

Grand Hotel Abyss The Lives Of The Frankfurt School

Post-Modernity is the creative destruction that has shattered our present times into fragments. It dynamited modernism which had dominated the western world for most of the 20th century. Post-modernism stood for everything modernism rejected: fun, exuberance, irresponsibility. But beneath its glitzy surface, post-modernism had a dirty secret: it was the fig leaf for a rapacious new kind of capitalism. It was alsoemsthe forcing ground of the 'post truth', by means of which western values got turned upside down. But where do these ideas come from and how have they impacted on the world? In his brilliant history of a dangerous idea, Stuart Jeffries tells a narrative that starts in the early 1970s and continue to today. He tells this history through a riotous gallery that includes, amongst others: David Bowie * the Ipod * Frederic Jameson * the demolition of Pruitt-Igoue * Madonna * Post-Formism * Jeff Koon's 'Rabbit' * Deleuze and Guattari * the Nixon Shock * The Bowery series * Judith Butler * Las Vegas * Margaret Thatcher * Grand Master Flash * I Love Dick * the RAND Corporation * the Sex Pistols *Princess Diana * the Musee D'Orsay * Grand Theft Auto* Perry Anderson * Netflix * 9/11 We are today scarcely capable of conceiving politics as a communal activity because we have become habituated to being consumers rather than citizens. Politicians treat us as consumers to whom they must deliver. Can we do anything else than suffer from buyer's remorse?

This book upends some of the myths that have come to surround the work of the philosopher Theodor W. Adorno — not least amongst them, his supposed fatalism. Sebastian Truskolaski argues that Adorno's writings allow us to address what is arguably the central challenge of modern philosophy: how to picture a world beyond suffering and injustice without, at the same time, betraying its vital impulse. By re-appraising Adorno's writings on politics, philosophy, and art, this book reconstructs this notoriously difficult author's overall project from a radically new perspective (Adorno's famous 'standpoint of redemption'), and brings his central concerns to bear on the problems of today. On the one hand, this means reading Adorno alongside his principal interlocutors (including Kant, Marx and Benjamin). On the other hand, it means asking how his secular brand of social criticism can serve to safeguard the image of a better world — above all, when the invocation of this image occurs alongside Adorno's recurrent reference to the Old Testament ban on making images of God. By reading Adorno in this iconoclastic way, Adorno and the Ban on Images contributes to current debates about Utopia that have come to define political visions across the political spectrum.

One day Sophie comes home from school to find two questions in her mail: "Who are you?" and "Where does the world come from?" Before she knows it she is enrolled in a correspondence course with a mysterious philosopher. Thus begins Jostein Gaarder's unique novel, which is not only a mystery, but also a complete and entertaining history of philosophy.

In the 1930s and '40s, LA became a cultural sanctuary for a distinguished group of German artists and intellectuals - including Thomas Mann, Theodor W. Adorno, Bertolt Brecht, Fritz Lang, and Arnold Schoenberg - who were fleeing Nazi Germany. This book is the first to examine their work and lives.

The Untold Lives of the Women Killed by Jack the Ripper

How We Became Postmodern

The Lives of the Frankfurt School

Dien Bien Phu

Books for Living

The Grand Abyss Hotel

Adorno and the Ban on Images

Identity has become a central feature of national conversations: identity politics and identity crises are the order of the day. We celebrate identity when it comes to personal freedom and group membership, and we fear the power of identity when it comes to discrimination, bias, and hate crimes. Drawing on Isaiah Berlin's famous distinction between positive and negative liberty, Theodor Adorno and the Century of Negative Identity argues for the necessity of acknowledging a dialectic within the identity concept. Exploring the intellectual history of identity as a social idea, Eric Oberle shows the philosophical importance of identity's origins in American exile from Hitler's fascism. Positive identity was first proposed by Frankfurt School member Erich Fromm, while negative identity was almost immediately put forth as a counter-concept by Fromm's colleague, Theodor Adorno. Oberle explains why, in the context of the racism, authoritarianism, and the hard-right agitation of the 1940s, the invention of a positive concept of identity required a theory of negative identity. This history in turn reveals how autonomy and objectivity can be recovered within a modern identity structured by domination, alterity, ontologized conflict, and victim blaming.

