

Chapter 1 : The Life and Lies of Bertolt Brecht

The writer's task from Nietzsche to Brecht 1. Criticism -Germany- History I. Title writers had to say about the writer's task is of great significance for any.

Criticism -Germany- History I. Inevitably, the space at my disposal allowed for an analysis of only a few writers. It is also intellectually challenging. I greatly regret that I had to exclude other authors, particularly Robert Musil, the Austrian novelist, a writer of remarkable intellectual vigour. I do however hope to return to him at a later stage. Space has also made it necessary to restrict the bibliography to a few important works for further reading. To have produced a comprehensive bibliography of all the books, essays and articles which I have read would have required a volume of its own. To read all the secondary literature on any one, let alone all, of the seven authors discussed in this study, is virtually impossible; for instance, a recent bibliography on Thomas Mann Harry Matter, *Die Literatur iiber Thomas Mann 1898-1911*. The translations of German quotations are my own unless there is a reference to another translator. References are cited in the text itself whenever the citation did not seem to interrupt the flow of the argument. My acknowledgements for advice and help are, inevitably, many. My thanks are due to the Staff Travel Fund of the University of Bristol, to the Deutsche Akademische Austauschdienst and the Deutsche Forschungsgemeinschaft for grants which allowed me to visit libraries and archives in Germany and Switzerland. I should like to thank the staff of the following libraries: I owe much to the many friends and colleagues with whom I have talked about my work over the years. It would take far too much space to list them all. But I should like especially to thank T. Reed for helping me to track down some quotations, and J. Wierzejewski and Hans Wysling who were good enough to read individual chapters. Above all, I want to thank John Hibberd, H. Nisbet and Michael Morgan for their careful scrutiny of my manuscript. Without their suggestions and advice this book would have been very much the poorer. For all errors and shortcomings that remain I am solely responsible: February Bristol H. Grunder Werke, 3 vols, ed. Karl Schlechta, 2nd ed. *Historisch-Kritische Gesamtausgabe der Werke und Briife. H-A Gedichte und lyrische Dramen*, 2nd ed. *Blatter fiir die Kunst*, founded by Stefan George and ed. Briejwechsel zwischen Stefan George und Hojmannsthal, ed. Robert Bohringer, 2nd ed. Robert Bohringer and G. Hugo von Hofmannsthal-Carl J. *Briefe der Freundschaft* ed. Ernst Zion, Wiesbaden, R-Br. I *Briefe und Tagebiicher aus den Jahren 1810-1816* Briefe aus den Jahren 1811-1814 Briefe aus den Jahren 1814-1819 ed. 1911 Briefe aus den Jahren ed. Briefe aus Muzot ed. Ruth Sieber-Rilke and Carl Sieber, 2nd ed. Karl Altheim Wiesbaden, I *Briefe an einen jungen Dichter* [F. Rilke-Lou Andreas-Salomé] Briejwechsel ed. Erich Pfeiffer, Zurich, *Briefe an die Griifin* Ernst Zion, 2 vols, Wiesbaden, *Thomas Mann- Heinrich Mann Briifwechsel!* Thomas Mann- Karl Kerényi. *Gesprich in Briifen*, Zurich, 1960. *Briefe an Milena* ed. *Hochzeitsvorbereitungen auf dem Lande und andere Prosa aus dem Nachlass* ed. *Aphorismen aus dem Nachlass* ed. *Deutsche Vierteljahrsschrift fiir Literaturwissenschaft und Geistesgeschichte. German Life and Letters, New Series. Goethe, Werke Sophien- oder Weimarer Ausgabe*, vols in 13 Acknowledgements The author and publishers wish to thank the following who have kindly given permission for the use of copyright material: Copyright by S. Copyright I by S. We have made every effort to trace all the copyright-holders but if any have inadvertently been overlooked, we will be pleased to make the necessary arrangements at the first opportunity.

Chapter 2 : Art is the proper task of life. - Friedrich Nietzsche - BrainyQuote

the writer's task from nietzsche to brecht by the same author franz kafka, eine betrachtung seines werkes goethes romane politisches denken in der deutschen romantik goethe's novels kants politisches denken.

