorama of historical associations, names, and dates. The result is a strange feedback loop between now and then, real and imaginary. Demonstrating how this idea can give us a better purchase on financial capitalism in the post-crisis era, *History in Financial Times* traces the diverse modes of history production at work in the spheres of financial journalism, policymaking, and popular culture. Paying particular attention to narrative and to notions of crisis, recurrence, and revelation, Amin Samman gives us a novel take on the relation between historical thinking and critique.

History: A Very Short Introduction John Wiley & Sons

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.

Living Books Routledge

"Integrity, honesty, and truth seeking are clearly important virtues that most people care about and want to see promoted in society. Yet surprisingly there has been relatively little work among scholars today aimed at helping us better understand this cluster of virtues related to truth. This volume incorporates the insights and perspectives of experts working in a variety of disciplines, including philosophy, law, communication and rhetorical studies, theology, psychology, history, and education. For each virtue, there is a conceptual chapter, an application chapter, and a developmental chapter. The result is a volume that significantly deepens our knowledge about and appreciation for these central virtues"--

Allegory and Ideology Metahistory

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.

Frontiers of Historical Imagination Cornell University Press

Hayden White borrows the title for *The Practical Past* from philosopher Michael Oakeshott, who used the term to describe the accessible material and literary-artistic

artifacts that individuals and institutions draw on for guidance in quotidian affairs. The Practical Past, then, forms both a summa of White's work to be drawn upon and a new direction in his thinking about the writing of history. White's monumental *Metahistory: The Historical Imagination in Nineteenth-Century Europe* (1973) challenged many of the commonplaces of professional historical writing and wider assumptions about the ontology of history itself. It formed the basis of his argument that we can never recover "what actually happened" in the past and cannot really access even material culture in context. Forty years on, White sees "professional history" as falling prey to narrow specialization, and he calls upon historians to take seriously the practical past of explicitly "artistic" works, such as novels and dramas, and literary theorists likewise to engage historians.

Ethnography And The Historical Imagination

Verso Books

Our understanding of ourselves and the world as historical has drastically changed since the postwar period, yet this emerging historical sensibility has not been appropriately explained in a coherent theory of history. In this book, Zoltán Simon argues that instead of seeing the past, the present and the future together on a temporal continuum as history, we now expect unprecedented change to happen in the future (in visions of the future of technology, ecology and nuclear warfare) and we look at the past by assuming that such changes have already happened. This radical theory of history challenges narrative conceptualizations of history which assume a past potential of humanity unfolding over time to reach future fulfillment and seeks new ways of conceptualizing the altered socio-cultural concerns Western societies are currently facing. By creating a novel set of concepts to make sense of our altered historical condition regarding both history understood as the course of human affairs and historical writing, *History in Times of Unprecedented Change* offers a highly original and engaging take on the state of history and historical theory in the present and beyond.

Myth of the Western JHU Press

Brian Hamnett examines key historical novels by Scott, Balzac, Manzoni, Dickens, Eliot, Flaubert, Fontane, Galdãos, and Tolstoy, revealing the contradictions inherent in this form of fiction and exploring the challenges writers encountered in attempting to represent a reality that linked past and present.

The Greco-Roman Tradition A&C Black

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.

The Practical Past Bloomsbury Publishing USA

For students and scholars of historiography, the theory of history, and literary studies, Robert Doran (French and comparative literature, U. of Rochester) gathers together 23 previously uncollected essays written by theorist and historian Hayden White (comparative literature, Stanford U.) from 1957 to 2007, on his theories of historical writing and narrative. Essays are organized chronologically and reveal the evolution of White's thought and its relationship to theories of the time, as well as the impact on the way scholars think about historical representation, the discipline of history, and how historiography intersects with other areas, especially literary studies. They specifically address theory of tropes, theory of narrative, and figuralism.

The Course of Recognition Routledge

Produced in honor of White's eightieth birthday, *Re-Figuring Hayden White* testifies to the lasting importance of White's innovative work, which firmly reintegrates historical studies with literature and the humanities. The book is a major reconsideration of the historian's contributions and influence by an international group of leading scholars from a variety of disciplines. Individual essays address the key concepts of White's intellectual career, including tropes, narrative, figuralism, and the historical sublime while exploring the place of White's work in the philosophy of history, postmodernism, and ethics. They also discuss his role as historian and teacher and apply his ideas to specific historical events.

Historical Theory Routledge

On its publication in 1957, *The Poverty of Historicism* was hailed by Arthur Koestler as 'probably the only book published this year which will outlive the century.' A devastating criticism of fixed and predictable laws in history, Popper dedicated the book to all those 'who fell victim to the fascist and communist belief in Inexorable Laws of Historical Destiny.' Short and beautifully written, it has inspired generations of readers, intellectuals and policy makers. One of the most important books on the social sciences since the Second World War, it is a searing insight into the ideas of this great thinker.

Telling It Like It Wasn't Cornell University

Press

Hasan is eleven years old. He loves cricket, pomegranates, the night sky, his clever, vibrant artistic mother and his etymologically obsessed lawyer father, and he adores his next-door neighbour Zehra. One early summer morning, while lazing happily on the roof, Hasan watches a young boy flying a yellow kite fall to his death. Soon after, Hasan's idyllic, sheltered family life is shattered when his beloved uncle Salman, a dissenting politician, is arrested and charged with treason... Set in a land ruled by an oppressive military regime, this eloquent, charming and quietly political novel vividly recreates the confusing world of a young boy on the edge of adulthood, and beautifully illustrates the transformative power of the imagination.

Hayden White Columbia University Press

Processing the Past explores the dramatic changes taking place in historical understanding and archival management, and hence the relations between historians and archivists. Written by an archivist and a historian, it shows how these changes have been brought on by new historical thinking, new conceptions of archives, changing notions of historical authority, modifications in archival practices, and new information technologies. The book takes an "archival turn" by situating archives as subjects rather than places of study, and examining the increasingly problematic relationships between historical and archival work. By showing how nineteenth- and early twentieth-century historians and archivists in Europe and North America came to occupy the same conceptual and methodological space, the book sets the background to these changes. In the past, authoritative history was based on authoritative archives and mutual understandings of scientific research. These connections changed as historians began to ask questions not easily answered by traditional documentation, and archivists began to confront an unmanageable increase in the amount of material they processed and the challenges of new electronic technologies. The authors contend that historians and archivists have divided into two entirely separate professions with distinct conceptual frameworks, training, and purposes, as well as different understandings of the authorities that govern their work. Processing the Past moves toward bridging this divide by speaking in one voice to these very different audiences. Blouin and Rosenberg conclude by raising the worrisome question of what future historical archives might be like if historical scholars and archivists no longer understand each other, and indeed, whether their now

different notions of what is archival and historical will ever again be joined.

Northwestern University Press

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.

Critical Theory Since Plato Routledge

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