Chronicles the German philosopher's life while exploring his education, schism with the Catholic Church, relationship with the National Socialist revolution, antisemitism, and life and teaching after World War II

Originally published in Portuguese as Grande Hotel AbismoIn 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 philosphers 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.

Presents a highly personal celebration of reading, sharing impassioned recommendations for specific books that can offer guidance through daily life.

Theodor Adorno and the Century of Negative Identity

Time of the Magicians

Madame Bovary

A Novel About the History of Philosophy

Mrs Slocombe's Pussy

Wittgenstein, Benjamin, Cassirer, Heidegger, and the Decade That Reinvented Philosophy

Essays on the Political Philosophy of Martin Luther King, Jr.

A NEW YORK TIMES EDITORS' CHOICE In a series of poignant vignettes, a preeminent historian makes a compelling case for Machiavelli as an unjustly maligned figure with valuable political insights that resonate as strongly today as they did in his time. Whenever a tempestuous period in history begins, Machiavelli is summoned, because he is known as one for philosophizing in dark times. In fact, since his death in 1527, we have never ceased to read him to pull ourselves out of torpors. But what do we really know about this man apart from the term invented by his detractors to refer to that political evil, Machiavellianism? It was Machiavelli's luck to be disappointed by every statesman he encountered throughout his life—that was why he had to write The Prince. If the book endeavors to dissociate political action from common morality, the question still remains today, not why, but for whom Machiavelli wrote. For princes, or for those who want to resist them? Is the art of governing to take power or to keep it? And what is “the people?” Can they govern themselves? Beyond cynical advice for the powerful, Machiavelli meditates profoundly on the idea of popular sovereignty, because the people know best who oppresses them. With verve and a delightful erudition,

Patrick Boucheron sheds light on the life and works of this unclassifiable visionary, illustrating how we can continue to use him as a guide in times of crisis.

Herbert Marcuse, Erich Fromm, Max Horkheimer, Franz Neumann, Theodor Adorno, Leo Löwenthal—the impact of the Frankfurt School on the sociological, political, and cultural thought of the twentieth century has been profound. The Dialectical Imagination is a major history of this monumental cultural and intellectual enterprise during its early years in Germany and in the United States. Martin Jay has provided a substantial new preface for this edition, in which he reflects on the continuing relevance of the work of the Frankfurt School.

A powerful nineteenth-century French classic depicting the moral degeneration of a weak-willed woman

Prologue -- The visualisation of capital as value in motion -- Capital, the book -- Money as the representation of value -- Anti-value: the theory of devaluation -- Prices without values -- The question of technology -- The space and time of value -- The production of value regimes -- The madness of economic reason -- Coda

The Founders, the Golden Age, the Breakdown

In Search of Wagner

Steirischer Herbst '19

War Primer

Machiavelli

The People of the Abyss

Some Thoughts on Reading, Reflecting, and Embracing Life

The acclaimed and now-classic biographical novel of Walter Benjamin’s last days--adapted into screenplay by Jay Parini. It is 1940. For the past decade, Walter Benjamin--the German-Jewish critic and philosopher--has been writing his masterpiece in a library in Paris, a city he loves. Now Nazi tanks have overrun the suburbs, and Benjamin is forced to flee. With a battered briefcase that contains his precious manuscript of a thousand handwritten pages, he sets off for the border and is led by chance to a young anti-Nazi who is taking Jews and other refugees over the Pyrenees into Spain, where they may (with luck) make their way to freedom in Portugal or South America. Beloved biographical novelist Jay Parini's thrilling tale of escape is beautifully interwoven with vignettes of Benjamin's complex, cosmopolitan past: his privileged childhood in Berlin, his years with the German Youth Movement, his university days. His close friendship with Gershom Scholem, the eminent scholar of Jewish mysticism, and many other well-known artists and intellectuals who were part of Benjamin's intimate circle between the two world wars. Part tragedy, part dark comedy, this sharply realized historical novel tells one of the great and most moving peripheral stories of the Holocaust.

Philosopher, film star, father of “post truth”—the real story of Jacques Derrida Who is Jacques Derrida? For some, he is the originator of a relativist philosophy responsible for the contemporary crisis of truth. For the far right, he is one of the architects of Cultural Marxism. To his academic critics, he reduced French philosophy to “little more than an object of ridicule.” For his fans, he is an intellectual rock star who ranged across literature, politics, and linguistics. In An Event, Perhaps, Peter Salmon presents this misunderstood and misappropriated figure as a deeply humane and urgent thinker for our times. Born in Algiers, the young Jackie was always an outsider. Despite his best efforts, he found it difficult to establish himself among the Paris intellectual milieu of the 1960s. However, in 1967, he changed the whole course of philosophy: outlining the central concepts of deconstruction.