Biographical Sketch Walter Bendix Schoenflies Benjamin was born on July 15, , the eldest of three children in a prosperous Berlin family from an assimilated Jewish background. At the age of 13, after a prolonged period of sickness, Benjamin was sent to a progressive co-educational boarding school in Haubinda, Thuringia, where he formed an important intellectual kinship with the liberal educational reformer Gustav Wyneken. As a student at the universities of Freiburg im Breisgau and Berlin, Benjamin attended lectures by the neo-Kantian philosopher Heinrich Rickert and the sociologist Georg Simmel, whilst continuing to be actively involved in the growing Youth Movement. In , however, Benjamin denounced his mentor and withdrew from the movement in response to a public lecture in which Wyneken praised the ethical experience that the outbreak of war afforded the young. In a friendship began between Benjamin and Gerhard later Gershom Scholem, a fellow student at Berlin. However, despite this academic failure, an excerpt from the work appeared in a literary journal two years later and the book was published the following year , quickly receiving favourable attention in a number of well regarded newspapers and periodicals in Germany and further afield Brodersen , Much of the writing for his thesis was completed in on the Italian island of Capri, where Benjamin had retreated for financial reasons. The stay would prove decisive, however, since it was here he met the Bolshevik Latvian theatre producer Asja Lacis, with whom he begun an erotically frustrated but intellectually productive relationship. Benjamin had been introduced to Brecht by Lacis in and over the following decade developed a close personal friendship, in which their literary and political affinities had been cemented under the difficult conditions of political exile. During the s the Institute for Social Research, by this point under the directorship of Horkheimer and exiled from its base in the University of Frankfurt, provided Benjamin with important opportunities for publishing as well as an increasingly necessary financial stipend. Adorno, who had been introduced to Benjamin a decade earlier by a mutual friend, Siegfried Kracauer, was instrumental in securing this support. The notes for his unfinished research were left in the safekeeping of librarian and friend, the writer Georges Bataille, as Benjamin fled Paris before the advancing German army in the summer of Lacking the necessary exit visa from France, he joined a guided party that crossed the Pyrenees in an attempt to enter Spain as illegal refugees. Turned back by customs officials, Benjamin took his life in the small, Spanish border town of Port Bou, on September 27, Indeed, without them it becomes difficult to understand the intellectual context and historical tradition out of which Benjamin is writing and therefore nearly impossible to grasp the philosophical underpinnings of his early works. The influence of Nietzsche in these earlier texts is discernible McFarland , particularly, in the importance the young Benjamin places upon aesthetic experience in overcoming the embittered nihilism of contemporary values although he is unable to articulate this cultural transformation here beyond a vague appeal to the canon of German poets: Benjamin argues that the value of Platonic and Kantian philosophy lies in its attempt to secure the scope and depth of knowledge through justification, exemplified in the way Kant conducts a critical inquiry into the transcendental conditions of knowledge. In contrast, the pre-Enlightenment concept of experience invested the world with a deeper and more profound significance, because the Creation assumes a revelatory religious importance. Hamann, Goethe, and the Romantics. This implies that all experienceâ€”including perceptionâ€”is essentially linguistic, whilst all human language including writing, typically associated with mere convention is inherently expressive and creative. Language is privileged as a model of experience in these early essays precisely because it undermines and transgresses the neat divisions and limitations operating in the Kantian system, including that fundamental one that distinguishes between the subject and object of sensations. It resists privileging any single discipline of knowledge, preserving a multiplicity that implicates truth in the problem of aesthetic representation. This would lead Benjamin to attempt a radical rethinking of the philosophical concept of the Idea, away from its dualistic associations with a timeless and purely rational essence of things. It therefore required a new philosophy of history. He claims that the necessary recognition

of such metaphysical condition requires an act of criticism [Kritik] SW 1, The messianic conjunction between the highest metaphysical state of history and the ephemerality of each particular moment is here seen as theoretically determining the Romantic relationship between the artistic Absolute—”or what Benjamin defines as the Idea of art—”and each particular artwork. This sought to ground the possibility of a certain and immediate type of cognition without recourse to the problematic notion of an intellectual intuition. For Fichte, reflection indicates the free activity of consciousness taking itself as its own object of thought: In doing so, the initial form of thinking is transformed into its content. In such reflection, thought seems capable of immediately grasping itself as a thinking subject and therefore of possessing a certain kind of immediate and foundational knowledge. Unlike in Fichte, here immediacy and infinitude are not mutually exclusive aspects of cognition. Benjamin argued that the Romantics specifically identified this structure of the Absolute with the Idea of art, and in particular with artistic form SW 1, Criticism is, for the Romantics, the continuation and ongoing completion of the particular work through its infinite connection with other art works and works of criticism. This conception of a fulfilled infinity constitutes the messianism that Benjamin claims is essential to Early Romantic epistemology. The artwork provides the immanent criterion for critical reflection, which in turn completes the work by raising it into an autonomous and higher existence. This immanent criticism rejects both the dogmatic imposition of external rules such as those of classical aesthetics and the dissolution of aesthetic criteria with the appeal to artistic genius. It provides, Benjamin thought, one of the fundamental legacies for a modern concept of art criticism. The version circulated amongst friends and colleagues does not conclude with a complete affirmation of Romanticism, however, but contains a critical afterword that renders explicit the critical objections that Benjamin had carefully inserted into the text. These suggest that the Romantic theory of art, and by implication the structure of the Absolute it is grounded upon, is problematically one-sided and incomplete with regard to 1 its formalism, 2 its positivity, and 3 its singularity. Conversely, anything immanently uncriticizable cannot constitute a true work of art. As a consequence, Romantic criticism is unable to differentiate between good or bad artworks, since its only criterion is whether a work is or is not art. Such criticism is entirely positive in its evaluation, and lacks the important negative moment essential to judgement. The consequent need for what Benjamin presents as a Goethean modification of Early German Romanticism is laid out in the afterword. With its mistaken emphasis on the singularity of the Idea of art, Romantic fulfilment only coincides with the infinity of the unconditioned, meaning that fulfilment is an essentially non-historical category of the infinite. Because finite, particular works can never be romanticized into the unity of an individual Absolute, they remain immanently incomplete and yet nonetheless incapable of higher consummation: In this context, the true task of criticism becomes not the consummation of the living work, but that destructive completion of the dying one. This novella-like construction grants the *Elective Affinities* its strange, fable-like quality, which differentiates it from the naturalism of a typical novel. The task of criticism is to make this truth content an object of experience. It concerns itself not with the life or intentions of the artist, but with that semblance or appearance of life that the work itself possesses by virtue of its mimetic capacity for representation: Unlike the intensification of Romantic reflection, when this semblance itself becomes the object of a higher-level semblance, a refractive dissonance is opened up. In focusing its efforts on representing this caesura, genuine criticism in turn deepens the refractive violence, performing a destructive or mortuary act of self-annihilation upon the work. Art, at the very limit of its mimetic capacity, draws attention to its construction and in doing so finds the resources to encapsulate a deeper truth. However, it might be better to understand the significance of the caesura here in the context of the theory of allegory. Their plays are characterised by a simplicity of action which is comparable to the classicism of earlier Renaissance theatre, but also contain peculiarly baroque features. These include an exaggerated and violent bombast in their language including a figurative tendency towards linguistic contraction, an absence of psychological depth in its characters, a preponderance of and dependency upon theatrical props and machinery, and a crude emphasis on violence, suffering and death cf. Newman; Ferber Benjamin claims that *The Birth of Tragedy* substantiates the critical insight that the empathy of unguided modern feeling is unhelpful for properly grasping ancient tragedy OGT, Instead, Nietzsche undertook a metaphysical inquiry into the essence of tragedy as a dialectical interplay of the contrasting

