

## Adorno Project Muse

Best known for his two-year sojourn at Walden Pond in Massachusetts, Henry David Thoreau is often considered a recluse who emerged from solitude only occasionally to take a stand on the issues of his day. In *Thoreau's Democratic Withdrawal*, Shannon L. Mariotti explores Thoreau's nature writings to offer a new way of understanding the unique politics of the so-called hermit of Walden Pond. Drawing imaginatively from the twentieth-century German social theorist Theodor W. Adorno, she shows how withdrawal from the public sphere can paradoxically be a valuable part of democratic politics. Separated by time, space, and context, Thoreau and Adorno share a common belief that critical inquiry is essential to democracy but threatened by modern society. While walking, huckleberrying, and picking wild apples, Thoreau tries to recover the capacities for independent perception and thought that are blunted by "Main Street," conventional society, and the rapidly industrializing world that surrounded him. Adorno's thoughts on particularity and the microscopic gaze he employs to work against the alienated experience of modernity help us better understand the value of Thoreau's excursions into nature. Reading Thoreau with Adorno, we see how periodic withdrawals from public spaces are not necessarily apolitical or apathetic but can revitalize our capacity for the critical thought that truly defines democracy. In graceful, readable prose, Mariotti reintroduces us to a celebrated American thinker, offers new insights on Adorno, and highlights the striking common ground they share. Their provocative and challenging ideas, she shows, still hold lessons on how we can be responsible citizens in a society that often discourages original, critical analysis of public issues.

Systematic comparison of Sartre and Adorno that focuses on their theories of the subject.

In a postcolonial world, where structures of power, hierarchy, and domination operate on a global scale, writers face an ethical and aesthetic dilemma: How to write without contributing to the inscription of inequality? How to process the colonial past without reverting to a pathology of self-disgust? Can literature ever be free of the shame of the postcolonial epoch--ever be truly postcolonial? As disparities of power seem only to be increasing, such questions are more urgent than ever. In this book, Timothy Bewes argues that shame is a dominant temperament in twentieth-century literature, and the key to understanding the ethics and aesthetics of the contemporary world. Drawing on thinkers such as Jean-Paul Sartre, Frantz Fanon, Theodor Adorno, and Gilles Deleuze, Bewes argues that in literature there is an "event" of shame that brings together these ethical and aesthetic tensions. Reading works by J. M. Coetzee, Joseph Conrad, Nadine Gordimer, V. S. Naipaul, Caryl Phillips, Ngugi wa Thiong'o, and Zoë Wicomb, Bewes presents a startling theory: the practices of postcolonial literature depend upon and repeat the same structures of thought and perception that made colonialism possible in the first place. As long as those structures remain in place, literature and critical thinking will remain steeped in shame. Offering a new mode of postcolonial reading, *The Event of Postcolonial Shame* demands a literature and a criticism that acknowledge their own ethical deficiency without seeking absolution from it.

Ari Linden's *Karl Kraus and the Discourse of Modernity* reconsiders the literary works of the Viennese satirist, journalist, and playwright Karl Kraus (1874–1936). Combining close readings with intellectual history, Linden shows how Kraus's two major literary achievements (*The Last Days of Mankind* and *The Third Walpurgis Night*) and his adaptation of *The Birds* by Aristophanes (*Cloudcuckooland*) address the political catastrophes of the first third of Europe's twentieth century—from World War I to the rise of fascism. Kraus's central insight, Linden argues, is that the medial representations of such events have produced less an informed audience than one increasingly unmoved by mass violence. In the second part of the book, Linden explores this insight as he sees it inflected in the writings of Søren Kierkegaard, Walter Benjamin, and Theodor Adorno. This hidden dialogue, Linden claims, offers us a richer understanding of the often-neglected relationship between satire and critical theory writ large.

Minimal Theologies Critiques of Secular Reason in Adorno and Levinas JHU Press

"This book reconstructs a wide-ranging dialogue between Walter Benjamin's major essay on Goethe's *Elective Affinities* and Theodor Adorno's meditation on the *Odyssey* in *Dialectic of Enlightenment*. Dornbach leverages the concept of caesura to identify utopian moments in a variety of works"--

Combines into a cohesive statement the author's pathbreaking critical essays on Western music."

