An Insatiable Dialectic

An Insatiable Dialectic:
Essays on Critique, Modernity, and Humanism

Edited by

Roberto Cantú

CAMBRIDGE
SCHOLARS
PUBLISHING

An Insatiable Dialectic: Essays on Critique, Modernity, and Humanism,
Edited by Roberto Cantú

This book first published 2013

Cambridge Scholars Publishing

12 Back Chapman Street, Newcastle upon Tyne, NE6 2XX, UK

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

ISBN (10): 1-4438-5292-9, ISBN (13): 978-1-4438-5292-0

To

Marshall Berman
(November 24, 1940-September 11, 2013)

TABLE OF CONTENTS

INTRODUCTION

ROBERTO CANTÚ
CALIFORNIA STATE UNIVERSITY, LOS ANGELES

The past is not a straight line, but a sphere.
The line knows no mystery.
—Thomas Mann

The contributors to this book set a new benchmark for the study of Western cultural history with their critical studies of the political and philosophical significance of modernity, critique, and humanism in the West as well as in non-Western nations. The book's attention to this triple Western legacy confirms its enduring command over peoples' imagination and their inflamed debates throughout the modern world. This book includes comprehensive analyses of this conceptual triad from diverse global perspectives--Brazil, China, India and, among others, Poland, Sweden, and the United States—therefore from different, distant, and at times conflicting political and philosophical foundations. Three arguments bind these studies: first, that modernity, critique, and humanism do not have one essential meaning nor a singular place in history but, on the contrary, resurface periodically over time in moments of crisis and transition, and according to an internal process of cyclic decline and darkness, followed by "renaissances" in which criticism is a continuous underground current with fertile results.[1] Secondly, that Western

[1] In the prelude to *Joseph and his Brothers*, ominously titled "Descent into Hell," Thomas Mann reflects on humanity's remote origins and points to the Tower of Babel as a key myth that explains the confusion of tongues, scattering of peoples, and emigration to unknown places, but found in other lands as well, for instance "the great pyramid of Cholula, whose ruins reveal dimensions that certainly would have had to rouse anger and jealousy in King Khufu." See *Joseph and His Brothers*, trans. John E. Woods (New York: Everyman's Library, 2005): 23. Humor and anachronisms aside, Mann's intent is to press the reader to reflect on the moments of cultural "renaissance" that emerge in human history out of apparently new historical foundations, but which are really the return of the past in the guise of the renewed present, defined by Mann in individual terms as "the

civilization is not a mere continuation of idealized cultural features associated with Europe's origins in Antiquity. Third, that after two world wars in the twentieth century, and in light of the current conflicts between the West and the Islamic East, Western civilization faces the challenge of re-inventing itself once again—and no longer as the planet's only modern civilization. According to essays by Joseph Prabhu and Anthony Hutchison, it's time for the "great conversation of mankind," and a "planetary humanist consciousness."[2]

In spite of its different historical modalities, critique has been fundamental to Western civilization's development, reaching its major crisis in the twentieth century on three fronts: first, in the work of philosophers such as Martin Heidegger and Jean-Paul Sartre who expressed their contempt for modern democratic liberalism; second, in Nazi fascist politics that were bluntly anti-democratic; and third, in the Soviet promise of a new world order, proclaimed prior to the Second World War and during the Cold War. The essays in this book take notice of these previous conflicts in Western history and focus on current global challenges and concerns. Critique—the middle term—is thus inextricable from humanism and modernity. The interrelationship is defined by Octavio Paz as follows: "Differentiating itself from ancient religions and

---

phenomenon we might call imitation or devolution, a view of life, that is, that sees the task of individual existence as pouring the present into given forms, into a mythic model founded by one's forefathers, and making it flesh again" (98).

[2] The essays included in this book are the revised and often expanded versions of papers presented at the international conference on Modernity, Critique, and Humanism, held at California State University, Los Angeles, on February 12-13, 2011. The conference originated in email communications with Oliver Kozlarek, a German philosopher with a teaching post at the *Universidad Michoacana de San Nicolás Hidalgo* (Mexico). To help us in the organization, I invited two friends and colleagues to join us: Michael Calabrese, a leading scholar in European classical studies, and Bidhan Chandra Roy, a rising theorist in the areas of globalization and South Asian narrative fiction. The conference was a gratifying and productive project, with participating speakers and panelists representing 37 universities from countries such as Australia, Brazil, China, Sweden and, among other nations, Mexico, Poland, and Turkey. To view the conference program, with photos of keynote, featured speakers, and panelists, visit the conference weblog: http://conferencemodernitycritiquehumanism.blogspot.com/ Similar questions on periodization, historical continuity and change were the thematic drive behind the Conference on Mesoamerica, held at Cal State L.A. in the spring of 2009. For more information on this conference, see *Tradition and Innovation in Mesoamerican Cultural History: A Homage to Tatiana A. Proskouriakoff*, eds. Roberto Cantú and Aaron Sonnenschein (Munich: Lincom Europa, 2011).

metaphysical principles, criticism is not an absolute; on the contrary, it is the instrument to unmask false absolutes and denounce abuses."[3] Criticism's "unmasking" functions during times of totalitarianism as well as in eras of dogmatic repression, as elaborated by Charles G. Nauert in relation to a new sense of history during the Renaissance:

> Because of their unique new conception of history as a *constantly changing* succession of human cultures, humanists established themselves as critics, reformers, restorers of a better past. In differing ways and degrees, but always with the dream of creating a better future by capturing the essential qualities of Antiquity, humanists such as Petrarch, Valla, Machiavelli, and Erasmus pioneered in defining the role of the intellectual as conscience, gadfly, critic.[4]

The book's essays develop arguments closely related to its title, thus with an emphasis on the alleged historical emergence of Western civilization from a Greco-Roman heritage (humanism); on the Enlightenment (critique); and the French Revolution (modernity), producing glimpses of the scope and significance of postmodernity as a transitional moment heading beyond the temporal limits of the historico-cultural periods in question, and with critique in the leading role, acting directly on unresolved (or irresolvable) contradictions.[5] The idea itself of an insatiable

---

[3] Octavio Paz, *Itinerary*, trans. Jason Wilson (New York: Harcourt, Inc., 1999): 40.