aesthetic impulses of Apollonian semblance and Dionysian truth. But Benjamin is also critical of Nietzsche for restricting his approach to aesthetics, and therefore renouncing the understanding of tragedy in historical terms. Influenced by ideas from Franz Rosenzweig and Florens Christian Rang Asman, Benjamin presents tragedy as expressing a perceived break between the prehistorical age of mythical gods and heroes and the emergence of a new ethical and political community. Whilst Nietzsche tends to simply denounce the weakness of modern drama against the strength of the Greeks excepting, in his early work, the operas of Wagner, Benjamin is concerned with establishing whether the historical conditions of the tragic form are themselves a limit to its contemporary efficacy. In line with the principles of Romantic criticism discussed above, mourning-plays contain their own distinct form and should be criticised according to their own immanently discovered standards. This tense, antinomical combination of transcendence and immanence produces an uneasy hybrid, in which history "as a narrative of the human march towards redemption on the Day of Judgement" loses the eschatological certainty of its redemptive conclusion, and becomes secularized into a mere natural setting for the profane struggle over political power. These texts have provoked a number of responses in the context of political theology, most notably from Carl Schmitt, Jacques Derrida and Giorgio Agamben. In the second part of his thesis, Benjamin employs the concept of allegory to expose the implicit eschatological structure of these works. However, the first part utilises the distorting tension of this structure to distinguish the specific and historically conspicuous technique of the German baroque mourning-play. This concludes by identifying sorrow or mourning Trauer as the predominant mood inherent to its metaphysical structure, in contrast to the suffering of tragedy. To grasp how the form of these works are determined by their truth content requires a reconstruction of the baroque concept of the allegorical which structures its mood of melancholic contemplativeness. It is only by first recovering a genuine theological concept of the symbol, therefore, that we are able in turn to distinguish an authentic concept of the allegorical. This it to be done by reasserting the profound but paradoxical theological unity between the material and the transcendental found in the symbolic. The fundamental distinction between theological concepts of symbol and the allegory will then be seen as concerning not their differing objects Idea vs. Benjamin will conclude that this difference is, specifically, a temporal one. We must understand the temporality of the allegorical, in contrast, as something dynamic, mobile, and fluid. This authentic concept of allegory arises in the 17th century baroque as a response to the antithesis between mediaeval religiosity and Renaissance secularization discussed earlier. The spatialization of the temporal structure of eschatology in the allegorical corresponds to the naturalization of the religious structure of history in the baroque: From the perspective of the allegorical, the instantaneous transformation within the symbolic becomes a natural history slowed to such an extreme that every sign appears frozen and "seemingly loosened from every other relationship" arbitrary. The concrete corporeality of the written script exemplifies this allegorical emphasis upon things. Allegory is not the conventional representation of some expression, as misunderstood by later critics, but an expression of convention [Ausdruck der Konvention] OGT, Allegorical expression includes as its object this very conventionality of the historical, this appearance of insignificance and indifference. That is, convention itself comes to be signified or expressed. What Benjamin rediscovers in the allegorical is, then, something akin to the concept of the expressionless, as the torso of a symbol, introduced in the essay on Goethe. Benjamin argues that this predominance of the allegorical viewpoint in the 17th century baroque finds its most dramatic expression in the mourning-play, and that consequently the Idea of the mourning-play must be grasped via the allegorical. At the level of methodology, Benjamin advocates the necessity of a transdisciplinary approach to artworks, capable of critically overcoming the epistemological and historical limitations of the existing disciplines of the philosophy of art and the history of art specifically, literary history. Much of the theoretical discussion in the Prologue is concerned with correcting the methodological one-sidedness of each existing approach by way of the positive features of the other. In general, the philosophy of art correctly attends to the problem of essences, but remains hampered by its lack of any adequate historical consideration. Conversely, the history of art is preoccupied with historical lineage but has no adequate concept of essence. Yet it is not simply an amalgamation of aesthetics and history that is required, but their radical rethinking in accordance with first a historical concept of essence and second a philosophical concept of history. The Prologue criticises existing

