

GLOBAL HISTORY

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Voices from the Past

"For I would have you know that from the time when our Lord God formed Adam our first parent with His hands down to this day there has been no man, Christian or Pagan, Tatar or Indian, or of any race whatsoever, who has known or explored so many of the various parts of the world and of its great wonders as this same Messer Marco Polo. For this reason he made up his mind that it would be a great pity if he did not have a written record made of all the things he had seen and had heard by true report, so that others who have not seen and do not know them may learn them from this book."

Marco Polo, *The Travels*, translated by Ronald Latham (London: Penguin, 1958), 33.

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Photo: The Metropolitan Museum of Art

Meet Ancient Egypt in New York

By Tracy Musacchio

For those amongst us who appreciate ancient history, New York City is an amazing place to live and study. The opportunities the city provides are incomparable. Specific to ancient Egypt, the Metropolitan Museum of Art's collection is amongst the best in the world. Here are a few highlights to help whet your appetite in anticipation of a visit to the Egyptian galleries.

In addition to being one of the largest collections outside of Egypt, the Met's Egyptian artifacts are one of the best provenanced collections in the world, meaning that ownership of the objects can be traced directly from when they were removed from Egypt until today (in order to ensure



“ In Raemkai’s tomb, you can see his false door. The false door was one of the most important parts of the tomb – it represented the liminal space in which the deceased could go between the worlds of the living and the dead. His friends and family would leave offerings in front of the false door, safe in the knowledge that he would be able to receive them at this portal. ”

that none of the objects were removed from Egypt illegally). Many of the objects in the Met were found by the Met’s own archaeologists, as the Met began excavating in Egypt in 1906. Excavations continue to this day, although any objects found on a dig today are the property of the Egyptian government and cannot legally leave the country under any circumstances.

The Egyptian galleries at the Met are laid out chronologically, counter-clockwise, meaning that when you enter the Egyptian galleries you will want to proceed to the right to begin with objects from the earliest periods of Egyptian history (the fourth millennium BCE).

Before you step into the gallery that houses the Predynastic collection, with its painted jars and makeup palettes, be sure to check out the tomb of Perneb directly opposite the entrance to the Egyptian galleries. This tomb was originally located in the Egyptian necropolis at Saqqara, but it was brought to New York in 1913. It was common practice in the early 20th century to pack up any inscribed material, including entire buildings. The Egyptian government practiced a system called *partage*, wherein they divided the finds from foreign excavations: the foreigners got half of the finds from the dig, and the Egyptian government got the other half in exchange for allowing the foreigners to dig – and to fund the digs.

The tomb of Perneb is a *mastaba*-style tomb, meaning that it was a low rectangular building made of brick (*mastaba* is the Arabic word for

bench, which the tombs were said to resemble). The tomb in Egypt was thought to be the sacred place where the deceased made his transition into the afterlife. Another tomb, that of Raemkai, is on display around the corner from the tomb of Perneb. In Raemkai’s tomb, you can see his false door. The false door was one of the most important parts of the tomb – it represented the liminal space in which the deceased could go between the worlds of the living and the dead. His friends and family would leave offerings in front of the false door, safe in the knowledge that he would be able to receive them at this portal.

One of the problems that faced the Egyptians in the afterlife was how to ensure that your family would continue to provide these food offerings to you. A simple solution presented itself: don’t rely on them but instead insure that you had continual offerings in your tomb by including offering bearers or other figures showing food production (beer making, cattle slaughtering), shelter (houses), or transportation (boats). Moving through the galleries, if you take a right at the statue of Montuhotep II you’ll find yourself in Gallery 105, where the tomb models of Meketre are on display. Meketre was a person of importance during Egypt’s Middle Kingdom, and his tomb was outfitted with everything he could afford that would help him to have a successful afterlife.