[4] Charles G. Nauert, *Humanism and the Culture of Renaissance Europe*, second edition (Cambridge: Cambridge University Press, 2006): 223. My emphasis. Nauert adds: "The true function of humanism in European history was not to shape some new philosophy called 'humanism' but to act as an intellectual solvent, striking down traditional beliefs of all kinds" (205).

[5] This is essentially Fredric Jameson's commentary on Piet Mondrian's quest toward abstraction and his "resolve to dissolve" what cubism had left standing. Jameson focuses his attention on Mondrian's last work, *Victory Boogie Woogie*, in which solutions were discarded one after another for fear of bringing the work of art to its inevitable conclusion. Thus the work is left unfinished at the time of Mondrian's death "as a tragic relic of the insatiability of the dialectic, which here ends up destroying itself." See Fredric Jameson, *Valences of the Dialectic* (New York: Verso, 2009): 35. Thinking back to the function of the "dialectic" in Leon Trotsky's book *Their Morals and Ours* (1938), Octavio Paz adds a relevant point: "Dialectic was the other name for the god of history, society's driving force in perpetual motion, never static, veritable holy ghost. To know its laws was to know history's direction and plans," *Itinerary* (50). Assessing Trotsky's thought prior to his 1940 assassination in Mexico, Paz writes: "[Trotsky] was more and more locked up in himself. He died in a jail of concepts. That was how the cult of history's logic finished" (51). Mondrian's unusual preference for the ongoing

dialectic that constitutes the driving force or spirit behind modernity, critique, and humanism runs parallel to Hermann Broch's contrast between art and kitsch, the former defined as "perception of the universe" and "increased knowledge," and the latter as that art which is only imitation and thus represents what "is already known," with an "aesthetic effect as its only goal."[6]

The problem of perception, self-criticism, and increased knowledge defines much contemporary art and literature in the United States, illustrated in Cormac McCarthy's *The Sunset Limited*. This novel in dramatic form spotlights a national racial divide embodied in two characters who instead of a name are known only by the color of their skin, White and Black, the former a professor who clarifies the reasons behind his attempted suicide: "The things I believed in don't exist anymore. It's foolish to pretend that they do. Western Civilization finally went up in smoke in the chimneys at Dachau but I was too infatuated to see it. *I see it now*."[7] The irony is compounded when one realizes that these two human beings, strangers to each other, are brought together thanks to Black's humanitarian intervention on behalf of White's life in spite of their racial and class differences. McCarthy's play, with its clear demarcation of the crisis of Western civilization in the ovens and ashes of Hitler's extermination camps, unfurls its conceptual intent in an ironic dialogue between two persons whose lives have been shaped by racism in the United States, therefore with Nazism as a historical palimpsest.[8]

---

creative process over artistic completion, as described by Jameson, and Octavio Paz's reflections on the dialectic and Trotsky, led to the title of this book.

[6] Hermann Broch, *Geist and Zeitgeist: The Spirit in an Unspiritual Age*, edited and translated by John Hargraves (New York: Counterpoint, 2002): ix.

[7] Cormac McCarthy, *The Sunset Limited: A Novel in Dramatic Form* (New York: Vintage Books, 2006): 27. My emphasis. It is difficult to empathize with White's inclination toward suicide if one does not read into such an explanation (chimneys at Dachau) a response to lingering racial problems in the social fabric of the United States. But there are other responses to similar situations: for example, Thomas Mann's opening essay ("Sixteen Years") in *Joseph and His Brothers*: "The story came into being under the awful tension of a war on whose outcome the fate of the world, of Western civilization, indeed of everything in which I believed, appeared to hang—of a war with such dark prospects at the start […] a war whose cause I constantly felt called to serve with my words" (xxxviii).

[8] Regarding Germany's anti-Semitism before Hitler, consult Theodore Adorno's *In Search of Wagner*, trans. Rodney Livingstone (New York: Verso, 2005). I cite from Zlavoj Žižek's foreword: "In dealing with Wagner's anti-Semitism, we should always bear in mind that the opposition of German true spirit versus Jewish principle is not the original one: there is a third term, modernity, the reign of

Evidently, a political and moral critique of Nazism continues to be a source of lessons on ethics and personal choices.

McCarthy's drama returns to the idea that Western civilization is being destroyed from within, that is to say, inside the United States. Such a crisis is not perceived as a declining bourgeois humanism, or as the failure of the Soviet project for a new world order; it thematizes the crisis as dating back to the chimneys at Dachau's concentration camp. The conflicts engendered by modernity were a major concern for a generation of German political thinkers, classical scholars, and novelists such as Hannah Arendt, Werner Jaeger, and Thomas Mann. These writers exiled themselves or narrowly escaped from Hitler's reach, finding a safe haven in the United States and leaving record of their own ideas regarding critique, modernity, and humanism. Thomas Mann's claim in *Death in Venice* that for artistic greatness to be acknowledged or to have any kind of impact there must first be "a hidden affinity" between the destiny of a writer and that of his or her generation acquired historical reality in the 1930s: it would serve as a prophetic stamp on the members of Mann's own generation and their shared opposition to Nazism. The Nazi death camps remain the one human catastrophe of the twentieth century that shook the foundations of Western civilization, with humanism as the first to quake and tremble.[9] Reflecting on humanism and Western civilization's alleged cultural continuity, Hannah Arendt developed her critique in the context of the dawn and dusk of modernity, politically clocked from the French Revolution to Nazism:

> [E]ver since the great failure of the French Revolution people have repeatedly re-erected the old pillars which were then overthrown, only again and again to see them first quivering, then collapsing anew […] so that ultimately the public order is based on people's holding as self-

---

exchange, of the dissolution of organic bonds, of modern industry and individuality […] modernity—this abstract, impersonal process—is given a human face, is identified with a concrete, palpable feature […] the Jew which gives body to all that is disintegrated in modernity" (x-xi).

[9] See Thomas Mann, "Death in Venice," *Death in Venice, Tonio Kröger, and Other Writings*, ed. Frederick A. Lubich (New York: Continum, 1999): 102. While Mann, on first impression, ties his idea of generations to the notion of a shared historical sensibility, parallel to ideas developed by José Ortega y Gasset in relation to generations and their role in history, one can better understand the intellectual climate of the era if one recalls Hannah Arendt's replacement of the idea of "generation" with the category of "contemporaries," thus opening the affiliation synchronically to persons living in different ages (such as Lessing), but bound by similar historical conditions and attitudes. See Hannah Arendt, *Men in Dark Times* (New York: Harvest Book, 1993):17.