Immediately, his reputation as a complex and confounding thinker was established. Feted by some, abhorred by others, Derrida had an exhaustive breadth of interests but, as Salmon shows, was moved by a profound desire to understand how we engage with each other. It is a theme explored through Derrida’s intimate relationships with writers sucheven as Althusser, Genet, Lacan, Foucault, Cixous, and Kristeva. Accessible, provocative and beautifully written, An Event, Perhaps will introduce a new readership to the life and work of a philosopher whose influence over the way we think will continue long into the twenty-first century.

Martin Luther King, Jr., may be America’s most revered political figure, commemorated in statues, celebrations, and street names around the world. On the fiftieth anniversary of King’s assassination, the man and his activism are as close to public consciousness as ever. But despite his stature, the significance of King’s writings and political thought remains underappreciated. In To Shape a New World, Tommie Shelby and Brandon Terry write that the marginalization of King’s ideas reflects a romantic, consensus history that renders the civil rights movement inherently conservative—an effort not at radical reform but at “living up to” enduring ideals laid down by the nation’s founders. On this view, King marshaled lofty rhetoric to help redeem the ideas of universal (white) heroes, but produced little original thought. This failure to engage deeply and honestly with King’s writings allows him to be conscripted into political projects he would not endorse, including the pernicious form of “color blindness” that insists, amid glaring race-based injustice, that racism has been overcome. Cornel West, Danielle Allen, Martha Nussbaum, Robert Gooding-Williams, and other authors join Shelby and Terry in careful, critical engagement with King’s understudied writings on labor and welfare rights, voting rights, racism, civil disobedience, nonviolence, economic inequality, poverty, love, just-war theory, virtue ethics, political theology, imperialism, nationalism, reparations, and social justice. In King’s exciting and learned work, the authors find an array of compelling challenges to some of the most pressing political dilemmas of our present, and rethink the legacy of this towering figure.

Assessing the legacy of the Frankfurt School in the twenty-first century Although successive generations of the Frankfurt School have attempted to adopt Critical Theory to new circumstances, the work done by its founding members continues in the 21st century to unsettle conventional wisdom about culture, society and politics. Exploring unexamined episodes in the School's history and reading its work in unexpected ways, these essays provide ample evidence of the abiding relevance of Horkheimer, Adorno, Benjamin, Marcuse, Löwenthal, and Kracauer in our troubled times. Without forcing a unified argument, they range over a wide variety of topics, from the uncertain founding of the School to its mixed reception of psychoanalysis, from Benjamin's ruminations on stamp collecting to the ironies in the reception of Marcuse's One-Dimensional Man, from Löwenthal's role in Weimar's Jewish Renaissance to Horkheimer's involvement in the writing of the first history of the Frankfurt School. Of special note are their responses to visual issues such as the emancipation of color in modern art, the Jewish prohibition on images, the relationship between cinema and the public sphere, and the implications of a celebrated Family of Man photographic exhibition. The collection ends with two essays tracing the still metastasizing demonization of the Frankfurt School by the so-called Alt Right as the source of "cultural Marxism" and "political correctness," which has gained alarming international resonance and led to violence by radical right-wing fanatics.

Essays on the Frankfurt School

The Routledge Companion to the Frankfurt School

Everything, All the Time, Everywhere

Benjamin's Crossing

A New Theory of Modernity

A Novel

German Exile Culture in Los Angeles and the Crisis of Modernism

This new edition includes a lengthy foreword by Slavoj Žizek, entitled "Why is Wagner worth saving?"

The portentous terms and phrases associated with the first decades of the Frankfurt School - exile, the dominance of capitalism, fascism - seem as salient today as they were in the early twentieth century. The Routledge Companion to the Frankfurt School addresses the many early concerns of critical theory and brings those concerns into direct engagement with our shared world today. In this volume, a distinguished group of international scholars from a variety of disciplines revisits the philosophical and political contributions of Theodor W. Adorno, Walter Benjamin, Max Horkheimer, Herbert Marcuse, Jürgen Habermas, Axel Honneth, and others. Throughout, the Companion's focus is on the major ideas that have made the Frankfurt School such a consequential and enduring movement. It offers a crucial resource for those who are trying to make sense of the global and cultural crisis that has now seized our contemporary world.

