

The Nietzsche Legacy In Germany 1890 1990 Weimar And Now German Cultural Criticism New Edition By Aschheim Steven E 1994 Paperback

The modern German-Jewish experience through the rise of Nazism in 1933 was characterized by an explosion of cultural and intellectual creativity. Yet well after that history has ended, the influence of Weimar German-Jewish intellectuals has become ever greater. Hannah Arendt, Gershom Scholem, Theodor Adorno, Walter Benjamin, Franz Rosenzweig, and Leo Strauss have become household names and possess a continuing resonance. *Beyond the Border* seeks to explain this phenomenon and analyze how the German-Jewish legacy has continually permeated wider modes of Western thought and sensibility, and why these émigrés occupy an increasingly iconic place in contemporary society. Steven Aschheim traces the odyssey of a fascinating group of German-speaking Zionists--among them Martin Buber and Hans Kohn--who recognized the moral dilemmas of Jewish settlement in pre-Israel Palestine and sought a binationalist solution to the Arab-Israel conflict. He explores how German-Jewish émigré historians like Fritz Stern and George Mosse created a new kind of cultural history written against the background of their exile from Nazi Germany and in implicit tension with postwar German social historians. And finally, he examines the reasons behind the remarkable contemporary canonization of these Weimar intellectuals--from Arendt to Strauss--within Western academic and cultural life. *Beyond the Border* is about more than the physical act of departure. It also points to the pioneering ways these émigrés questioned normative cognitive boundaries and have continued to play a vital role in addressing the predicaments that engage and perplex us today.

This is at once a chapter in the history of ideas and, by reason of its focus on the Weimar Republic, a case study. The author first offers a stimulating approach to a definition of that much abused word, conservatism. He then discusses the new conservatism's roots in such men as Burckhardt and Nietzsche, the various elements of the movement itself, and three major expressions of it—Moeller van den Bruck, Spengler, and Ernst Junger. Finally, he considers the complex relationship between neo-conservatism and Nazism. Originally published in 1957. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Twenty essays from the Royal Institute of Philosophy Lecture series on modern major German thinkers.

"Lethen brilliantly interprets New Objectivity as a tactical response to the need for a 'code of conduct' in an age of anxiety about values and normative judgments. Moving effortlessly between analysis of philosophical texts and literary works, he charts an increasingly popular field of cultural studies: how cultural discourses shape behavior. One of the most original and daring contributions to Weimar scholarship and to the study of modernity in general in a decade."—Anton Kaes, University of California, Berkeley "Lethen is probably the most original and outstanding scholar writing in German today about Weimar literature and culture. He traces the figure of the 'cold persona' as part of a broader discourse of anthropological, ethical, and aesthetic dimensions. The book is written in a personal voice, witty, lucid, and unpretentious."—Miriam Hansen, University of Chicago D. H. Lawrence has suffered criticism for the emotional excess of his language, and for a suspected leaning towards right-wing politics. This book contextualises his style and political values in German culture, especially its Romantic tradition which has been subjected to the same criticism as himself. In his writing Lawrence struggles between opposing German cultural elements from the eighteenth century onwards, to dramatise the conflicts in Modern European culture and history in the first half of the Twentieth century. The book demonstrates how his failures are integral to his achievements, and how the self-contradictory nature of his art is actually its saving grace. This volume surveys the whole span of Lawrence's career; it is intended for both students and teachers of the author, and for those interested in the cross cultural relations of European Modernism. Previous studies have tended to outline references in Lawrence's work to Germany without focusing on the historical, cultural and ideological issues at stake. These issues are the subject of this book.

By subjecting Nietzsche to a Platonic critique, author William H. F. Altman punctures his "pose of untimeliness" while making use of Nietzsche's own aphoristic style of presentation. Friedrich Wilhelm Nietzsche—named for a Prussian King—is thereby revealed to be the representative philosopher of the Second Reich.