The first complete English translation of a far-seeing polemic, written in 1933 by the preeminent German-language satirist, unmasking the Nazi seizure of power Now available in English for the first time, Austrian satirist and polemicist Karl Kraus's *Third Walpurgis Night* was written in immediate response to the Nazi seizure of power in 1933 but withheld from publication for fear of reprisals against Jews trapped in Germany. Acclaimed when finally published by Kösel Verlag in 1952, it is a devastatingly prescient exposure, giving special attention to the regime's corruption of language as masterminded by Joseph Goebbels. Bertolt Brecht wrote to Kraus that, in his indictment of Nazism, "You have disclosed the atrocities of intonation and created an ethics of language." This masterful translation, by the prizewinning translators of Kraus's *The Last Days of Mankind*, aims for clarity where Kraus had good reason to be cautious and obscure. *Reappraisals* is a provocative account of the development of modern critical theory in Germany and the United States. Focusing on the period since World War II, Peter Uwe Hohendahl explores key debates on the function of critical theory, illuminating the diverse positions and alliances among the participants. Bringing together six essays, as well as new introductory and concluding chapters, Hohendahl interprets and subjects to critical scrutiny many of the central ideas of the Frankfurt School. He first maps the trajectory of neomarxist criticism in Germany to the 1980s. Individual chapters then focus on the work of Georg Lukács, Theodor W. Adorno, and Jürgen Habermas, and on such issues as the politicization of German criticism after 1965 under the influence of the Frankfurt School.

Adorno was forever returning to the philosophies of bourgeois interiority, seeking the paradoxical relation between their manifest failure and their hidden promise. As Peter E. Gordon shows, Adorno's writings on Kierkegaard, Husserl, and Heidegger present us with a photographic negative—a philosophical portrait of the author himself.

Hannah Arendt, Walter Benjamin, and Theodor W. Adorno were intellectual giants of the first half of the twentieth century. The drama *Foreplay* explores their deeply human and psychologically intriguing private lives, focusing on professional and personal jealousies, the mutual dislike of Theodor Adorno and Hannah Arendt, the association between Walter Benjamin

and Georges Bataille, and the border between erotica and pornography. Djerassi's extensive biographical research brings to light many fascinating details revealed in the dialogues among the characters, including Adorno's obsession with his dreams, Benjamin's admiration for Franz Kafka, and the intimate correspondence between Gretel Adorno and Walter Benjamin. The introduction of a fictitious character, Fräulein X, intensifies the complex interplay among the four lead protagonists and allows for a comparison of Adorno's philandering and the similar behavior of Martin Heidegger, whose affair with Hannah Arendt is well known. Foreplay brims with intrigue and the friction created when strong personalities clash.

This volume of lectures on aesthetics, given by Adorno in the winter semester of 1958–9, formed the foundation for his later Aesthetic Theory, widely regarded as one of his greatest works. The lectures cover a wide range of topics, from an intense analysis of the work of Georg Lukács to a sustained reflection on the theory of aesthetic experience, from an examination of works by Plato, Kant, Hegel, Schopenhauer, Kierkegaard and Benjamin, to a discussion of the latest experiments of John Cage, attesting to the virtuosity and breadth of Adorno's engagement. All the while, Adorno remains deeply connected to his surrounding context, offering us a window onto the artistic, intellectual and political confrontations that shaped life in post-war Germany. This volume will appeal to a broad range of students and scholars in the humanities and social sciences, as well as anyone interested in the development of critical theory.

Beyond the Mother Tongue examines distinct forms of multilingualism, such as writing in one socially unsanctioned "mother tongue" about another language (Franz Kafka); mobilizing words of foreign derivation as part of a multilingual constellation within one language (Theodor W. Adorno); producing an oeuvre in two separate languages simultaneously (Yoko Tawada); and mixing different languages, codes, and registers within one text (Feridun Zaimoglu).

This book gives us our first clear look at how the man and his moment met to create "critical theory." An intimate picture of the quintessential twentieth-century transatlantic intellectual, the book is also a window on the cultural ferment of Adorno's day—and its ongoing importance in our own.