Many of the objects in the Met’s collection come from funerary contexts. This is a facet of preservation; a tomb was left alone once its owner

“Hatshepsut’s reign was unique in ancient Egypt: she reigned as a woman for more than 20 years during a period of relative prosperity in Egypt’s New Kingdom. As her statues show, she was often portrayed as a man.”

was buried in it, but domestic sites continued to be occupied for decades and centuries and millennia after. Also, objects in domestic contexts, meaning objects from daily life, were often reused until they wore out. But the Met’s collection isn’t exclusively funerary. They also have a number of royal statues and relics, including an entire gallery dedicated to representations of Queen Hatshepsut (located at the rear of the galleries).

Hatshepsut’s reign was unique in ancient Egypt: she reigned as a woman for more than 20 years during a period of relative prosperity in Egypt’s New Kingdom. As her statues show, she was often portrayed as a man. This does not imply any sort of gender confusion on her part or the part of her subjects. The office of pharaoh was a male office in Egypt, and therefore its occupant was male. Gendered pronouns in the Egyptian language refer to Hatshepsut as male when discussing her as pharaoh, although it was widely known even in antiquity that she was female.

Although Hatshepsut’s statues are some of the most famous pieces in the Met’s collection, the most famous piece is inarguably the Temple of Dendur. The Temple of Dendur was erected during Egypt’s Roman Period and was gifted to the Museum in the 1960s. The building of the Aswan Dam meant that many antiquities, including the Temple of Dendur, would be buried under water, and the Egyptian government wanted to show their appreciation for our help excavating these monuments by giving us a large gift in

appreciation. The Met competed with the Smithsonian over who should get the temple. The Smithsonian was willing to install the temple on the banks of the Potomac (an attempt to recreate its original positioning along the Nile). The Met’s proposal was a new wing of the Museum with glass walls – to give the impression that the Temple is in Central Park while preserving the temple from the elements. The architects who designed the gallery tried to evoke the feeling of being on the banks of the Nile with a simple reflecting pool.

In both sheer volume of artifacts and in the depth and range of the material, the Egyptian collection at the Metropolitan Museum is one of the pre-eminent museums for people who are interested in Egyptian art. From small amulets to an actual temple, the Egyptian galleries at the Met are edifying and entertaining.



The Temple of Dendur at the Met

Learning by Seeing: Muslim Cultures at the Met

By Anissa Hélie

In an ironic twist, the Metropolitan Museum's "Islamic Galleries" closed for what was to be a complete renovation barely two years after 9/11 – i.e. at a time when the general public was exposed to discourses which increasingly stereotyped Muslim people in the most negative light. Thankfully, the Met galleries (now the more accurately titled "Arts of the Arab lands, Turkey, Iran, Central Asia and Later South Asia") reopened in the Fall 2011, providing scholars and the general public with a wealth of objects spanning over a millennium. Covering a range of Muslim cultures, the 15 interconnected galleries display about 1,200 works of art ranging from the 7th to the 19th century, all of which are selected from the 12,000 artifacts¹ originating from Muslim societies that form the museum's overall collection. The Met even invited master craftsmen from Fez, Morocco, to design the inner courtyard and decorate it with intricate mosaic work (*zellij*).

Since Fall last year, successive cohorts of students from my HIS256 course ("History of Muslim Societies – 7th to 20th centuries") have enjoyed our outings at the Met. It's always fun to step out of a classroom's four walls – but there is more: students' reactions show that their appreciation is motivated by several factors.

Some simply enjoy discovering the pleasure of learning by seeing: "I thought my visit to the museum wouldn't be an interesting one for it is one of my least favorite places to go but I was surprised at the many things I learned – and I learned that if you have an open mind, learning is infinite. If it wasn't for this assignment, I probably would never have gone, so I'm glad the opportunity was given to me, after all". Another student agrees, explaining that "visiting the museum helped me learn a lot of things [which] I

couldn't fully grasp before. I never realized how intelligent these people actually were. I am glad that we were assigned to visit the museum because I'm not sure I would have taken the initiative to go on my own". Another student points out that "it became clear to me how art and history can be so closely connected."

