

Sublime Historical Experience

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The Varieties of Historical Experience
History and Its Limits
Experience and History
Manifestos for History
Frank Ankersmit's Lost Historical Cause
History in the World
Memory, Trauma, and History
A History of History
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Social Bonds and Historical Time
Remaking History
Intellectual History and the Problem of Conceptual Change
At the Limits of History
Where Is History Today?
The Civil War Dead and American Modernity
Matters of Testimony
Historical Reenactment
Tanz und Musik
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this book investigates how the notion of sublime historical experience complicates and challenges
existing conceptions of language truth and knowledge

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this book considers how history is not just objectively lived but subjectively experienced by people in the
process of orienting their present toward the past it analyses affectivity in historical experience examines

the digital mediation of history and assesses the current politics of competing historical genres the contributors explore the diverse ways in which the past may be activated and felt in the here and now juxtaposing the practices of professional historiography with popular modes of engaging the past from reenactments filmmaking viewing and historical fiction to museum collections and visits to historical sites by examining the divergent forms of historical experience that flourish in the shadow of historicism in the west this volume demonstrates how and how widely socially the understanding of the past exceeds the expectations and frameworks of professional historicism it makes the case that historians and the discipline of history could benefit from an ethnographic approach in order to assess the social reception of their practice now and into a near future increasingly conditioned by digital media and demands for experiential immediacy

dominick lacapra's *History and Its Limits* articulates the relations among intellectual history cultural history and critical theory examining the recent rise of practice theory and probing the limitations of prevalent forms of humanism lacapra focuses on the problem of understanding extreme cases specifically events and experiences involving violence and victimization he asks how historians treat and are simultaneously implicated in the traumatic processes they attempt to represent in addressing these questions he also investigates violence's impact on various types of writing and establishes a distinctive role for critical theory in the face of an insufficiently discriminating aesthetic of the sublime often unreflectively amalgamated with the uncanny in history and its limits lacapra inquires into the related phenomenon of a turn to the postsecular even the messianic or the miraculous in recent theoretical discussions of extreme events by such prominent figures as giorgio agamben eric l santner and slavoj zizek in a related vein he discusses martin heidegger's evocative if not enchanting understanding of the origin of the work of art lacapra subjects to critical scrutiny the sometimes internally divided way in which violence has been valorized in sacrificial regenerative or redemptive terms by a series of important modern intellectuals on both the far right and the far left including georges sorel the early walter benjamin georges bataille frantz fanon and ernst jünger violence and victimization are prominent in the relation between the human and the animal lacapra questions prevalent anthropocentrism evident even in theorists of the posthuman and the long standing quest for a decisive criterion separating or dividing the human from the animal lacapra regards this attempt to fix the difference as misguided and potentially dangerous because it renders insufficiently problematic the manner in which humans treat other animals and interact with the environment in raising the issue of desirable transformations in modernity history and its limits examines the legitimacy of normative limits necessary for life in common and explores the disconcerting role of transgressive initiatives beyond limits including limits blocking the recognition that humans are themselves animals

david carr outlines a distinctively phenomenological approach to history rather than asking what history is or how we know history a phenomenology of history inquires into history as a phenomenon and into the experience of the historical how does history present itself to us how does it enter our lives and what are the forms of experience in which it does so history is usually associated with social existence and its past and so carr probes the experience of the social world and of its temporality experience in this context connotes not just observation but also involvement and interaction we experience history not just in the social world around us but also in our own engagement with it for several decades philosophers reflections on history have been dominated by two themes representation and memory each is conceived as a relation to the past representation can be of the past and memory is by its nature of the past on both of these accounts history is separated by a gap from what it seeks to find or wants to know and its activity is seen by philosophers as that of bridging this gap this constitutes the problem to which the philosophy of history addresses itself how does history bridge the gap which separates it from its object the past it is against this background that a phenomenological approach based on the concept of experience can be proposed as a means of solving this problem or at least addressing it in a way that takes us beyond the notion of a gap between present and past

written by some of the world's leading historians and theorists of history manifestos for history draws together a series of manifestos that address the question of what kinds of histories we ought to be considering and making in and for the twenty first century with a foreword by joanna bourke and an afterword by hayden white these manifestos critical innovative reflexive inspirational are absolutely essential reading not just for those embarking on the study of history but for all those who would think seriously about the nature of history in its present and possible future forms this collection establishes a benchmark for all future considerations upon the discourse of history