Why are vinyl records making a comeback? How is their resurgence connected to the political economy of music? Vinyl Theory responds to these and other questions by exploring the intersection of vinyl records with critical theory. In the process, it asks how the political economy of music might be connected with the philosophy of the record. The young critical theorist and composer Theodor Adorno's work on the philosophy of the record and the political economy of music of the contemporary French public intellectual, Jacques Attali, are brought together with the work of other theorists to in order to understand the fall and resurrection of vinyl records. The major argument of Vinyl Theory is that the very existence of vinyl records may be central to understanding the resiliency of neoliberalism. This argument is made by examining the work of Adorno, Attali, Friedrich Nietzsche, and others on music through the lens of Michel Foucault's biopolitics.

Beethoven is a classic study of the composer's music, written by one of the most important thinkers of our time. Throughout his life, Adorno wrote extensive notes, essay fragments and aides-memoires on the subject of Beethoven's music. This book brings together all of Beethoven's music in relation to the society in which he lived. Adorno identifies three periods in Beethoven's work, arguing that the thematic unity of the first and second periods begins to break down in the third. Adorno follows this progressive disintegration of organic unity in the classical music of Beethoven and his contemporaries, linking it with the rationality and monopolistic nature of modern society. Beethoven will be welcomed by students and researchers in a wide range of disciplines - philosophy, sociology, music and history - and by anyone interested in the life of the composer.

Originally published in Portuguese as Grande Hotel Abismo In the last two decades recognition - arguably one of the most central notions of the dialectical tradition since Hegel - has once again become a crucial philosophical theme. Nevertheless, the new theories of recognition fail to provide room for reflection on transformation processes in politics and morality. This book aims to recover the disruptive nature of the dialectical tradition by means of a severe critique of the dominance of an anthropology of the individual identity in contemporary theories of recognition. This critique implies a thorough rethinking of basic concepts such as desire, negativity, will and drive, with Hegel, Lacan and Adorno being our main guides. The Marxist philosopher György Lukács said that the Frankfurt School (Horkheimer, Adorno, etc.) left us with nothing but negativity towards the state of the world. Their work failed to open up a concrete possibility of practical engagement in this world. All too eager to describe the impasses of reason, the Frankfurt philosophers remained trapped in a metaphorical Grand Hotel Abyss (Grand Hotel Abgrund). It was as living and being guardian of lettered civilization in a beautiful and melancholy grand hotel, of which the balconies face a gaping abyss. But perhaps in this way Lukács gave – and no doubt without realizing it himself – a perfect definition of contemporary philosophy, namely to confront chaos, to peer into what appears to a certain rationality as an abyss and to feel good about it. Touching Hegelian dialectics, critical theory and psychoanalysis, Grand Hotel Abyss gives a new meaning to the notion of negativity as the first essential step for rethinking political and moral engagement.

"Like a careful gardener, Miriam Hansen planted and interwove traditions of Frankfurt critical theory, modern film history, and her own critical passions and curiosity. She is an important transatlantic bridge for the traditions of enlightenment and film art. She was not only a theoretical mind, but someone who also exerted a strong, practical influence on filmmaking. Because of her, the Minutenfilm saw a rebirth, as well as film projected onto multiple screens, the Max Ophuls renaissance, and much more. We auteurs listened to her. She was--as she sat in her Chicago office and worked, occasionally glancing over the lake--our prophet." --Alexander Kluge, "Berlin Journal" ""Cinema and Experience" is a doubly poignant book: simultaneously a soulful investigation into the complex fate of experience in a mass-mediated modernity and the posthumous publication of the culminating masterwork of one the master scholars of cinema studies. Rich and probing insights resonate from every page of this wonderful volume." --Dana Polan, author of "Scenes of Instruction: The Beginnings of the U.S. Study of Film" "Miriam Hansen's brilliant analysis of the cinematic experience combines a democratic respect for mass culture with the highest standards of scholarly excellence. Mickey Mouse, slapstick comedy, the photographic image and filmed reality become her keys to deciphering the philosophical differences between Adorno and Benjamin, and the philosophical significance of Kracauer's journalistic eye. The present--new media, social networking, drone warfare--is never out of her sight. For the beginning student and the advanced scholar in multiple disciplines, Hansen's writing is a gift, and a roadmap to every relevant scholarly debate. This is an indispensable book by an irreplaceable author. We shall miss her." --Susan Buck-Morss, author of "The Dialectics of Seeing: Walter Benjamin and the Arcades Project" "Miriam Hansen's study is the first comprehensive reconstruction of the complex theoretical frames in which Adorno, Benjamin, and