Many comments also hint at the students' amazement as they encounter such a level of fine craftsmanship: the visit "taught me to appreciate the amount of time and effort [which] was put in [during] these centuries: you also learn about how detailed many of the people were back then and, most of all, [you realize] the love they had for their specific craft." Further, one other student notes, the visit "made the material I learned in class more interesting because I got to actually see the material and objects discussed in class. I would have never thought that [such] details would have been around during that time period." Indeed, says another: "I did not realize that people were capable of such beautiful art at the time. I did know there was a high level of craftsmanship even in those ancient times but I never realized how much until today."



According to curator Sheila Canby,² the galleries are designed to highlight a geographical angle, allowing visitors to appreciate art forms from a given region before moving on to the

¹ Cotter, Holland. 2011, "A Cosmopolitan Trove of Exotic Beauty", *New York Times*, Weekend Arts supplement, October 28, p.C27,C36-C37.

² Canby, Sheila. 2012, "Islamic Art at the Met: Renovation and Revival – A talk by Sheila Canby", Middle East and Middle Eastern American Center (MEMEAC). CUNY Graduate Center, April 18, unpublished.

next, but displays are also organized so that one “can also approach the artwork chronologically.” The displays highlight the diversity of cultural and religious artifacts (produced by well-known artists as well as by anonymous craftsmen employed in more modest workshops) from locale as diverse as Persia, the Indian sub-continent during the Mughal period, the Maghreb, Southern Europe and more. While the galleries emphasize the diverse range of cultural expression, visitors can also witness clear “lines of inspiration” that run across time and space.

Some specific styles associated with artists from Muslim communities are well-known, such as the emphasis on geometric patterns, or the use of arabesques. One such classic artistic form present in many Muslim societies is the art of calligraphy, which can be seen in its various manifestations in a sparse 10th-century bowl, in the *tughra* (official monogram/signature) of prominent Sultan Suleiman,¹ or in illuminated manuscripts. The Met collection offers a number of precious manuscripts, with examples ranging from early Qur’an (with Kufic script, an early calligraphic style typical of the Maghreb), to reproductions of the legendary Persian epic, the *Shah nama* (or *Shanameh*, the Book of Kings dating from the late 10th-century).

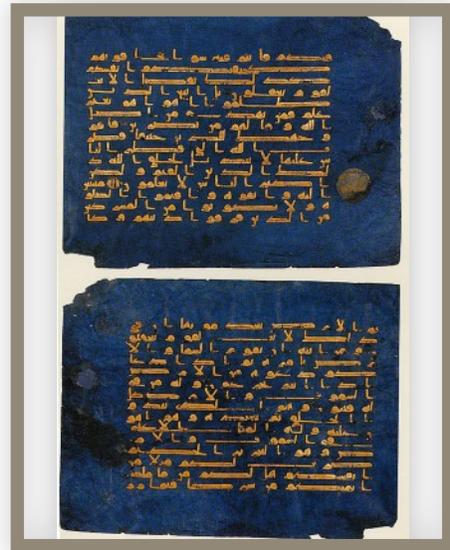
The ‘cross-pollination’ of themes (but also of techniques and materials) can be seen in the common subject matters that are reflected in diverse artifacts. For example, depictions of flora and fauna (representations of luxurious gardens are often a metaphor for paradise²) can found in the extremely detailed carpets on display in the Mughal gallery or in an intricate late 10th-century ivory panel from medieval Spain. As I can testify, many more such “lines of inspiration” can be discovered: I am able to identify more of these commonalities as I keep going back with different groups of students.



Bowl, Iran, 10th-century



Suleiman's *tughra*, Ottoman c. 1555



Blue Quran,
mid 9th-/mid 10th-century, Tunisia

¹ Did you know that Suleiman was nicknamed “The Great” by most Westerners, who at the time were impressed by his wealth and military achievements – while he was known as “The Learned” by most of his Ottoman subjects, who emphasized his knowledge and wisdom?