A terrifying series of short poems by one of the world's leading playwrights, set to images of World War II In this singular book written during World War Two, Bertolt Brecht presents a devastating visual and lyrical attack on war under modern capitalism. He takes photographs from newspapers and popular magazines, and adds short lapidary verses to each in a unique attempt to understand the truth of war using mass media. Pictures of catastrophic bombings, propaganda portraits of leading Nazis, scenes of unbearable tragedy on the battlefield — all these images contribute to an anthology of horror, from which Brecht's perceptions are distilled in poems that are razor-sharp, angry and direct. The result is an outstanding literary memorial to World War Two and one of the most spontaneous, revealing and moving of Brecht's works.

Purchase one of 1st World Library's Classic Books and help support our free internet library of downloadable eBooks. Visit us online at www.1stWorldLibrary.ORG - - The experiences related in this volume fell to me in the summer of 1902. I went down into the under-world of London with an attitude of mind which I may best liken to that of the explorer. I was open to be convinced by the evidence of my eyes, rather than by the teachings of those who had not seen, or by the words of those who had seen and gone before. Further, I took with me certain simple criteria with which to measure the life of the under-world. That which made for more life, for physical and spiritual health, was good; that which made for less life, which hurt, and dwarfed, and distorted life, was bad.

Main Currents of Marxism

Debating Free Will

Between Good and Evil

A History of the Frankfurt School and the Institute of Social Research, 1923-1950

Growing Up in Front of the Telly

Sophie's World

Social Acceleration

The recent global economic downturn has affected nearly everyone in every corner of the globe. Its vast reach and lingering effects have made it difficult to pinpoint its exact cause, and while some economists point to the risks inherent in the modern financial system, others blame long-term imbalances in the world economy. Into this debate steps Paul Mattick, who, in Business as Usual, explains the global economic downturn in relation to the development of the world economy since World War II, but also as a fundamental example of the cycle of crisis and recovery that has characterized capitalism since the early nineteenth century. Mattick explains that today’s recession is not the result of a singular financial event but instead is a manifestation of long-term processes within the world economy. Mattick argues that the economic downturn can best be understood within the context of business cycles, which are unavoidable in a free-market economy. He uses this explanation as a springboard for exploring the nature of our capitalist society and its prospects for the future. Although Business as Usual engages with many economic theories, both mainstream and left-wing, Mattick’s accessible writing opens the subject up in order for non-specialists to understand the current economic climate not as the effect of a financial crisis, but as a manifestation of a truth about the social and economic system in which we live. As a result the book is ideal for anyone who wants to gain a succinct and jargon-free understanding of recent economic events, and, just as important, the overall dynamics of the capitalist system itself.

When Tom and Sandy visit the Apogee, the world's first space hotel, Tom begins to notice strange happenings and when the billionaire guest of the hotel goes missing, Tom suspects foul play. A single-volume edition of the three-part study of Marxism provides a comprehensive history of the origins, structure, and posthumous development of the Marxist thought system, tracing its intellectual foundations from Platonius through the philosophies of such figures as Lenin, Sarte, and Mao, in an publication complemented by a new preface and epilogue.

