

Christopher E. Forth

in *Zarathustra* Paris



The
Nietzsche
Vogue
in France
1891–1918

Zarathustra In Paris The Nietzsche Vogue In France 1891 1918

Theresa Papanikolas



Zarathustra In Paris The Nietzsche Vogue In France 1891 1918:

Anarchism and the Advent of Paris Dada Theresa Papanikolas, 2017-07-05 Anarchism and the Advent of Paris Dada sheds new light on Paris Dada's role in developing the anarchist and individualist philosophies that helped shape the cultural dialogue in France following the First World War. Drawing on such surviving documentation as correspondence, criticism, periodicals, pamphlets, and manifestoes, this book argues that contrary to received wisdom, Dada was driven by a vision of social change through radical cultural upheaval. The first book-length study to interrogate the Paris Dadaists' complex and often contested position in the postwar groundswell of anarcho-individualism, *Anarchism and the Advent of Paris Dada* offers an unprecedented analysis of Paris Dada literature and art in relation to anarchism and also revives a variety of little-known anarcho-individualist texts and periodicals. In doing so, it reveals the general ideological diversity of the postwar French avant-garde and identifies its anarchist concerns. In addition, it challenges the accepted paradigm that postwar cultural politics were monolithically nationalist. By positioning Paris Dada in its anarchist context, this volume addresses a long-ignored lacuna in Dada scholarship and more broadly takes its place alongside the numerous studies that over the past two decades have problematized the politics of modern art, literature, and culture. **Nietzsche's Zarathustra** Kathleen Marie

Higgins, 2010-04-27 Nietzsche's *Zarathustra* takes an interdisciplinary approach to Nietzsche's *Thus Spoke Zarathustra*, focusing on the philosophical function of its literary techniques and its fictional mode of presentation. It argues that the fictional format is essential to Nietzsche's philosophical message in his work. Part of that message is Nietzsche's alternative to the Western worldview as developed by Plato's dialogues and the Christian Gospel, which he presents through the teachings of his hero Zarathustra. Another part of that message is that any doctrine, including those of Zarathustra himself, has an ambivalent nature. Although doctrinal formulations are designed to preserve and communicate philosophical insights, they can become dead formulas out of touch with the live philosophical discoveries that they aimed to capture. *Thus Spoke Zarathustra* explores Zarathustra's own vulnerability to this risk and his way of regaining real connection with living wisdom. The doctrine of eternal recurrence, which is particularly prominent in *Zarathustra*, is a case in point. The doctrine is offered in opposition to the worldview that Nietzsche associates with the Christian doctrine of sin, which in his view promotes a view of this life as devoid of intrinsic value. However, certain ways of adhering to this doctrine themselves rob life of its value. The book also defends the importance of Part IV of *Thus Spoke Zarathustra*, which many scholars have seen as unimportant by comparison with the first three parts. Nietzsche's *Zarathustra* argues that Part III would not have been a culmination for the work and that Part IV is essential to Nietzsche's project. Part IV's allusions to Apuleius' *The Golden Ass*, an ancient Menippean satire, suggest that it should be read as a satire in which Zarathustra falls into and recovers from folly. It is thus the culminating statement of the point that there is always a discrepancy between the living philosophical insight and any attempt to articulate it. *Middlebrow Matters* Diana Holmes, 2018 This is the first book to study the middlebrow novel in

France It asks what middlebrow means and applies the term positively to explore the poetics of the types of novel that have attracted ordinary fiction readers in their majority female since the end of the 19th century

Henry van de Velde Henry van de Velde,2022-10-25 The first English collection of writings by Henry van de Velde one of the most influential designers and theorists of the twentieth century Belgian artist architect designer and theorist Henry van de Velde 1863 1957 was a highly original and influential figure in Europe beginning in the 1890s A founding member of the Art Nouveau and Jugendstil movements he also directed the Grand Ducal Saxon School of Arts and Crafts in Weimar Germany which eventually became the Bauhaus under Walter Gropius This selection of twenty six essays translated from French and German includes van de Velde s writings on William Morris and the English Arts and Crafts movement Neo Impressionist painting and relationships between ornament line and abstraction in German aesthetics The texts trace the evolution of van de Velde s thoughts during his most productive period as a theorist in the artistic debates in France Germany Belgium and the Netherlands Katherine M Kuenzli expertly guides readers to see how van de Velde s writings reconcile themes of aesthetics and function and expression and reason throughout the artistic periods and regions represented by these texts With introductory discussions of each essay and full annotations this is an essential volume for a broad range of scholars and students of the history of fine and applied arts and ideas

Benjamin's Arcades Peter Buse,2006-09-19 Benjamin s Arcades is an innovative text for students and specialists on the intellectual and political context of Walter Benjamin s unfinished masterpiece The Arcades Project It includes a special convoluted index to aid the reader in discovering recurrent themes and ideas both in the book itself and Benjamin s methods

Poststructuralism and Critical Theory's Second Generation Alan D. Schrift,2014-09-11 Poststructuralism and Critical Theory s Second Generation analyses the major themes and developments in a period that brought continental philosophy to the forefront of scholarship in a variety of humanities and social science disciplines and that set the agenda for philosophical thought on the continent and elsewhere from the 1960s to the present Focusing on the years 1960 1984 the volume examines the major figures associated with poststructuralism and the second generation of critical theory the two dominant movements that emerged in the 1960s Althusser Foucault Deleuze Derrida Lyotard Irigaray and Habermas Influential thinkers such as Serres Bourdieu and Rorty who are not easily placed in standard histories of the period are also covered Beyond this thematic essays engage with issues as diverse as the Nietzschean legacy the linguistic turn in continental thinking the phenomenological inheritance of Gadamer and Ricoeur the influence of psychoanalysis the emergence of feminist thought and a philosophy of sexual difference the renewal of the critical theory tradition and the importation of continental philosophy into literary theory