² Did you know that the word “paradise” derives in part from the old Persian term “*pardes*”, which meant ‘enclosed garden’?



“ Students said:

“I thought my visit to the museum wouldn't be an interesting one for it is one of my least favorite places to go but I was surprised at the many things I learned – and I learned that if you have an open mind, learning is infinite. If it wasn't for this assignment, I probably would never have gone, so I'm glad the opportunity was given to me, after all.”

“The people in those civilizations were more talented than what many people give them credit for. [And I saw there] one of the most awesome things I have seen in a long time.”

“These massive walls [from the Nishapur and Sabz Pushan archeological dig sites] were originally part of an ancient home. To walk through these walls, set to the original design and floorplan from a thousand years ago, is cosmic! Literally, it is a walk into the past. The Muslim exhibition at the Met gives you a reality to associate history with.”

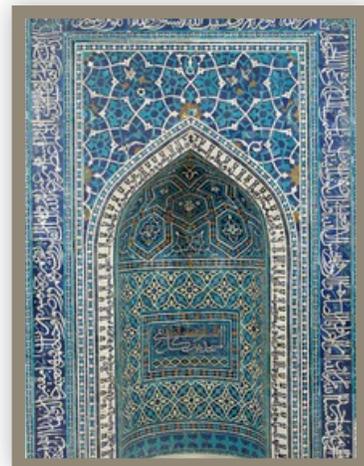
But in fact, the collection is far too rich to be adequately summarized here – though several artifacts must at least be mentioned. The galleries include rich and delicate textiles, some of which allow to point at the variations in gender expressions across time: for example, the dress (*jama*) associated with the style of Mughal emperor Akbar The Great (1542-1605) is a piece covered from neck to knees with small hand-painted roses: it was often mistaken by my students as a women's outfit. Some of them were also surprised at the relatively small size of such a well-known military figure

The Met galleries also display intricate gold jewelry or ornamented gold containers – testifying to the immense wealth accumulated by local elites, and to the extensive trade that allowed precious materials to be imported from far-away lands – but also weapons, protective gear, tiles, vessels and more. Also notice the enameled glass lamps produced by the Mamluk dynasty in Egypt (but do not be fooled: the more plain series actually hanging from the ceiling is actually made in Brooklyn, N.Y.!!)

I request my students to select and comment in writing on two objects they are particularly struck by – one object associated with religion, one with a more worldly purpose. But there is so much to choose from that this is not easy feat... My

personal highlights include the early 18th-century “Damascus Room,” a wonderful example of a reception room which belonged to a wealthy Syrian family during the Ottoman period, complete with wood paneling and a peaceful, gurgling marble fountain. I also fall for the 14th-century prayer niche (*mihrab*), with its vibrant turquoise and deeper blues that are typical of its original site of production in Isfahan, Iran. But you will also need to raise your head – otherwise you would miss the intricate carved wood ceiling saved from 16th-century Spain. Finally, I am also touched by the 12th-century green and brown chess set from the Seljuk dynasty in Iran, in which the ‘queen’ is represented as a ‘vizier’, the ‘knight’ takes the shape of a ‘horse’ and the ‘bishop’ becomes an ‘elephant’!

Mihrab, Isfahan, Iran, 1354-1355



FEATURED ARTICLE BY ANISSA HÉLIE



Dagger, 16th-century, India



Two lovers, Safavid Iran



Incense burner from 12th-century Iran

But there is much more to see and appreciate: miniatures, for example, showing scenes of long-haired boys bathing together; or the zoomorphic (animal-shaped) incense burner from 12th-century Iran. I hope this will encourage you to visit the Met galleries by yourself – or you can also join one of our collective outings!

