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In this brilliant meditation on conceptions of history, Le Goff traces the evolution of the historian’s craft. Examining real and imagined oppositions between past and present, ancient and modern, oral and written history, History and Memory reveals the strands of continuity that have characterized historiography from ancient Mesopotamia to modern Europe.

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Literature has not always been written in the same ways, nor has it been received or read in the same ways over the course of Western civilization. Cavallo (Greek palaeography, U. of Rome La Sapienza), Chartier (Ecole des Hautes Etudes en Sciences Sociales, Paris) and a number of other international contributors, address themes that highlight the transformation of reading methods and materials over the ages, such as the way texts in the Middle Ages were often written with the voice in mind, as they would have been read aloud, or even sung. Articles explore the innovations in the physical evolution of the book, as well as the growth and development of a broad-based reading public.

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A chess match seems as solitary an endeavor as there is in sports: two minds, on their own, in fierce opposition. In contrast, Gary Alan Fine argues that chess is a social duet: two players in silent dialogue who always take each other into account in their play. Surrounding that one-on-one contest is a community life that can be nearly as dramatic and intense as the across-the-board confrontation. Fine has spent years immersed in the communities of amateur and professional chess players, and with Players and Pawns he takes readers deep inside them, revealing a complex, brilliant, feisty world of commitment and conflict. Within their community, chess players find both support and challenges, all amid a shared interest in and love of the long-standing traditions of the game, traditions that help chess players build a communal identity. Full of idiosyncratic characters and dramatic gameplay, Players and Pawns is a celebration of the fascinating world of serious chess.

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A New Statesman best book of the year | New York Times Editors’ Choice pick A Financial Times best economics book of 2019 An accessible, story-driven look at the future of the global economy, written by a leading expert To predict our future, we must look to the extremes. So argues the economist Richard Davies, who takes readers to the margins of the modern economy and beyond in his globe-trotting book. From a prison in rural Louisiana where inmates purchase drugs with prepaid cash cards to the poorest major city on earth, where residents buy clean water in plastic bags, from the world ’ s first digital state to a prefecture in Japan whose population is the oldest in the world, how these extreme economies function—most often well outside any official oversight—offers a glimpse of the forces that underlie human resilience, drive societies to failure, and will come to shape our collective future. While the people who inhabit these places have long been dismissed or ignored, Extreme Economies revives a foundational idea from medical science to turn the logic of modern economics on its head, arguing that the outlier economies are the place to learn about our own future. Whether following Punjabi migrants through the lawless Panamanian jungle or visiting a day-care for the elderly modeled after a casino, Davies brings a storyteller ’ s eye to places where the economy has been destroyed, distorted, and even turbocharged. In adapting to circumstances that would be unimaginable to most of us, the people he encounters along the way have helped to pioneer the economic infrastructure of the future. At once personal and keenly analytical, Extreme Economies is an epic travelogue for the age of global turbulence, shedding light on today ’ s most pressing economic questions.

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Barbara Browning combines a lyrical, personal narrative with incisive theoretical accounts of Brazilian dance cultures. While she brings ethnographic, historiographic, and musicological scholarship to bear on her subject, Browning writes as a dancer, fully engaged in the dance cultures of Brazil and of Brazilian exile communities in the U.S.

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Russia possesses one of the richest and most admired literatures of Europe, reaching back to the eleventh century. A History of Russian Literature provides a comprehensive account of Russian writing from its earliest origins in the monastic works of Kiev up to the present day, still rife with the creative experiments of post-Soviet literary life. The volume proceeds chronologically in five parts, extending from Kievan Rus’ in the 11th century to the present day. The coverage strikes a balance between extensive overview and in-depth thematic focus. Parts are organized thematically in chapters, which a number of keywords that are important literary concepts that can serve as connecting motifs and 'case studies', in-depth discussions of writers, institutions, and texts that take the reader up close and. Visual material also underscores the interrelation of the word and image at a number of points, particularly significant in the medieval period and twentieth century. The History addresses major continuities and discontinuities in the history of Russian literature across all periods, and in particular bring out trans-historical features that contribute to the notion of a national literature. The volume’s time-range has the merit of identifying from the early modern period a vital set of national stereotypes and popular folklore about boundaries, space, Holy Russia, and the charismatic king that offers culturally relevant material to later writers. This volume delivers a fresh view on a series of key questions about Russia’s literary history, by providing new mappings of literary history and a narrative that pursues key concepts (rather more than individual authorial careers). This holistic narrative underscores the ways in which context and text are densely woven in Russian literature, and demonstrates that the most exciting way to understand the canon and the development of tradition is through a discussion of the interrelation of major and minor figures, historical events and literary politics, literary theory and literary innovation.

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The authors examine how Russia assesses and applies the correlation of forces and means-the military balance between two opponents at the global, regional, and local levels-and outline recent relevant developments in Russian military thought.

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A thousand years before Isaac Asimov set down his Three Laws of Robotics, real and imagined automata appeared in European courts, liturgies, and literary texts. Medieval robots took such forms as talking statues, mechanical animals, and silent metal guardians; some served to entertain or instruct while others performed disciplinary or surveillance functions. Variouslly ascribed to artisanal genius, inexplicable cosmic forces, or demonic powers, these marvelous fabrications raised fundamental questions about knowledge, nature, and divine purpose in the Middle Ages. Medieval Robots recovers the forgotten history of fantastical, aspirational, and terrifying machines that captivated Europe in imagination and reality between the ninth and fourteenth centuries. E. R. Truitt traces the different forms of self-moving or self-sustaining manufactured objects from their earliest appearances in the Latin West through centuries of mechanical and literary invention. Chronicled in romances and song as well as histories and encyclopedias, medieval automata were powerful cultural objects that probed the limits of natural philosophy, illuminated and challenged definitions of life and death, and epitomized the transformative and threatening potential of foreign knowledge and culture. This original and wide-ranging study reveals the convergence of science, technology, and imagination in medieval culture and demonstrates the striking similarities between medieval and modern robotic and cybernetic visions.

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Since the early 1960s, the rigor and conceptual clarity of Alan Colquhoun’s criticism and theory have consistently stimulated debate and have served as an impetus for the pursuit of new directions in both theory and practice. This collection of essays displays Colquhoun’s concern with developing a coherent discourse for the rampant pluralism that dominates contemporary architecture. Alan Colquhoun is a practicing architect and Professor of Architecture at Princeton University. His previous collection of essays received the 1985 Architectural Critics Award.

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