Kracauer set their philosophical thoughts on film and cinema. Hansen's profound knowledge of the complete works of these influential thinkers allows her to relate questions of film and cinema aesthetics to the core thoughts of the Critical Theory of the Frankfurt School in manifold and sometimes surprisingly new ways. This study will establish a new look at the Frankfurt School as well as on film theory in general." --Gertrud Koch, author of "Siegfried Kracauer: An Introduction" "In her posthumous book, Miriam Hansen offers novel readings, both subtle and robust, of Kracauer, Benjamin, and Adorno's reflections on cinema as experience, weaving often disconnected threads into a tapestry of common concepts and concerns that highlights closeness and distance between these writers in unexpected ways. What emerges is yet another Frankfurt School: Critical Theory as media aesthetics and theory of experience. The triangulation of Adorno and Benjamin with Kracauer permits her to think beyond the annoyingly persistent accounts pitting the Eurocentric mandarin against the progressive film and media theorist. The inspirational role of Kracauer for Benjamin is finally acknowledged and Kracauer is freed from the misunderstanding of his work on photography and film as a naive realism. And who but Miriam Hansen would have been able to link Benjamin's notion of aura--explicated in a much broadened discursive and political context--to Adorno's aesthetic of natural beauty? Thinking with Adorno beyond Adorno in modernist aesthetics, with Benjamin beyond Benjamin in media theory, with Kracauer beyond Kracauer on mass culture, she keeps the legacy of Critical Theory alive for an analysis of human experience and cultural practice in our age of digital media." --Andreas Huyssen, Columbia Unive

Tackles a question as old as Plato and still pressing today: What is reason, and what roles does and should it have in human endeavor? The eminent intellectual historian Martin Jay surveys Western ideas of reason, particularly in German philosophy from Kant to Habermas.

"For those inclined to dismiss Adorno's take on America as the uncomprehending condescension of a mandarin elitist, David Jenemann's splendid new book will come as a rude awakening. Exploiting a wealth of new sources, he persuasively shows the depth of Adorno's engagement with the culture industry and the complexity of his reaction to it." —Martin Jay, Sidney Hellman Ehrman Professor of History, University of California, Berkeley The German philosopher and cultural critic Theodor W. Adorno was one of the towering intellectual figures of the twentieth century, and between 1938 and 1953 he lived in exile in the United States. In the first in-depth account of this period of Adorno's life, David Jenemann examines Adorno's confrontation with the burgeoning American "culture industry" and casts new light on Adorno's writings about the mass media. Contrary to the widely held belief—even among his defenders—that Adorno was disconnected from America and disdained its culture, Jenemann reveals that Adorno was an active and engaged participant in cultural and intellectual life during these years. From the time he first arrived in New York in 1938 to work for the Princeton Radio Research Project, exploring the impact of radio on American society and the maturing marketing strategies of the national radio networks, Adorno was dedicated to understanding the technological and social influence of popular art in the United States. Adorno carried these interests with him to Hollywood, where he and Max Horkheimer attempted to make a film for their Studies in Prejudice Project and where he befriended Thomas Mann and helped him craft his famous novel Doctor Faustus. Shuttling between insightful readings of Adorno's theories and a rich body of archival materials—including unpublished writings and FBI files—Jenemann paints a portrait of Adorno's years in New York and Los Angeles and tells the cultural history of an America coming to grips with its rapidly evolving mass culture. Adorno in America eloquently and persuasively argues for a more complicated, more intimate relationship between Adorno and American society than has ever been previously acknowledged. What emerges is not only an image of an intellectual in exile, but ultimately a rediscovery of Adorno as a potent defender of a vital and intelligent democracy. David Jenemann is assistant professor of English at the University of Vermont.

