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History and Its Objects History, Its Purpose and Method **The Routledge History of the Twentieth-Century United States** *Why Learn History (When It's Already on Your Phone)* **HISTORY AND ITS IMAGES. What is History?** History and Its Limits **Science and Its History** History and Social Theory **Public History** **Usages of the Past in Roman Historiography** **The Politics of History** **Voices of A People's History of the United States** *History After the Three Worlds* *The Modern Idea of History and Its Value* History and Topology *Truth Has a Power of Its Own* *Art History and Its Institutions* *"Why Won't You Just Tell Us the Answer?"* German History in Global and Transnational Perspective History in the Digital Age *End of History and the Last Man* **The City in History** **The Smithsonian's History of America in 101 Objects** Dignity (Determination Trilogy 1) *War Time A World* *Art History and Its Objects* **Faith, Tradition, and History** Number Theory and Its History **The Philosophy of History Foundation** Faith, Tradition, and History *A History of the Bible A Complete History of the Great American Rebellion* **Morningside Heights** **Mastering Modern World History** **Herodotus: Histories** **These United States** *The Terror of History* An Analysis of Frederick Jackson Turner's The Significance of the Frontier in American History

The city's development from ancient times to the modern age. Winner of the National Book Award. "One of the major works of scholarship of the twentieth century" (Christian Science Monitor). Index; illustrations. The fifth edition of this bestselling book is for school and college students taking courses in Modern World History and for undergraduates in History and International Relations. It is a complete, self-contained, lively and highly readable course, suitable for individual study or classroom use. The general reader who wishes to find out how the world got into its present state will also find the book useful. Key features of the fifth edition: - A new chapter on Latin America and its changing relationship with the USA - New sections on the Arab Spring, the 2008 financial crash and its aftermath, and the European Union in crisis - New material on the changing face of communism in China; USA: Bush to Obama; Russia under Putin and Medvedev; the continuing conflict between Palestinians and Israelis and the 'war against terrorism' Content includes: - A survey of international relations and war from 1900 to 2012 - Europe and its history - the rise and fall of fascism and communism - International affairs of the major superpowers - USA, Russia/USSR and China - International conflict -The Holocaust, 9/11 and the fall of Saddam Hussein - Decolonization and subsequent events in Africa, and the rise of political Islam - Global problems - climate change, economic crises, the population 'explosion' - Mention of disagreements and controversies among historians, as well as new interpretations and discoveries Norman Lowe has had many years' experience of teaching History at all levels, and for 25 years was Head of History at Nelson and Colne College in Lancashire. He is the author of *Mastering Modern British History* and *Mastering Twentieth Century Russian History*. Fully updated companion website with examples of document questions for each chapter www.palgrave.com/masterseries/Lowe This publication looks at how the digital age is affecting the field of history for both scholars and students. The book does not seek either to applaud or condemn digital technologies, but takes a more conceptual view of how the field of history is being changed by the digital age. Never before published, an extraordinarily inspiring and radical conversation between Howard Zinn and PBS/NPR journalist Ray Suarez, wherein American history is turned upside down—published to coincide with the tenth anniversary of Zinn's death *Truth Has a Power of Its Own* is an engrossing collection of never-before-published conversations with Howard Zinn, conducted by the distinguished broadcast journalist Ray Suarez in 2007, that covers the course of American history from Columbus to the War on Terror from the perspective of ordinary people—including slaves, workers, immigrants, women, and Native Americans. Viewed through the lens of Zinn's own life as a soldier, historian, and activist and using his paradigm-shifting *People's History of the United States* as a point of departure, these conversations explore the American Revolution,

the Civil War, the labor battles of the nineteenth and twentieth centuries, U.S. imperialism from the Indian Wars to the War on Terrorism, World Wars I and II, the Cold War, and the fight for equality and immigrant rights, all from an unapologetically radical standpoint. Longtime admirers and a new generation of readers alike will be fascinated to learn about Zinn's thought processes, rationale, motivations, and approach to his now-iconic historical work. Suarez's probing questions and Zinn's humane (and often humorous) voice—along with his keen moral vision—shine through every one of these lively and thought-provoking conversations, showing that Zinn's work is as relevant as ever. Taking into account new developments since this book was first published, 'History and Social Theory' discusses topics including globalization, postcolonialism and social capital. This is a collection of essays from three of the world's pre-eminent historians of Germany, which consider German history in global and transnational contexts. It is well known that transnationalism has exploded in the last decade or so as a new academic subfield of international and global history. What the transnationalism literature often ignores or downplays, however, is the role of the nation-state in making the transnational possible in the first place, as noted in its very etymological origins. This volume traces this dynamic from a different vantage-point, namely the relationship between German history and transnationalism. Each essay applies a transnational framework in fresh and original ways in order to illuminate different facets of the connections between Germany and the wider world in the modern period. Together they will encourage the rethinking of assumptions about key moments and developments in the history of modern Germany, and foster reflection on the evolving nature of German history as a subject studied in the twenty-first century.

