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# A Savage Conflict Project Muse

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*A Savage Conflict Project Muse*

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## CHURCH JAIDYN

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### **A Contest of Civilizations** Praeger

Dam removal wasn't a realistic option in the twentieth century, and people who suggested it were dismissed as fringe environmentalists. Over the past twenty years, dam removal has become increasingly common, with dozens of removals now taking place each year in the US. Same River Twice tells the stories of three major Northwestern dam removals - the politics, people, hopes, and fears that shaped three rivers and their communities. Brewitt begins each story with the dam's construction, shows how its critics gained power, details the conflicts and controversies of removal, and explores the aftermath as the river re-established itself.

### **Rethinking the Principles of War** U of Nebraska Press

The myth of the peace-loving "noble savage" is persistent and pernicious. Indeed, for the last fifty years, most popular and

scholarly works have agreed that prehistoric warfare was rare, harmless, unimportant, and, like smallpox, a disease of civilized societies alone. Prehistoric warfare, according to this view, was little more than a ritualized game, where casualties were limited and the effects of aggression relatively mild. Lawrence Keeley's groundbreaking *War Before Civilization* offers a devastating rebuttal to such comfortable myths and debunks the notion that warfare was introduced to primitive societies through contact with civilization (an idea he denounces as "the pacification of the past"). Building on much fascinating archeological and historical research and offering an astute comparison of warfare in civilized and prehistoric societies, from modern European states to the Plains Indians of North America, *War Before Civilization* convincingly demonstrates that prehistoric warfare was in fact more deadly, more frequent, and more ruthless than modern war. To support this point, Keeley provides a wide-ranging look at warfare and brutality in the prehistoric world. He reveals, for instance, that prehistorical tactics favoring raids and ambushes,

as opposed to formal battles, often yielded a high death-rate; that adult males falling into the hands of their enemies were almost universally killed; and that surprise raids seldom spared even women and children. Keeley cites evidence of ancient massacres in many areas of the world, including the discovery in South Dakota of a prehistoric mass grave containing the remains of over 500 scalped and mutilated men, women, and children (a slaughter that took place a century and a half before the arrival of Columbus). In addition, Keeley surveys the prevalence of looting, destruction, and trophy-taking in all kinds of warfare and again finds little moral distinction between ancient warriors and civilized armies. Finally, and perhaps most controversially, he examines the evidence of cannibalism among some preliterate peoples. Keeley is a seasoned writer and his book is packed with vivid, eye-opening details (for instance, that the homicide rate of prehistoric Illinois villagers may have exceeded that of the modern United States by some 70 times). But he also goes beyond grisly facts to address the larger moral and philosophical issues raised by his work. What are the causes of war? Are human beings inherently violent? How can we ensure peace in our own time? Challenging some of our most dearly held beliefs, Keeley's conclusions are bound to stir controversy.

Peace, Security and Post-conflict Reconstruction in the Great Lakes Region of Africa Cornell University Press

The Violence of Modernity turns to Charles Baudelaire, one of the most canonical figures of literary modernism, in order to reclaim an aesthetic legacy for ethical inquiry and historical critique.

Works of modern literature are commonly theorized as symptomatic responses to the trauma of history. In a climate that

tends to privilege crisis over critique, Debarati Sanyal argues that it is urgent to rethink literary experience in terms that recall its contestatory potential. Examining Baudelaire's poems afresh, she shifts the focus of critical attention toward an account of modernism as an active engagement with violence, specifically the violence of history in nineteenth-century France. Sanyal analyzes a literary current that uses the traditional hallmarks of modernism—irony, intertextuality, self-reflexivity, and formalism—to challenge the historical violence of modernity. Baudelaire and the committed ironists writing in his wake teach us how to read and resist the violence of history, and thereby to challenge the melancholy tenor of our contemporary "wound culture." In a series of provocative readings, Sanyal presents Baudelaire's poetry as an aesthetic form that contests historical violence through rhetorical strategies of complicity, counterviolence, and critique. The book develops a new account of Baudelaire's significance as a modernist by dislodging him both from his traditional status as a practitioner of "art for art's sake" and from his more recent incarnation as the poet of trauma. Following her extended analysis of Baudelaire's poetry, Sanyal in later chapters considers a number of authors influenced by his strategies—including Rachilde, Virginie Despentes, Albert Camus, and Jean-Paul Sartre—to examine the relevance of their interventions for our current climate of trauma and terror. The result is a study that underscores how Baudelaire's legacy continues to energize literary engagements with the violence of modernity.

