

## The Writing Of History Michel De Certeau

This is the first book on British theatre historiography. It traces the practice of theatre history from its origins in the Restoration to its emergence as an academic discipline in the early twentieth century. In this compelling revisionist study, Richard Schoch reclaims the deep history of British theatre history, valorizing the usually overlooked scholarship undertaken by antiquarians, booksellers, bibliographers, journalists and theatrical insiders, none of whom considered themselves to be professional historians. Drawing together deep archival research, close readings of historical texts from the seventeenth, eighteenth and nineteenth centuries, and an awareness of contemporary debates about disciplinary practice, Schoch overturns received interpretations of British theatre historiography and shows that the practice - and the diverse practitioners - of theatre history were far more complicated and far more sophisticated than we had realised. His book is a landmark contribution to how theatre historians today can understand their own history.

In a lively challenge to mainstream history, Michael Parenti does battle with a number of mass-marketed historical myths. He shows how history’s victors distort and suppress the documentary record in order to perpetuate their power and privilege. And he demonstrates how historians are influenced by the professional and class environment in which they work. Pursuing themes ranging from antiquity to modern times, from the Inquisition and Joan of Arc to the anti-labor bias of present-day history books, History as Mystery demonstrates how past and present can inform each other and how history can be a truly exciting and engaging subject. "Michael Parenti, always provocative and eloquent, gives us a lively as well as valuable critique of orthodox posing as 'history.'"—Howard Zinn, author of A People’s History of the United States "Deserves to become an instant classic." —Bertell Ollman, author of Dialectical Investigations Those who keep secret the past, and lie about it, condemn us to repeat it. Michael Parenti unveils the history of falsified history, from the early Christian church to the present: a fascinating, darkly revelatory tale." —Daniel Ellsberg, author of The Pentagon Papers "Solid if surely controversial stuff."—Kirkus Michael Parenti, PhD Yale, is an internationally known author and lecturer. He is one of the nation's leading progressive political analysts. He is the author of over 275 published articles and twenty books, including Against Empire, Dirty Truths, and Blackshirts and Reds. His writings are published in popular periodicals, scholarly journals, and his op-ed pieces have been in leading newspapers such as the New York Times and the Los Angeles Times. His informative and entertaining books and talks have reached a wide range of audiences in North America and abroad.

"Art does not produce the visible but makes visible," wrote Paul Klee. This work examines and reinterprets this important principle-- writing does not reproduce speech, it makes it visible-- through an in-depth history of writing across the globe, from ancient civilization to the modern day. A History of Writing analyzes the role of the image in writing from three perspectives:
\* Part one is devoted to the oldest, non-alphabetic methods of writing, and to the ingenious developments devised by civilizations that chose to adapt them to their language and culture: from the ancient development of cuneiform script in southern Mesopotamia, to the intricate ideographic scripts of China and Japan, or the still-to-be-deciphered rongoro script of Easter Island.
\* Part two focuses on the history and dissemination of alphabets, examining the origins of the Western semitic alphabet and its "sister" Arabic alphabet script, through to the lesser-known scripts of the Caucasus or of sub-Saharan Africa.
\* Part three, finally, examines the reincorporation of imagery into the Western alphabet, looking at various hand-written and printed forms, from the sumptuous illuminations of the Book of Kells to the rise of printing and of typographic forms in modern times, leading to questions over how different writing systems are now adapting in a world that is increasingly dominated by computer technology. In total, fifty-eight lavishly illustrated chapters present detailed yet accessible commentaries from a team of leading specialists in the study of writing. Together they explain and clarify the birth, evolution, and dissemination of over thirty key scripts and their numerous derivatives. The breadth and scope of material covered, along with the detailed sources of documentation provided, make A History of Writing an essential and exciting new contribution to existing scholarship on this fascinating subject. With contributions from: Michel Amandry, Jacques André, Pierre-Marc de Biasi, Catherine Bizot, François Bizot, Daniel Bouchez, Jean Boulègue, Dominique Briquel, Claire Bustarret, Nina Catach, Dominique Charpin, Roger Chartier, Anne-Marie Christin, Cécile Dauphin, Michel Davoust, François Déroche, François-Xavier Dillmann, Catherine Dobias-Lalou, Jean-Piere Drège, Jean-Marie Durand, Béatrice Fraenkel, Pascal Griolet, Michaël Guichard, Bertrand Hirsch, Yves Jeanneret, Pierre-Yves Lambert, Danièle Lavallée, André Lemaire, Ségolène Le Men, François Lissarrague, Jean-Pierre Mahé, Henri-Jean Martin, Charles Mopsik, Nguyen Phu Phong, Jean-Pierre Olivier, Jennifer O'Reilly, Michel Parisse, Armando Petrucci, Jacqueline Pigeot, Georges-Jean Pinault, René Ponot, Annie Renonciat, Daniel Roche, Cécile Sakai, Marianne Simon-Oikawa, Martine Simonin, Darwin Smith, Emmanuel Souchier, Jacqueline Sublet, Marc Thouvenot, Léon Vandermeersch, Pascal Vernus, Vladimir Vodoff