PUBLIC HISTORY PROVIDES A BACKGROUND IN THE HISTORY, PRINCIPLES, AND PRACTICES OF THE FIELD OF PUBLIC HISTORY Public History: An Introduction from Theory to Application is the first text of its kind to offer both historical background on the ways in which historians have collected, preserved, and interpreted history with and for public audiences in the United States since the nineteenth century to the present and instruction on current practices of public history. This book helps us recognize and critically evaluate how, why, where, and who produces history in public settings. This unique textbook provides a foundation for students advancing to a career in the types of spaces—museums, historic sites, heritage tourism, and archives—that require an understanding of public history. It offers a review of the various types of methodologies that are commonly employed including oral history and digital history. The author also explores issues of monuments and memory upon which public historians are increasingly called to comment. Lastly, the textbook includes a section on questions of ethics that public historians must face in their profession. This important book: Contains a synthetic history on the significant individuals and events associated with museums, historic preservation, archives, and oral history. Includes exercises for putting theory into practice Designed to help us uncover hidden histories, construct interpretations, create a sense of place, and negotiate contested memories Offers an ideal resource for students set on working in museums, historic sites, heritage tourism, and more Written for students, Public History: An Introduction from Theory to Application offers in one comprehensive volume a guide to an understanding of the fundamentals of public history in the United States. President Franklin Roosevelt told Americans in a 1936 fireside chat, “I do not look upon these United States as a finished product. We are still in the making.” These United States builds on this foundation to present a readable, accessible history of the United States throughout the twentieth century—an ongoing and inspiring story of great leaders and everyday citizens marching, fighting, voting, and legislating to make the nation's promise of democracy a reality for all Americans. In the college edition of These United States, Gilmore and Sugrue seamlessly weave insightful analysis with all of the support tools needed by students and instructors alike, including paired primary source documents, review questions, key terms, maps, and figures in a dynamic four-color design. Is writing a world art history possible? Does the history of art as such even exist outside the Western tradition? Is it possible to consider the history of art in a way that is not fundamentally Eurocentric? In this highly readable and provocative book, David Carrier, a philosopher and art historian, does not attempt to write a world art history himself. Rather, he asks the question of how an art history of all cultures could be written—or whether it is even possible to do so. He also engages the political and moral issues raised by the idea of a multicultural art history. Focusing on a consideration of intersecting artistic traditions, Carrier negotiates the way meaning and understanding shift or are altered when a visual object from one culture, for example, is inserted into the visual tradition of another culture. A World Art History and Its Objects proposes the use of temporal narrative as a way to begin to understand a multicultural art history. "What is art history? The answer depends on who asks the question. Museum staff, academics, art critics, collectors, dealers and artists themselves all stake competing