I conclude our (written) tour with two quotes. One former student noted that “the people in those civilizations were more talented than what many people give them credit for. [And I saw there] one of the most awesome things I have seen in a long time.” The last word belongs to another former HIS256 student, who refers to “sections of walls from the Nishapur and Sabz Pushan archeological dig sites. These massive walls were originally part of an ancient home. To walk through these walls, set to the original design and floorplan from a thousand years ago, is cosmic! Literally, it is a walk into the past. The Muslim exhibition at the Met gives you a reality to associate history with.”

Sources (as per footnotes + below for illustrations):

- Pic (bowl, 10th-century, Iran):
http://www.metmuseum.org/Collections/search-the-collections/140009172?rpp=20&pg=1&gallerynos=450&ft=*&pos=6
- Pic (Suleiman's *tughra*, Ottoman, c. 1555):
<http://www.metmuseum.org/toah/works-of-art/38.149.1>
- Pic (Blue *Quran*, mid 9th-/mid 10th-century, Tunisia)
<http://www.metmuseum.org/collections/search-the-collections/140012526?rpp=20&pg=1&ft=blue+quran&img=3>
- Pic (dagger, 16th-century, India)
- Pic (*mihrab*, 1354-1355, Isfahan, Iran)
http://www.yacout.info/Renovated-Galleries-of-Islamic-Art-Celebrate-Beauty-and-Diversity_a3995.html
- Pic (incense burner from 12th-century Iran)
<http://www.metmuseum.org/toah/works-of-art/51.56>

FACULTY PUBLICATIONS

David P. D. Munns, *A Single Sky: How an International Community Forged the Science of Radio Astronomy* (MIT University Press, 2012).

For more than three thousand years, the science of astronomy depended on visible light. In just the last sixty years, radio technology has fundamentally altered how astronomers see the universe. Combining the wartime innovation of radar and the established standards of traditional optical telescopes, the "radio telescope" offered humanity a new vision of the universe. In *A Single Sky*, historian David Munns explains how the very idea of the radio telescope grew because of a new scientific community uniting the power of radio with the international aspirations of the discipline of astronomy. Thus the radio astronomers challenged a Cold War era of national rivalry by forging a united scientific community looking at a single sky.

Munns tells the interconnected stories of Australian, British, Dutch, and American radio astronomers, all seeking to learn how to see the universe through radio. Jointly, this international array of radio astronomers built a new "community" style of science in contrast to the competitive

"glamour of nuclear physics." Describing this communitarian style of science--what a prominent radio astronomer called "a blending of radio invention and astronomical insight"--and its culture of interdisciplinary and international integration and cooperation necessary to gain access to the entire sky, Munn

counters the notion of competition as driving recent science. Radio physicists' collaborations with opticalastronomers could be considered as revolutionary as Galileo's first observations with a telescope. Working together, the community of radio astronomers revealed the structure of the galaxy.



Hyunhee Park, *Mapping the Chinese and Islamic Worlds: Cross-Cultural Exchange in Pre-Modern Asia* (Cambridge University Press, 2012).

Long before Vasco da Gama rounded the Cape of Good Hope en route to India, the peoples of Africa, the Middle East, and Asia engaged in vigorous cross-cultural exchanges across the Indian Ocean. This book focuses on the years 700 to 1500, a period when powerful dynasties governed both regions, to document the relationship between the Islamic and Chinese worlds before the arrival of the Europeans. Through a



close analysis of the maps, geographic accounts, and travelogues compiled by both Chinese and Islamic writers, the book traces the development of major contacts between people in China and the Islamic world and explores their interactions on matters as varied as diplomacy, commerce, mutual understanding, world geography, navigation, shipbuilding, and scientific exploration. When the Mongols ruled both China and Iran in the thirteenth and fourteenth centuries, their geographic understanding of each other's society increased markedly. This rich, engaging, and pioneering study offers glimpses into the worlds of Asian geographers and mapmakers, whose accumulated wisdom underpinned the celebrated voyages of European explorers like Vasco da Gama.

