

Aphorisms Oswald Spengler Henry Regnery Company

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Tonsor spoke at an event honoring Henry Regnery, who published *Art in Crisis ... Where Sedlmayr departs from Spengler* most importantly is on the issue of inevitability. Where Sedlmayr departs from ...

These are dark and darkening times, challenging us to look deeper to grasp the roots and dynamics of the looming civilizational crisis. Chronic illness of the planet calls for radically new thinking if there is to be any hope of renewal. When *We Are Human* offers thought at a necessary and primal level. All previous civilizations have failed, and now there's just one global civilization, which is starkly, grandly failing. To deny or avoid this fact is to remain in the sphere of the superficial, the irrelevant. The physical environment is reaching the catastrophe stage as the seas warm, rise, acidify, and fill with plastics. Icebergs ahead and floating past beachgoers idly watching the planet die. So much is failing, so much is interrelated in the technosphere of ever-greater dependence and estrangement. Social existence, now strangely isolated, is beset by mass shootings, rising suicide rates, slipping longevity, loneliness, anxiety, and the maddening stream of lies and concocted politics. Zerzan trains his passionate focus on several fields of discourse: anthropology, history, philosophy, technology, psychology, and the spiritual. Points of light that become a kaleidoscope refracting new insights and contributing an overall picture of late civilization.

Introducing the Selected Works of Simone Weil

This book provides insight into the work of Oswald Spengler (1880-1936), one of the most prophetic minds of the 20th century, whose dire historical predictions - world wars, ecological disasters, gigantic cities with unrestrained urban sprawl, increasing race conflicts, failure of nerve among the ruling elites, and rapid decline of cultural norms - have more than passed the test of time. Besides focusing on Spengler the prophet and the controversies which surrounded his name in the 1920s, this book also emphasizes Spengler's pioneering role in the development of a comparative study of cultures based on biological principles.

Explains how Hitler gained the political experience he needed to make himself the leader of Germany, covering his life up to the writing of *Mein Kampf*

Francis Parker Yockey, a lawyer and former war-crimes prosecutor, was one of the most enigmatic figures inside the far right in both Europe and America. While he is best known today for his book *Imperium*, a huge tome often described as a *Mein Kampf* for modern-day neo-Nazis, his life remains a mystery. Pursued by the U.S. Government for almost a decade, Yockey was arrested by the FBI in 1960. Shortly after his capture, he was found dead in his jail cell. An autopsy showed that the 43-year old mystery man had swallowed a cyanide capsule. Yockeys story takes us into the heart of the postwar Fascist International, a shadow Reich composed of spies, conspirators, and occultists.

The history of art from the early nineteenth century on-ward is commonly viewed as a succession of conflicts between innovatory and established styles that culminated in the formalism and aesthetic autonomy of high modernism. In *Art and Crisis*, first published in 1948, Hans Sedlmayr argues that the aesthetic disjunctions of modern art signify more than matters of style and point to much deeper processes of cultural and religious disintegration. As Roger Kimball observes in his informative new introduction, *Art in Crisis* is as much an exercise in cultural or spiritual analysis as it is a work of art history. Sedlmayr's reads the art of the last two centuries as a fever chart of the modern age in its greatness and its decay. He discusses the advent of Romanticism with its freeing of the imagination as a conscious sundering of art from humanist and religious traditions with the aesthetic treated as a category independent of human need. Looking at the social purposes of architecture, Sedlmayr shows how the landscape garden, the architectural monument, and the industrial exhibition testified to a new relationship not only between man and his handiwork but also between man and the forces that transcend him. In these institutions man defies his inventive powers with which he hopes to master and supersede nature. Likewise, the art museum denies transcendence through a cultural leveling in which Heracles and Christ become brothers as objects of aesthetic contemplation. At the center of *Art in Crisis* is the insight that, in art as in life, the pursuit of unqualified autonomy is in the end a prescription for disaster, aesthetic as well as existential. Sedlmayr writes as an Augustinian Catholic. For him, the underlying motive for the pursuit of autonomy is pride. The lost center of his subtitle is God. The dream of autonomy, Sedlmayr argues, is for finite, mortal creatures, a dangerous illusion. The book invites serious analysis from art cri

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