claims to the aims, methods, and history of art history. Dependent on and sustained by different - and often competing - institutions, art history remains a multi-faceted field of study. *Art History and Its Institutions* focuses on the professional and institutional formation of art history, showing how the discourses that shaped its creation continue to define the field today. Grouped into three sections, articles examine the sites where art history is taught and studied, the role of institutions in conferring legitimacy, the relationship between modernism and art history, and the systems that define and control it. From museums and universities to law courts and photography studios, the contributors explore a range of different institutions, revealing the complexity of their interaction and their impact on the discipline of art history." --BOOK JACKET. Weaving together literary and scholarly insights, *History and Its Objects* will prove indispensable reading for historians and cultural historians, as well as anthropologists and archeologists worldwide. — Nathan Schlanger, *École nationale des chartes, Paris* Cultural history is increasingly informed by the history of material culture—the ways in which individuals or entire societies create and relate to objects both mundane and extraordinary—rather than on textual evidence alone. Books such as *The Hare with Amber Eyes* and *A History of the World in 100 Objects* indicate the growing popularity of this way of understanding the past. In *History and Its Objects*, Peter N. Miller uncovers the forgotten origins of our fascination with exploring the past through its artifacts by highlighting the role of antiquarianism—a pursuit ignored and derided by modern academic history—in grasping the significance of material culture. From the efforts of Renaissance antiquarians, who reconstructed life in the ancient world from coins, inscriptions, seals, and other detritus, to amateur historians in the nineteenth century working within burgeoning national traditions, Miller connects collecting—whether by individuals or institutions—to the professionalization of the historical profession, one which came to regard its progenitors with skepticism and disdain. The struggle to articulate the value of objects as historical evidence, then, lies at the heart both of academic history-writing and of the popular engagement with things. Ultimately, this book demonstrates that our current preoccupation with objects is far from novel and reflects a human need to reexperience the past as a physical presence. *Usages of the Past in Roman Historiography* contains 11 articles on how the Ancient Roman historians used, and manipulated, the past. Key themes include the impact of autocracy, the nature of intertextuality, and the frontiers between history and other genres. Ever since its first publication in 1992, *The End of History and the Last Man* has provoked controversy and debate. Francis Fukuyama's prescient analysis of religious fundamentalism, politics, scientific progress, ethical codes, and war is as essential for a world fighting fundamentalist terrorists as it was for the end of the Cold War. Now updated with a new afterword, *The End of History and the Last Man* is a modern classic. Frederick Jackson Turner's 1893 essay on the history of the United States remains one of the most famous and influential works in the American canon. That is a testament to Turner's powers of creative synthesis; in a few short pages, he succeeded in redefining the way in which whole generations of Americans understood the manner in which their country was shaped, and their own character moulded, by the frontier experience. It is largely thanks to Turner's influence that the idea of America as the home of a sturdily independent people – one prepared, ultimately, to obtain justice for themselves if they could not find it elsewhere – was born. The impact of these ideas can still be felt today: in many Americans' suspicion of "big government," in their attachment to guns – even in *Star Trek's* vision of space as "the final frontier." Turner's thesis may now be criticised as limited (in its exclusion of women) and over-stated (in its focus on the western frontier). That it redefined an issue in a highly impactful way – and that it did so exceptionally eloquently – cannot be doubted. The Smithsonian Institution is America's largest, most important, and most beloved repository for the objects that define our common heritage. Now Under Secretary for Art, History, and Culture Richard Kurin, aided by a team of top Smithsonian curators and scholars, has assembled a literary exhibition of 101 objects from across the Smithsonian's museums that together offer a marvelous new perspective on the history of the United States. Ranging from the earliest years of the pre-Columbian continent to the digital age, and from the American Revolution to Vietnam, each entry pairs the fascinating history surrounding each object with the story of its creation or discovery and the place it has come to occupy in our national memory. Kurin sheds remarkable new light on objects we think we know well, from Lincoln's hat to Dorothy's ruby slippers and Julia Child's kitchen, including the often astonishing tales of how each made its way into the collections of the Smithsonian. Other objects will be eye-opening new discoveries for many, but no less evocative of the most poignant and important moments of the American experience. Some objects, such as Harriet Tubman's hymnal, *Sitting Bull's* ledger, Cesar Chavez's union jacket, and the *Enola Gay* bomber, tell difficult stories from the nation's history, and inspire controversies when exhibited at the

Smithsonian. Others, from George Washington's sword to the space shuttle Discovery, celebrate the richness and vitality of the American spirit. In Kurin's hands, each object comes to vivid life, providing a tactile connection to American history. Beautifully designed and illustrated with color photographs throughout, *The Smithsonian's History of America in 101 Objects* is a rich and fascinating journey through America's collective memory, and a beautiful object in its own right. A reflection on the diverse ways Western humanity has attempted to escape its frightening history. This book reflects on Western humanity's efforts to escape from history and its terrors—from the existential condition and natural disasters to the endless succession of wars and other man-made catastrophes. Drawing on historical episodes ranging from antiquity to the recent past, and combining them with literary examples and personal reflections, Teofilo Ruiz explores the embrace of religious experiences, the pursuit of worldly success and pleasures, and the quest for beauty and knowledge as three primary responses to the individual and collective nightmares of history. The result is a profound meditation on how men and women in Western society sought (and still seek) to make meaning of the world and its disturbing history. In chapters that range widely across Western history and culture, *The Terror of History* takes up religion, the material world, and the world of art and knowledge. "Religion and the World to Come" examines orthodox and heterodox forms of spirituality, apocalyptic movements, mysticism, supernatural beliefs, and many forms of esotericism, including magic, alchemy, astrology, and witchcraft. "The World of Matter and the Senses" considers material riches, festivals and carnivals, sports, sex, and utopian communities. Finally, "The Lure of Beauty and Knowledge" looks at cultural productions of all sorts, from art to scholarship. Combining astonishing historical breadth with a personal and accessible narrative style, *The Terror of History* is a moving testimony to the incredibly diverse ways humans have sought to cope with their frightening history. Unusually clear, accessible introduction covers counting, properties of numbers, prime numbers, Aliquot parts, Diophantine problems, congruences, much more. Bibliography.