The first systematic analysis of the Frankfurt School’s research and theorizing on modern antisemitism. Although the Frankfurt School represents one of the most influential intellectual traditions of the twentieth century, its multifaceted work on modern antisemitism has so far largely been neglected. The Politics of Unreason fills this gap, providing the first systematic study of the Frankfurt School’s philosophical, psychological, political, and social research and theorizing on the problem of antisemitism. Examining the full range of these critical theorists’ contributions, from major studies and prominent essays to seemingly marginal pieces and aphorisms, Lars Rensmann reconstructs how the Frankfurt School, faced with the catastrophe of the genocide against the European Jews, explains forms and causes of anti-Jewish politics of hate. The book also pays special attention to research on coded and “secondary” antisemitism after the Holocaust, and how resentments are politically mobilized under conditions of democracy. By revisiting and rereading the Frankfurt School’s original work, this book challenges several misperceptions about critical theory’s research, making the case that it provides an important source to better understand the social origins and politics of antisemitism, racism, and hate speech in the modern world. “The Frankfurt School’s analysis of antisemitism, pathbreaking in so many respects, has been a curiously neglected aspect of its legacy. In his lucid and insightful book, Lars Rensmann helps to remedy this gap in critical theory’s reception history. Thereby, he has produced a pioneering study, demonstrating convincingly how the theoretical and methodological framework developed by Adorno, Horkheimer, et al., remains, in many respects, more relevant than ever.” – Richard Wolin, author of The Frankfurt School Revisited: And Other Essays on Politics and Society “The Politics of Unreason is fascinating and richly written. Rensmann digs deeply into critical theory and its arguments. These arguments are spelled out in detail and with precision. He gives real insights into how critical theory approaches the whole issue of hate and unreason, and what critical theory develops as a critique of unreason and its pathological consequences.” – James M. Glass, coeditor of Re-Imagining Public Space: The Frankfurt School in the 21st Century

Incidents in the Life of a Slave Girl (EasyRead Super Large 20pt Edition)

The Economic Crisis and the Failure of Capitalism

The Politics of Unreason

Memory of the Abyss

Just Deserts

By Nightfall

Martin Heidegger

Books for All Kinds of Readers Read HowYouWant offers the widest selection of on-demand, accessible format editions on the market today. Our 7 different sizes of EasyRead are optimized by increasing the font size and spacing between the words and the letters. We partner with leading publishers around the globe. Our goal is to have accessible editions simultaneously released with publishers' new books so that all readers can have access to the books they want to read. To find more books in your format visit www.readhowyouwant.com

A military classic. Publishers Weekly

Peter and Rebecca Harris: mid-forties denizens of Manhattan's SoHo, nearing the apogee of committed careers in the arts—he a dealer, she an editor. With a spacious loft, a college-age daughter in Boston, and lively friends, they are admirable, enviable contemporary urbanites with every reason, it seems, to be happy. Then Rebecca's much younger look-alike brother, Ethan (known in the family as Mizzy, "the mistake"), shows up for a visit. A beautiful, beguiling twenty-three-year-old with a history of drug problems, Mizzy is wayward, at loose ends, looking for direction. And in his presence, Peter finds himself questioning his artists, their work, his career—the entire world he has so carefully constructed. Like his legendary, Pulitzer Prize-winning novel, *The Hours*, Michael Cunningham's masterly new novel is a heartbreaking look at the way we live now. Full of shocks and aftershocks, it makes us think and feel deeply about the uses and meaning of beauty and the place of love in our lives.

'The Fever Pitch of telly.' Scotland on Sunday 'Like Linus' blanket in Charlie Brown, like breast fixations among men in their fifties, television can become an embarrassing addiction.' But for most of us, sitting in our living rooms looking for an excuse not to talk to each other of a Thursday night, a million million miles away from moon landings and Cold War tension and Third World famine, it is this addiction to a queer little flickering box in the corner that has shaped our lives since the late 1950s.

The Space Hotel

The Dialectical Imagination

The Frankfurt School, Jewish Lives, and Antisemitism

A Pleasant Apocalypse: Notes from the Grand Hotel Abyss

Business as Usual

An Event, Perhaps

Weimar on the Pacific

Documenting the 2019 iteration of the long-running contemporary arts festival Steirischer Herbst The 52nd edition of Steirischer Herbst--the oldest interdisciplinary European festival for contemporary art, held annually in Graz and Styria--focuses on Georg Lukács' notion of the "Grand Hotel Abyss" and Siegfried Kracauer's "The Hotel Lobby," hedonistic celebrations at the eve of civilization.

This book explores the ways in which the Jewish backgrounds of leading Frankfurt School Critical Theorists shaped their lives, work, and ideas.