> evident precisely those 'best-known truths' which secretly scarcely anyone still believes in."[10]

To underline her idea of "dark times" as the end of an age and the possible rise of a very different time that demands new ways of thinking, Arendt portrayed European humanism as patently unprepared for the Holocaust, therefore as conceptually unreliable, metaphorically ineffective, and "in danger of becoming irrelevant."[11] To fully understand Arendt's judgment, one must recall that her generation was shaped for the most part by three political realities: Nazism, exile as statelessness, and the memory of humiliation and dispossession, thus turning critique and narration into fundamental acts.

> [A]s long as the meaning of the events remains alive—and this meaning can persist for very long periods of time—"mastering of the past" can take the form of ever-recurrent narration. The poet in a very general sense and the historian in a very special sense have the task of setting this process of narration in motion and of involving us in it…for we too have the need to recall the significant events in our own lives by relating them to ourselves and others. (1993: 21)

Arendt's claim that human suffering as an event must be told and perceived retroactively, therefore "experienced a second time," relies on the reader's own *recognition* through indignation and just anger in narratives of human misfortune that might be read as tragedies in the Aristotelian sense in which the reader-spectator recognizes herself or himself in the suffering that has been dramatically narrated. This generation's critique of fascism and Hitlerism is a constant feature in the work of major German and Austrian writers of the era, from Thomas Mann to Stefan Zweig.[12] Seen in this light, Werner Jaeger's ground-

---

[10] Arendt, *Men in Dark Times* (11). Arendt sums up her era and generation as follows: "the intellectual and political monstrosities of a time out of joint" (17).

[11] Quoted in *Hannah Arendt: For Love of the World*, Elisabeth Young-Bruehl (New Haven: Yale University Press, 1982): 222.

[12] The emotional shock and disbelief is narrated by Stefan Zweig in a passage that underscores the rising mechanization of war and informational media: "You knew in advance from the newspapers and cinema newsreels about the new and terrible arts of technological destruction, you knew that huge tanks crushed the wounded in their path and aircraft blew women and children to pieces in their beds, you knew that a world war in 1939, thanks to its soulless mechanization, would be a thousand times worse, more bestial and inhuman than any earlier war mankind had seen. None of the generation of 1939 believed in a just war with God on their side any longer, and yet worse, they did not even believe in the just and lasting peace that it

breaking *Paideia*, published in 1939 while he was teaching at the University of Chicago, should not be narrowly read as a scholarly study on ancient Greece alone, but as a critical denouncement of Germany's fascism and of its willful mockery of a Western tradition that, implicitly in Jaeger's work, remains as the only hope for Germany's grace and redemption. Jaeger's idea of humanism was based on education—*paideia* for the ancient Greeks, and *Bildung* for Germans--and on a conception of the political and ethical standing of the (Greek) individual:

> When compared with the ancient East, they [the Greeks] seem to blend with those of modern Europe. Hence it is easy to conclude that the Greek ideal was the modern one of individualistic freedom […] And it is difficult to refrain from identifying that new conception with the belief—which Christianity did most to spread—that each soul is in itself an end of infinite value, and with the ideal proclaimed during and after the Renaissance, that every individual is a law to himself […] Roman civilization and the Christian religion each made some contribution to the question, and the mingling of these three influences created the modern individual's sense of complete selfhood.[13]

Ancient Greece is not always depicted as the "cradle of Western civilization" by the generation that Zweig associates with the year 1939. Thomas Mann, for instance, does not intend through his work to restore a better past, opting instead for a "new humanism" that would question and demystify the ideological foundations of Hitler's notions of purity and supremacy of an Aryan race, thus embracing not only the positive results of miscegenation but also a fusion between the East and the West, a thematic constant in Mann's novels and novellas from *Death in Venice* (1913) and *The Magic Mountain* (1924), to the tetralogy *Joseph and His Brothers*.[14] The multi-ethnic and worldly sweep in Mann's work found

---

was supposed to usher in." See Stefan Zweig, *The World of Yesterday*, trans. Anthea Bell (Lincoln: University of Nebraska Press, 2013): 249.

[13] Werner Jaeger, *Paideia: The Ideals of Greek Culture*, Vol. I, trans. Gilbert Highet (New York: Oxford University Press, 1973): xix.

[14] In Mexico, Thomas Mann's novels were read by Octavio Paz and Carlos Fuentes with interest and admiration. The attention given to Mann's range of ideas, to his critical stance on major international questions, and to the style and polished language of his novels, are keenly remembered by Fuentes and Paz in their writings. In his autobiographical essay, written five years before his death, Paz recalls his interest in Mann's modern aesthetics and radical politics: "Thomas Mann's novel *The Magic Mountain* [inspired] many of our arguments […] naïve parodies of the dialogues between the idealist liberal Settembrini and the Jesuit communist Naphta," *Itinerary* (34). Carlos Fuentes sums up his memory of

points of agreement with his impression of the United States after his self-imposed exile from Nazi Germany, paraphrased in part by Donald Prater:

> [T]he American nation was on a better road to restore mankind's dignity in a new humanism than could be taken on the ancient continent of Europe […] New York's amalgam of races, languages, and types well represented by La Guardia, the Italian half-Jew with an adopted son from Sweden. "It is the only true world city, a humanly free country, and could, I believe, absorb even us…One could become an American, and maybe one should."[15]

Could Cormac McCarthy's drama and its ruminations on Nazi Germany and the West trigger fresh thinking in an era of renewed xenophobia within the United States and conflicts with the East? Can one read the narratives of the German generation of 1939 and recognize oneself in its tragedy? The illusion was not to hope for a life of harmony and without contradictions, but to question dogma and the ideological slogans that continue to obstruct the ideals of humanity on a global scale. Thomas Mann's "new humanism" led to his optimism and hope:

> [T]he democracy of the West—however outdated its institutions may prove over time, however obstinately its notion of freedom resists what is

---

Thomas Mann as follows: "[He] literally shaped the writers of my generation. From *Buddenbrooks* to the great novellas to *The Magic Mountain*, Thomas Mann had been the securest link in our Latin American literary connection to Europe […] to our young Latin American minds, Mann was already what Jacques Derrida would later call 'the Europe which is what has been promised in the name of Europe'." See *This I Believe: An A to Z of a Life*, trans. Cristina Cordero (New York: Random House, 2005): 325.