The commands "Keep this festival", for the Israelites at Passover and for Jesus' disciples at the Lord's Supper, mark Judaism and Christianity as historical religions. They proclaim the God who has revealed himself both through the thoughts of his messengers and through events and their consequences. His acts demonstrate his nature to those who believe and may guide others to belief. The papers collected here explore some of the ways that the ancient Hebrew writers and their contemporaries presented history and how their work should be understood today. Assessed against the background of the wealth of documents available from the ancient world, these studies examine the similarities and differences with the intent of providing criteria for approaching the writings of the Hebrew Bible. Recent publications display a growing tendency to treat the Hebrew narratives as products of their authors' beliefs, molded by their theology, and in some sense created to suit it, rather than arising from actual events. The contributors to this volume favor a positive approach to the Hebrew texts, taking into account the variety of contemporary concerns and perspectives. This is an analysis of the American Revolutionary generation's attempt to create a national history that would justify the Revolution and develop a sense of nationhood. Shaffer pursues a number of themes and establishes a connection between the historians' republican ideology, political concerns and outlook, and the precise ways in which they interpreted American history. He also includes an analysis of their background, education, profession, political persuasion, personal ambitions and circumstances, and attitudes toward the problem of union during the 1780s. The writings here offer unusual insights into the mind of the Revolutionary generation. The histories produced during the early national period represent the beginnings of a genre of writing new to America, one characterized by the subjugation of history to the service of nationalism. It is this element "nationalism" that gave this history its flavor, made possible its achievement, saddled it with difficulties, and, although unintentionally, produced a tone and emphasis different from that of the Enlightenment. The contribution of the Revolutionary generation of historians to the public identity represents an important aspect of the intellectual history of the early national period. With all their frequent vagueness and imprecision of formulation, almost incantatory repetitiousness, and patriotic sentimentality, the works of the first national generation of historians comprise a revealing effort to come to grips with the meaning of the Revolution and nationhood. This striving charted much of the course that American historiography was to travel thereafter. Few aspects of American military history have been as vigorously debated as Harry Truman's decision to use atomic bombs against Japan. In this carefully crafted volume, Michael Kort describes the wartime circumstances and thinking that form the context for the decision to use these weapons, surveys the major debates related to that decision, and provides a comprehensive collection of key primary source documents that illuminate the behavior of the United States and Japan during the closing days of World War II.

Kort opens with a summary of the debate over Hiroshima as it has evolved since 1945. He then provides a historical overview of the events in question, beginning with the decision and program to build the atomic bomb. Detailing the sequence of events leading to Japan's surrender, he revisits the decisive battles of the Pacific War and the motivations of American and Japanese leaders. Finally, Kort examines ten key issues in the discussion of Hiroshima and guides readers to relevant primary source documents, scholarly books, and articles. Professor Joseph Agassi has published his *Towards an Historiography of Science* in 1963. It received many reviews by notable academics, including Maurice Finocchiaro, Charles Gillispie, Thomas S. Kuhn, Geroge Mora, Nicholas Rescher, and L. Pearce Williams. It is still in use in many courses in the philosophy and history of science. Here it appears in a revised and updated version with responses to these reviews and with many additional chapters, some already classic, others new. They are all paradigms of the author's innovative way of writing fresh and engaging chapters in the history of the natural sciences. The first book in Peter Ackroyd's history of England series, which has since been followed up with two more installments, *Tudors and Rebellion*. In *Foundation*, the chronicler of London and of its river, the Thames, takes us from the primeval forests of England's prehistory to the death, in 1509, of the first Tudor king, Henry VII. He guides us from the building of Stonehenge to the founding of the two great glories of medieval England: common law and the cathedrals. He shows us glimpses of the country's most distant past--a Neolithic stirrup found in a grave, a Roman fort, a Saxon tomb, a medieval manor house--and describes in rich prose the successive waves of invaders who made England English, despite being themselves Roman, Viking, Saxon, or Norman French. With his extraordinary skill for evoking time and place and his acute eye for the telling detail, Ackroyd recounts the story of warring kings, of civil strife, and foreign wars. But he also gives us a vivid sense of how England's early people lived: the homes they built, the clothes they wore, the food they ate, even the jokes they told. All are brought vividly to life in this history of England through the narrative mastery of one of Britain's finest writers.