Perhaps more than any philosophy written in the past few centuries, the work of Friedrich Nietzsche has given rise to controversy, misunderstanding, and dissent. Today Nietzsche is remembered as the revolutionary author of such polemical ideas as the death of God, the revaluation of values, the will to untruth, and the Übermensch. Yet is Nietzsche's philosophy as atheistic, relativistic, nihilistic, and immoral as some commentators have claimed? Or ought we perhaps to give more credence to Nietzsche's own assertion that one writes books "precisely to conceal what one harbors" (BGE, 9, 289)? If "whatever is profound loves masks" (BGE, 2, 40) then might Nietzsche's more daring claims be interpreted as clever masks behind which he conceals a deeper philosophy and on which he reveals a hidden truth? Is it not possible that the standard readings of Nietzsche are in fact misreadings—that his work invites misreading, that it is intentionally unclear, deceptive, disguised? The goal of this volume is to reread Nietzsche for all that he shows and all that he hides. It is to dig deeper into his work in order to challenge misreadings of old and invite misreadings anew—as, indeed, his work itself calls for and demands.

A comprehensive and unusual introduction to Nietzsche, providing a separate introductory essay for each of his major works.

"It is impressive to see an edited collection in which such a high intellectual standard is maintained throughout... I learned things from almost every one of these chapters."--Craig Calhoun, author of "Critical Social Theory"

If you were looking for a philosopher likely to appeal to Americans, Friedrich Nietzsche would be far from your first choice. After all, in his blazing career, Nietzsche took aim at nearly all the foundations of modern American life: Christian morality, the Enlightenment faith in reason, and the idea of human equality. Despite that, for more than a century Nietzsche has been a hugely popular—and surprisingly influential—figure in American thought and culture. In *American Nietzsche*, Jennifer Ratner-Rosenhagen delves deeply into Nietzsche's philosophy, and America's reception of it, to tell the story of his curious appeal. Beginning her account with Ralph Waldo Emerson, whom the seventeen-year-old Nietzsche read fervently, she shows how Nietzsche's ideas first burst on American shores at the turn of the twentieth century, and how they continued alternately to invigorate and to shock Americans for the century to come. She also delineates the broader intellectual and cultural contexts within which a wide array of commentators—academic and armchair philosophers, theologians and atheists, romantic poets and hard-nosed empiricists, and political ideologues and apostates from the Left and the Right—drew insight and inspiration from Nietzsche's claims for the death of God, his challenge to universal truth, and his insistence on the interpretive nature of all human thought and beliefs. At the same time, she explores how his image as an iconoclastic immoralist was put to work in American popular culture, making Nietzsche an unlikely posthumous celebrity capable of inspiring both teenagers and scholars alike. A penetrating examination of a powerful but little-explored undercurrent of twentieth-century American thought and culture, *American Nietzsche* dramatically recasts our understanding of American intellectual life—and puts Nietzsche squarely at its heart.

While Nietzsche's influence on philosophy, literature and art is beyond dispute, his influence on sociology is often called into question. A close textual analysis of Nietzsche's works and those of important sociologists – Max and Alfred Weber, Ferdinand Tönnies, Rosa Mayreder – provides the first comprehensive account of their study and use of Nietzsche's writings. Above all, Nietzsche's critique of modernity, morality and culture are shown to have had a decisive influence on the development of sociology and the work of its leading thinkers at the end of the 19th century and the beginning of the 20th.