[15] See Donald Prater, *Thomas Mann: A Life* (New York: Oxford University Press, 1995): 225. Quoting from Mann's diary (entry of 26 June 1930), Prater discloses the following statement by Mann: "Humanism is humiliated or dead. Consequence: we must establish it anew" (176). These German writers, thinking of home while in exile, carried their nation on their backs and hearts. In *The World of Yesterday*, Stefan Zweig summarizes the mood and desolation of the Geman-speaking emigrant fleeing from Nazi Germany: "Every form of emigration inevitably, of its nature, tends to upset your equilibrium. You lose—and this too has to be experienced to be understood—you lose something of your upright bearing if you no longer have the soil of your own land beneath your feet; you feel less confident, more distrustful of yourself. And I do not hesitate to confess that since the day when I first had to live with papers or passports essentially foreign to me I have not felt that I entirely belong to myself any more. Something of my natural identity has been destroyed for ever with my original, real self" (438).

> new and necessary—is nonetheless essentially on the side of human progress, of the goodwill to perfect society, and is by its very nature capable of renewal, improvement, rejuvenation, of proceeding toward conditions that provide greater justice in life.[16]

An Insatiable Dialectic: Essays on Critique, Modernity, and Humanism contains 14 chapters. The book is divided into three parts: Critique and Modernity; Humanism and the Humanities; and Traditions and Global Modernities. The first part opens with the anticipated question "What is Critique?," posed and elaborated by American philosopher Richard Bernstein according to the historical moments in the question's pre- and post-Hegelian tradition. Instead of charting a history of the concept, Bernstein's objectives are threefold: (i) to ask what one can learn from this tradition; (ii) to sketch Marx's intellectual formation; and (iii) to question what can be learned from Marx about critique in our current global situation. Bernstein elaborates on how critique always challenges the status quo, thus its relentless spirit of questioning, discerning, and judgment. Understood as negation, critique is "affirmation, and a passing beyond," thus a historical process moved by the praxis of freedom and Marx's idea of changing a world defined by human suffering and injustice. In Bernstein's words: "What was disturbing to the young Marx has its equivalent today." With lessons learned from the past, however, one must be watchful of mindless activism ("this is the temptation that needs to be resisted," Bernstein warns us), and of the passive or active nihilism of people who either assume nothing can be done about the situation, therefore withdraw from the world, or else, like the Tea Party members, are vociferous about what they are against but never constructively express what they are in favor of. Bernstein's conclusion casts a brighter light on the concept of critique and its relentless function in our daily lives: "Critique is a *resistance against nihilism*—whether passive or active. It always seeks the type of understanding that will motivate persons to act to overcome injustices and ameliorate suffering. Critique is an open-ended, self-critical process."

The next essay corresponds to Marshall Berman's "biography" of his book *All That is Solid Melts Into Air: The Experience of Modernity* (1982). It is an account of how the ruins of the South Bronx—the concluding focus of critical reflection in his book—are renewed and made livable by urbanites determined to rebuild their neighborhoods. Berman's account of

---

[16] Thomas Mann, *Doctor Faustus: The Life of the German Composer Adrian Leverkühn as Told by a Friend*, trans. John E. Woods (New York: A Vintage International, 1999): 358.

the many translations of his book to world languages—Italian, Portuguese, Spanish, and Farsi, to name a few—and of the keen and enthusiastic receptions in countries undergoing modernization (or preparing for it), is told in a language that is concrete and animated, and in a style usually found only in poets and novelists. Berman's book represented to many of us an admirable illustration of the interdisciplinary in academic scholarship thanks to the impressive combination of reflections on Goethe's *Faust* and the tragedy of development; on Baudelaire and modernism in the streets; Pushkin, Gogol, and Dostoevsky in Russia, and—moving from the world to the United States—on the South Bronx and its fate under Robert Moses. Of the human rights he lists as fundamental to a democracy, Berman underlines one that frequently embarrasses, in his view, academic and other tight-hearted writers: namely, the right to love and the freedom to marry across all lines—racial to religious. His references to the 1967 Supreme Court case *Loving vs. Virginia* are a critique of the repression of love across racial barriers in the United States.

Joseph Prabhu's essay, "Cross-Cultural Hermeneutics After Hegel," opens with a paradox: at a time when people around the planet are at arm's reach thanks to electronic communication, "a sense of mutual respect and appreciation of people" has been left behind. Prabhu claims that cross-cultural hermeneutics opens paths that lead to different cultures, but with epistemological and moral-political conditions. He illustrates the problem with Hegel's Eurocentric and thus "orientalist" representation of India. Why Hegel at this late date? Because he legitimized with the authority of his philosophical stature the denial of rationality and human dignity to people in India—not to mention peoples in China, Latin America, and Africa—who were viewed as close to nature, childish, passive and submissive, hence "ready for conquest." In Prabhu's judgment: not a strong point in favor of European Humanism. Hegel's narrow and misleading understanding of India and, by extension, of non-Western civilizations, is also questioned by Prabhu with references to the work of Jacques Derrida, Michel Foucault, and especially to post-colonial theory, "designed to undo the ideological heritage of colonialism, not only in the decolonized countries but also in the West." Inspired by Michael Oakshott's notion of the "Great Conversation of Mankind," Prabhu finds reason for optimism in the global proliferation of alternative modernities and the possibilities for cross-cultural and thus global conversations.

Andrew Renahan's essay closes the first part with a study of the debates within postmodernism, fully displayed by critic Steven Connor's contentious differences with theorist Ihab Hassan whose willful intent to appropriate a universalist aesthetic for postmodernism is perceived by

Connor to be in full concert with the "values and commitments" native to Western thought practices. Renahan takes the reader through the different modernist and postmodernist theoretical applications as these find expression in three areas: the visual arts (the paintings of Jean-Michel Basquiat), architecture (with Charles Jencks as the main opponent of the "international" style of Le Corbusier), and literature (with Salman Rushdie and Gabriel García Márquez as exemplars of postmodernist literature that questions the alleged "universality" of Western civilization). But just when we think that Renahan will favor postmodernism, he segues, identifies himself as a member of a rising "generation" of theorists, and favors waiting for "an emergent contemporary theory" that will correspond to "the dynamism of the present, while expressing a critical consciousness attuned to the dual coding of history." A second surprise: Renahan's critical quest is after bigger game: to challenge Fredric Jameson's celebrated definition of the concept of the postmodern as a failed attempt to think of the present historically in an age that has become oblivious to history. Renahan's imaginary debate with Jameson acts as a spur to our interest to return to the latter's theoretical distinctions between postmodernism, on the one hand and, on the other, modernism, modernization, and modernity. Absent in Jameson's language when he wrote his book *Postmodernism, or, The Cultural Logic of Late Capitalism* (1991) is a key term in Renahan's periodizing argument: "postmodernity."[17]