Reinventing my classroom: making historical thinking reality -- Introducing historical thinking: Nat Turner's Rebellion of 1831 -- Text, subtext, and context: evaluating evidence and exploring President Theodore Roosevelt and the Panama Canal -- Using the Rail Strike of 1877 to teach chronological thinking and causality -- "Revolution in the air": Using the Bonus March of 1932 to teach multiple perspectives -- Continuity and change over time: Custer's last stand or the Battle of the greasy grass? -- Long or short?: using the civil rights movement to teach historical significance -- Trying on the shoes of historical actors: using the Truman-MacArthur Debate to teach historical empathy -- How am I supposed to do this every day?: historical investigations versus sleep -- Overcoming the barrier to change. (Book 1 in the *Determination Trilogy*)

He wants it back... My name is Kevin Markos, former anchor for Full News Broadcasting. I say former, because an exhaustion- and frustration-fueled emotional on-air meltdown of apocalyptic proportions means my previously dignified reputation and successful career as a highly respected conservative TV news host and commentator lay in smoking, irreparable ruins. Only one person will hire me now, and it's the last person I want to work for—Democratic Senator ShaeLynn Samuels, who's determined to be the next president of the United States. My reluctance isn't because of her, but because of who's working for her: Christopher Bruunt, the head of her Secret Service detail. A college spring break trip I thought was safely hidden forever in my past, even if it never strayed far from my thoughts, now comes back to haunt me. But if I take this job and succeed, it could resurrect my career and put me at the right hand of the most powerful person in the United States. But how much am I personally willing to sacrifice to claw my way back to the top? Because Christopher never forgot that spring break, either. And he has a few agendas of his own.

?This MMF contemporary political romance features older main characters, second-chance love, an Alpha Secret Service agent, power exchange, pining, frenemies to lovers, a secret workplace romance at the highest levels of our nation's government, political intrigue, and a satisfying HEA. Book 1 of the *Determination Trilogy*, a standalone spin-off trilogy set in the world of the *Governor Trilogy*, the *Devastation Trilogy*, and others. This updated companion to Howard Zinn's classic *A People's History of the United States* (Harper Perennial, 2005) brings together the powerful words and actions of women and men of all races and creeds who, though mostly powerless themselves, have made change in America across the centuries. The original source book for Matt Damon's 'The People Speak' series on The History Channel, this classic work from Zinn is a major new release. A look at how to teach history in the age of easily accessible—but not always reliable—information. Let's start with two truths about our era that are so inescapable as to have become clichés: We are surrounded by more readily available information than ever before. And a huge percent of it is inaccurate. Some of the bad info is well-meaning but ignorant. Some of it is deliberately deceptive. All