Who were the Frankfurt School--Benjamin, Adorno, Marcuse, Horkheimer--and why do they matter today? In 1923, a group of young radical German thinkers and intellectuals came together to at Victoria Alle 7, Frankfurt, determined to explain the workings of the modern world. Among the most prominent members of what became the Frankfurt School were the philosophers Walter Benjamin, Theodor Adorno, Max Horkheimer, and Herbert Marcuse. Not only would they change the way we think, but also the subjects we deem worthy of intellectual investigation. Their lives, like their ideas, profoundly, sometimes tragically, reflected and shaped the shattering events of the twentieth century. Grand Hotel Abyss combines biography, philosophy, and storytelling to reveal how the Frankfurt thinkers gathered in hopes of understanding the politics of culture during the rise of fascism. Some of them, forced to escape the horrors of Nazi Germany, later found exile in the United States. Benjamin, with his last great work--the incomplete *Arcades Project*--in his suitcase, was arrested in Spain and committed suicide when threatened with deportation to Nazi-occupied France. On the other side of the Atlantic, Adorno failed in his bid to become a Hollywood screenwriter, denounced jazz, and even met Charlie Chaplin in Malibu. After the war, there was a resurgence of interest in the School. From the relative comfort of sun-drenched California, Herbert Marcuse wrote the classic *One Dimensional Man*, which influenced the 1960s counterculture and thinkers such as Angela Davis; while in a tragic coda, Adorno died from a heart attack following confrontations with student radicals in Berlin. By taking popular culture seriously as an object of study--whether it was film, music, ideas, or consumerism--the Frankfurt School elaborated upon the nature and crisis of our mass-produced, mechanised society. Grand Hotel Abyss shows how much these ideas still tell us about our age of social media and runaway consumption.

When Samuele Stocchino is two years old the village sage can already see a heart shaped like a wolf's head beating in his breast: the heart of a murderer. As a colonial soldier in Northern Africa, recruited from one subject land to subdue another, the sixteen-year-old Stocchino learns to kill before he has learned to love, and it is a skill he hones to perfection on the pitiless battlefields of the Corso Front in the Great War. Returning to Sardinia a hero to a pauper's welcome, he finds his family swindled and his sweetheart stolen away by the richest clan in the region, and from one first crime of passion a bitter feud is born. Stocchino terrorizes his wealthy neighbors and anyone who dares to till their land until, with Italy now firmly under Mussolini's boot, his elimination becomes Il Duce's priority. As he continues to elude capture, the seeds of myth are sown and the legend of Samuele Stocchino is forged. Shrouded by mystery and portent, *Memory of the Abyss* is a stirring fusion of myth, history and fiction, a daring re-imagining of the true story of a notorious Sardinian bandit and a deft excavation of the island's cultural roots by one of Italy's most gifted and celebrated writers.

The Frankfurt School and the Origins of Modern Antisemitism

Desire, Recognition and the Restoration of the Subject

Essays on Modern Music

Quasi Una Fantasia

Metaphysical Animals

The Five

Splinters in Your Eye

Miscast in the media for nearly 130 years, the victims of Jack the Ripper finally get their full stories told in this eye-opening and chilling reminder that life for middle-class women in Victorian London could be full of social pitfalls and peril.

*A vibrant portrait of four college friends—Iris Murdoch, Philippa Foot, Elizabeth Anscombe, and Mary Midgley—who formed a new philosophical tradition while Oxford's men were away fighting World War II. The history of European philosophy is usually constructed from the work of men. In *Metaphysical Animals*, a pioneering group biography, Clare Mac Cumhaill and Rachael Wiseman offer a compelling alternative. In the mid-twentieth century Elizabeth Anscombe, Mary Midgley, Philippa Foot, and Iris Murdoch were philosophy students at Oxford when most male undergraduates and many tutors were conscripted away to fight in the Second World War. Together, these young women, all friends, developed a philosophy that could respond to the war's darkest revelations. Neither the great Enlightenment thinkers of the past, the logical innovators of the early twentieth century, or the new Existentialist philosophy trickling across the Channel, could make sense of this new human reality of limitless depravity and destructive power, the women felt. Their answer was to bring philosophy back to life. We are metaphysical animals, they realized, creatures that can question their very being. Who am I? What is freedom? What is human goodness? The answers we give, they believed, shape what we will become. Written with expertise and flair, *Metaphysical Animals* is a lively portrait of women who shared ideas, but also apartments, clothes and even lovers. Mac Cumhaill and Wiseman show how from the disorder and despair of the war, four brilliant friends created a way of ethical thinking that is there for us today.*