The second part of this book draws our attention to "Humanism and the Humanities," opening with an essay by the renowned German scholar Jörn Rüsen who argues in favor of the notion of the "intercultural" as an idea and reality for a humanism appropriate to our globalized world. The sweep of Rüsen's argument starts with reflections on the world's conflicting cultures, the growing postmodern sentiment in favor of alternative modernities, the emphasis on relativism and, among other symptoms of globalization, the normative critiques of the Western tradition that, as Rüsen reminds us, are the entrenched mental strongholds of Western universities. Rüsen's counter-argument develops in a sequence of bulleted and numbered sections that summarize the three moments of humanism as a concept in the West, from classical antiquity to modern times. As will be evident to the reader, Rüsen's is a comprehensive critique of humanism and a call to rethink it in its inclusive, intercultural, and universal possibilities, thus not associating it with the "illusionary relationship to classical antiquity." An inclusive humanism, Rüsen argues,

[17] See Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991): 303-304.

must face vital problems such as the growing social inequalities in the world, the right to earn a livelihood, the right to human dignity and, among other ends, for the conception of new ideas regarding our relatedness to nature. In terms of the growing violence in the world, Rüsen refers to the Holocaust as the twentieth century's "historic signature" and adds: "only a humanism which can meet the challenge of these crimes and can look into the face of the Holocaust is feasible for a future-directed orientation of human life." The arguments against post-colonialism, postmodernism, and the growing relativism in academic circles are welcome points for debate in this bold and stimulating essay.

The ideological aberrations of racism in the twentieth century, generally veiled under the pretenses of science and the proposed "breeding" of a humanity with a higher and purer racial traits, found a home in Hitler's Germany and in other unexpected countries, one of them being the United States. In her essay, the Polish scholar Ewa Luczak outlines the general background of the science and discourse of eugenics—a term coined by Francis Galton, the nephew of Charles Darwin—and its claim that the origin of humanity had been a dual process in which most people descended from apes while others had non-ape ancestors and thus belonged to a separate species that had inherited the "good germ plasm." Surprisingly, the discourse of eugenics seduced the imagination of artists and intellectuals who flourished during the first decades of the twentieth century, among them Jack London and T.S. Eliot. Such an ideology of racial supremacy—and the moral obligation not to interbreed with inferior races—is studied in detail by Luczak, both in the work of scholars as well as in the impact of eugenics in the popular imagination of Americans. Eugenics thus resulted in a national identity: "American" became a racial category that excluded U.S. ethnic groups from nationhood and civil rights. After studying these "anti-humanist" and anti-democratic postulates in American eugenics, Luczak focuses on Frank Yerby's *The Foxes of Harrow* (1946), a novel published shortly after the defeat of Hitler's Germany. Luczak's analysis and interpretation of *The Foxes of Harrow* is insightful, and a critique in high form of Yerby as a writer of popular novels who had one readership in mind: not blacks necessarily, but a reader who felt racially superior to others and who might have a moment of recognition in the unexpected fate of the protagonist—Stephen Fox, the Irish immigrant, whose own peripeteia shifts from racism to the discovery and embrace of Otherness. The essay closes with a citation from a speech by Martin Luther King, therefore confirming Frank Yerby as a literary precursor of the civil rights movement in the United States.

The essay by Zlatan Filipovic is a close reading of the philosophical work of Emmanuel Levinas whose family, for the most part, were murdered in Nazi death camps. Levinas himself suffered incarceration and, after his freedom, questioned the fundamental premises of Western humanism, such as rationality, freedom, and the autonomy and dignity of the subject. Filipovic explains that for Levinas, to be called to Goodness is to be for the other person, to acknowledge his vulnerability, his mortality, and the ethical choice of one-for-the-other. The hypocrisy of the humanist project, Levinas claims, is the subject's right to self-assertion as a means to exploitation and imperialist might that lead directly to colonial aggression. Humanism, writes Filipovic, "has not risen to the true height of what it means to be human." In Levinas's reflections, the self emerges as being only through the Other, therefore the "I" is transformed into the "Here I am." As expected, Levinas's thought returns critically to Nazism and its emphasis on a "community of blood" where biology displaces spirit as the essence of the Other. Paraphrasing Levinas, Filipovic observes that "the impossibility of escaping one's own skin to save it, the unpardonable fact of being riveted to oneself, is the absolute horror of racism." The emphasis cast on compassion and the suffering of others is not new in Levinas; in fact it is a reflection on fundamental premises of the Enlightenment by way of Rousseau for whom, in Arendt's words, "the human nature common to all men was manifested not in reason but in compassion, in an innate repugnance, as he put it, to see a fellow human being suffering" (1993: 12). Levinas's call for a "New(Old) Humanism" is therefore a philosophical exhortation for a continuation of Enlightenment ideals that have since been disfigured or forgotten by the imperial ontological law of "one's right to be." "With regard to the other," Levinas adds, "I am always indebted. The ethical demand is *always insatiable*, which is also the root of its infinity" (my emphasis). Levinas's call for human solidarity based on an ethical commitment to others—is this possible in a world such as ours? Filipovic admits that what Levinas proposes is difficult, but affirms "this does not mean that one is free to give up trying."

But what if the Other comes to us in the form of an animal, let's say a horse or an ape with inferior germ plasm, thus in its full embodiment of Nature, and by the animal's breathing, fears, hunger, and mortality reveals a kinship with humans? Such a possibility would take Levinas to an unexpected level of Otherness. In his essay, Frank Weiner takes the reader through a dialectic of animality and humanism of depth, weaving his argument with allusions to artists, philosophers, and scientists—thus adding depth to his essay. Weiner's argument grounds itself on two

philosophical paths, either away from or toward humanism: Martin Heidegger, who rejected humanism, and Maurice Merleau-Ponty, who embraced it. Weiner, however, has a third, non-Western, figure in mind—Matsuo Basho--who will cross the barriers separating Being from Nature, thus constructing a cross-species phenomenology for artists "to be one with nature." Weiner pays close attention to Heidegger's anti-humanist philosophy, one that positions humanity as possessed by language and temporality, whereas the hallmark of animality is impoverishment in language, captivity in its own atemporal environment, therefore unable to form a world. No doubt thinking of Basho, Weiner acknowledges the contradiction between Heidegger and Merleau-Ponty and, face to face with the Otherness of a luminous Nature, Weiner reaches for a dialectical option: "The crossing of the two tracks of perception, if this is at all possible, may reside in the individual willing to confront a life face-to-face with others [after all] we are the animal that confronts face-to-face."