Metamorphoses in Russian Modernism John Wiley & Sons  
Film noir, which flourished in 1940s and 50s, reflected the

struggles and sentiments of postwar America. Dennis Broe contends that the genre, with its emphasis on dark subject matter, paralleled the class conflict in labor and union movements that dominated the period. By following the evolution of film noir during the years following World War II, Broe illustrates how the noir figure represents labor as a whole. In the 1940s, both radicalized union members and protagonists of noir films were hunted and pursued by the law. Later, as labor unions achieve broad acceptance and respectability, the central noir figure shifts from fugitive criminal to law-abiding cop. Expanding his investigation into the Cold War and post-9/11 America, Broe extends his analysis of the ways film noir is intimately connected to labor history. A brilliant, interdisciplinary examination, this is a work that will appeal to a broad spectrum of readers.

*When the Ground Is Hard* Cambridge University Press

Over the past decade, historical studies of photography have embraced a variety of cultural and disciplinary approaches to the medium, while shedding light on non-Western, vernacular, and "other" photographic practices outside the Euro-American canon. *Photography, History, Difference* brings together an international group of scholars to reflect on contemporary efforts to take a different approach to photography and its histories. What are the benefits and challenges of writing a consolidated, global history of photography? How do they compare with those of producing more circumscribed regional or thematic histories? In what ways does the recent emphasis on geographic and national specificity encourage or exclude attention to other forms of difference, such as race, class, gender, and sexuality? Do studies of "other" photographs ultimately necessitate the adoption of

nontraditional methodologies, or are there contexts in which such differentiation can be intellectually unproductive and politically suspect? The contributors to the volume explore these and other questions through historical case studies; interpretive surveys of recent historiography, criticism, and museum practices; and creative proposals to rethink the connections between photography, history, and difference. A thought-provoking collection of essays that represents new ways of thinking about photography and its histories. It will appeal to a broad readership among those interested in art history, visual culture, media studies, and social history.

*Resowing the Seeds of War* JHU Press

Examines metamorphoses in the works of prominent representatives of the divided Russian intelligentsia: the Symbolists; the most famous emigre writer, Nabokov; Olesha, the 'fellow traveller' attempting to find his place in the Soviet state; the enthusiastic poet of the Bolshevik movement, Mayakovsky; and finally, Russia's greatest film director, Sergei Eisenstein. It is futile to try to understand Russian civilisation let alone predict its future without considering the intellectual, social and emotional reasons why it is not at rest with itself. It is to this end that this volume hopes to make a contribution.

**A History of Florence, 1200 - 1575** Duke University Press

The Great Lakes region of Africa is characterized by protest politics, partial democratization, political illegitimacy and unstable economic growth. Many of the countries that are members of the International Conference on the Great Lakes Region (ICGLR) which are: Burundi, Angola, Central African Republic, Democratic Republic of the Congo, Republic of the

Congo, Kenya, Uganda, Rwanda, Sudan, South Sudan, Tanzania, and Zambia, have experienced political violence and bloodshed at one time or another. While a few states have been advancing electoral democracy, environmental protection and peaceful state building, the overall intensity of violence in the region has led to civil wars, invasion, genocide, dictatorships, political instability, and underdevelopment. Efforts to establish sustainable peace, meaningful socio-economic development and participatory democracy have not been quite successful. Using various methodologies and paradigms, this book interrogates the complexity of the causes of these conflicts; and examines their impact and implications for socio-economic development of the region. The non-consensual actions related to these conflicts and imperatives of power struggles supported by the agents of savage capitalism have paralysed efforts toward progress. The book therefore recommends new policy frameworks within regionalist lenses and neo-realist politics to bring about sustainable peace in the region.