This volume is the first to address Foucault's influence and the potential of his work in the understanding and the writing of history. It does so critically and accessibly. Scholars from the United States, France and Italy, including historians, sociologists, an anthropogist and a philosopher, range over Foucault's writing - on love and the family in classical antiquity, the constitution of the self, the history of science and sexuality, to the origins of the liberal state. But, true to its subject, this book does not conceive of history divorced from philosophy: it explores how Foucault's understanding of the past relates to his ideas of truth, ethics, knowledge and action. All-in-all, the book offers a series of mind-opening perspectives on Foucault's work, on the past, and on the present.

**Power and the Production of History**

**A History of Insanity in the Age of Reason**

**History and Cultural Theory**

**A History of Writing**

**The Houses of History**

**Silencing the Past**

*Examines the influence of culture on the newest studies of history, and presents several models for modern cultural history*

*This book introduces a new way of looking at the writing of history. Rather than as the production of knowledge or the telling of stories, it sees writing history as an ethical, existential and emotional engagement with the people from the past. The conceptual and philosophical basis for this view is provided by the philosophy of Emmanuel Levinas. In the first part, the view is presented and contrasted with other, competing views, such as those of Hans-Georg Gadamer and Michel Foucault. In the second part, the view is argued for, most importantly by an in-depth discussion of one specific tradition of history-writing (microhistory), and a series of close readings of several classical works from the history of historiography. The third part, finally, explores some of the methodological consequences of this view, and applies it to a non-academic way of dealing with the past, namely historical performance practice in music. The book features a foreword by Frank Ankersmit.*

*This provocative analysis of American historiography argues that when scholars use modern racial language to articulate past histories of race and society, they collapse different historical signs of skin color into a transhistorical and essentialist notion of race that implicates their work in the very racial categories they seek to transcend.*

*History and Cultural Theory provides an introduction to the relationship between contemporary cultural theory and the study of history. Reflecting the growing influence on history of theorists such as Pierre Bourdieu, Michel Foucault and Gayatri Spivak, it provides a clear and accessible guide to their thought and explains the implications of their ideas for historical studies. It offers specific examples of how historians apply the insights of cultural theory in their own work. Provides a guide to cutting-edge ideas in historical thought.*

*Madness and Civilization*

*The Content of the Form in Michel de Certeau's The Writing of History*

*Volume 3: 1400-1800*

*The Impact of Michel Foucault on the Social Sciences and Humanities*

*Thinking About History*

*Writing Mexican History*

Continuing on to the electronic revolution, Martin's account takes in the changes wrought on writing by computers and electronic systems of storage and communication, and offers surprising insights into the influence these new technologies have had on children born into the computer age. The power of writing to influence and dominate is, indeed, a central theme in this history, as Martin explores the processes by which the written word has gradually imposed its logic on society over four thousand years. The summation of decades of study by one of the world's great scholars on the subject, this fascinating account of writing explains much about the world we inhabit, where we uneasily confer, accept, and resist the power of the written word.