Hongmei Qu's essay represents Marxist research flourishing in the contemporary Chinese academy. It is a tightly-argued critique of the controversies between Marxist humanists and scientific Marxists, in itself a history of conflicting interpretations of the labyrinthine meanings of "humanism" in the Marxian philosophical tradition. The polemics are defined by evident ideological demarcations: on one side, those who favor the young Marx whose early writings are read as a critique of the suffering and inhuman conditions in which an oppressed humanity toils under capitalism; on the other, the scientific Marxists who question bourgeois morality and prefer to emphasize Marx's revolutionary ideas in relation to social change within history, viewing humanism as naïve and with an "unproblematic conception of language and consciousness," thus prone to the "illusory belief in the autonomy of human beings as thinking subjects." Qu's critique contains various levels of complexity that open lines of reasoning with three deft gambits: (i) a critique of the four contrasting interpretations of the relations between Marxian philosophy and Humanism; (ii) a historical account of the three past phases in the century-long history of interpretations of Marxian Humanism, from the 1890s to 1990s; and (iii) Qu's demonstration of her proposed "rereading" of historical materialism, a hermeneutic that simultaneously acknowledges the humanist dimension it tacitly carries within, unbroken in Marx's "new-brand of thinking" that regrettably was ignored by later generations who proposed unsatisfactory or degraded interpretations. Qu calls her analysis of Marx's New Humanism "from the historical viewpoint"—in other words, instead of focusing on Marx in his "humanist" and early years, or on the mature and "scientific" Marx, Qu looks for the historical point from

which Marxist moral theory originates: "only when the originality and revolutionary change in Marxian philosophy is discovered can we find an effective way in interpreting Marx's moral theory." This "originality" corresponds to Marx's definition of the relationship between man and nature: men, as opposed to animals, are defined by Marx by their conscious life activity (labor). In Qu's words: "Men can be distinguished from animals only when they begin to produce their means of subsistence." If what Marx cared most about was human subsistence, it remains to be seen if Marxian philosophy will set the limit for a growing and economically powerful China in this century. However, when one considers the rigorous analysis and historical scope of Qu's study, it is evident that her work will be an important contribution to the controversies that conceivably will persist in China and elsewhere over Marxian Humanism and moral philosophy.

Anthony Hutchison's essay overlaps with Qu's when read in a world-historical setting—in other words, beyond party ideology or national interests and phobias—and is analyzed under the light of the Cold War relations—relentlessly tense and at times at the brink of war--between the former U.S.S.R., China, and the United States. More specifically, Hutchison's study of Cold War humanism traces the uneven fate of American pragmatism and the history of the ideological divisions among Western philosophers, particularly in the Anglo-American tradition, from the McCarthy era in the early 1950s to its most recent incarnation in the postmodern subjectivity and humanist literary critique embodied in the work of Richard Rorty and Dave Eggers. In good dialectical mode, Hutchison locates the philosophical differences in the United States between American philosophers Richard J. Bernstein and Rorty, with the former portrayed as a critic of postmodern intellectual currents in the United States. Those of us who saw Bernstein's agile mind as he gave the keynote lecture at the 2011 conference, and while he engaged different speakers and panelists throughout the two-day discussions, will see with interest Hutchison's portrait of Bernstein as a powerful voice against a postmodern aesthetic that emphasizes "play," ludic self-fashioning and, in Rorty's case, indicative of a "politically regressive nexus of Reagan era cold war politics and late twentieth-century post-foundational philosophy."[18]

[18] For a remembrance of Richard Bernstein during his early career see *Hannah Arendt: For Love of the World*, Elisabeth Young-Bruehl. Of interest is the reference to a 1972 conference in Toronto devoted to the work of Hannah Arendt, with only four speakers invited, among them Richard Bernstein ("Arendt knew and respected highly"). At this conference, held during the peak of the war in Vietnam, a debate ensued on the topic of the political engagement and activism of political

Hutchison's analysis of Rorty's work and of Eggers's novels is detailed and illuminating, with references to cold war fears of Western civilization being destroyed by communism, followed by his criticism of the corporate-sponsored "multiculturalism" in the neo-liberal age of globalization, and his commentary on Egger's proposed "planetary humanist consciousness." This latter point is utilized by Hutchison to close his study with impartiality and sound judgment, stating that in spite of their romantic inspirational "American liberalism," Rorty's and Eggers's choice of solidarity with the pain and humiliation of the poor, with the homeless, and with the world's undocumented workers and resident aliens who are criminalized through xenophobic language and ethnic profiling, are valuable aspects in their work. Solidarity in Egger's narrative "is created," Hutchison asserts, "by an imaginative act rather than discovered as a consequence of abstract reflection." Such concerns in regards to postmodernity and a cold war mentality correlates with Jameson's argument that the Western tradition lacks the blueprints for utopian projects and the conceptual frameworks for "the discovery or invention of radically new social relations and ways of living in the world."[19] Hutchison's point is clear: there is no need to demonize the opposition; the right to voice differences of opinion is fundamental to a democratic and free world, a principle forgotten from the McCarthy era to the protracted Cold War of the Reagan administration. We find no mention of the current conflict between the Islamic East and the West and its impact on U.S. writers and intellectuals, and yet the new Cold War with a religious emphasis whirls in our imagination as we read Hutchison's discerning essay.

The second part of this book, topically assigned to "Humanism and the Humanities," concludes with an essay by Dennis Rohatyn, a scholar who seems to have read it all and whose writing style is an ardent blend of

---

theorists such as Arendt. Young-Bruehl notes that "Arendt was on the defensive in the discussion," but that she collected herself and responded: "I think that commitment can easily carry you to a point where you do no longer think"(451). In the essay that opens this book, Bernstein refers to Marx but seems to be recalling Arendt when he states: "Marx was a severe critic of what he took to be mindless activism, the urge to do something about changing the world without any careful forethought about what we are doing."