The nineteenth- and twentieth-century relationship between European culture, German history, and the Jewish experience produced some of the West's most powerful and enduring intellectual creations—and, perhaps in subtly paradoxical and interrelated ways, our century's darkest genocidal moments. In *Times of Crisis* explores the flashpoints of this vexed relationship, mapping the coordinates of a complex triangular encounter of immense historical import. In essays that range from the question of Nietzsche's legacy to the controversy over Daniel Goldhagen's *Hitler's Willing Executioners*, the distinguished historian Steven E. Aschheim presents this encounter as an ongoing dialogue between two evolving cultural identities. He touches on past dimensions of this exchange (such as the politics of Weimar Germany) and on present dilemmas of grasping and representing it (such as the Israeli discourse on the Holocaust). His work inevitably traces the roots and ramifications of Nazism but at the same time brings into focus historical circumstances and contemporary issues often overshadowed or distorted by the Holocaust. These essays reveal the ubiquitous charged inscriptions of Nazi genocide within our own culture and illuminate the projects of some later thinkers and historians—from Hannah Arendt to George Mosse to Saul Friedlander—who have wrestled with its problematics and sought to capture its essence. From the broadly historical to the personal, from the politics of Weimar Germany to the experience of growing up German Jewish in South Africa, the essays expand our understanding of German Jewish history in particular, but also of historical processes in general.

First published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

This book explores the emergence and significance of 'a Nietzschean heroic model' in 20th-century popular culture, some notable examples of which are James Bond, Tarzan, and Hannibal Lecter.

Best known for having declared the death of God, Nietzsche was a thinker thoroughly absorbed in the Christian tradition in which he was born and raised. Yet while the atheist Nietzsche is well known, the pious Nietzsche is seldom recognized and rarely understood. *Redeeming Nietzsche* examines the residual theologian in the most vociferous of atheists. Giles Fraser demonstrates that although Nietzsche rejected God, he remained obsessed with the question of human salvation. Examining his accounts of art, truth, morality and eternity, Nietzsche's thought is revealed to be

A penetrating study of the sister who betrayed and endangered her famous brother's legacy In 1901, a year after her brother Friedrich's death, Elisabeth Frster-Nietzsche published *The Will to Power*, a hasty compilation of writings he had never intended for print. In *Nietzsche's Sister and the Will to Power*, Carol Diethe contends that Frster-Nietzsche's own will to power and her desire to place herself—not her brother—at the center of cultural life in Germany are centrally responsible for Nietzsche's reputation as a belligerent and proto-Fascist thinker. Offering a new look at Nietzsche's sister from a feminist perspective, this spirited and erudite biography examines why Elisabeth Frster-Nietzsche recklessly consorted with anti-Semites, from her own husband to Hitler himself, out of convenience and a desire for revenge against a brother whose love for her waned after she caused the collapse of his friendship with Lou Salom. The book also examines their family dynamics, Nietzsche's dismissal of his sister's early writing career, and the effects of limited education on intelligent women. Diethe concludes by detailing Frster-Nietzsche's brief marriage and her subsequent colonial venture in Paraguay, maintaining that her sporadic anti-Semitism was, like most things in her life, an expedient tool for cultivating personal success and status. A volume in the series *International*

Nietzsche Studies, edited by Richard Schacht

From the bestselling author of *Agent Zigzag* and *Double Cross* the true story of Friedrich Nietzsche's bigoted, imperious sister who founded a 'racially pure' colony in Paraguay together with a band of blond-haired fellow Germans.

In recounting how their personal and private selves responded to the public experiences these writers faced, their letters and diaries provide a striking composite portrait. Scholem, a scholar of Jewish mysticism and the spiritual traditions of Judaism; Arendt, a political and social philosopher; and Klemperer, a professor of literature and philology, were all highly articulate German-Jewish intellectuals, shrewd observers, and acute analysts of the pathologies and special contours of their times.

New essays examining the complex period of rich artistic ferment that was German literary Expressionism.

Countless attempts have been made to appropriate the ideas of Friedrich Nietzsche for diverse cultural and political ends, but nowhere have these efforts been more sustained and of greater consequence than in Germany. Aschheim offers a magisterial chronicle of the philosopher's presence in German life and politics.