*Same River Twice* Penguin

How the Civil War changed the face of war The Civil War represented a momentous change in the character of war. It combined the projection of military might across a continent on a scale never before seen with an unprecedented mass mobilization of peoples. Yet despite the revolutionizing aspects of the Civil War, its leaders faced the same uncertainties and vagaries of chance that have vexed combatants since the days of Thucydides and the Peloponnesian War. *A Savage War* sheds critical new light on this defining chapter in military history. In a masterful narrative that propels readers from the first shots fired

at Fort Sumter to the surrender of Robert E. Lee's army at Appomattox, Williamson Murray and Wayne Wei-siang Hsieh bring every aspect of the battlefield vividly to life. They show how this new way of waging war was made possible by the powerful historical forces unleashed by the Industrial Revolution and the French Revolution, yet how the war was far from being simply a story of the triumph of superior machines. Despite the Union's material superiority, a Union victory remained in doubt for most of the war. Murray and Hsieh paint indelible portraits of Abraham Lincoln, Ulysses S. Grant, William Tecumseh Sherman, and other major figures whose leadership, judgment, and personal character played such decisive roles in the fate of a nation. They also examine how the Army of the Potomac, the Army of Northern Virginia, and the other major armies developed entirely different cultures that influenced the war's outcome. A military history of breathtaking sweep and scope, *A Savage War* reveals how the Civil War ushered in the age of modern warfare.

*A Savage War* Princeton University Press

Quinn is a teen who loves her family, skateboarding, basketball, and her friends, but after she's diagnosed with a condition called alopecia which causes her to lose all of her hair, her friends abandon her. Jake was once a star football player, but because of a freak accident—caused by his brother—he loses both of his legs. Quinn and Jake meet and find the confidence to believe in themselves again, and maybe even love.

**The Savage Wars Of Peace** UNC Press Books

In the first book to focus on relations between Indians and emigrants on the overland trails, Michael L. Tate shows that such encounters were far more often characterized by cooperation

than by conflict. Having combed hundreds of unpublished sources and Indian oral traditions, Tate finds Indians and Anglo-Americans continuously trading goods and news with each other, and Indians providing various forms of assistance to overlanders. Tate admits that both sides normally followed their own best interests and ethical standards, which sometimes created distrust. But many acts of kindness by emigrants and by Indians can be attributed to simple human compassion. Not until the mid-1850s did Plains tribes begin to see their independence and cultural traditions threatened by the flood of white travelers. As buffalo herds dwindled and more Indians died from diseases brought by emigrants, violent clashes between wagon trains and Indians became more frequent, and the first Anglo-Indian wars erupted on the plains. Yet, even in the 1860s, Tate finds, friendly encounters were still the rule. Despite thousands of mutually beneficial exchanges between whites and Indians between 1840 and 1870, the image of Plains Indians as the overland pioneers' worst enemies prevailed in American popular culture. In explaining the persistence of that stereotype, Tate seeks to dispel one of the West's oldest cultural misunderstandings.

*Raising the White Flag* MIT Press

Introduction : empires and indigenous peoples, global transformation and the limits of international society -- From wet diplomacy to scorched earth : the Taiwan expedition, the Guardline and the Wushe rebellion -- The long durée and the short circuit : gender, language and territory in the making of indigenous Taiwan -- Tangled up in red : textiles, trading posts and ethnic bifurcation in Taiwan -- The geobodies within a geobody : the visual economy of race-making and indigeneity

**War Before Civilization** JHU Press

"Anyone who wants to understand why America has permanently entered a new era in international relations must read [this book] . . . Vividly written and thoroughly researched." -- Los Angeles Times America's "small wars," "imperial war," or, as the Pentagon now terms them, "low-intensity conflicts," have played an essential but little-appreciated role in its growth as a world power. Beginning with Jefferson's expedition against the Barbary pirates, Max Boot tells the exciting stories of our sometimes minor but often bloody landings in Samoa, the Philippines, China, Haiti, the Dominican Republic, Nicaragua, Mexico, Russia, and elsewhere. Along the way he sketches colorful portraits of little-known military heroes such as Stephen Decatur, "Fighting Fred" Funston, and Smedley Butler. This revised and updated edition of Boot's compellingly readable history of the forgotten wars that helped promote America's rise in the last two centuries includes a wealth of new material, including a chapter on the wars in Iraq and Afghanistan, and a new afterword on the lessons of the post-9/11 world.