[19] See Fredric Jameson, "Notes on Globalization as a Philosophical Issue," *The Cultures of Globalization*, ed. Fredric Jameson and Masao Miyoshi (Durham: Duke UP, 1998): 62. In an attempt to make sense of the aggressive and triumphant technological colonization of the globe, Jameson offers the following diagnosis: the Age of Information is one of "advertisements and publicity, of postmodern marketing […] rather than the return of startling reports from remote places" (56).

satire in the British tradition (note the references to Pope and Swift), of the oracular and apocalyptic language of the Book of Revelation, and a rapid sequence of mental fireworks. Rohatyn's tongue is biblical and radically perplexing. He is a wiser and older Rimbaud who believes in the derangement of the senses as a first and necessary step toward academic detoxification and mental hygiene. His target is "Humanism" and he kicks it with fury and distracted concentration, an unmistakable clue that he is at home in the humanities. From these pillars and tradition he demystifies the being and time of one German philosopher: "Heidegger said, 'only a God can save us.' But there is no God—and if there were, Heidegger would be in big trouble […] we remember him for all the wrong reasons. Better to worship nothingness than to follow or obey 'Der Fuehrer'—better no god than a false one." He then takes a glance at the academy and utters: "The end of the world is the ultimate angle, as well as a way to get a grant…but so long as it funds an endowed chair in Apocalypse Studies it postpones our tenured date with the dean or de devil." After a few more on-the-spot brainstorming and barbs, he asks the reader: "Can the rest of us do better, and not just on paper?" Read the last word in the title of his essay: Rohatyn remains hopeful.

The third part of this book, "Traditions and Global Modernities," is launched by Bidhan Chandra Roy with an analysis of Aravind Adiga's award-winning novel *The White Tiger* (2008). Three levels of analysis should be of interest to the reader: first of all, the interpretation of *White Tiger* as a parable of the new India in the emerging genre of narratives of globalization; secondly, Chandra Roy's survey of controversies this novel has generated in India and abroad, some hailing it as a critique of the false images of Bollywood and of the hype of India's economic miracle, while others condemn it as inauthentic and offensive in its portrayal of the average Indian. Ignored in these polarized interpretations, Chandra Roy argues, are the generic features, such as the dramatic monologue, that make it possible for Adiga's novel to represent the lived experience of globalization from the perspective of Balram Halwai, the novel's protagonist who belongs to the underclass in India's caste system. From this vantage point, Balram's narration acknowledges India's economic development, while also alluding to "the social fabric of corruption, inequality, and poverty upon which the novel shows it to be based." And third, the interpretive demands and the level of critical engagement that *The White Tiger* requires from the knowing reader, such as the novel's "ideological doubleness" contained in Balram's limited perspective, on the one hand, and the novel's broader and more complex representation with global implications, on the other. Among other forms of reader

engagement is the possibility of sympathy and compassion toward Balram, an identification that would result in the reader's "self-recognition." Chandra Roy's essay is a breakthrough example of recent interdisciplinary criticism in South Asian literature and globalization, advocating the notion that the critique of global modernity in *The White Tiger* brings to the reader's awareness "a world of interdependency in which the Indian underclass, transnational English speaking readers, Indian state and multicultural companies are interconnected in complex ways."

One of these ways of living in the world is humanity's inevitable aging and the growing need for elderly care. The essay by Katarina Andersson on aging and dependency in Sweden's welfare services is part of a large interdisciplinary project funded by the Swedish Research Council. Andersson addresses the problem of a growing population among the elderly in Sweden, and the challenges to traditional moral principles, such as dignity and respect, under the neoliberal policies established in the 1990s in Sweden that emphasize time-efficiency, cost-effectiveness, and the view that old age is merely a health problem and a question of public expenditure. Andersson discusses to what extent the increase in the elderly Swedish population has resulted in immigrant care workers being hired to do the job traditionally described as female work, with low wages and status, and inferior levels of formal education. The result is that both care workers and the Swedish elderly feel part of an underclass and with a deep sense of stress and frustration. However, there have been some positive results: the UN General Assembly resolution in favor of care, self-fulfillment, and dignity. This part of Andersson's essay is the result of case studies from which she draws an important lesson: organizations understand their function as economic and not as ethical or subject to the "morality-first" approach; on the contrary, Andersson argues that "we humans are not fully autonomous and need to be understood as being in a condition of interdependence." This point leads to Andersson's distinction between social rights and human rights, with the former associated with citizenship, and the latter with all persons, including the Swedish elderly who insist on the moral responsibility of care organizations, and who thus expect to be treated as human beings and not as an economic hazard. Andersson refers to the Human Rights Act as one that contains momentous implications for the elderly and immigrant labor, both in Sweden and abroad: "Human rights are moral claims defined by the shared vulnerability of all humans…[I]n a global context, a new consciousness of human rights is growing; however abstract these universal principles may be, they are gradually being transformed into generalizable norms." Andersson laments, however, that in spite of positive legislation, the

handling of care for the elderly is "extremely vague" because companies manage to evade public responsibility by transferring it to individual care workers and to those who are supposed to benefit from care services.

The book closes with an essay by Ana Carolina da Costa e Fonseca on the concept of responsibility in a synchronous dialogue with Friedrich Nietzsche. This dialogue is conducted through close readings of the latter's writings and Fonseca's shared situations with Nietzsche across time and space. To begin with, the question of internal as opposed to external conditions of responsibility is posed, in that order, as either personal or institutional (e.g., religion, state laws), and both as sources of moral values. Fonseca argues that Nietzsche revolutionized our understanding of this contradiction between Church and State with two fundamental changes: one, that human beings must be the creators of their own values (not the state); second, that human beings are *rational animals* in the sense that they are governed by contradictory impulses: reason and instincts, mind and body, psychology and biology. The pre-Freudian aspects are implicit in Nietzsche's analysis leading to the ironic argument that the laws justify themselves with the lie that their "purpose is to improve humanity," while reducing people to a "herd morality" and hypocrisy. Fonseca draws from Nietzsche one inference: the legal is not always moral. The illusion of legalized morality and a moral humanity is illustrated with a reference to Aristippus, a student of Socrates who allegedly stated: "If all the laws were revocable, we would continue to live in an identical manner." Fonseca compares this passage with Nietzsche's *The Gay Science* (1882), where he urges readers to purify their opinions, construct new tables of value and laws of their own, and thus to recreate themselves. In her imaginary dialogue with Nietzsche, the point is made that with time people lose the faculty to create their own tables of value and laws, hence his urgent call for human beings "to have internal criteria that serve as a guide for their actions." Fonseca's essay will gain in readability in the context of the book's essays by Marshall Berman (see his references to Brazil's protracted attempts to become a democracy); the cultivated cynicism of Dennis Rohatyn regarding "morality," and the essay by Ewa Luczak on the "improvement of humanity" through eugenics. Fonseca clarifies that her reading of Nietzsche is not "a description of the way events occur in the world," meaning that her dialogue focuses at the level of the nation: Brazil could thus be understood in the context of the 2010 presidential elections that resulted in the Workers' Party defeating the Social Democratic Party in a controversial political climate; Nietzsche's Germany, during the age of Bismarck, with its German nationalism, anti-Semitism, and cultural philistinism, furiously contested