traditions of aesthetic nominalism for their inadequate resolution of the problem. This aversion to any realism of constitutive Ideas is grounded on the positivist criterion of factual verification. This quickly leads to scepticism, however, since it still fails to address the problematic criteria by which this general concept is initially picked out and abstracted from the multiplicity of particulars or on what grounds these particulars are grouped together. Consequently, it fails to appreciate the necessity of the Platonic postulation of Ideas for the representation of essences: In contrast, philosophers of art possess a concern with the essential that ends up renouncing any notion of generic forms, on the grounds that the singular originality of every single work entails the only possible essential genre must be the universal and individual one of art itself. The errorâ€”as Benjamin had previously charged the Early German Romantics, discussed aboveâ€”is to dissolve real and important aesthetic structures or forms into an undifferentiated unity of art, which denies their irreducible multiplicity OGT, 43â€”4. That is, he does not restrict the possibility of metaphysical reality only to actual empirical particulars and he advocates the multiplicity and not singularity of the essence understood, in Goethean terms, as a harmony and not a unity of truth. Ideas are not given to some intellectual intuition, but they are capable of being sensuously represented. Such a sensuous representation of the truth remains the task of philosophy. He offers a number of possibilities for thinking such Ideas in the Prologue, taken from the realm not only of philosophy but of aesthetics, theology and science. The first is the Platonic Idea, here divorced from its association with the scientific ascent to some purely rational, objective knowledge such as appears in the account of dialectic in the Republic and instead linked to the discussion of beautiful semblance in the Symposium OGT, The second is that of the Adamic Name, as developed in his earlier theory of language.

Chapter 3 : Walter Benjamin (Stanford Encyclopedia of Philosophy)

Get this from a library! The writer's task from Nietzsche to Brecht. [Hans Siegbert Reiss].

His grandparents served in India at a mission under the auspices of the Basel Mission , a Protestant Christian missionary society. His grandfather Hermann Gundert compiled the current grammar in Malayalam language, compiled a Malayalam-English dictionary, and also contributed to the work in translating the Bible to Malayalam. In describing her own childhood, she said, "A happy child I was not Johannes Hesse belonged to the German minority in the Russian-ruled Baltic region: In , the Hesse family moved to Calw, where Johannes worked for the Calwer Verlagsverein, a publishing house specializing in theological texts and schoolbooks. Hesse grew up in a Swabian Pietist household, with the Pietist tendency to insulate believers into small, deeply thoughtful groups. His father, Hesse stated, "always seemed like a very polite, very foreign, lonely, little-understood guest. We wished for nothing so longingly as to be allowed to see this Estonia How can he express all that? It truly gnaws at my life, this internal fighting against his tyrannical temperament, his passionate turbulence [Click to see an enlarged image, in which the statue of Hesse can be seen near the center. Hesse showed signs of serious depression as early as his first year at school. The fictional town of Gerbersau is pseudonymous for Calw, imitating the real name of the nearby town of Hirsau. It is derived from the German words gerber, meaning "tanner," and aue, meaning "meadow. All this instilled a sense in Hermann Hesse that he was a citizen of the world. His family background became, he noted, "the basis of an isolation and a resistance to any sort of nationalism that so defined my life. Both music and poetry were important in his family. His mother wrote poetry, and his father was known for his use of language in both his sermons and the writing of religious tracts. His first role model for becoming an artist was his half-brother, Theo, who rebelled against the family by entering a music conservatory in Although Hesse did well during the first months, writing in a letter that he particularly enjoyed writing essays and translating classic Greek poetry into German, his time in Maulbronn was the beginning of a serious personal crisis. Hesse began a journey through various institutions and schools and experienced intense conflicts with his parents. In May, after an attempt at suicide, he spent time at an institution in Bad Boll under the care of theologian and minister Christoph Friedrich Blumhardt. At the end of , he attended the Gymnasium in Cannstatt, now part of Stuttgart. In , he passed the One Year Examination, which concluded his schooling. The same year, he began spending time with older companions and took up drinking and smoking. Then, in the early summer of , he began a month mechanic apprenticeship at a clock tower factory in Calw. The monotony of soldering and filing work made him turn himself toward more spiritual activities. This experience from his youth, especially his time spent at the Seminary in Maulbronn, he returns to later in his novel *Beneath the Wheel*. After the end of each twelve-hour workday, Hesse pursued his own work, and he spent his long, idle Sundays with books rather than friends. Hesse studied theological writings and later Goethe , Lessing , Schiller , and Greek mythology. In letters to his parents, he expressed a belief that "the morality of artists is replaced by aesthetics". There he met with people his own age. His relationships with his contemporaries were "problematic", in that most of them were now at university. This usually left him feeling awkward in social situations. In , a published poem of his, "Grand Valse", drew him a fan letter. It was from Helene Voigt , who the next year married Eugen Diederichs , a young publisher. In two years, only 54 of the printed copies of *Romantic Songs* were sold, and *One Hour After Midnight* received only one printing and sold sluggishly. Furthermore, Hesse "suffered a great shock" when his mother disapproved of "Romantic Songs" on the grounds that they were too secular and even "vaguely sinful. Through family contacts, he stayed with the intellectual families of Basel. In this environment with rich stimuli for his pursuits, he further developed spiritually and artistically. At the same time, Basel offered the solitary Hesse many opportunities for withdrawal into a private life of artistic self-exploration, journeys and wanderings. In , Hesse was exempted from compulsory military service due to an eye condition. This, along with nerve disorders and persistent headaches, affected him his entire life. In , Hesse undertook to fulfill a long-held dream and travelled for the first time to Italy. In the same year, Hesse changed jobs and began working at the antiquarium Wattenwyl in Basel. Hesse had more opportunities to release poems and