At a time when traditional film theory privileged the purely visual, Film Hieroglyphs introduced a new way of watching film—examining the ways in which writing bears on cinema. Author Tom Conley gives special consideration to the points (ruptures) at which story, image, and writing appear to be at odds with one another. Conley hypothesizes that major directors—Renoir, Lang, Walsh, Rossellini—tend unconsciously to meld history and ideology. Graphic elements are seen as simultaneously foreign and integral to the field of the image. From these contradictions hieroglyphs emerge that mark a design attesting to a hidden rhetoric and to configurations of meaning that cinema cannot always control. Tom Conley is Lowell Professor of romance languages and visual and environmental studies at Harvard University. Among his books is The Self-Made Map (1996), as well as translations of The Fold (1992) by Gilles Deleuze and In the Metro (2002) by Marc Aug é, all available from the University of Minnesota Press.

A list of the one hundred most influential people in history features descriptions of the careers, contributions, and accomplishments of the political and religious leaders, inventors, writers, artists, and others who changed the course of history. Simultaneous.

This essential collection of key articles offers a re-evaluation of the practice of history in light of current debates. Critical thinkers and practicing historians present their writings, along with clear and thorough editorial material, to examine the complex ideas at the forefront of historical practice. This volume gives a synoptic overview of the last twenty-five years ’ theoretical analysis of historical writing, with a critical examination of the central concepts and positions that have been in debate. The collection delineates the emergence of "practice theory" as a possible paradigm for future historical interpretation concerned with questions of agency, experience and the subject. These complex ideas are introduced to students in this accessible reader, and for teachers and historians too, this survey is an indispensable and timely read.

Writing History in the Digital Age

Writing American History in a Global Age

Rethinking History

The Writing of American History

New Directions in Historical Writing After the Linguistic Turn

Facts, Fictions, and the Writing of History

Although numerous disciplines recognize multiple ways of conceptualizing time, Stefan Tanaka argues that scholars still overwhelmingly operate on chronological and linear Newtonian or classical time that emerged during the Enlightenment. This short, approachable book implores the humanities and humanistic social sciences to actively embrace the richness of different times that are evident in non-modern societies and have become common in several scientific fields throughout the twentieth century. Tanaka first offers a history of chronology by showing how the social structures built on clocks and calendars gained material expression. Tanaka then proposes that we can move away from this chronology by considering how contemporary scientific understandings of time might be adapted to reconceive the present and pasts. This opens up a conversation that allows for the possibility of other ways to know about and re-present pasts. A multiplicity of times will help us broaden the historical horizon by embracing the heterogeneity of our lives and world via rethinking the complex interaction between stability, repetition, and change. This history without chronology also allows for incorporating the affordances of digital media.

The book consists of three essays and is an extension of Freud's work on psychoanalytic theory as a means of generating hypotheses about historical events. Freud hypothesizes that Moses was not Hebrew, but actually born into Ancient Egyptian nobility and was probably a follower of Akhenaten, an ancient Egyptian monotheist. Freud contradicts the biblical story of Moses with his own retelling of events, claiming that Moses only led his close followers into freedom during an unstable period in Egyptian history after Akhenaten (ca. 1350 BCE) and that they subsequently killed Moses in rebellion and later combined with another monotheistic tribe in Midian based on a volcanic God, Jahweh. Freud explains that years after the murder of Moses, the rebels regretted their action, thus forming the concept of the Messiah as a hope for the return of Moses as the Saviour of the Israelites. Freud said that the guilt from the murder of Moses is inherited through the generations: this guilt then drives the Jews to religion to make them feel better.

Writing History in the Digital Age began as a “what-if” experiment by posing a question: How have Internet technologies influenced how historians think, teach, author, and publish? To illustrate their answer, the contributors agreed to share the stages of their book-in-progress as it was constructed on the public web. To facilitate this innovative volume, editors Jack Dougherty and Kristen Nawroth designed a born-digital, open-access, and open peer review process to capture commentary from appointed experts and general readers. A customized WordPress plug-in allowed audiences to add page- and paragraph-level comments to the manuscript, transforming it into a socially networked text. The initial six-week proposal phase generated over 250 comments, and the subsequent eight-week public review of full drafts drew 942 additional comments from readers across different parts of the globe. The finished product now presents 20 essays from a wide array of notable scholars, each examining (and then breaking apart and reexamining) if and how digital and emergent technologies have changed the historical profession.

This updated edition includes a substantive new preface that reconsiders some of the issues raised in the book.