An innovative, ambitious, tradition-crossing study drawing on the work of Husserl, Heidegger, Horkheimer, Adorno, and Habermas to propose a new and transformative concept of truth. The idea of truth is a guiding theme for German continental philosophers from Husserl through Habermas. In this book, Lambert Zuidervaart examines debates surrounding the idea of truth in twentieth-century German continental philosophy. He argues that the Heideggerian and critical theory traditions have much in common—despite the miscommunication, opposition, and even outright hostility that have prevailed between them—including significant roots in the phenomenology of Edmund Husserl. Zuidervaart sees the tensions between Heideggerian thought and critical theory as potentially generative sources for a new approach to the idea of truth. He argues further that the "critical retrieval" of insights from German continental philosophy can shed light on current debates in analytic truth theory. Zuidervaart structures his account around three issues: the distinction between propositional truth and truth that is more than propositional (which he calls existential truth); the relationship between propositional truth and the discursive justification of propositional truth claims, framed in analytic philosophy by debates between epistemic and nonepistemic conceptions of truth; and the relationship between propositional truth and the objectivity of knowledge, often presented in analytic philosophy as a conflict between realists and antirealists over the relation between "truth bearers" and "truth makers." In an innovative and ambitious argument, drawing on the work of Husserl, Heidegger, Horkheimer, Adorno, and Habermas, Zuidervaart proposes a new and transformative conception of truth.

Offering innovative readings of these canonical works, this study sheds new light on Faulkner's uniquely American modernism.

Heinrich Heine's role in the formation of Critical Theory has been systematically overlooked in the course of the successful appropriation of his thought by Marx, Nietzsche, Freud, and the legacy they left, in particular for Adorno, Benjamin and the Frankfurt School. This book examines the critical connections that led Adorno to call for a "reappraisal" of Heine in a 1948 essay that, published posthumously, remains under-examined. Tracing Heine's Jewish difference and its liberating comedy of irreverence in the thought of the Frankfurt School, the book situates the project of Critical Theory in the tradition of a praxis of critique, which Heine elevates to the art of public controversy. Heine's bold linking of aesthetics and political concerns anticipates the critical paradigm assumed by Benjamin and Adorno. Reading Critical Theory with Heine recovers a forgotten voice that has theoretically critical significance for the formation of the Frankfurt School. With Heine, the project of Critical Theory can be understood as the sustained effort to advance the emancipation of the affects and the senses, at the heart of a theoretical vision that recognizes pleasure as the liberating force in the fight for freedom.

In Adorno's Theory of Philosophical and Aesthetic Truth, Owen Hulatt undertakes an original reading of Theodor W. Adorno's epistemology and its material underpinnings, deepening our understanding of his theories of truth, art, and the nonidentical. Hulatt's novel interpretation casts Adorno's theory of philosophical and aesthetic truth as substantially unified, supporting the thinker's claim that both philosophy and art are capable of being true. For Adorno, truth is produced when rhetorical "texture" combines with cognitive "performance," leading to the breakdown

of concepts that mediate the experience of the consciousness. Both philosophy and art manifest these features, although philosophy enacts these conceptual issues directly, while art does so obliquely. Hulatt builds a robust argument for Adorno's claim that concepts ineluctably misconstrue their objects. He also puts the still influential thinker into conversation with Hegel, Husserl, Frazer, Sohn-Rethel, Benjamin, Strawson, Dahlhaus, Habermas, and Caillois, among many others.

Why are some claims seen or heard as political claims, while others are not? Why are some people not seen or heard as political agents? And how does their political unintelligibility shape political bodies, and the terms of political agency, from which they are excluded? In this groundbreaking book, Sina Kramer uses the framework of constitutive exclusion to describe the phenomenon of internal exclusion -- exclusions that occur within a political body. More specifically, constitutive exclusions occur when a system of thought or a political body defines itself by excluding some difference (based on gender, race, class, sexuality, etc.) that is considered intolerable to the boundaries that comprise the body or system's political worth. This exclusion is not absolute, but preserves the very difference it seeks to repress in order to define itself against what it is not. Yet, as Kramer argues, if those who are excluded contest their repression, their political claims are deemed threatening and criminal. But can we ever be without constitutive exclusions? And can we avoid reinscribing them through critique? Kramer ultimately argues that to do justice to the excluded, to render those claims intelligible as political claims, instead requires the reconstitution of the political body on new terms. Importantly, this book offers both a diagnosis and a critique of the concept of constitutive exclusion, articulating what counts as a political action and who counts as a political agent. Kramer takes up a range of cases -- including those of Antigone, Claudette Colvin and Rosa Parks, the 1992 Los Angeles riots, and the Black Lives Matter movement -- to better understand who counts as a political actor, and how we understand political belonging and the contestation of exclusion. *Excluded Within* articulates who we are by virtue of who we exclude, and what claims we cannot see, hear, or understand.