Inhumanities is an unprecedented account of the ways Nazi Germany manipulated and mobilized European literature, philosophy, painting, sculpture and music in support of its ideological ends. David B. Dennis shows how, based on belief that the Third Reich represented the culmination of Western civilization, culture became a key propaganda tool in the regime's program of national renewal and its campaign against political, national and racial enemies. Focusing on the daily output of the *Völkischer Beobachter*, the party's official organ and the most widely circulating German newspaper of the day, he reveals how activists twisted history, biography and aesthetics to fit Nazism's authoritarian, militaristic and anti-Semitic world views. Ranging from National Socialist coverage of Germans such as Luther, Dürer, Goethe, Beethoven, Wagner and Nietzsche to 'great men of the Nordic West' such as Socrates, Leonardo and Michelangelo, Dennis reveals the true extent of the regime's ambitious attempt to reshape the 'German mind'.

MERGEFIELD AI_Copy In 1933, Jews and, to a lesser extent, political opponents of the Nazis, suffered an unprecedented loss of positions and livelihood at Germany's universities. With few exceptions, the academic elite welcomed and justified the acts of the Nazi regime, uttered no word of protest when their Jewish and liberal colleagues were dismissed, and did not stir when Jewish students were barred admission. The subject of how German scholars responded to the Nazi regime continues to be a fascinating area of scholarship. In this collection, Rabinbach and Bialas bring some of the best scholarly contributions together in one cohesive volume, to deliver a shocking conclusion: whatever diverse motives German intellectuals may have had in 1933, the image of Nazism as an alien power imposed on German universities from without was a convenient fiction.

Weltschmerz is a study of the pessimism that dominated German philosophy in the second half of the nineteenth century. Pessimism was essentially the theory that life is not worth living. This theory was introduced into German philosophy by Schopenhauer, whose philosophy became very fashionable in the 1860s. Frederick C. Beiser examines the intense and long controversy that arose from Schopenhauer's pessimism, which changed the agenda of philosophy in Germany away from the logic of the sciences and toward an examination of the value of life. He examines the major defenders of pessimism (Philipp Mainländer, Eduard von Hartmann and Julius Bahnsen) and its chief critics, especially Eugen Dühring and the neo-Kantians. The pessimism dispute of the second half of the century has been largely ignored in secondary literature and this book is a first attempt since the 1880s to re-examine it and to analyze the important philosophical issues raised by it. The dispute concerned the most fundamental philosophical issue of them all: whether life is worth living.

This book reads messianic expectation as the defining characteristic of German culture in the first decades of the twentieth century. It has long been accepted that the Expressionist movement in Germany was infused with a thoroughly messianic strain. Here, with unprecedented detail and focus, that strain is traced through the work of four important Expressionist playwrights: Ernst Barlach, Georg Kaiser, Ernst Toller and Franz Werfel. Moreover, these dramatists are brought into new and sustained dialogues with the theorists and philosophers of messianism who were their contemporaries: Walter Benjamin, Ernst Bloch, Martin Buber, Hermann Cohen, Gershom Scholem. In arguing, for example, that concepts like Bloch's utopian self-encounter (*Selbstbegegnung*) and Benjamin's messianic now-time (*Jetztzeit*) reappear as the framework for Expressionism's staging of collective redemption in a new age, Anderson forges a previously underappreciated link in the study of Central European thought in the early twentieth century.

Nietzsche's impact on the world of culture, philosophy, and the arts is uncontested, but his political thought remains mired in controversy. By placing Nietzsche back in his late-nineteenth-century German context, Nietzsche's *Great Politics* moves away from the disputes surrounding Nietzsche's appropriation by the Nazis and challenges the use of the philosopher in postmodern democratic thought. Rather than starting with contemporary democratic theory or continental philosophy, Hugo Drochon argues that Nietzsche's political ideas must first be understood in light of Bismarck's policies, in particular his "Great Politics," which transformed the international politics of the late nineteenth century. Nietzsche's *Great Politics* shows how Nietzsche made Bismarck's notion his own, enabling him to offer a vision of a unified European political order that was to serve as a counterbalance to both Britain and Russia. This order was to be led by a "good European" cultural elite whose goal would be to encourage the rebirth of Greek high culture. In relocating Nietzsche's politics to their own time, the book offers not only a novel reading of the philosopher but also a more accurate picture of why his political thought remains so relevant today.