INTERVIEW WITH A JOHN JAY HISTORY MAJOR

“ The mind is like a computer in that, memorizing is much to overwhelming for the mind. It is much easier for one to apply what they learn in class to real life situation because it becomes second nature...

I plan. At first, I try to introduce the main idea. Then in the body, I break down the idea into parts, and then in the conclusion, I present my critical analysis where I tie everything together. I try to use my last sentence to create a lasting impression. ”

How to Study for Exams: An Interview with Felix Sanchez, History Major

In May, Felix took a break from the end-of-semester mayhem to share his ideas about studying with James De Lorenzi, a professor in the History Department.

James: Nobody taught me how to study. Who taught you how to study?

Felix: I taught myself. Your mind is like a computer.

James: How so?

Felix: The mind is like a computer in that, memorizing is much to overwhelming for the mind. It is much easier for one to apply what they learn in class to real life situation because it becomes second nature.

James: Can you give us an example of how you do that when you are studying? For example, how did you do that for our upcoming global history final?

Felix: Okay, so let's say you are trying to memorize the meaning of the term "proletariat." I think about where you work: you have managers, and you have sales associates. Managers make more than you, they put pressure on you, and you in turn become angrier and want to say something about it. You know that deep down, they don't benefit you, and because of that a gap between you and them grows. Personally, I believe in taking Gandhi's perspective and using soul force.

James: Really?

Felix: Sometimes...

James: That's a great example. When we were speaking earlier, you also mentioned that you also used mnemonic devices. What are those?

Felix: The term BRIC is an example of a mnemonic device. You take a word, and each letter represents something related to the word. So with BRIC, it stands for Brazil, Russia, India, and China, which are the growing developing countries.

James: Do you ever make up your own mnemonic devices?

Felix: Sure. Iron Curtain Speech, or ICS. I stands for isolation, like Russia and the West; C stands for covering the world; S stands for solidify, which is what happened because of the speech.

James: Wow! I can't believe you made that up on the spot. I notice that you also have really detailed flashcards. How do you decide what to put on them, and how do you use them to study?

Felix: On the front of the card, I put the word itself. On the other side, I put who it specifically involved, what it means, and then the really critical part— why it is important, or how it connects to everything else. I use the flashcards by looking at the word, and then reading everything behind it, and do it repeatedly. The "why" part helps me connect every other definition with the word I am trying to learn.

James: Where do you use flashcards?

Felix: I do them at home, in a quiet spot, but with music.

James: With music?

Felix: Classical music.

James: And how do you study for essay questions on exams?

Felix: I plan. At first, I try to introduce the main idea. Then in the body, I break down the idea into parts, and then in the conclusion, I present my critical analysis where I tie everything together. I try to use my last sentence to create a lasting impression.

James: Thanks for all the great ideas Felix!

Review of Eric Hobsbawn, *The Age of Revolution 1789-1848* (New York: New American Library, 1962).

Reviewed by Dalida Rovcanin, Department of Forensic Psychology, to fulfill a major assignment of HIS 205: Global History from 1650 to Present taught by Professor Melis Sulos in Spring 2012.

When being asked the question, "what can change the world?" one would have to look at certain events that have remarkably set a path for change itself. The answer to this question is very hard to focus on, but Eric Hobsbawn, the author of *The Age of the Revolution* hit the nail on the head. Hobsbawn, having straight forward Marxist views on the world, is a very influential figure in the scholarship. In this book, Hobsbawn discusses many things concerning revolutions, such as the Industrial Revolution and the French Revolution, but spins it in a way many readers have not seen it done before. His perception on the revolutions of the late 1700s and 1800s is not just to discuss what happened, but to concentrate on the midst of the uprising and how it altered the course of history. Transformations in the realms of religion, science, art, and in the nationalist currents, all have specific roles to play in Hobsbawn's book and in society then and now. This essay will analyze *The Age of Revolution* by Hobsbawn, and aims to create a better view for people who have not yet read it.