*Reading Fiction in Antebellum America* US Naval Institute Press

When the 1952 presidential election campaign began, many assumed it would be a race between Harry Truman, seeking his second full term, and Robert A. Taft, son of a former president and, to many of his fellow partisans, "Mr. Republican". No one imagined the party standard bearers would be Illinois governor Adlai E. Stevenson II and Supreme Allied Commander in World War II, Dwight D. Eisenhower. I Like Ike tells the story of a critical election fought between two avowedly reluctant warriors, including Truman's efforts to recruit Eisenhower as the candidate

of the Democrat Party—to a finish that, for all the partisan wrangling, had more to do with the extraordinary popularity of the former general, who, along with Stevenson, was seen to be somehow above politics. In the first book to analyze the 1952 election in its entirety, political historian John Robert Greene looks in detail at how Stevenson and Eisenhower faced demands that they run for an office neither originally wanted. He examines the campaigns of their opponents—Harry Truman and Robert Taft, but also Estes Kefauver, Richard B. Russell, Averell Harriman and Earl Warren. Richard Nixon’s famous “Checkers Speech,” Joseph McCarthy’s anti-Communist campaign, and television as a new medium for news and political commercials—each figured in the election in its own way; and drawing in depth on the Eisenhower, Stevenson, Taft and Nixon papers, Greene traces how. *I Like Ike* is a compelling account of how an America fearful of a Communist threat elected a war hero and brought an end to twenty years of Democrat control of the White House. In an era of political ferment, it also makes a timely and persuasive case for the importance of the election of 1952 not only to the Eisenhower Administration, but also to the development of presidential politics well into the future.

**Eloquence Is Power** Penguin

"Lurie takes particular interest in the influence of cinema on Faulkner's fiction and the visual strategies he both deployed and critiqued. These include the suggestion of cinematic viewing on the part of readers and of characters in each of the novels; the collective and individual acts of voyeurism in *Sanctuary* and *Light in August*; the exposing in *Absalom! Absalom!* and *Light in August* of stereotypical and cinematic patterns of thought about history

and race; and the evocation of popular forms like melodrama and the movie screen in *If I forget thee, Jerusalem*. Offering innovative readings of these canonical works, this study sheds new light on Faulkner's uniquely American modernism."--BOOK JACKET.

**Vision's Immanence** Yale University Press

This book explores how the media frame environmental and scientific disputes faced by American Indian communities. Most people will never know what it is like to live on an Indian reservation in North America, or what it means to identify as an American Indian. However, when conflicts embroil Indigenous folk, as shown by the protests over a crude oil pipeline in 2016 and 2017, camera crews and reporters descend on “the rez” to cover the event. The focus of the book is how stories frame clashes in Indian Country surrounding environmental and scientific disputes, such as the Dakota Access Pipeline construction, and the discovery of an ancient skeleton in Washington. The narratives told over social media and news programs often fail to capture the issues of key importance to Native Americans, such as sovereignty: the right to self-governance. The book offers insight into how the history of Indian-settler relations sets the stage for modern clashes, and examines American Indian knowledge systems, and how they take a back seat to mainstream approaches to science in discourse.