[The Routledge History of Antisemitism](#) Mark Weitzman,Robert J. Williams,James Wald,2023-09-04 Antisemitism is a topic on which there is a wide gap between scholarly and popular understanding and as concern over antisemitism has grown so too have the debates over how to understand and combat it This handbook explores its history and manifestations ranging from its origins to the internet Since the Holocaust

many in North America and Europe have viewed antisemitism as a historical issue with little current importance. However, recent events show that antisemitism is not just a matter of historical interest or of concern only to Jews. Antisemitism has become a major issue confronting and challenging our world. This volume starts with explorations of antisemitism in its many different shapes across time and then proceeds to a geographical perspective covering a broad scope of experiences across different countries and regions. The final section discusses the manifestations of antisemitism in its varied cultural and social forms. With an international range of contributions across 40 chapters, this is an essential volume for all readers of Jewish and non-Jewish history alike.

Modernism on Stage Juliet Bellow, 2017-07-05. *Modernism on Stage* restores Serge Diaghilev's Ballets Russes to its central role in the Parisian art world of the 1910s and 1920s. During those years, the Ballets Russes stage served as a dynamic forum for the interaction of artistic genres: dance, music, and painting in a mixed-media form inspired by Richard Wagner's Gesamtkunstwerk (total work of art). This interdisciplinary study combines a broad history of Diaghilev's troupe with close readings of four ballets designed by canonical modernist artists: Pablo Picasso, Sonia Delaunay, Henri Matisse, and Giorgio de Chirico. Experimental both in concept and form, these productions redefine our understanding of the interconnected worlds of the visual and performing arts, elite culture, and mass entertainment in Paris between the two world wars. This volume traces the ways in which artists working with the Ballets Russes adapted painterly styles to the temporal, three-dimensional and corporeal medium of ballet. Analyzing interactions among sets, costumes, choreography, and musical accompaniment, the book establishes what the Ballets Russes productions looked like and how audiences reacted to them. Juliet Bellow brings dance to bear upon modernist art history as more than a source of imagery or ornament; she spotlights a complex dialogue among art forms that did not preclude but rather enhanced artists' interrogation of the limits of medium.

Lyrical Individualism Andre Colomer, 2024-06-18. In the early twentieth century, Andr  Colomer was perhaps the best known figure in the anarchist movement. A poet, philosopher, activist, and public speaker, he was enmeshed in the Parisian political and artistic scene at a time of political and cultural revolution. Amid the avant-garde explosions of Cubism, futurism, and surrealism, and the ferment of radical politics on left and right, Colomer became anarchism's leading advocate. He galvanized the Parisian public through his agitational writing and organizing, as well as his involvement in a sensational murder case while developing a distinctive philosophical account of anarchist individualism. Yet Colomer died in obscurity in Moscow, abandoned by his friends and comrades, and is scarcely known in the English-speaking world today. *Lyrical Individualism* presents a selection of Colomer's crucial writings with a focus on anarchist theory and the philosophy of Henri Bergson. It reveals the richness of Colomer's philosophical work, particularly his creative engagement with Bergson, Max Stirner, and Friedrich Nietzsche, to forge a novel anarchist ideology. Colomer's writings not only offer valuable insights into interwar anarchism; they also present a distinctive philosophical vision that in many ways anticipates theories and debates animating radical political movements today. This book also showcases his acerbic and pugnacious political commentary on

the turbulent events of the 1910s and 1920s The first translation and publication of Colomer s work since his untimely death in 1931 *Lyrical Individualism* allows a range of readers to discover this vital thinker *Ravel the Decadent* Michael J. Puri,2012-01-23 The music of Maurice Ravel 1875 1937 beloved by musicians and audiences since its debut has been a difficult topic for scholars The traditional stylistic categories of impressionism symbolism and neoclassicism while relevant have offered too little purchase on this fascinating but enigmatic work In *Ravel the Decadent* author Michael Puri provides an innovative and productive solution by locating the aesthetic origins of this music in the French Decadence and demonstrating the extension of this influence across the length of his oeuvre From an array of Decadent topics Puri selects three memory sublimation and desire and uses them to delineate the content of this music pinpoint its overlap with contemporary cultural discourse and link it to its biographical context as well as to create new methods altogether for the analysis and interpretation of music *Ravel the Decadent* opens by defining the main concepts giving particular attention to memory and decadence It then stakes out contrasting modes of memory in this music a nostalgic mode that views the past as forever lost and a more optimistic one that imagines its resurrection and reanimation Acknowledging Ravel s lifelong identity as a dandy a figure that embodies the Decadence and its aspiration toward the sublime Puri identifies possible moments of musical self portraiture before stepping back to theorize dandyism in European musical modernism at large He then addresses the dialectic between desire and its sublimation in the pairing of two genres the bacchanal and the idyl and leverages the central trio of concepts to offer provocative readings of Ravel s two waltz sets the *Valses nobles et sentimentales* and *La valse* Puri concludes by invoking the same terms to identify a topic of faun music that promises to create new common ground between Ravel and Debussy Rife with close readings that will satisfy the musicologist *Ravel the Decadent* also suits a more general reader through its broadly humanistic key concepts immersion in contemporary art and literature and clarity of language

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