the contemporary dutch historical theorist philosopher frank ankersmit an erstwhile advocate and promulgator of what has become known as the linguistic turn in historical theory is very well known within the discipline his early position with regard to the historical text is frequently discussed and evaluated today and his writings on the subject are often cited however this former narrativist position so robustly and effectively defended by ankersmit in the past has been progressively marginalized by ankersmit himself as his current and radically different theoretical position most fully expressed in his recent publication *sublime historical experience* now for him takes precedence yet despite this radical shift in ankersmit's position this conspicuous conversion of an eminent prime mover in the field of mainstream language centred historical theory there has been no comprehensive and sustained investigative critique of his various works taken in the whole consequently there has until now been no close reading and analytical dissection of that whole such that ankersmit's overall trajectory of

philosophical thought might be adequately discerned and perhaps even explained in short there is a vacant space here and the function of this book is precisely to fill that space

questions about the relationship between historical research and contemporary social and practical problems have posed a challenge to generations of historians as well as to philosophers and theorists of history in recent years views regarding the isolation of academic history from real world issues and affairs have come under increasing criticism the contributions to this volume all focus on history's role in the world today and on the possibilities for and limits to engagement resulting from disciplinary practices and conventions the authors undertake their assessment of history's relevance in different ways combining case studies of political clashes public debates and practices of commemoration with sophisticated theoretical discussions of identity construction the material manifestations of power and the relationship between historicizing and expectations concerning future actions these studies highlight the difficulty of distinguishing between history and politics and between disciplinary accounts and activism and contribute significantly towards an improved understanding of our relationship with the past this book was originally published as a special issue of rethinking history

memory trauma and history is composed of essays that fall into five overlapping subject areas history and memory psychoanalysis and trauma postmodernism scholarship and cultural politics photography and representation and liberal education introduction

in a provocative analysis of european and american historical thinking and practice since the early 18th century a history of history confronts several basic assumptions about the nature of history among these are the concept of historical realism the belief in representationalism and the idea that the past possesses its own narrative what is offered in this book is a far reaching and fundamental rethinking of realist and representationalist history of a particular kind by addressing and explaining the ideas of major philosophers of history over the past three hundred years and those of the key theorists of today in pursuing this radical analysis the understanding of history as a narrative is evaluated along with contemporary notions such as the continuing presence of the past and the idea of its lessons written by one of the leading thinkers on the subject a history of history provides an accessible and radical history of history while offering new insights into the pressing questions of the nature purpose and function of history this book is an essential text for all students teachers and consumers of history

uniting history and theology argues that for too long christians primarily have used the historical method to make historical claims in doing so they have used a method grounded in an incomplete understating of german historicism thereby closing off investigation of the past from the aesthetic and god the author contends that martin kähler wolfhart pannenber and n t wright have been unsuccessful in their

attempts to unify history and theology because they have not yet rejected the historical method as the primary way to think about past events unsatisfied with the various mixtures of history and theology the volume looks to the contemporary philosophy of history for new approaches after having examined these approaches and their critiques of the current historical method the work proposes that an intentionally christian method is needed setting out five cairns that mark the path forward for such a method the author argues that narratives must be taken seriously objectivity and neutrality do not exist in historical accounts historians must find ways to unite the past present and future aesthetics should be used to judge historical narratives and christians should write boldly christian history

this book analyses the social dimension of historical time and explores how we emotionally and intellectually bind ourselves to the past and project these ties onto our present and future gustafsson chorell argues that historical time is inherently social and that the nexus of past present and future is constructed through social mechanisms beginning with the concept of the historical imaginary this book examines the theoretical shift from future oriented to present oriented models of time and integrates insights from intellectual history philosophy and social theory this book demonstrates how a variety of social bonds such as emotion generation and authority can affect how historical time is demarcated analysing key concepts such as desire for the past the impact of grief and nostalgia and the role of history in shaping expectations for the future the volume highlights the enduring significance of sociality even under new regimes of historicity such as the anthropocene ultimately gustafsson chorell offers a comprehensive view of how past present and future are interconnected and highlights the continued importance of thinking carefully about the relationship between time and history