Writing the History of the British State

Writing History, Writing Trauma

From Hieroglyph to Multimedia

Historians Across Borders

Writing Gender History

Writing History in the Global Era

How has feminist scholarship changed history? Writing Gender History explores the evolution of historical writing about women and gender from the 1930s until the early twenty-first century. With chapters on the history of Europe, the USA, colonial India and Africa, the discussion moves from women's history to gender history, and then to poststructuralist challenges to that history. This revised edition includes an exciting new chapter looking at recent scholarship on race, gender and sexuality in colonial and transnational history, and on the history of the body. Highly accessibly but also encouraging new debate, this book provides students with a comprehensive understanding of gender history, as well as its possible future.

Despite the importance of archives to the profession of history, there is very little written about actual encounters with them—about the effect that the researcher’s race, gender, or class may have on her experience within them or about the impact that archival surveillance, architecture, or bureaucracy might have on the histories that are ultimately written. This provocative collection initiates a vital conversation about how archives around the world are constructed, policed, manipulated, and experienced. It challenges the claims to objectivity associated with the traditional archive by telling stories that illuminate its power to shape the narratives that are “found” there. Archive Stories brings together ethnographies of the archival world, most of which are written by historians. Some contributors recount their own experiences. One offers a moving reflection on how the relative wealth and prestige of Western researchers can gain them entry to collections such as Uzbekistan’s newly formed Central State Archive, which severely limits the access of Uzbek researchers. Others explore the genealogies of specific archives, from one of the most influential archival institutions in the modern West, the Archives nationales in Paris, to the significant archives of the Bakunin family in Russia, which were saved largely through the efforts of one family member. Still others explore the impact of current events on the analysis of particular archives. A contributor tells of researching the 1976 Soweto riots in the politically charged atmosphere of the early 1990s, just as apartheid in South Africa was coming to an end. A number of the essays question what counts as an archive—and what counts as history—as they consider oral histories, cyberspace, fiction, and plans for streets and buildings that were never built, for histories that never materialized. Contributors. Tony Ballantyne, Marilyn Booth, Antoinette Burton, Ann Curthoys, Peter Fritzsche, Durba Ghosh, Laura Mayhall, Jennifer S. Milligan, Kathryn J. Oberdeck, Adele Perry, Helena Pohlandt-McCormick, John Randolph, Craig Robertson, Horacio N. Roque Ram í rez, Jeff Sahadeo, Rene é Sentilles

In this stimulating and highly original study of the writing of American history, twenty-four scholars from eleven European countries explore the impact of writing history from abroad. Six distinguished scholars from around the world add their commentaries. Arguing that historical writing is conditioned, crucially, by the place from which it is written, this volume identifies the formative impact of a wide variety of institutional and cultural factors that are commonly overlooked. Examining how American history is written from Europe, the contributors shed light on how history is written in the United States and, indeed, on the way history is written anywhere. The innovative perspectives included in Historians across Borders are designed to reinvigorate American historiography as the rise of global and transnational history is creating a critical need to understand the impact of place on the writing and teaching of history. This book is designed for students in historiography, global and transnational history, and related courses in the United States and abroad, for US historians, and for anyone interested in how historians work.

"Is there a distinctive American style of historical scholarship? To what extent have quantitative methods and computer technology affected the writing of history? Has descriptive history been supplanted by analytical history? What constitutes adequate historical explanation? These are just a few of the questions addressed in "The Past Before Us." The contributors, twenty-one distinguished historians, discuss the state of their profession today and describe their interests, activities, and problems. Reflecting new and exciting trends in historical research, their essays, taken together, provide a searching assessment of the major advances in historical methods as well as in historical knowledge during the 1970s"--Jacket.