small literary texts to journals. These publications now provided honorariums. His new bookstore agreed to publish his next work, *Posthumous Writings and Poems of Hermann Lauscher*. He could not bring himself to attend her funeral, stating in a letter to his father: The novel became popular throughout Germany. The couple settled down in Gaienhofen on Lake Constance, and began a family, eventually having three sons. In Gaienhofen, he wrote his second novel, *Beneath the Wheel*, which was published in 1907. In the following time, he composed primarily short stories and poems. His story "The Wolf", written in 1907, was "quite possibly" a foreshadowing of *Steppenwolf*. He had to struggle through writing it, and he later would describe it as "a miscarriage". Following a letter to Kapff in 1908 entitled *Nirvana*, Hesse had ceased alluding to Buddhist references in his work. In 1909, however, Arthur Schopenhauer and his philosophical ideas started receiving attention again, and Hesse discovered theosophy. During this time, there also was increased dissonance between him and Maria, and in 1911 Hesse left for a long trip to Sri Lanka and Indonesia. He also visited Sumatra, Borneo, and Burma, but "the physical experience During the First World War[edit] At the outbreak of the First World War in 1914, Hesse registered himself as a volunteer with the Imperial army, saying that he could not sit idly by a warm fireplace while other young authors were dying on the front. He was found unfit for combat duty, but was assigned to service involving the care of prisoners of war. For the first time, he found himself in the middle of a serious political conflict, attacked by the German press, the recipient of hate mail, and distanced from old friends. He did receive continued support from his friend Theodor Heuss, and the French writer Romain Rolland, who visited Hesse in August 1915. He was forced to leave his military service and begin receiving psychotherapy. This began for Hesse a long preoccupation with psychoanalysis, through which he came to know Carl Jung personally, and was challenged to new creative heights. During a three-week period in September and October 1916, Hesse penned his novel *Demian*, which would be published following the armistice in 1919 under the pseudonym Emil Sinclair. Casa Camuzzi[edit] By the time Hesse returned to civilian life in 1919, his marriage had shattered. His wife had a severe episode of psychosis, but, even after her recovery, Hesse saw no possible future with her. Their home in Bern was divided, their children were accommodated in pensions and by relatives, [36] and Hesse resettled alone in the middle of April in Ticino. He occupied a small farm house near Minusio close to Locarno, living from 25 April to 11 May in Sorengo. On 11 May, he moved to the town Montagnola and rented four small rooms in a castle-like building, the Casa Camuzzi. This new beginning in different surroundings brought him happiness, and Hesse later called his first year in Ticino "the fullest, most prolific, most industrious and most passionate time of my life. This marriage never attained any stability, however. In 1920, Hesse received Swiss citizenship. In the year of his 50th birthday, the first biography of Hesse appeared, written by his friend Hugo Ball. This change to companionship was reflected in the novel *Narcissus and Goldmund*, appearing in 1920. In 1921, Hesse left the Casa Camuzzi and moved with Ninon to a large house Casa Hesse near Montagnola, which was built according to his wishes. In 1922, as a preliminary study, he released the novella *Journey to the East*. *The Glass Bead Game* was printed in 1922 in Switzerland. He was awarded the Nobel Prize in Literature in 1929. Religious views[edit] As reflected in *Demian*, and other works, he believed that "for different people, there are different ways to God"; [38] but despite the influence he drew from Indian and Buddhist philosophies, he stated about his parents: During the last twenty years of his life, Hesse wrote many short stories chiefly recollections of his childhood and poems frequently with nature as their theme. Hesse also wrote ironic essays about his alienation from writing for instance, the mock autobiographies: *Life Story Briefly Told* and *Aus den Briefwechseln eines Dichters* and spent much time pursuing his interest in watercolors. Hesse also occupied himself with the steady stream of letters he received as a result of the Nobel Prize and as a new generation of German readers explored his work. In one essay, Hesse reflected wryly on his lifelong failure to acquire a talent for idleness and speculated that his average daily correspondence exceeded 100 pages. He died on 9 August 1962, aged 85, and was buried in the cemetery at San Abbondio in Montagnola, where Hugo Ball and the great conductor Bruno Walter are also buried. In particular, the quest-for-enlightenment theme of *Siddhartha*, *Journey to the East*, and *Narcissus and Goldmund* resonated with those espousing counter-cultural ideals. The "magic theatre" sequences in *Steppenwolf* were interpreted by some as drug-induced psychedelia although there is no evidence that Hesse ever took psychedelic drugs or recommended their use. Colin Wilson and Timothy Leary. In a space of just a few years, Hesse became the

most widely read and translated European author of the 20th century. A Hermann Hesse Society of India has also been formed. It aims to bring out authentic translations of Siddhartha in all Indian languages and has already prepared the Sanskrit, [51] Malayalam [52] and Hindi [53] translations of Siddhartha. Referring to "The Magic Theatre for Madmen Only" in Steppenwolf a kind of spiritual and somewhat nightmarish cabaret attended by some of the characters, including Harry Haller, the Magic Theatre was founded in to perform works by new playwrights. Founded by John Lion, the Magic Theatre has fulfilled that mission for many years, including the world premieres of many plays by Sam Shepard. There is also a theater in Chicago named after the novel, Steppenwolf Theater. Throughout Germany, many schools are named after him. The Hermann-Hesse-Literaturpreis is a literary prize associated with the city of Karlsruhe that has been awarded since International Hermann Hesse Society was founded in on the th birthday of Hesse and began awarding its Hermann Hesse prize in

Chapter 4 : Hermann Hesse - Wikipedia

Extra resources for The Writer's Task from Nietzsche to Brecht Example text Men steeped in these wrong preconceptions mistakenly believe that scientific discovery is more important than art.