This book sheds new light on those who inherit Spinoza's thought and its consequences materially rather than metaphysically.

In *Ethereal Queer*, Amy Villarejo offers a historically engaged, theoretically sophisticated, and often personal account of how TV representations of queer life have changed as the medium has evolved since the 1950s. Challenging the widespread view that LGBT characters did not make a sustained appearance on television until the 1980s, she draws on innovative readings of TV shows and network archives to reveal queer television's lengthy, rich, and varied history. Villarejo goes beyond concerns about representational accuracy. She tracks how changing depictions of queer life, in programs from *Our Miss Brooks* to *The L Word*, relate to transformations in business models and technologies, including modes of delivery and reception such as cable, digital video recording, and online streaming. In so doing, she provides a bold new way to understand the history of television.

A landmark book, David Pan's *Sacrifice in the Modern World* seeks to explain the continuing emphasis, in modern times, on sacrifice. Pan specifically turns to the culture of sacrifice—ritualized and sanctified death—in Nazi Germany, showing how that regime co-opted an existing discussion of sacrifice and infused it with its own mythology. Pan suggests that sacrifice is a key value in every society but that there is a preponderance of association of sacrifice with Nazi culture and therefore a largely pejorative treatment of sacrifice. Surveying the arguments of philosopher Alfred Baeumler and other symptomatic Nazi texts, Pan shows how the Nazis' reactionary intellectual culture unraveled much of the Enlightenment project. In so doing, he is able to offer a compelling new perspective on basic theoretical concepts in the work of Kant, Nietzsche, Adorno, Bataille, Girard, and others. He posits that it is only by clearing our way through the Nazis' misuse of sacrifice that we can understand the durability of sacrificial structures that—following several of the theorists he discusses— establish the fundamental values by which we live our lives. Rather than condemning the Nazi appeal to sacrifice itself, this book looks at the particular ways in which sacrifice was distributed and structured within that society. All cultures must grapple with the existential violence of the human condition, and they frequently do so through aesthetic treatments of sacrifice, rooted in myths and traditions. Pan argues that our task is not to eradicate these traditions but to engage them by carefully evaluating the commitments and values that they imply.

Jacques Rancière's work is increasingly central to several debates across the humanities. *Distributions of the Sensible* confronts a question at the heart of his thought: How should we conceive the relationship between the "politics of aesthetics" and the "aesthetics of politics"? Specifically, the book explores the implications of Rancière's rethinking of the relationship of aesthetic to political democracy from a wide range of critical perspectives. *Distributions of the Sensible* contains original essays by leading scholars on topics such as Rancière's relation to political theory, critical theory, philosophical aesthetics, and film. The book concludes with a new essay by Rancière himself that reconsiders the practice of theory between aesthetics and politics.

An appeal for the importance of theory, utopia, and close consideration of our contemporary dark times What does any particular theory allow us to do? What is the value of doing so? And who benefits? In *Invoking Hope*, Phillip E. Wegner argues for the undiminished importance of the practices of theory, utopia, and a deep and critical reading of our current situation of what Bertolt Brecht refers to as *finsternen Zeiten*, or dark times. *Invoking Hope* was written in response to three events that occurred in 2016: the five hundredth anniversary of the publication of Thomas More's *Utopia*; the one hundredth anniversary of the founding text in theory, Ferdinand de Saussure's *Course in General Linguistics*; and the rise of the right-wing populism that culminated in the election of Donald Trump. Wegner offers original readings of major interventions in theory alongside dazzling utopian imaginaries developed from classical Greece to our global present—from Theodor Adorno, Ernst Bloch, Alain Badiou, Jacques Derrida, Fredric Jameson, Sarah Ahmed, Susan Buck-Morss, and Jacques Lacan to such works as Plato's *Republic*, W. E. B. Du Bois's *John Brown*, Isak Dinesen's "Babette's Feast," Kim Stanley Robinson's *2312*, and more. Wegner comments on an expansive array of modernist and contemporary literature, film, theory, and popular culture. With *Invoking Hope*, Wegner provides an innovative lens for considering the rise of right-wing populism and the current crisis in democracy. He discusses challenges in the humanities and higher education and develops strategies of creative critical reading and hope against the grain of current trends in scholarship.