To start off in the most logical way, one must critic Hobsbawn's actual organization in *The Age of Revolution*. In order to get his full viewpoint on the matter, Hobsbawn cut the book into two different parts. The first part of the insightful book was given the name: "Development", which explains the revolutions that were happening around the later 1700s and onward. This gave the reader a background before he went on to explain his actual premise on the revolutions that have occurred. Something very clever, but definitely not the only thing, is that he saved his "nationalism" chapter for last in the part. He did this for many reasons. One being that it falls into a

certain timeline. For example, nationalism did not start until revolutions had spread all over Europe. Second, nationalism was the main factor in social change that one can see in the later periods. The next part, which was cleverly entitled as "results", begins with the discussion of land. As revolutions cause a certain divisions, so does the land on which people lived. Furthermore, Hobsbawn talks about some crucial notions that readers might think that they were highlighted more than other chapters and these are: religion, art, and science. Jumping around would have caused Hobsbawn's main purpose of writing this book to become blurry, that is why breaking down this book in a very strategic manner helped him achieve his main purpose.

In the beginning he talked about the early era of change which was the 1780s. Hobsbawn talks about two very important revolutions, Industrial and French Revolutions, or what he likes to call, "the dual revolution". After discussing how unequipped, small, and less populated Europe was before the revolutions, Hobsbawn starts to talk about the Industrial Revolution in more details. He begins the Industrial Revolution part mentioning that most change during that time did not start until the mid-1800s. For example, production of knowledge on the revolutions did not start until the 1840s. Why did Hobsbawn bring this example up first before anything about the Industrial Revolution? It is because he wants to make a point that the aftermath of such an event is more important than the actual event itself. Although the Industrial Revolution was the spur of factories and jobs, and what readers can see as Marxist, it is not until after that one saw the true change.

Along with the Industrial Revolution came the French Revolution. The reason why Hobsbawn uses the term "dual revolution" and includes the French Revolution is because, while the Industrial Revolution had its changes such as higher rates of employment, the French Revolution had a greater impact on politics and class structures throughout Europe. This revolution is seen as an ideal revolution of the "middle class radicals," from a Marxist stance, like that of Hobsbawn's (p. 132). This revolution that tarnished the traditions that were followed for centuries caused



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changes both in the emotional sense of the word and in the geographical sense of the word; which is what Hobsbawn is trying to explain.

Transformation in the realm of religion was one of the 'results' that Europe and the world got after these revolutions. Although religion was obviously there interlocking with these conflicts and changes, it became more prominent afterwards. This can be easily understood to readers of this time because the more change and opinion mindedness one has in their country the more freedom writers, thinkers, and artists it creates.

His very strong theoretical framework on revolutions helped him create such a tremendous book that develops as the chapters go on. To quote from McNall, Hobsbawn is a "person who takes seriously the role of active human agents and their ideas, and how people try to transform the world" (McNall, p. 55). As said previously, Eric Hobsbawn is standing in a very stern spot in the Marxist side of historical opinions. This book not only analyzes the ideologies during the 1780s and onwards, but can also become a staple to what today's people can take it as. Hob-

sbawn, a Marxist hoping for change and pointing out the transformation in critical conditions, offers an analytical perspective that can even help us to understand our current societies.

To conclude the observation, critics, and thoughts about Eric Hobsbawn's *The Age of Revolutions*, one must consider if this book really does stand the test of time. Well, in fact, Marxism or should one say "Hobsbawnism" in this case- can relate to modern times because it is all about transformation. Change is what makes the minds flow differently, the abstract art look beautiful, and where the things that seemed impossible are possible. Hobsbawn speaks to the people and for the people that embrace and accept change for what it is. From his clear vivid explanation of the Industrial and French Revolutions to his breathtaking explanation of the aftermath; Hobsbawn knows how to create an image that most people of today can see. All in all, one can see that Hobsbawn did truly answer the question, "What can change the world?"



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