This volume surveys transnational encounters and entanglements between Germany and East Asia since 1945, a period that has witnessed unprecedented global connections between the two regions. It examines their sociopolitical and cultural connections through a variety of media. Since 1945, cultural flow between Germany and East Asia has increasingly become bidirectional, spurred by East Asian economies' unprecedented growth. In exploring their dynamic and evolving relations, this volume emphasizes how they have negotiated their differences and have frequently cooperated toward common goals in meeting the challenges of the contemporary world. Given their long-standing historical differences, their post-1945 relations reveal a surprisingly high degree of affinity in many areas. To show how they have deeply shaped each other's views, this volume presents 12 chapters by scholars from the fields of history, sinology, sociology, literature, music, and film. Topics include cultural topics, such as German and Swiss writers on East Asia (Enzensberg, Muschg, and Kreitz), Japanese writer on Germany (Tezuka and Tawada), German commemorative culture in Korea, Beethoven in China, metal music in Germany and Japan, diary films on Japan (Wenders), as well as sociopolitical topics, such as

Sino– East German diplomacy, Germans and Korean democracy, and Japanese and Korean communities in Germany.

NEW YORK TIMES Editors' Choice • THE TIMES BIOGRAPHY OF THE YEAR • WINNER OF THE HAWTHORNDEN PRIZE A groundbreaking new biography of philosophy's greatest iconoclast Friedrich Nietzsche is one of the most enigmatic figures in philosophy, and his concepts—the Übermensch, the will to power, slave morality—have fundamentally reshaped our understanding of the human condition. But what do most people really know of Nietzsche—beyond the mustache, the scowl, and the lingering association with nihilism and fascism? Where do we place a thinker who was equally beloved by Albert Camus, Ayn Rand, Martin Buber, and Adolf Hitler? Nietzsche wrote that all philosophy is autobiographical, and in this vividly compelling, myth-shattering biography, Sue Prideaux brings readers into the world of this brilliant, eccentric, and deeply troubled man, illuminating the events and people that shaped his life and work. From his placid, devoutly Christian upbringing—overshadowed by the mysterious death of his father—through his teaching career, lonely philosophizing on high mountains, and heart-breaking descent into madness, Prideaux documents Nietzsche's intellectual and emotional life with a novelist's insight and sensitivity. She also produces unforgettable portraits of the people who were most important to him, including Richard and Cosima Wagner, Lou Salomé, the femme fatale who broke his heart; and his sister Elizabeth, a rabid German nationalist and anti-Semite who manipulated his texts and turned the Nietzsche archive into a destination for Nazi ideologues. *I Am Dynamite!* is the essential biography for anyone seeking to understand history's most misunderstood philosopher.

From the end of the Baroque age and the death of Bach in 1750 to the rise of Hitler in 1933, Germany was transformed from a poor relation among western nations into a dominant intellectual and cultural force more influential than France, Britain, Italy, Holland, and the United States. In the early decades of the 20th century, German artists, writers, philosophers, scientists, and engineers were leading their freshly-unified country to new and undreamed of heights, and by 1933, they had won more Nobel prizes than anyone else and more than the British and Americans combined. But this genius was cut down in its prime with the rise and subsequent fall of Adolf Hitler and his fascist Third Reich—a legacy of evil that has overshadowed the nation's contributions ever since. Yet how did the Germans achieve their pre-eminence beginning in the mid-18th century? In this fascinating cultural history, Peter Watson goes back through time to explore the origins of the German genius, how it flourished and shaped our lives, and, most importantly, to reveal how it continues to shape our world. As he convincingly demonstrates, while we may hold other European cultures in higher esteem, it was German thinking—from Bach to Nietzsche to Freud—that actually shaped modern America and Britain in ways that resonate today. The ferocity of the Nazi attack upon the Jews took many by surprise. Volkov argues that a new look at both the nature of antisemitism and at the complexity of modern Jewish life in Germany is required in order to provide an explanation. While antisemitism had a number of functions in pre-Nazi German society, it most particularly served as a cultural code, a sign of belonging to a particular political and cultural milieu. Surprisingly, it only had a limited effect on the lives of the Jews themselves. By the end of the nineteenth century, their integration was well advanced. Many of them enjoyed prosperity, prestige, and the pleasures of metropolitan life. This book stresses the dialectical nature of assimilation, the lead of the Jews in the processes of modernization, and, finally, their continuous efforts to 'invent' a modern Judaism that would fit their new social and cultural position.