This edition of Álvaro Núñez Cabeza de Vaca's *Relación* offers readers Rolena Adorno and Patrick Charles Pautz's celebrated translation of Cabeza de Vaca's account of the 1527 Pánfilo de Narváez expedition to North America. The dramatic narrative tells the story of some of the first Europeans and the first-known African to encounter the North American wilderness and its Native inhabitants. It is a fascinating tale of survival against the highest odds, and it highlights Native Americans and their interactions with the newcomers in a manner seldom seen in writings of the period. In this English-language edition, reproduced from their award-winning three-volume set, Adorno and Pautz supplement the engrossing account with a general introduction that orients the reader to Cabeza de Vaca's world. They also provide explanatory notes, which resolve many of the narrative's most perplexing questions. This highly readable translation fires the imagination and illuminates the enduring appeal of Cabeza de Vaca's experience for a modern audience.

"Critical Models" combines two of Adorno's most important postwar works - 'Interventions' and 'Catchwords'--And addresses issues such as the dangers of ideological conformity, the fragility of democracy, educational reform, the influence of television and radio and the aftermath and continuity of racism.

The rich conceptual and experiential relays between music and philosophy—echoes of what Theodor W. Adorno once called *Klangfiguren*, or "sound figures"—resonate with heightened intensity during the period of modernity that extends from early German Idealism to the Critical Theory of the Frankfurt School. This volume traces the political, historical, and philosophical trajectories

of a specifically German tradition in which thinkers take recourse to music, both as an aesthetic practice and as the object of their speculative work. The contributors examine the texts of such highly influential writers and thinkers as Schelling, Schopenhauer, Nietzsche, Bloch, Mann, Adorno, and Lukács in relation to individual composers including Beethoven, Wagner, Schönberg, and Eisler. Their explorations of the complexities that arise in conceptualizing music as a mode of representation and philosophy as a mode of aesthetic practice thematize the ways in which the fields of music and philosophy are altered when either attempts to express itself in terms defined by the other. Contributors: Albrecht Betz, Lydia Goehr, Beatrice Hanssen, Jost Hermand, David Farrell Krell, Ludger Lütkehaus, Margaret Moore, Rebekah Pryor Paré, Gerhard Richter, Hans Rudolf Vaget, Samuel Weber

*Dialectics Unbound: On the Possibility of Total Writing* re-imagines figures of ontological totality, in and out of writing, first by exploring some lineages of the dialectic, and second by engaging thinkers such as Theodor Adorno and his assertion of nonidentity, Julia Kristeva and her positing of a fourth term of the dialectic, and Fredric Jameson's treatment of the dialectic as an open totality. By articulating a concept of totalization-without-totally, *Dialectics Unbound* seeks to free the concept of the dialectic from the violence of closure, and then to take this unbound dialectics to the work of writing through a brief examination of parataxis and aphoristics as approaches to writing, both possible and impossible.

Over his distinguished career as a European intellectual historian and cultural critic, Martin Jay has explored a variety of major themes: the Frankfurt School, the exile of German intellectuals in America during the Nazi era, Western Marxism, the denigration of vision in twentieth-century French thought, the discourse of experience in modern Europe and America, and lying in politics. *Essays from the Edge* assembles Jay's writings from the intersections of this intellectual journey. Several essays focus on methodological debates in the humanities and social sciences: the limits of interdisciplinarity, the issue of national or universal philosophy, cultural relativism and visuality, and the implications of periodization in historical narrative. Others examine the concept of "scopic regime" and the metaphors of revolution and the gardening impulse. Among the theorists treated at length are Theodor Adorno, Hannah Arendt, Jacques Derrida, and Michel Foucault. The essays also include several of Jay's *Salmagundi* columns, dealing with subjects as varied as the new Museum of Modern Art in New York, the impact of Colin Wilson's *The Outsider*, and the demise of the *Partisan Review*. All of these efforts can be considered what Arthur Schopenhauer called, to borrow the title of one of his most celebrated collections, "parerga and paralipomena." As essays from the edges of major projects, they illuminate Jay's major arguments, elaborate points made only in passing in the larger texts, and explore ideas farther than would have been possible, given the focus of the larger works themselves. The result is a lively, diverse offering from an extraordinary intellect. -- --Richard Wolin, the Graduate Center, City University of New York, author of *The Wind from the East: French Intellectuals, the Cultural Revolution, and the Legacy of the 1960s*

A philosophical anthropology of everyday experience, this book is also a deeply informed and thought-provoking reflection on the work of cultural critique. *States of Exception* looks into a community of immigrants from India living in southern New Jersey--a group to whom the author, as a daughter of two of its members, enjoyed unprecedented access.