*Digging the Africanist Presence in American Performance*  
University Press of Kansas

A classical epic of fratricide and war, the *Thebaid* retells the legendary conflict between the sons of Oedipus—Polynices and

Eteocles—for control of the city of Thebes. The Latin poet Statius reworks a familiar story from Greek myth, dramatized long before by Aeschylus in his tragedy *Seven against Thebes*. Statius chose his subject well: the Rome of his day, ruled by the emperor Domitian, was not too distant from the civil wars that had threatened the survival of the empire. Published in 92 A.D., the *Thebaid* was an immediate success, and its fame grew in succeeding centuries. It reached its peak of popularity in the later Middle Ages and Renaissance, influencing Dante, Chaucer, and perhaps Shakespeare. In recent times, however, it has received perhaps less attention than it deserves, in large part because there has been no accessible, dynamic translation of the work into English. Charles Stanley Ross offers a compelling version of the *Thebaid* rendered into forceful, modern English. Casting Statius's Latin hexameter into a lively iambic pentameter more natural to the modern ear, Ross frees the work from the archaic formality that has marred previous translations. His translation reinvigorates the *Thebaid* as a whole: its meditative first half and its violent second half; its intimate portrayal of defeat and retribution, and the need to seek justice at any cost. In a wide-ranging introduction, Ross provides an overview of the poem: its composition, reception and legacy; its major themes and literary influences; and its place in Statius' life. And in a helpful series of notes, he offers background information on the major characters and incidents.

*The Thebaid* JHU Press

In this history of Florence, distinguished historian John Najemy discusses all the major developments in Florentine history from 1200 to 1575. Captures Florence's transformation from a

medieval commune into an aristocratic republic, territorial state, and monarchy Weaves together intellectual, cultural, social, economic, religious, and political developments Academically rigorous yet accessible and appealing to the general reader Likely to become the standard work on Renaissance Florence for years to come

*Film Noir, American Workers, and Postwar Hollywood* Oxford University Press

"Calls to mind such early moderns as Hemingway and Fitzgerald...Some of the most powerful antiwar literature in modern English fiction."—The Boston Globe The first book of the *Regeneration* Trilogy—a Booker Prize nominee and one of Entertainment Weekly's 100 All-Time Greatest Novels. In 1917 Siegfried Sassoon, noted poet and decorated war hero, publicly refused to continue serving as a British officer in World War I. His reason: the war was a senseless slaughter. He was officially classified "mentally unsound" and sent to Craiglockhart War Hospital. There a brilliant psychiatrist, Dr. William Rivers, set about restoring Sassoon's "sanity" and sending him back to the trenches. This novel tells what happened as only a novel can. It is a war saga in which not a shot is fired. It is a story of a battle for a man's mind in which only the reader can decide who is the victor, who the vanquished, and who the victim. One of the most amazing feats of fiction of our time, *Regeneration* has been hailed by critics across the globe. More than one hundred years since World War I, this book is as timely and relevant as ever.

Commemorations Farrar, Straus and Giroux (BYR)

"With the passionate support of most voters and their families, Andrew Jackson broke through the protocols of the Founding

generation, defying constitutional and international norms in the name of the "sovereign people." And yet Jackson's career was no less about limiting that sovereignty, imposing one kind of law over Americans so that they could inflict his sort of "justice" on non-Americans. Jackson made his name along the Carolina and Tennessee frontiers by representing merchants and creditors and serving governors and judges. At times that meant ejecting white squatters from native lands and returning blacks slaves to native planters. Jackson performed such duties in the name of federal authority and the "law of nations." Yet he also survived an undeclared war with Cherokee and Creek fighters between 1792 and 1794, raging at the Washington administration's failure to "avenge the blood" of white colonists who sometimes leaned towards the Spanish Empire rather than the United States. Even under the friendlier presidency of Thomas Jefferson, Jackson

chafed at the terms of national loyalty. During the long war in the south and west from 1811 to 1818 he repeatedly brushed aside state and federal restraints on organized violence, citing his deeper obligations to the people's safety within a terrifying world of hostile empires, lurking warriors, and rebellious slaves. By 1819 white Americans knew him as their "great avenger." Drawing from recent literatures on Jackson and the early republic and also from new archival sources, *Avenging the People* portrays him as a peculiar kind of nationalist for a particular form of nation, a grim and principled man whose grim principles made Americans fearsome in some respects and helpless in others"--  
**Avenging the People** University Press of Florida  
 A powerful, searing story of a divided city - where one boy strays on to the wrong side of the wall, and finds his life changed for ever . . .