The Columbian Covenant: Race and the Writing of American History

History as Mystery

Writing Historical Fiction

Ruptures in Classical Cinema

History without Chronology

The 100

Widely acclaimed for its accessibility and engaging approach to the subject, the fourth edition of The Methods and Skills of History combines theory and instruction with hands-on practice, making it a comprehensive guide to historical research and writing. Combines theory with hands-on practice in its introduction to historical methods Includes a series of field-tested exercises designed to make the research and writing of history more meaningful and accessible to readers Features expanded coverage of writing history and up-to-date coverage of online research Designed to strengthen students' critical thinking and communication skills

History means many things to many people. But finding an answer to the question 'What is history?' is a task few feel equipped to answer. If you want to explore this tantalising subject, where do you start? What are the critical skills you need to begin to make sense of the past? The perfect introduction to this thought-provoking area, Jenkins' clear and concise prose guides readers through the controversies and debates that surround historical thinking at the present time, providing them with the means to make their own discoveries.

Offers essays by leading scholars on the writing of history globally during the early modern era, from c.1400 to c.1800.

Michel Foucault examines the archeology of madness in the West from 1500 to 1800 - from the late Middle Ages, when insanity was still considered part of everyday life and fools and lunatics walked the streets freely, to the time when such people began to be considered a threat, asylums were first built, and walls were erected between the "insane" and the rest of humanity.

The Methods and Skills of History

A Writers' and Artists' Companion

Moses and Monotheism

Practicing History

A Practical Guide

Archive Stories

***In academia, the traditional role of the humanities is being questioned by the “posts”—postmodernism, poststructuralism, and postfeminism—which means that the project of writing history only grows more complex. In History as a Kind of Writing, scholar of French literature and culture Philippe Carrard speaks to this complexity by focusing the lens on the current state of French historiography. Carrard’s work here is expansive—examining the conventions historians draw on to produce their texts and casting light on views put forward by literary theorists, theorists of history, and historians themselves. Ranging from discussions of lengthy dissertations on 1960s social and economic history to a more contemporary focus on events, actors, memory, and culture, the book digs deep into the how of history. How do historians arrange their data into narratives? What strategies do they employ to justify the validity of their descriptions? Are actors given their own voice? Along the way, Carrard also readdresses questions fundamental to the field, including its necessary membership in the narrative genre, the presumed objectivity of historiographic writing, and the place of history as a science, distinct from the natural and theoretical sciences.***

***This book provides a welcome assessment of the wide-ranging impact of Michel Foucault's work upon a number of disciplines within the social sciences and humanities. It offers close textual readings of Foucault's work along with clear overviews of how his work has been taken up in subjects such as history, philosophy and international relations. It also offers original applications of his work to important topics within feminist theory, political theory, the sociology of race, and socio-legal studies.***

***Now part of the HBO docuseries “Exterminate All the Brutes,” written and directed by Raoul Peck The 20th anniversary edition of a pioneering classic that explores the contexts in which history is produced—now with a new foreword by renowned scholar Hazel Carby Placing the West's failure to acknowledge the Haitian Revolution—the most successful slave revolt in history—alongside denials of the Holocaust and the debate over the Alamo, Michel-Rolph Trouillot offers a stunning meditation on how power operates in the making and recording of history. This modern classic resides at the intersection of history, anthropology, Caribbean, African-American, and post-colonial studies, and has become a staple in college classrooms around the country. In a new foreword, Hazel Carby explains the book's enduring importance to these fields of study and introduces a new generation of readers to Trouillot's brilliant analysis of power and history's silences.***

***Writing Historical Fiction: A Writers' & Artists' Companion is an invaluable companion for a writer working in this challenging and popular literary genre, whether your period is Ancient Rome or World War II. PART 1 includes reflections on the genre and provides a short history of historical fiction. PART 2 contains guest contributions from Margaret Atwood, Ian Beck, Madison Smartt Bell, Ronan Bennett, Vanora Bennett, Tracy Chevalier, Lindsay Clarke, Elizabeth Cook, Anne Doughty, Sarah Dunant, Michel Faber, Margaret George, Philippa Gregory, Katharine McMahon, Valerio Massimo Manfredi, Hilary Mantel, Alan Massie, Ian Mortimer, Kate Mosse, Charles Palliser, Orhan Pamuk, Edward Rutherfurd, Manda Scott, Adam Thorpe, Stella Tillyard, Rose Tremain, Alison Weir and Louisa Young. PART 3 offers practical exercises and advice on such topics as research, plots and characters, mastering authentic but accessible dialogue and navigating the world of agents and publishers.***