The masses of Berliners who took to the streets in search of a new beginning had chosen their heroes well: Wolf Biermann was a master of the protest song, something of a Germanic Bob Dylan but with an allegiance to socialism; Rudolf Bahro, a sometime jailed GDR dissident who, after being exiled to the West, became a major theoretician and leader of the German Greens; and Bertolt Brecht, renowned poet and playwright. Sometimes compared to Shakespeare by Charles Laughton, Brecht is generally considered one of the great playwrights and directors of the 20th century. Even now, almost 40 years after his death, his plays - along with those of Chekhov - are the most frequently performed works in the modern repertoire. In my locality alone there have been three separate Brecht productions in the last year. As the English theatre director Peter Brook has emphasised: But much of the enthusiasm extended to his work inevitably catches on a snag - Brecht was a Marxist, and proud of it. Here was no fly-by-night intellectual acting out a brief romance with the revolution before returning excused to the comfort of bourgeois patronage. Instead, he immersed himself lifelong in the method of Marxism so as to enrich his skill and focus his playwrighting. This unshamefaced political allegiance has annoyed the critics no end. Some, like John Willet - the author of many books on Brecht and his chief English translator - have chosen to look upon it as an aberration, something unfortunate but incidental to his achievements as a playwright and poet. Others are more disparaging and oppose his work on the grounds that it is coarsely didactic - even propagandistic - and lacks the subjective sentiments accessible only through a more personal theatre of individual experience. And finally, there are writers, such as John Fuegi, who tail-end controversy by generating their own hype in the hope that in the New World Order, mud-slinging sticks to dead reds better today than it did before Berlin lost its dividing wall. Inevitably, commentators are forced to approach the phenomenon of Brecht by addressing not only the scripts of his plays but also his many writings on theatre as well as the way he directed productions in his last years. Mostly they decide to deal with his technical expertise in isolation from his politics. Thus sterilised, Brecht is apprehended as a modern dramatist and poet worthy of careful study, and of no more particular interest except that he also happened to be political. This conscious attempt to neglect the total Brecht is more annoying because of its success in obscuring the continuing relevance of his artistic achievements. Thwarted in his ambition to create a new theatre geared to the revolutionary promise of his time, he spent his last years defining and reworking his ideas while kowtowing to the new rulers of the GDR, who gave him a theatre of his own, the Berliner Ensemble. Most commentators have had trouble with such a quest and have failed to understand the rationale of the method involved. But Brecht was quite clear about what he wanted and how he proposed to get it. He did not mean that only Marxists could understand his plays. Rather it was Marxists alone who could understand what he was trying to do. And for those willing to make the effort, Brecht comprehended how insidiously and pervasively manipulative cultural production had become under capitalism. His response was to do something about it by creating a theatre that sought to redefine the relationship between audience and performance. This particular and significant achievement - resting primarily as it does on the content of his work rather than its style - seems not to have registered with some professors of literature such as John Fuegi. For him, this side of the fall of the wall, Brecht is open season. Fuegi insists that what we know as his plays were actually the work of women and socialist feminists at that! Elisabeth Hauptmann, Grete Steffin and Ruth Berlau - sometime lovers of Brecht who have not received appropriate recognition. In reviewing the book for the Australian recently, Michael Morley professor of drama at Flinders University was curt: Thankfully, the author refrains at this particular juncture from explicitly suggesting bestiality. His interpretation of the epoch in which Brecht lived is facile and couched in sternly judgmental terms that even insist that somehow Brecht was complicit in the rise of fascism and Stalinism and the Cold War extremes of Senator Joseph McCarthy! For a second he looked up. Rapidly I set up my theatre Between the houses. In the pub I met him again. He was standing at the bar. Grimy with sweat, he was drinking. In his fist A thick sandwich. Rapidly I set up my theatre. Today I

brought it off again. Outside the station
With brass bands and rifle butts I saw him
Being herded off to war. In
the midst of the crowd I set up my theatre.
Over his shoulder He looked back
And nodded.