by Nietzsche. If Lessing was Arendt's "contemporary," Nietzsche is Fonseca's. To pretend that legislation at a global or cross-cultural level will effectively curb human passions and instincts would be, according to Fonseca, the equivalent of entering the world of fiction and the lives of characters in a novel, say by Aravind Adiga or by David Eggers. Fonseca's essay thus reveals its true intent and conditions of readability: the dialogue is by implication a national critique—Nietzsche's Germany, Fonseca's Brazil--and thus with rules that play out locally and not globally. A postmodern Nietzsche.

As works of ground-breaking criticism, the fourteen essays that compose this book can be read as a variant of an ancient myth, as a poetics, and as a revolutionary event: in other words, as the symbolic cipher of a dismembered god (Osiris), and of a will to reassemble the mutilated parts; or, as the number of lines in a Renaissance sonnet, celebrated for its symmetry of form and its conceptual rigor; or, as Bastille Day. In Carlos Fuentes's novel *Terra Nostra* (1975), 14 July 1789 is not a one-time event in linear time, nor just a French holiday, but a revolutionary human constant in which the date is associated with modern ideals of liberty, equality, and fraternity that have defined democratic aspirations in countries around the world. Fuentes transforms Bastille Day—and number 14—into an archetypal date in the history of the West and the Americas, from the reign of Tiberius (with the Crucifixion allegedly taking place on the fourteenth day of the month of Nisan), and the conquest of Ancient Mexico, to the fateful encounter of Celestina and Polo Febo on 14 July 1999 in Paris, a city crowded with contingents of pilgrims and monks who converge on the City of Light to await the end of the world and its darkest night. The opening and closing scenes in *Terra Nostra* are depicted in a cinematic atmosphere of night and fog that puns on the documentary *Nuit et Brouillard* (Alain Resnais, 1955), a film that takes the viewer to the grounds of Auschwitz-Birkenau and Majdanek, death camps built in Poland by orders of Hitler's regime. In *Terra Nostra*, humanity's history is interconnected, with glimpses of our fraternity appearing brightly and punctually every July 14. Carlos Fuentes would have agreed with Thomas Mann: the past is not a straight line, but a sphere; the straight line knows no mystery.[20]

I thank the anonymous reviewers of these essays for their valuable comments and suggestions. To the contributors I leave testimony of my admiring appreciation and unwavering gratitude for their patience and

[20] This phrase serves as the epigraph to my introduction and has been taken from *Jacob and his Brothers* (151).

collegial cooperation during our many email communications throughout the editorial process. A special thanks to Carol Koulikourdi and Amanda Millar at Cambridge Scholars Publishing for their professional advice and thoughtful assistance in all editorial matters. Lastly, but close to my heart: I thank my wife Elvira and our children Victoria, Isabel, and Roberto for uncomplainingly waiting for me to join them in family activities while I remained entranced, during late-night evenings, musing over the Tower of Babel in Cholula, or dreaming of *An Insatiable Dialectic: Essays on Critique, Modernity, and Humanism.* The dream's wish has been fulfilled.

Works Cited

Arendt, Hannah. *Men in Dark Times*. New York: Harvest Book, 1993.

Broch, Hermann. *Geist and Zeitgeist: The Spirit in an Unspiritual Age*. Edited and translated by John Hargraves. New York: Counterpoint, 2002.

Cantú, Roberto and Aaron Sonnenschein, eds. *Tradition and Innovation in Mesoamerican Cultural History: A Homage to Tatiana A. Proskouriakoff*. Munich: Lincom Europa, 2011.

Fuentes, Carlos. *Terra Nostra*. Trad. Margaret Sayers Peden. New York: Farrar, Straus, Giroux, 1976.

—. *This I Believe: An A to Z of a Life.* Trans. Cristina Cordero. New York: Random House, 2005.

Jaeger, Werner. *Paideia: The Ideals of Greek Culture*. Vol. I. Trans. Gilbert Highet. New York: Oxford University Press, 1973.

Jameson, Fredric. *Valences of the Dialectic*. New York: Verso, 2009.

—. "Notes on Globalization as a Philosophical Issue."*The Cultures of Globalization*. Eds. Fredric Jameson and Masao Miyoshi. Durham: Duke UP, 1998.

—. *Postmodernism, or, The Cultural Logic of Late Capitalism.* Durham: Duke University Press, 1991.

McCarthy, Cormac. *The Sunset Limited: A Novel in Dramatic Form.* New York: Vintage Books, 2006.

Mann, Thomas Mann. *Doctor Faustus: The Life of the German Composer Adrian Leverkühn as Told by a Friend.* Trans. John E. Woods. New York: A Vintage International, 1999.

—. *Joseph and His Brothers*. Trans. John E. Woods. New York: Everyman's Library, 2005.

—. *Death in Venice, Tonio Kröger, and Other Writings.* Ed. Frederick A. Lubich. New York: Continum, 1999.

Nauert, Charles G. *Humanism and the Culture of Renaissance Europe*. Second edition. Cambridge: Cambridge University Press, 2006.
Paz, Octavio. *Itinerary*. Trans. Jason Wilson. New York: Harcourt, Inc., 1999.
Prater, Donald. *Thomas Mann: A Life*. New York: Oxford University Press, 1995.
Young-Bruehl, Elisabeth. *Hannah Arendt: For Love of the World*. New Haven: Yale University Press, 1982.
Zweig, Stefan. *The World of Yesterday*. Trans. Anthea Bell. Lincoln: University of Nebraska Press, 2013.