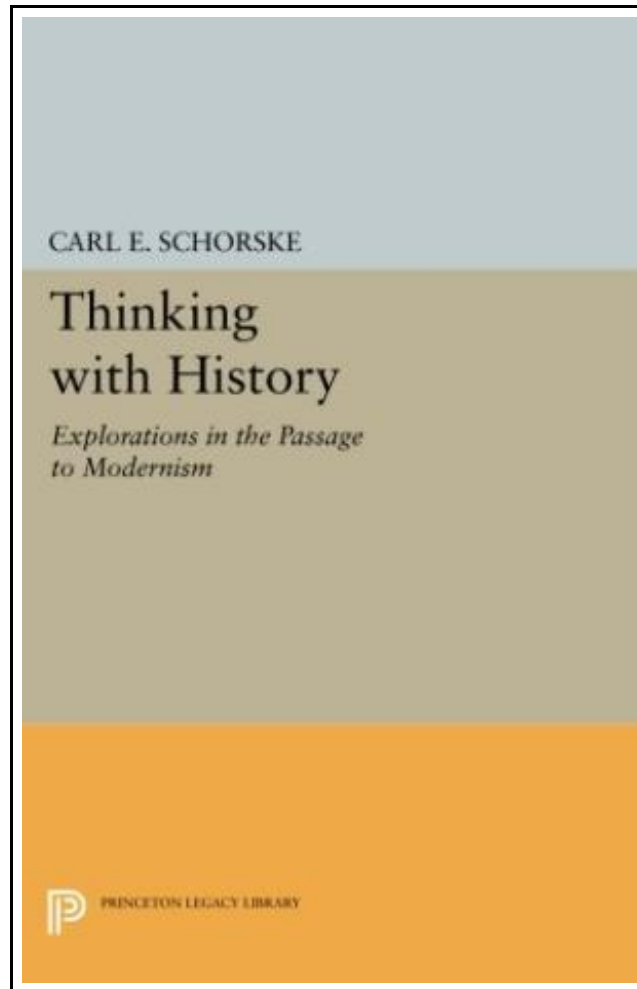


Thinking with History: Explorations in the Passage to Modernism



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Reviews

The publication is easy in read through preferable to fully grasp. It is writter in simple phrases instead of hard to understand. You will not sense monotony at at any moment of your respective time (that's what catalogs are for concerning if you request me).

(Kevin Bergstrom Sr.)

THINKING WITH HISTORY: EXPLORATIONS IN THE PASSAGE TO MODERNISM



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Princeton University Press, United States, 2014. Paperback. Book Condition: New. 231 x 155 mm. Language: English . Brand New Book ***** Print on Demand *****.In this book, the distinguished historian Carl Schorske--author of the Pulitzer Prize-winning *Fin-de-Siecle Vienna*--draws together a series of essays that reveal the changing place of history in nineteenth-and twentieth-century cultures. In most intellectual and artistic fields, Schorske argues, twentieth-century Europeans and Americans have come to do their thinking without history. Modern art, modern architecture, modern music, modern science--all have defined themselves not as emerging from or even reacting against the past, but as detached from it in a new, autonomous cultural space. This is in stark contrast to the historicism of the nineteenth century, he argues, when ideas about the past pervaded most fields of thought from philosophy and politics to art, music, and literature. However, Schorske also shows that the nineteenth century's attachment to thinking with history and the modernist way of thinking without history are more than just antitheses. They are different ways of trying to address the problems of modernity, to give shape and meaning to European civilization in the era of industrial capitalism and mass politics. Schorske begins by reflecting on his own vocation as it was shaped by the historical changes he has seen sweep across political and academic culture. Then he offers a European sampler of ways in which nineteenth-century European intellectuals used conceptions of the past to address the problems of their day: the city as community and artifact; the function of art; social dislocation. Narrowing his focus to *Fin-de-Siecle Vienna* in a second group of essays, he analyzes the emergence of ahistorical modernism in that city. Against the background of Austria's persistent, conflicting Baroque and Enlightenment traditions, Schorske examines three Viennese pioneers of modernism--Adolf Loos, Gustav...



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