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His father died in 1844, and the family relocated to Naumburg, where he grew up in a household comprising his mother, grandmother, two aunts, and his younger sister, Elisabeth. Nietzsche had a brilliant school and university career, culminating in 1869 when he was called to a chair in classical philology at Basel. At age 24, he was the youngest ever appointed to that post. Before the opportunity at Basel arose, Nietzsche had planned to pursue a second Ph.D. When he was a student in Leipzig, Nietzsche met Richard Wagner, and after his move to Basel, he became a frequent guest in the Wagner household at Villa Tribschen in Lucerne. His first book, *The Birth of Tragedy out of the Spirit of Music*, was not the careful work of classical scholarship the field might have expected, but a controversial polemic combining speculations about the collapse of the tragic culture of fifth century Athens with a proposal that Wagnerian music-drama might become the source of a renewed tragic culture for contemporary Germany. These essays are known collectively as the *Untimely Meditations*. When he sent the book to the Wagners early in 1872, it effectively ended their friendship: As a result, he was freed to write and to develop the style that suited him. He published a book almost every year thereafter. These works began with *Daybreak*, which collected critical observations on morality and its underlying psychology, and there followed the mature works for which Nietzsche is best known: *In later years*, Nietzsche moved frequently in the effort to find a climate that would improve his health, settling into a pattern of spending winters near the Mediterranean usually in Italy and summers in Sils Maria, Switzerland. His symptoms included intense headaches, nausea, and trouble with his eyesight. Recent work Huenemann has convincingly argued that he probably suffered from a retro-orbital meningioma, a slow-growing tumor on the brain surface behind his right eye. In January 1889, Nietzsche collapsed in the street in Turin, and when he regained consciousness he wrote a series of increasingly deranged letters. His close Basel friend Franz Overbeck was gravely concerned and travelled to Turin, where he found Nietzsche suffering from dementia. After unsuccessful treatment in Basel and Jena, he was released into the care of his mother, and later his sister, eventually lapsing entirely into silence. He lived on until 1890, when he died of a stroke complicated by pneumonia. *Critique of Religion and Morality* Nietzsche is arguably most famous for his criticisms of traditional European moral commitments, together with their foundations in Christianity. This critique is very wide-ranging; it aims to undermine not just religious faith or philosophical moral theory, but also many central aspects of ordinary moral consciousness, some of which are difficult to imagine doing without. By the time Nietzsche wrote, it was common for European intellectuals to assume that such ideas, however much inspiration they owed to the Christian intellectual and faith tradition, needed a rational grounding independent from particular sectarian or even ecumenical religious commitments. Then as now, most philosophers assumed that a secular vindication of morality would surely be forthcoming and would save the large majority of our standard commitments. Christianity no longer commands society-wide cultural allegiance as a framework grounding ethical commitments, and thus, a common basis for collective life that was supposed to have been immutable and invulnerable has turned out to be not only less stable than we assumed, but incomprehensibly mortal—and in fact, already lost. The response called for by such a turn of events is mourning and deep disorientation. Indeed, the case is even worse than that, according to Nietzsche. Not only do standard moral commitments lack a foundation we thought they had, but stripped of their veneer of unquestionable authority, they prove to have been not just baseless but positively harmful. Unfortunately, the moralization of our lives has insidiously attached itself to genuine psychological needs—some basic to our condition, others cultivated by the conditions of life under morality—so its corrosive effects cannot simply be removed without further psychological damage. Still worse, the damaging side of morality has implanted itself within us in the form of a genuine self-understanding, making it hard for us to imagine ourselves living any other way. Thus, Nietzsche argues, we are faced with a difficult, long term restoration project in which the most cherished aspects of our way of life must be ruthlessly investigated, dismantled, and then reconstructed

in healthier form—all while we continue somehow to sail the ship of our common ethical life on the high seas. The most extensive development of this Nietzschean critique of morality appears in his late work *On the Genealogy of Morality*, which consists of three treatises, each devoted to the psychological examination of a central moral idea. In the First Treatise, Nietzsche takes up the idea that moral consciousness consists fundamentally in altruistic concern for others. He begins by observing a striking fact, namely, that this widespread conception of what morality is all about—while entirely commonsensical to us—is not the essence of any possible morality, but a historical innovation. In such a system, goodness is associated with exclusive virtues. There is no thought that everyone should be excellent—the very idea makes no sense, since to be excellent is to be distinguished from the ordinary run of people. Nietzsche shows rather convincingly that this pattern of assessment was dominant in ancient Mediterranean culture the Homeric world, later Greek and Roman society, and even much of ancient philosophical ethics. It focuses its negative evaluation evil on violations of the interests or well-being of others—and consequently its positive evaluation good on altruistic concern for their welfare. Such a morality needs to have universalistic pretensions: It is thereby especially amenable to ideas of basic human equality, starting from the thought that each person has an equal claim to moral consideration and respect. The exact nature of this alleged revolt is a matter of ongoing scholarly controversy in recent literature, see Bittner ; Reginster ; Migotti ; Ridley ; May Afterward, via negation of the concept of evil, the new concept of goodness emerges, rooted in altruistic concern of a sort that would inhibit evil actions. For Nietzsche, then, our morality amounts to a vindictive effort to poison the happiness of the fortunate GM III, 14 , instead of a high-minded, dispassionate, and strictly rational concern for others. That said, Nietzsche offers two strands of evidence sufficient to give pause to an open minded reader. Second, Nietzsche observes with confidence-shaking perspicacity how frequently indignant moralistic condemnation itself, whether arising in serious criminal or public matters or from more private personal interactions, can detach itself from any measured assessment of the wrong and devolve into a free-floating expression of vengeful resentment against some real or imagined perpetrator. The First Treatise does little, however, to suggest why inhabitants of a noble morality might be at all moved by such condemnations, generating a question about how the moral revaluation could have succeeded. The Second Treatise, about guilt and bad conscience, offers some materials toward an answer to this puzzle. Nietzsche begins from the insight that guilt bears a close conceptual connection to the notion of debt. The pure idea of moralized guilt answers this need by tying any wrong action inextricably and uniquely to a blamable agent. As we saw, the impulse to assign blame was central to the resentment that motivated the moral revaluation of values, according to the First Treatise. Thus, insofar as people even nobles become susceptible to such moralized guilt, they might also become vulnerable to the revaluation, and Nietzsche offers some speculations about how and why this might happen GM II, 16— These criticisms have attracted an increasingly subtle secondary literature; see Reginster , as well as Williams a, b , Ridley , May In such cases, free-floating guilt can lose its social and moral point and develop into something hard to distinguish from a pathological desire for self-punishment. Ascetic self-denial is a curious phenomenon indeed, on certain psychological assumptions, like descriptive psychological egoism or ordinary hedonism, it seems incomprehensible , but it is nevertheless strikingly widespread in the history of religious practice. One obvious route to such a value system, though far from the only one, is for the moralist to identify a set of drives and desires that people are bound to have—perhaps rooted in their human or animal nature—and to condemn those as evil; anti-sensualist forms of asceticism follow this path. As Nietzsche emphasizes, purified guilt is naturally recruited as a tool for developing asceticism. Suffering is an inevitable part of the human condition, and the ascetic strategy is to interpret such suffering as punishment, thereby connecting it to the notion of guilt. Despite turning her own suffering against her, the move paradoxically offers certain advantages to the agent—not only does her suffering gain an explanation and moral justification, but her own activity can be validated by being enlisted on the side of punishment self-castigation: For every sufferer instinctively seeks a cause for his suffering; still more precisely, a perpetrator, still more specifically, a guilty perpetrator who is susceptible to suffering, and the ascetic priests says to him: GM III, 15 Thus, Nietzsche suggests, The principal bow stroke the ascetic priest allowed himself to cause the human soul to resound with wrenching and ecstatic music of every kind was