This volume leads us through the imagined world, the delusions, hopes, ambivalences, anxieties, and historical, cultural and psychological dynamics of six German Jewish writers and intellectuals who arrived in Palestine between the 1920s and 1930s. The approach is both personal and symbolic as each witnesses the gap between dream and reality from their own perspective, representing it at many levels.

No period of history has been richer in philosophical discoveries than Germany during the eighteenth and nineteenth centuries. And while it was the eighteenth century that saw Germany attain maturity in the discipline (above all in the works of Immanuel Kant), it was arguably the nineteenth century that bore the greatest philosophical fruits. The *Oxford Handbook of German Philosophy in the Nineteenth Century* is the first collective critical study of this great period in intellectual history. A team of leading experts explore individual philosophers working in the period, including Fichte, Hegel, Kierkegaard, and Nietzsche; key philosophical movements associated with it, Idealism and Romanticism amongst them; different areas of philosophy that received particular attention at this time; and the central philosophical topics under debate. An essential resource for anyone working in the area, the Handbook will lead the direction of future research in this vital period of philosophy.

Our understandings of culture and of the catastrophe unleashed by National Socialism have always been regarded as interrelated. For all its brutality, Nazism always spoke in the name of the great German tradition, often using such high culture to justify atrocities committed. Were not such actions necessary for the defense of classical cultural values and ideal images against the polluted, degenerate groups who sought to sully and defile them? Ironically, some of National Socialism's victims confronted and interpreted their experiences precisely through this prism of culture and catastrophe. Many of these victims had traditionally regarded Germany as a major civilizing force. In fact, from the late eighteenth century on, German Jews had constructed themselves in German culture's image. Many of the German-speaking Jewish intellectuals who became victims of National Socialism had been raised and completely absorbed in the German humanistic tradition. Steven E. Aschheim here engages the multiple aspects of German and German-Jewish cultural history which touch upon the intricate interplay between culture and catastrophe, providing insights into the relationship between German culture and the origins, dispositions, and aftermath of National Socialism. He analyzes the designation of Nazism as part of the West's cultural code representing an absolute standard of evil, and sheds light on the problematics of current German, Jewish, and Israeli inscriptions of Nazism and its atrocities.

Publisher Description

The *German Stranger* provides a guide to Leo Strauss that situates his thought in the context of National Socialism; by destroying any middle ground between 'Athens' and 'Jerusalem,' Strauss undermined modernity's secular bulwark against political theology. Once National Socialism is understood as an atheistic religion re-enacted by post-Revelation 'philosophers,' the German avatar of Plato's Athenian Stranger can be recognized as its principal theoretician.

Brothers and Strangers traces the history of German Jewish attitudes, policies, and stereotypical images toward Eastern European Jews, demonstrating the ways in which the historic rupture between Eastern and Western Jewry developed as a function of modernism and its imperatives. By the 1880s, most German Jews had inherited and used such negative images to symbolize

rejection of their own ghetto past and to emphasize the contrast between modern “enlightened” Jewry and its “half-Asian” counterpart. Moreover, stereotypes of the ghetto and the Eastern Jew figured prominently in the growth and disposition of German anti-Semitism. Not everyone shared these negative preconceptions, however, and over the years a competing post-liberal image emerged of the Ostjude as cultural hero. *Brothers and Strangers* examines the genesis, development, and consequences of these changing forces in their often complex cultural, political, and intellectual contexts.