***Green***

***Making History***

***1660-1900***

***History as a Kind of Writing***

***The History of a Color***

***A Critical Reader in Twentieth-century History and Theory***

Events which become historical, says Michael Kraus, do not live on because of their mere occurrence. They survive when writers re-create them and thus preserve for posterity their otherwise fleeting existence. Paul Revere's ride, for example, might well have vanished from the records had not Longfellow snatched it from approaching oblivion and given it a dramatic spot in American history. Now Revere rides on in spirited passages in our history books. In this way the recorder of events becomes almost as important as the events themselves. In other words, historiography-the study of historians and their particular contributions to the body of historical records-must not be ignored by those who seriously wish to understand the past.When the first edition of Michael Kraus's Writing of American History was published, a reviewer for the New York Herald Tribune wrote: "No serious study of our national origins and development can afford not to have such an aid as this at his elbow." The book quickly came to be regarded as one of the few truly standard general surveys of American historiography, invaluable as a reference book, as a textbook, and as a highly readable source of information for the interested general reader. This new edition with coauthor Davis D. Joyce confirms its position as the definitive work in the field.Concise yet comprehensive, here is an analysis of the writers and writings of American history from the Norse voyages to modern times. The book has its roots in Kraus's pioneering History of American History, published in 1937, a unique and successful attempt to cover in one volume the entire sweep of American historical activity. Kraus revised and updated the book in 1953, when it was published under the present title. Now, once again, the demand for its revision has been met.Davis D. Joyce, with the full cooperation and approval of Kraus, has thoroughly revised and brought up to date the text of the 1953 edition. The clarity and evenhandedness of Kraus's text has been carefully preserved. The last three chapters add entirely new material, surveying the massive and complex body of American historical writing since World War II: "Consensus: American Historical Writing in the 1950s," "Conflict: American Historical Writing in the 1960s," and "Complexity: American Historical Writing in the 1970s-and Beyond."Michael Kraus, Professor Emeritus at City College of New York, received the Ph.D. from Columbia University and in his long career established himself as one of America's foremost historiographers.Davis D.Joyce is Professor Emeritus of History, East Central University, Ada, Oklahoma, and is the author of HOWARD ZINN: A RADICAL AMERICAN VISION and ALTERNATIVE OKLAHOMA: CONTRARIAN VIEWS OF THE SOONER STATE. He teaches part-time at Rogers State University, Claremore, Oklahoma.

The only history and theory textbook to include accessible extracts from a wide range of historical writing. Provides a comprehensive introduction to the theorists who have most influenced twentieth-century historians. Chapters follow a consistent structure, putting difficult ideas into an accessible context. This is the only critical reader aimed at the undergraduate market.

A leading intellectual member of France's Freudian school, Michel de Certeau combined principles from the disciplines of religion, history, and psychoanalysis in order to redefine historiography and rethink the categories of history. In The Writing of History, de Certeau examines the West's changing conceptions of the very role and nature of history itself, from the seventeenth-century attempts to formulate a "history of man" to Freud's

Moses and Monotheism with which de Certeau interprets historical practice as a function of mankind's feelings of loss, mourning, and absence. Exhaustively researched and stunningly innovative, The Writing of History is a crucial introduction to de Certeau's work and is destined to become a classic of modern thought.

A fascinating, epic exploration of who gets to record the world's history—from Julius Caesar to William Shakespeare to Ken Burns—and how their biases influence our understanding about the past. There are many stories we can spin about previous ages, but which accounts get told? And by whom? Is there even such a thing as “objective” history? In this lively and thought-provoking book, Richard Cohen reveals how professional historians and other equally significant witnesses, such as the writers of the Bible, novelists, and political propagandists, influence what becomes the accepted record. Cohen argues, for example, that some historians are practitioners of “Bad History” and twist reality to glorify themselves or their country. Making History investigates the published works and private utterances of our greatest chroniclers to discover the agendas that informed their—and our—views of the world. From the origins of history writing, when such an activity itself seemed revolutionary, through to television and the digital age, Cohen brings captivating figures to vivid light, from Thucydides and Tacitus to Voltaire and Gibbon, Winston Churchill and Henry Louis Gates. Rich in complex truths and surprising anecdotes, the result is a revealing exploration of both the aims and art of history-making, one that will lead us to rethink how we learn about our past and about ourselves.