executedâ€”everyone knows thisâ€”by exploiting the feeling of guilt. Consider, for example, the stance of Schopenhauerian pessimism, according to which human life and the world have negative absolute value. From that standpoint, the moralist can perfectly well allow that ascetic valuation is self-punishing and even destructive for the moral agent, but such conclusions are entirely consistent withâ€”indeed, they seem like warranted responses toâ€”the pessimistic evaluation. That is, if life is an inherent evil and nothingness is a concrete improvement over existence, then diminishing or impairing life through asceticism yields a net enhancement of value. While asceticism imposes self-discipline on the sick practitioner, it simultaneously makes the person sicker, plunging her into intensified inner conflict GM III, 15, 20â€” While this section has focused on the Genealogy, it is worth noting that its three studies are offered only as examples of Nietzschean skepticism about conventional moral ideas. Nietzsche tried out many different arguments against pity and compassion beginning already in *Human, All-too-human* and continuing to the end of his productive lifeâ€”for discussion, see Reginster, Janaway forthcoming, and Nussbaum. Nietzsche resists the hedonistic doctrine that pleasure and pain lie at the basis of all value claims, which would be the most natural way to defend such a presupposition. From that point of view, the morality of compassion looks both presumptuous and misguided. It is misguided both because it runs the risk of robbing individuals of their opportunity to make something positive individually meaningful out of their suffering, and because the global devaluation of suffering as such dismisses in advance the potentially valuable aspects of our general condition as vulnerable and finite creatures GS; compare Williams. For him, however, human beings remain valuing creatures in the last analysis. It follows that no critique of traditional values could be practically effective without suggesting replacement values capable of meeting our needs as valuers see GS; Anderson, esp. Nietzsche thought it was the job of philosophers to create such values BGE, so readers have long and rightly expected to find an account of value creation in his works. There is something to this reaction: It is common, if not altogether standard, to explain values by contrasting them against mere desires. If I become convinced that something I valued is not in fact valuable, that discovery is normally sufficient to provoke me to revise my value, suggesting that valuing must be responsive to the world; by contrast, subjective desires often persist even in the face of my judgment that their objects are not properly desirable, or are unattainable; see the entries on value theory and desire. We [contemplatives] are those who really continually fashion something that had not been there before: Only we have created the world that concerns man! Some scholars take the value creation passages as evidence that Nietzsche was an anti-realist about value, so that his confident evaluative judgments should be read as efforts at rhetorical persuasion rather than objective claims Leiter, or relatedly they suggest that Nietzsche could fruitfully be read as a skeptic, so that such passages should be evaluated primarily for their practical effect on readers Berry; see also Leiter. Others Hussain take Nietzsche to be advocating a fictionalist posture, according to which values are self-consciously invented contributions to a pretense through which we can satisfy our needs as valuing creatures, even though all evaluative claims are strictly speaking false. First, while a few passages appear to offer a conception of value creation as some kind of legislative fiat e. Second, a great many of the passages esp. GS 78, , , , connect value creation to artistic creation, suggesting that Nietzsche took artistic creation and aesthetic value as an important paradigm or metaphor for his account of values and value creation more generally. While some Soll attack this entire idea as confused, other scholars have called on these passages as support for either fictionalist or subjective realist interpretations. In addition to showing that not all value creation leads to results that Nietzsche would endorse, this observation leads to interesting questionsâ€”e. If so, what differentiates the two modes? Can we say anything about which is to be preferred? Nietzsche praises many different values, and in the main, he does not follow the stereotypically philosophical strategy of deriving his evaluative judgments from one or a few foundational principles. A well-known passage appears near the opening of the late work, *The Antichrist*: Everything that heightens the feeling of power in man, the will to power, power itself. Everything that is born of weakness. The feeling that power is growing, that resistance is overcome. That doctrine seems to include the proposal that creatures like us or more broadly: The same conception has been developed by Paul Katsafanas, who argues that, qua agents, we are ineluctably committed to valuing power because a Reginster-style will to power is a constitutive condition on acting at all. His account thereby contributes to the

constitutivist strategy in ethics pioneered by Christine Korsgaard and David Velleman , On this view, what Nietzsche values is power understood as a tendency toward growth, strength, domination, or expansion Schacht Leiter is surely right to raise worries about the Millian reconstruction. Nietzsche apparently takes us to be committed to a wide diversity of first order aims, which raises prima facie doubts about the idea that for him all willing really takes power as its first-order aim as the Millian argument would require. It is not clear that this view can avoid the objection rooted in the possibility of pessimism i. Given his engagement with Schopenhauer, Nietzsche should have been sensitive to the worry. According to Reginster I want to learn more and more to see as beautiful what is necessary in things; then I shall be one of those who make things beautiful.

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