Since the dawn of Romanticism, artists and intellectuals in Germany have maintained an abiding interest in the gods and myths of antiquity while calling for a new mythology suitable to the modern age. In this study, George S. Williamson examines the factors that gave rise to this distinct and profound longing for myth. In doing so, he demonstrates the entanglement of aesthetic and philosophical ambitions in Germany with some of the major religious conflicts of the nineteenth century. Through readings of key intellectuals ranging from Herder and Schelling to Wagner and Nietzsche, Williamson highlights three crucial factors in the emergence of the German engagement with myth: the tradition of Philhellenist neohumanism, a critique of contemporary aesthetic and public life as dominated by private interests, and a rejection of the Bible by many Protestant scholars as the product of a foreign, “Oriental” culture. According to Williamson, the discourse on myth in Germany remained bound up with problems of Protestant theology and confessional conflict through the nineteenth century and beyond. A compelling adventure in intellectual history, this study uncovers the foundations of Germany's fascination with myth and its enduring cultural legacy.

Two eminent French philosophers discuss German philosophy—including the legacy of Kant, Hegel, Nietzsche, Adorno, Fichte, Marx, and Heidegger—from a French perspective. In this book, Alain Badiou and Jean-Luc Nancy, the two most important living philosophers in France, discuss German philosophy from a French perspective. Written in the form of a dialogue, and revised and expanded from a 2016 conversation between the two philosophers at the Universität der Künste Berlin, the book offers not only Badiou's and Nancy's reinterpretations of German philosophers and philosophical concepts, but also an accessible introduction to the greatest thinkers of German philosophy. Badiou and Nancy discuss and debate such topics as the legacies of Kant, Hegel, and Marx, as well as Nietzsche, Adorno, Fichte, Schelling, and the unavoidable problem of Heidegger and Nazism. The dialogue is contentious, friendly, and often quotable, with strong—at times passionate—positions taken by both Badiou and Nancy, who find themselves disagreeing over Kant, for example, and in unexpected agreement on Marx, for another. What does it mean, then, to conduct a dialogue on German philosophy from a French perspective? As volume editor Jan Völker observes, “German philosophy” and “French philosophy” describe complex constellations that, despite the reference to nation-states and languages, above all encompass shared concepts and problems—although these take a range of forms. Perhaps they can reveal their essential import only in translation.

For more than a century, Nietzsche's views about Jews and Judaism have been subject to countless polemics. The Nazis infamously fashioned the philosopher as their anti-Semitic precursor, while in the past thirty years the pendulum has swung in the opposite direction. The increasingly popular view today is that Nietzsche was not only completely free of racist tendencies but also was a principled adversary of anti-Jewish thought. *Nietzsche's Jewish Problem* offers a definitive reappraisal of the controversy, taking the full historical, intellectual, and biographical context into account. As Robert Holub shows, a careful consideration of all the evidence from Nietzsche's published and unpublished writings and letters reveals that he harbored anti-Jewish prejudices throughout his life. *Nietzsche's Jewish Problem* demonstrates how this is so despite the apparent paradox of the philosopher's well-documented opposition to the crude political anti-Semitism of the Germany of his day. As Holub explains, Nietzsche's “anti-anti-Semitism” was motivated more by distaste for vulgar nationalism than by any objection to anti-Jewish prejudice. A richly detailed account of a controversy that goes to the heart of Nietzsche's reputation and reception, *Nietzsche's Jewish Problem* will fascinate anyone interested in philosophy, intellectual history, or the history of anti-Semitism.

Investigating visual communication and mass culture, print culture and suggestive racial politics, racial aesthetics, racial politics and early German film, racial continuity and German film, and photography, *German Colonialism, Visual Culture, and Modern Memory* offers compelling evidence of a German society between 1884 and 1919 that produced vibrant and heterogeneous—and at times contradictory—cultures of colonialism.

[Copyright: 45c79ded8d407da51f7e70558e464f3f](#)