A Levinasian View on the Writing of History

Textual Strategies in Contemporary French Historiography

Film Hieroglyphs

History, Ethics, and the Recognition of the Other

Bede, Adomnán, and the writing of history

Foucault and The Writing of History

**Using the debates over the denial of the Holocaust and the story of the Alamo as illustrations, the author explores the forces that shape how history is understood**

**Leading historian Lynn Hunt rethinks why history matters in today’s global world and how it should be written. Globalization is emerging as a major economic, cultural, and political force. In Writing History in the Global Era, historian Lynn Hunt examines whether globalization can reinvigorate the telling of history. She looks toward scholars from the East and West collaborating in new ways as they share their ideas. She proposes a sweeping reevaluation of individuals’ active role and their place in society as the keys to understanding the way people and ideas interact. Hunt also reveals how surprising new perspectives on society and the self offer promising new ways of thinking about the meaning and purpose of history in our time.**

**This collection brings together a group of important and influential essays on Mexican history and historiography by Eric Van Young, a leading scholar in the field. The essays, several of which appear here in English for the first time, are primarily historiographical; that is, they address the ways in which separate historical literatures have developed over time. They cover a wide range of topics: the historiography of the colonial and nineteenth-century Mexican and Latin American countryside; historical writing in English on the history of colonial Mexico; British, American, and Mexican historical writing on the Mexican Independence movement; the methodology of regional and cultural history; and the relationship of cultural to economic history. Some of the essays have been and will continue to be controversial, while others—for example, those on studies of the Mexican hacienda since 1980, on the theory and method of regional history, and on the "new cultural history" of Mexico—are widely considered classics of the genre.**

**In this beautiful and richly illustrated book, the acclaimed author of Blue and Black presents a fascinating and revealing history of the color green in European societies from prehistoric times to today. Examining the evolving place of green in art, clothes, literature, religion, science, and everyday life, Michel Pastoureau traces how culture has profoundly changed the perception and meaning of the color over millennia—and how we misread cultural, social, and art history when we assume that colors have always signified what they do today. Filled with entertaining and enlightening anecdotes, Green shows that the color has been ambivalent: a symbol of life, luck, and hope, but also disorder, greed, poison, and the devil. Chemically unstable, green pigments were long difficult to produce and even harder to fix. Not surprisingly, the color has been associated with all that is changeable and fleeting: childhood, love, and money. Only in the Romantic period did green definitively become the color of nature. Pastoureau also explains why the color was connected with the Roman emperor Nero, how it became the color of Islam, why Goethe believed it was the color of the middle class, why some nineteenth-century scholars speculated that the ancient Greeks couldn’t see green, and how the color was denigrated by Kandinsky and the Bauhaus. More broadly, Green demonstrates that the history of the color is, to a large degree, one of dramatic reversal: long absent, ignored, or rejected, green today has become a ubiquitous and soothing presence as the symbol of environmental causes and the mission to save the planet. With its striking design and compelling text, Green will delight anyone who is interested in history, culture, art, fashion, or media.**

**The Storytellers Who Shaped the Past**

**Silencing the Past (20th anniversary edition)**

**The Writing of History**

**The Past Before Us**

**The New Cultural History**

**A Ranking of the Most Influential Persons in History**

*What distinguishes history as a discipline from other fields of study? That's the animating question of Sarah Maza’s Thinking About History, a general introduction to the field of history that revels in its eclecticism and highlights the inherent tensions and controversies that shape it. Designed for the classroom, Thinking About History is organized around big questions: Whose history do we write, and how does that affect what stories get told and how they are told? How did we come to view the nation as the inevitable context for history, and what happens when we move outside those boundaries? What is the relation among popular, academic, and public history, and how should we evaluate sources? What is the difference between description and interpretation, and how do we balance them? Maza provides choice examples in place of definitive answers, and the result is a book that will spark classroom discussion and offer students a view of history as a vibrant, ever-changing field of inquiry that is thoroughly relevant to our daily lives.*

*The Oxford History of Historical Writing*

*The History and Power of Writing*

*Contemporary Historical Writing in the United States*