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Walter Benjamin Und Georg Simmel

Walter Benjamin speaks of the "moment of birth" in the perception of similitude: correspondences appear to one in an instant - "im Nu" - and arise at an ingenious spark of inspiration that is "in ...

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"The old world is dying and the new world struggles to be born. Now is

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the time of monsters.” -Antonio Gramsci In some other work that I have done, I tend to agree with psychoanalyst Jay Frankel’s ...

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I experimented with... 8 Old Father Jupiter: On Kleist's Drama Amphitryon 8 Old Father Jupiter: On Kleist's Drama Amphitryon Thus writes Achim von Arnim in his 1810 novel Armut, Reichtum, Schuld und

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Literary Paternity, Literary Friendship: Essays in Honor of Stanley Corngold

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Dr Matthias Benzer

Auerochs, Bernd Martin, Dieter Hartmann, Tina Haischer, Peter Hofmann, Michael Nowitzki, Hans-Peter Gelzer, Florian Immer, Nikolas Erhart, Walter Heinz ... 303. Crowe, Benjamin D. 2013. Fichte on ...

Die Werke der beiden Philosophen, Soziologen und Ästhetiker Walter Benjamin (1892–1940) und Georg Simmel (1858–1918) sind von der Frage

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nach der Kultur, genauer nach der Kultur der Moderne durchzogen. Entgegen anderen 'Klassikern' der Kulturwissenschaft konzipierten sie ihre Theorie und Kritik nicht von 'grossen Zusammenhängen' her, sondern erfassten die moderne Kultur in ihrer ganzen phänomenalen Breite, also in den alltäglichen Lebensweisen und der Dingkultur, und gelangten erst in Verdichtung dieser Beobachtungen zu Erkenntnissen des Allgemeinen, Typischen. Die Konfrontation der Schriften der Autoren erlaubt neben einem langst überfalligen Beitrag zur Rezeptionsgeschichte Simmels zugleich ein vertieftes Verständnis beider Werke. Simmels Betrachtung der modernen Versachlichung, der Temposteigerung des Lebens sowie der Vielfalt moderner Lebensstile, die er zentral in seiner Philosophie des Geldes vorgenommen hatte, wurde von Benjamin besonders in seinem Passagen-Werk rezipiert und weitergeführt - wenn auch angesichts einer radikal veränderten geschichtlichen Wirklichkeit (i.e. dem Nationalsozialismus) und mit anderen geschichtsphilosophischen Schlussfolgerungen. Beide Autoren teilen dabei einen rein deskriptiven Kulturbegriff, aus dem heraus sie Ansätze zu einer Phänomenologie der Moderne, Kulturphilosophie und Methodologie entwickeln, die sich noch in den heutigen Kulturwissenschaften als 'anschlussfähig' erweisen.

More Than Life: Georg Simmel and Walter Benjamin on Art is the first

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book to trace the philosophical relation between Georg Simmel and his one-time student Walter Benjamin, two of the most influential German thinkers of the twentieth century. Reading Simmel's work, particularly his essays on Michelangelo, Rembrandt, and Rodin, alongside Benjamin's concept of *Unscheinbarkeit* (inconspicuousness) and his writings on Charlie Chaplin, *More Than Life* demonstrates that both Simmel and Benjamin conceive of art as the creation of something entirely new rather than as a mimetic reproduction of a given. The two thinkers diverge in that Simmel emphasizes the presence of a continuous movement of life, whereas Benjamin highlights the priority of discontinuous, interruptive moments. With the aim of further elucidating Simmel and Benjamin's ideas on art, Stéphane Symons presents a number of in-depth analyses of specific artworks that were not discussed by these authors. Through an insightful examination of both the conceptual affinities and the philosophical differences between Simmel and Benjamin, Symons reconstructs a crucial episode in twentieth-century debates on art and aesthetics.

An internationally famous philosopher and best-selling author during his lifetime, Georg Simmel has been marginalized in contemporary intellectual and cultural history. This neglect belies his pathbreaking role in revealing the theoretical significance of

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phenomena—including money, gender, urban life, and technology—that subsequently became established arenas of inquiry in cultural theory. It further ignores his philosophical impact on thinkers as diverse as Benjamin, Musil, and Heidegger. Integrating intellectual biography, philosophical interpretation, and a critical examination of the history of academic disciplines, this book restores Simmel to his rightful place as a major figure and challenges the frameworks through which his contributions to modern thought have been at once remembered and forgotten.

Georg Simmel is one of the most original German thinkers of the twentieth century and is considered a founding architect of the modern discipline of sociology. Ranging over fundamental questions of the relationship of self and society, his influential writings on money, modernity, and the metropolis continue to provoke debate today. Fascinated by the relationship between culture, society, and economic life, Simmel took an interest in myriad phenomena of aesthetics and the arts. A friend of writers and artists such as Auguste Rodin, Rainer Maria Rilke, and Stefan George, he wrote dozens of pieces engaging with topics such as the work of Michelangelo, Rembrandt, and Rodin, Japanese art, naturalism and symbolism, Goethe, “art for art’s sake”, art exhibitions, and the aesthetics of the picture frame. This

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is the first collection to bring together Simmel's finest writing on art and aesthetics, and many of the items appear in English in this volume for the first time. The more than forty essays show the protean breadth of Simmel's reflections, covering landscape painting, portraiture, sculpture, poetry, theater, form, style, and representation. An extensive introduction by Austin Harrington gives an overview of Simmel's themes and elucidates the significance of his work for the many theorists who would be inspired by his ideas. Something of an outsider to the formal academic world of his day, Simmel wrote creatively with the flair of an essayist. This expansive collection of translations preserves the narrative ease of Simmel's prose and will be a vital source for readers with an interest in Simmel's trailblazing ideas in modern European philosophy, sociology, and cultural theory.

