

Sublime Historical Experience

Sublime Historical Experience Sublime Historical Experience Sublime Historical Experience Manifestos for History Frank Ankersmit's Lost Historical Cause The Routledge Companion to History and the Moving Image Social Bonds and Historical Time Historical Representation and Historical Truth The History, Organization, and Influence of the Independent Treasury of the United States Historians and Ethics History-making Clio Culture and Power American Book Publishing Record History of English Literature History of English Literature Geschichte Der Geschichtsschreibung Canadian Journal of Film Studies The Reformed Quarterly Review A Critical History of the Doctrine of a Future Life F. R. Ankersmit F. R. Ankersmit F.R. Ankersmit Sue Morgan Peter Icke Marnie Hughes-Warrington Torbjörn Gustafsson Chorell Wulf Kansteiner David Kinley Rolf Torstendahl J. Rubén Valdés Miyares Taine Hippolyte Taine William Rounseville Alger Sublime Historical Experience Sublime Historical Experience Sublime Historical Experience Manifestos for History Frank Ankersmit's Lost Historical Cause The Routledge Companion to History and the Moving Image Social Bonds and Historical Time Historical Representation and Historical Truth The History, Organization, and Influence of the Independent Treasury of the United States Historians and Ethics History-making Clio Culture and Power American Book Publishing Record History of English Literature History of English Literature Geschichte Der Geschichtsschreibung Canadian Journal of Film Studies The Reformed Quarterly Review A Critical History of the Doctrine of a Future Life F. R. Ankersmit F. R. Ankersmit F.R. Ankersmit Sue Morgan Peter Icke Marnie Hughes-Warrington Torbjörn Gustafsson Chorell Wulf Kansteiner David Kinley Rolf Torstendahl J. Rubén Valdés Miyares Taine Hippolyte Taine William Rounseville Alger

why are we interested in history at all why do we feel the need to distinguish between past and present this book investigates how the notion of sublime historical experience complicates and challenges existing conceptions of language truth and knowledge

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why are we interested in history at all why do we feel the need to distinguish between past and present in this book the author argues that the past originates from an experience of rupture separating past and present think of the radical rupture with europe s past that was effected by the french and the industrial revolutions sublime historical experience investigates how the notion of sublime historical experience complicates and challenges existing conceptions of language truth and knowledge these experiences of rupture are paradoxical since they involve both the separation of past and present and at the same time the effort to

overcome this separation in terms of historical knowledge the experience unites feelings of loss pain with those of love satisfaction and thus is in agreement with how sublime experience is ordinarily defined the experience is also precognitive since it precedes the possibility of historical knowledge as such it is a challenge to traditional conceptions of the relationship between experience and truth or language it compels us to disconnect the notions of experience and truth

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

the routledge companion to history and the moving image takes an interdisciplinary approach to understanding history in moving images it engages this popular and dynamic field that has evolved rapidly from film and television to digital streaming into the age of user created content the volume addresses moving image history through a theoretical lens modes and genres representation race and identity and evolving forms and formats it brings together a range of scholars from across the globe who specialize in film and media studies cultural studies history philosophy of history and education together the chapters provide a necessary contemporary analysis that covers new developments and questions that arise from the shift to digital screen culture the book examines technological and ethical concerns stemming from today's media landscape but it also considers the artificial construction of the boundaries between professional expertise and amateur production each contributor's unique approach highlights the necessity of engaging with moving images for the academic discipline of history the collection written for a global audience offers accessible discussions of historiography and a compelling resource for advanced undergraduates and postgraduates in history film and media studies and communications both chapter 17 and the afterword of

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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

this volume is based on the proceedings of a conference organised in september 1994 under the title the past of history it was organised by members of the commission of historiography affiliated to the comite international des sciences historiques and was sponsored by kungl vitterhets historie och antikvitets akademien the royal academy of letters history and antiquities through the natur and kultur foundation at its disposal there eleven papers were presented the published papers want to illuminate the characteristics of the discipline of history from two main angles the philosophical analysis of the intellectual basis for the study of history and the social analysis of the establishment of the discipline of history

this is a collection of essays on the configuration of history as text including the visual with a particular focus on the performance of historical plots contributors include distinguished scholars from all around the world in all walks of academic life

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