#### Publisher Description

It takes any number of forms. Epigrams. Aphorisms. Fragments. Sayings. Dicta. Sententiae. Facetiae. Pearls of wisdom. Fractions of truth. Maxims. Definitions. Jottings. Miscellaneous musings. Meditations. Ricordi. Pensées. Ephemera. Miniatures. Sketches. Vignettes. Denkbilder. Capriccios. Tiny 'fires without flames'... In returning to these genres, *Matches* goes back to the drawing board of modern critique. It sets out to rekindle short-form literary-philosophical reflection, with roots in the Antiquity of Heraclitus and Hippocrates, apogee in the French moralistes (La Rochefoucauld, Pascal, Chamfort...), and late splendour in German letters (Nietzsche, Kraus, Jünger...). Moving from art and aesthetics to philosophies past and present, through natural and technological landscapes, beneath the constellations of politics, history and ethics, along the byways of contemporary literary culture - the slow reader with a little spare time will not fail to be struck. Here are pages to peruse and mistrust, texts to think with, a book to put down and ponder, to ponder and put down. A tome to keep handy, handle often, and strike repeatedly against the rough patches of the mind. "A must-read for aficionados of the fragment and literary critical experiments for the breadth of its subject matter and its style." -Alexander Kluge "S.D. Chrostowska's *Matches: A Light Book* is a lambent marvel. The text interlaces a finely wrought poetic sensibility with a rare conceptual acuity. The literary beauty and philosophical rigor that permeate Chrostowska's apodictic constellation of fragments, aphorisms, and thought-images make her work a worthy heir to a tradition of transformative aphoristic writing and thinking that includes such masterpieces as Nietzsche's *Human, All Too Human*, Benjamin's *One-Way Street*, Adorno's *Minima Moralia*, Bloch's *Traces*, and Blanchot's *The Writing of the Disaster*. The many matches that the text lights never fail to illuminate - and in the process also to consume - the heterogeneous thoughts and experiences to which they attend. Chrostowska's high-wire literary performance reminds us that, in our administered world of techno-capitalist sameness, the last word may not yet have been spoken after all." -Gerhard Richter, Brown University "An elegant and agile meditation on thinking, writing and reading in the twenty-first century. Chrostowska's sharp and original *Matches* will light readers' imaginations on fire and keep them burning long after they've put the book down." -Imre Szeman, Canada Research Chair in Cultural Studies, University of Alberta

*Toward a Concrete Philosophy* explores the reactions of Theodor Adorno, Max Horkheimer, and Herbert Marcuse to Martin Heidegger prior to their dismissal of him once he turned to the Nazi party in 1933. Mikko Immanen provides a fascinating glimpse of the three future giants of twentieth-century social criticism when they were still looking for their philosophical voices. By reconstructing their overlooked debates with Heidegger and Heideggerians, Immanen argues that Adorno, Horkheimer, and Marcuse saw Heidegger's 1927 magnum opus, *Being and Time*, as a serious effort to make philosophy relevant for life again and as the most provocative challenge to their nascent materialist diagnoses of the discontents of European modernity. Our knowledge of Adorno's "Frankfurt discussion" with "Frankfurt Heideggerians" remains anecdotal, even though it led to a proto-version of Dialectic of Enlightenment's idea of the entwinement of myth and reason. Similarly, Horkheimer's enthusiasm over Heidegger's legendary post-World War I lectures and criticism of *Being and Time* have escaped attention almost entirely. And Marcuse's intriguing debate with Heidegger over Hegel and the origin of the problematic of "being and time" has remained uncharted until now. Reading these debates as fruitful intellectual encounters rather than hostile confrontations, *Toward a Concrete Philosophy* offers scholars of critical theory a new, thought-provoking perspective on the emergence of the Frankfurt School as a rejoinder to Heidegger's philosophical revolution.

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