remaking history considers the ways that historical fictions of all kinds enable a complex engagement with the past popular historical texts including films television and novels along with cultural phenomena such as superheroes and vampires broker relationships to history while also enabling audiences to understand the ways in which the past is written structured and ordered jerome de groot uses examples from contemporary popular culture to show the relationship between fiction and history in two key ways firstly the texts pedagogically contribute to the historical imaginary and secondly they allow reflection upon how the past is constructed as history in doing so they provide an accessible and engaging means to critique conceptualize and reject the processes of historical representation the book looks at the use of the past in fiction from sources including mad men downton abbey and howard brenton s anne boleyn along with the work of directors such as terence malick quentin tarantino and martin scorsese to show that fictional representations enable a comprehension of the fundamental strangeness of the past and the ways in which this foreign exotic other is constructed drawing from popular films novels and tv series of recent years and engaging with key thinkers from marx to derrida

remaking history is a must for all students interested in the meaning that history has for fiction and vice versa

how does long term intellectual change occur can we develop a theoretical framework for understanding past systems of knowledge in this ambitious study elías josé palti seeks to reassess the main concepts in the field of intellectual history evaluating modes of thought from the seventeenth century to the present this book aims to prevent an anachronistic understanding of the texts of the past palti rejects the idea of conceptual change as a coherent process deriving from one single source instead he offers a convincing explanation of converging developments emanating from three different sources namely the cambridge school the german school of conceptual history or begriffsgeschichte and french politico conceptual history intellectual history and the problem of conceptual change also closely examines the temporality of concepts questioning how and why political languages mutate

why bother with history keith jenkins has an answer he helps us re think the end of history as signalled by postmodernity readers may disagree with him but he never fails to provoke debate about the future of the past joanna bourke professor of history birkbeck college keith jenkins work on historical theory is renowned this collection presents the essential elements of his work over the last fifteen years here we see jenkins address the difficult and complex question of defining the limits of history the collection draws together the key pieces of his work in one handy volume encompassing the ever controversial issue of postmodernism and history questions on the end of history and radical history into the future exchanges with perez zagorin and michael coleman further illuminate the level of debate that has surrounded postmodernism and which continues to do so an extended introduction and abstracts which contextualize each piece together with a foreword by hayden white and an afterword by alun munslow make this collection essential reading for all those interested in the theory and practice of history and its development over the last few decades

history no longer belongs only to historians but is woven into the fabric and discourse of daily life this fresh and wide ranging survey explores how new media and new historiographic approaches are dramatically expanding what we understand by history today controversy about the aims and limits of historical analysis has raged ever since the rise of postmodern history in the 1970s but these debates have rarely affected the understanding of history in central and eastern europe the volume confirms the crucial importance of audiovisual and mass media from film to television and radio to comics but does not exclude literary scholars and art historians who are also rethinking their methods taking note of their new consumers if history formerly appeared to be a one way transmission of expertise it is increasingly a dynamic engagement between researchers and audiences

the ghastly spectacle witnessing civil war death body images the civil war dead in visual culture blood and ink historicizing the civil war dead plotting mortality the civil war dead and the narrative imagination

in 1944 members of the sonderkommando the special squads composed almost exclusively of jewish prisoners who ensured the smooth operation of the gas chambers and had firsthand knowledge of the extermination process buried on the grounds of auschwitz birkenau a series of remarkable eyewitness accounts of nazi genocide this careful and penetrating study examines anew these scrolls of auschwitz which were gradually recovered in damaged and fragmentary form in the years following the camp's liberation it painstakingly reconstructs their historical context and textual content revealing complex literary works that resist narrow moral judgment and engage difficult questions about the limits of testimony

long dismissed as the domain of hobbyists and obsessives historical reenactment the dramatization of past events using costumed actors and historical props has only in recent years attracted serious attention from scholars drawing on examples from around the world historical reenactment offers a fascinating interdisciplinary exploration of this cultural phenomenon with particular attention to reenactment's social and pedagogical dimensions it develops a robust definition of what the practice constitutes considers what methodological approaches are most appropriate and places it alongside museums and memorial sites as an object of analysis

wie beeinflussen tanzbewegungen die musikalische spielweise und umgekehrt welche wirkung hat die musikalische interpretation auf die ausführung einer choreografie wie stehen tänzerische und melodische phrasierung zueinander derlei fragen zum verhältnis von tanz und musik ergeben sich sowohl bei der praktischen ausführung als auch bei der erforschung historischer tanzmusik entsprechend vielseitig sind die zugänge mit denen dieser interdisziplinäre band tanzmusik vom mittelalter bis zur romantik untersucht kontextualisiert und im sinne historischer musikpraxis erschließt im mittelpunkt steht die wechselbeziehung zwischen klang und bewegung in verschiedenen historischen repertoires gattungen und formen

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