of it is pernicious. With the Internet at our fingertips, what's a teacher of history to do? In *Why Learn History (When It's Already on Your Phone)*, professor Sam Wineburg has the answers, beginning with this: We can't stick to the same old read-the-chapter-answer-the-question snoozefest. If we want to educate citizens who can separate fact from fake, we have to equip them with new tools. Historical thinking, Wineburg shows, has nothing to do with the ability to memorize facts. Instead, it's an orientation to the world that cultivates reasoned skepticism and counters our tendency to confirm our biases. Wineburg lays out a mine-filled landscape, but one that with care, attention, and awareness, we can learn to navigate. The future of the past may rest on our screens. But its fate rests in our hands. Praise for *Why Learn History (When It's Already on Your Phone)* "If every K-12 teacher of history and social studies read just three chapters of this book—"Crazy for History," "Changing History . . . One Classroom at a Time," and "Why Google Can't Save Us"—the ensuing transformation of our populace would save our democracy." —James W. Lowen, author of *Lies My Teacher Told Me* and *Teaching What Really Happened* "A sobering and urgent report from the leading expert on how American history is taught in the nation's schools. . . . A bracing, edifying, and vital book." —Jill Lepore, *New Yorker* staff writer and author of *These Truths* "Wineburg is a true innovator who has thought more deeply about the relevance of history to the Internet—and vice versa—than any other scholar I know. Anyone interested in the uses and abuses of history today has a duty to read this book." —Niall Ferguson, senior fellow, Hoover Institution, and author of *The Ascent of Money* and *Civilization 00* "The chief business of twentieth-century philosophy is to reckon with twentieth-century history," claimed Collingwood. In this remarkable collection of essays, many published for the first time, Frank Ankersmit demonstrates the prescience of that remark and goes a long way toward meeting its challenge. Responding to the work of Hayden White, Arthur Danto, and Hans-Georg Gadamer, he examines such issues as the difference between historical representation and artistic expression, the status of metaphor in historical description, and the relation of postmodernism to historicism. Ankersmit's fluent grasp of European thought and his ability to incorporate concepts from literary theory, art history, the philosophy of science, and political thought into his analyses assure that this collection will interest readers throughout the humanities. "The chief business of twentieth-century philosophy is to reckon with twentieth-century history," claimed Collingwood. In this remarkable collection of essays, many published for the first time, Frank Ankersmit demonstrates the prescience of that remark and goes a long way toward meeting its challenge. Responding to the work of Hayden White, Arthur Danto, and Hans-Georg Gadamer, he examines such issues as the difference between historical representation and artistic expression, the status of metaphor in historical description, and the relation of postmodernism to historicism. Ankersmit's fluent grasp of European thought and his ability to incorporate concepts from literary theory, art history, the philosophy of science, and political thought into his analyses assure that this collection will interest readers throughout the humanities. A philosophical interpretation of history, examining the significance of historical study as a science and a reflection of social values. A literary history of our most influential book of all time, by an Oxford scholar and Anglican priest In our culture, the Bible is monolithic: It is a collection of books that has been unchanged and unchallenged since the earliest days of the Christian church. The idea of the Bible as "Holy Scripture," a non-negotiable authority straight from God, has prevailed in Western society for some time. And while it provides a firm foundation for centuries of Christian teaching, it denies the depth, variety, and richness of this fascinating text. In *A History of the Bible*, John Barton argues that the Bible is not a prescription to a complete, fixed religious system, but rather a product of a long and intriguing process, which has inspired Judaism and Christianity, but still does not describe the whole of either religion. Barton shows how the Bible is indeed an important source of religious insight for Jews and Christians alike, yet argues that it must be read in its historical context—from its beginnings in myth and folklore to its many interpretations throughout the centuries. It is a book full of narratives, laws, proverbs, prophecies, poems, and letters, each with their own character and origin stories. Barton explains how and by whom these disparate pieces were written, how they were canonized (and which ones weren't), and how they were assembled, disseminated, and interpreted around the world—and, importantly, to what effect. Ultimately, *A History of the Bible* argues that a thorough understanding of the history and context of its writing encourages religious communities to move away from the Bible's literal wording—which is impossible to determine—and focus instead on the broader meanings of scripture. 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 Žižek. 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). *The Routledge History of the Twentieth-Century United States* is a comprehensive introduction to the most important trends and developments in the study of modern United States history. Driven by interdisciplinary scholarship, the thirty-four original chapters underscore the vast range of identities, perspectives and tensions that contributed to the growth and contested meanings of the United States in the twentieth century. The chronological and topical breadth of the collection highlights critical political and economic developments of the century while also drawing attention to relatively recent areas of research, including borderlands, technology and disability studies. Dynamic and flexible in its possible applications, *The Routledge History of the Twentieth-Century United States* offers an exciting new resource for the study of modern American history. Mary Dudziak's original analysis of American wartime and its effect on law, policy, and our ideas about time itself, now available in paperback. *The Battle of Salamis* was the first great (and unexpected) victory of the Greeks over the Persian forces under Xerxes, whose defeat had important consequences for the subsequent history and self-image of Europe. This battle forms the centre-piece of book VIII of Herodotus' *Histories*. The book also illuminates Greek views of themselves and of peoples from the East, the problematic relationships between different Greek states in the face of the invasion, and the role of the divine in history. This introduction and commentary pays particular attention to the history and culture of Achaemenid Persia and the peoples of its empire. It offers much help with the language of the text (which has been prepared for ease of reading), and deals with major literary and historical questions. It will be of especial use to intermediate and advanced Greek students, but also provides up-to-date scholarly materials for graduate students and professional classicists. This ambitious volume provides a comparative perspective on the challenges facing the discipline of history as Eurocentrism fades as a lens for viewing the world. Exploring the state of history and the struggle over its ownership throughout the world, the authors address the issues of globalization, postmodernism, and postcolonialism that have been largely ignored by practicing historians despite their importance to cultural studies and their relevance to history. Engaging in a vigorous critique of Eurocentrism, the volume at the same time reaffirms the importance of historical ways of knowing.

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