Hartmut Rosa advances an account of the temporal structure of society from the perspective of critical theory. He identifies in particular three categories of change in the tempo of modern social life: technological acceleration, evident in transportation, communication, and production; the acceleration of social change, reflected in cultural knowledge, social institutions, and personal relationships; and acceleration in the pace of life, which happens despite the expectation that technological change should increase an individual's free time. According to Rosa, both the structural and cultural aspects of our institutions and practices are marked by the "shrinking of the present," a decreasing time period during which expectations based on past experience reliably match future results and events. When this phenomenon combines with technological acceleration and the increasing pace of life, time seems to flow ever faster, making our relationships to each other and the world fluid and problematic. It is as if we are standing on "slipping slopes," a steep social terrain that is itself in motion and in turn demands faster lives and technology. As Rosa deftly shows, this self-reinforcing feedback loop fundamentally determines the character of modern life.

"[A] fascinating and accessible account . . . In his entertaining book, Mr. Eilenberger shows that his magicians' thoughts are still worth collecting, even if, with hindsight, we can see that some performed too many intellectual conjuring tricks." —Wall Street Journal A grand narrative of the intertwining lives of Walter Benjamin, Martin Heidegger, Ludwig Wittgenstein, and Ernst Cassirer, major philosophers whose ideas shaped the twentieth century *The year is 1919. The horror of the First World War is fresh for the protagonists of Time of the Magicians, each of whom finds himself at a crucial juncture. Benjamin is trying to flee his overbearing father and floundering in his academic career, living hand to mouth as a critic. Wittgenstein, by contrast, has dramatically decided to divest himself of the monumental fortune he stands to inherit, in search of spiritual clarity. Meanwhile, Heidegger, having managed to avoid combat in war by serving as a meteorologist, is carefully cultivating his career. Finally, Cassirer is working furiously on the margins of academia, applying himself to his writing and the possibility of a career at Hamburg University. The stage is set for a great intellectual drama, which will unfold across the next decade. The lives and ideas of this extraordinary philosophical quartet will converge as they become world historical figures. But as the Second World War looms on the horizon, their fates will be very different.*

Marx, Capital and the Madness of Economic Reason

Grand Hotel Abyss

The Epic Battle America Forgot

To Shape a New World

How Four Women Brought Philosophy Back to Life

A Biography of Jacques Derrida

The Art of Teaching People What to Fear

Marcos Prior and Eisner-nominated artist David Rubin (The Hero, Rumble, Battling Boy: The Rise of Aurora West) weave a politically satirical look at democracy today through the lense of hyper-violence and explosive action. Imagine a world overrun by big business and "fake news" via the social media machine . . . In The Grand Abyss Hotel neoliberalism has become a state religion, while the citizens quietly and then not-so-quietly rebel, giving way to violence on the streets and sowing chaos. A masked vigilante takes on the role of hero to battle politicians, the erosion of democracy, and social media. After the fires burn low and the dust settles, social order returns. Or does it?

The concept of free will is profoundly important to our self-understanding, our interpersonal relationships, and our moral and legal practices. If it turns out that no one is ever free and morally responsible, what would that mean for society, morality, meaning, and the law? Just Deserts brings together two philosophers - Daniel C. Dennett and Gregg D. Caruso - to debate their respective views on free will, moral responsibility, and legal punishment. In three extended conversations, Dennett and Caruso present their arguments for and against the existence of free will and debate their implications. Dennett argues that the kind of free will required for moral responsibility is compatible with determinism - for him, self-control is key; we are not responsible for becoming responsible, but are responsible for staying responsible, for keeping would-be puppeteers at bay. Caruso takes the opposite view, arguing that who we are and what we do is ultimately the result of factors beyond our control, and because of this we are never morally responsible for our actions in the sense that would make us truly deserving of blame and praise, punishment and reward. Just Deserts introduces the concepts central to the debate about free will and moral responsibility by way of an entertaining, rigorous, and sometimes heated philosophical dialogue between two leading thinkers.

This collection covers a wide range of topics, from a moving study of Bizet's Carmen to an entertainingly caustic exploration of the hierarchies of the auditorium. Especially significant is Adorno's "dialectical portrait" of Stravinsky, in which Adorno both reconsiders and refines his damning indictment of the composer in Philosophy on Modern Music. Throughout, Adorno is sustained by the conviction that music is supremely human because it is capable of communicating inhumanity while resisting it. His belief in the benevolent and transformative power of music reverberates throughout these writings.