More Than Life: Georg Simmel and Walter Benjamin on Art is the first book to trace the philosophical relation between Georg Simmel and his one-time student Walter Benjamin, two of the most influential German thinkers of the twentieth century. Reading Simmel's work, particularly his essays on Michelangelo, Rembrandt, and Rodin, alongside Benjamin's concept of *Unscheinbarkeit* (inconspicuousness) and his writings on Charlie Chaplin, *More Than Life* demonstrates that both Simmel and

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Benjamin conceive of art as the creation of something entirely new rather than as a mimetic reproduction of a given. The two thinkers diverge in that Simmel emphasizes the presence of a continuous movement of life, whereas Benjamin highlights the priority of discontinuous, interruptive moments. With the aim of further elucidating Simmel and Benjamin's ideas on art, Stéphane Symons presents a number of in-depth analyses of specific artworks that were not discussed by these authors. Through an insightful examination of both the conceptual affinities and the philosophical differences between Simmel and Benjamin , Symons reconstructs a crucial episode in twentieth-century debates on art and aesthetics.

Religion lies near the heart of the classical sociological tradition, yet it no longer occupies the same place within the contemporary sociological enterprise. This relative absence has left sociology under-prepared for thinking about religion's continuing importance in new issues, movements, and events in the twenty-first century. This book seeks to address this lacunae by offering a variety of theoretical perspectives on the study of religion that bridge the gap between mainstream concerns of sociologists and the sociology of religion. Following an assessment of the current state of the field, the authors develop an emerging critical perspective within the

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Sociology of religion with particular focus on the importance of historical background. Re-assessing the themes of aesthetics, listening and different degrees of spiritual self-discipline, the authors draw on ethnographic studies of religious involvement in Norway and the UK. They highlight the importance of power in the sociology of religion with help from Pierre Bourdieu, Marx and Critical Discourse Analysis. This book points to emerging currents in the field and offers a productive and lively way forward, not just for sociological theory of religion, but for the sociology of religion more generally.

Georg Simmel, as well as being a major philosopher, is one of the founding figures of sociology whose work is comparable in importance to that of Marx, Weber, and Durkheim. His writings on money, metropolises, and modernity have inspired generations of thinkers for over a century. In this book, leading expert Thomas Kemple clearly and accessibly introduces Simmel's sociological and philosophical work, ranging from his masterpiece *The Philosophy of Money* to his famous essays 'The Metropolis and Mental Life' and 'Fashion' and beyond. The author situates his writings within his social and intellectual circles and analyses them in light of current debates surrounding urban sociology and social networks, phenomenology and metaphysics,

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Cultural criticism and the study of everyday life. He brings Simmel's most famous works into conversation with others that have received less attention, such as his writings on nature, art, religion, and sexuality. Through diagrams, everyday examples, and expositions of the work of his predecessors and contemporaries, and successors, this highly readable book captures the innovative spirit of Simmel's unique method of thinking about cultural objects and his original style of writing about social life. Commemorating the 100th anniversary of Simmel's death, it will be the leading guide to Simmel's thought for generations of students and scholars.

Fragments of Modernity, first published in 1985, provides a critical introduction to the work of three of the most original German thinkers of the early twentieth century. In their different ways, all three illuminated the experience of the modern urban life, whether in mid nineteenth-century Paris, Berlin at the turn of the twentieth century or later as the vanguard city of the Weimar Republic. They related the new modes of experiencing the world to the maturation of the money economy (Simmel), the process of rationalization of capital (Kracauer) and the fantasy world of commodity fetishism (Benjamin). In each case they focus on those fragments of social experience that could best capture the sense of modernity.

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With a new foreword by Charles Lemert 'Its greatness...lies in ceaseless and varied use of the money form to unearth and conceptually reveal incommensurabilities of all kinds, in social reality fully as much as in thought itself.' - Fredric Jameson In *The Philosophy of Money*, Georg Simmel puts money on the couch. He provides us with a classic analysis of the social, psychological and philosophical aspects of the money economy, full of brilliant insights into the forms that social relationships take. He analyzes the relationships of money to exchange, human personality, the position of women, and individual freedom. Simmel also offers us prophetic insights into the consequences of the modern money economy and the division of labour, in particular the processes of alienation and reification in work and urban life. An immense and profound piece of work it demands to be read today and for years to come as a stunning account of the meaning, use and culture of money. Georg Simmel (1858-1918) was born in Berlin, the youngest of seven children. He studied philosophy and history at the University of Berlin and was one of the first generation of great German sociologists that included Max Weber.

The Routledge International Handbook of Simmel Studies documents the richness, variety, and creativity of contemporary international

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research on Georg Simmel's work. Starting with the established role of Simmel as a classical author of sociology, and including the growing interest in his work in the domain of philosophy, this volume explores the research on Simmel in several further disciplines including art, social aesthetics, literature, theatre, essayism, and critical theory, as well as in the debates on cosmopolitanism, economic pathologies of life, freedom, modernity, religion, and nationalism. Bringing together contributions from leading specialists in research on Simmel, the book is thematically arranged in order to highlight the relevance of his oeuvre for different fields of recent research, with a further section tracing the most important paths that Simmel's reception has taken in the world. As such, it will appeal to scholars across the social sciences and humanities, and to sociologists, philosophers, and social theorists in particular, with interest in Simmel's thought.

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