

## Grand Hotel Abyss The Lives Of The Frankfurt School

A family relocates to a small house on Ash Tree Lane and discovers that the inside of their new home seems to be without boundaries

Taking his lead from his subject, Gershom Scholem—the 20th century thinker who cracked open Jewish theology and history with a radical reading of Kabbalah—Prochnik combines biography and memoir to counter our contemporary political crisis with an original and urgent reimagining of the future of Israel. In *Stranger in a Strange Land*, Prochnik revisits the life and work of Gershom Scholem, whose once prominent reputation, as a Freud-like interpreter of the inner world of the Cosmos, has been in eclipse in the United States. He vividly conjures Scholem's upbringing in Berlin, and compellingly brings to life Scholem's transformative friendship with Walter Benjamin, the critic and philosopher. In doing so, he reveals how Scholem's frustration with the bourgeois ideology of Germany during the First World War led him to discover Judaism, Kabbalah, and finally Zionism, as potent counter-forces to Europe's suicidal nationalism. Prochnik's own years in the Holy Land in the 1990s brings him to question the stereotypical intellectual and theological constructs of Jerusalem, and to rediscover the city as a physical place, rife with the unruliness and fecundity of nature. Prochnik ultimately suggests that a new form of ecological pluralism must now inherit the historically energizing role once played by Kabbalah and Zionism in Jewish thought.

'Even the biographical individual is a social category', wrote Adorno. 'It can only be defined in a living context together with others.' In this major new biography, Stefan Müller-Doohm turns this maxim back on Adorno himself and provides a rich and comprehensive account of the life and work of one of the most brilliant minds of the twentieth century. This authoritative biography ranges across the whole of Adorno's life and career, from his childhood and student years to his years in emigration in the United States and his return to postwar Germany. At the same time, Müller-Doohm examines the full range of Adorno's writings on philosophy, sociology, literary theory, music theory and cultural criticism. Drawing on an array of sources from Adorno's personal correspondence with Horkheimer, Benjamin, Berg, Marcuse, Kracauer and Mann to interviews, notes and both published and unpublished writings, Müller-Doohm situates Adorno's contributions in the context of his times and provides a rich and balanced appraisal of his significance in the 20th Century as a whole. Müller-Doohm's clear prose succeeds in making accessible some of the most complex areas of Adorno's thought. This outstanding biography will be the standard work on Adorno for years to come.

*Two Treatises of Government* (or "Two Treatises of Government: In the Former, The False Principles, and Foundation of Sir Robert Filmer, and His Followers, Are Detected and Overthrown. The Latter Is an Essay Concerning The True Original, Extent, and End of Civil Government") is a work of political philosophy published anonymously in 1689 by John Locke. The First Treatise attacks patriarchalism in the form of sentence-by-sentence refutation of Robert Filmer's *Patriarcha*, while the Second Treatise outlines Locke's ideas for a more civilized society based on natural rights and contract theory. King James II of England (VII of Scotland) was overthrown in 1688 by a union of Parliamentarians and stadtholder of the Dutch Republic William III of Oranje-Nassau (William of Orange), who as a result ascended the English throne as William III of England. This is known as the Glorious Revolution, also called the Revolution of 1688. Locke claims in the "Preface" to the *Two Treatises* that its purpose is to justify William III's ascension to the throne, though Peter Laslett suggests that the bulk of the writing was instead completed between 1679-1680 (and subsequently revised until Locke was driven into exile in 1683). According to Laslett, Locke was writing his *Two Treatises* during the Exclusion Crisis, which attempted to prevent James II from ever taking the throne in the first place. Anthony Ashley-Cooper, 1st Earl of Shaftesbury, Locke's mentor, patron and friend, introduced the bill, but it was ultimately unsuccessful. Richard Ashcraft, following in Laslett's suggestion that the *Two Treatises* were written before the Revolution, objected that Shaftesbury's party did not advocate revolution during the Exclusion Crisis. He suggests that they are instead better associated with the revolutionary conspiracies that swirled around what would come to be known as the Rye House Plot. Locke, Shaftesbury and many others were forced into exile; some, such as Sidney, were even executed for treason. Locke knew his work was dangerous—he never acknowledged his authorship within his lifetime. The *Two Treatises* begin with a Preface announcing what Locke hopes to achieve, but he also mentions that more than half of his original draft, occupying a space between the First and Second Treatises, has been irretrievably lost. Peter Laslett maintains that, while Locke may have added or altered some portions in 1689, he did not make any revisions to accommodate for the missing section; he argues, for example, that the end of the First Treatise breaks off in mid-sentence. In 1691 *Two Treatises* was translated into French by David Mazzel, a French Huguenot living in the Netherlands. This translation left out Locke's "Preface," all of the First Treatise, and the first chapter of the Second Treatise (which summarised Locke's conclusions in the First Treatise). It was in this form that Locke's work was reprinted during the 18th century in France and in this form that Montesquieu, Voltaire and Rousseau were exposed to it. The only American edition from the 18th century was printed in 1773 in Boston; it, too, left out all of these sections. There were no other American editions until the 20th century.

When Samuele Stocchino is two years old the village sage can already see a heart shaped like a wolf's head beating in his breast: the heart of a murderer. As a colonial soldier in Northern Africa, recruited from one subject land to subdue another, the sixteen-year-old Stocchino learns to kill before he has learned to love, and it is a skill he hones to perfection on the pitiless battlefields of the Corso Front in the Great War. Returning to Sardinia a hero to a pauper's welcome, he finds his family swindled and his sweetheart stolen away by the richest clan in the region, and from one first crime of passion a bitter feud is born. Stocchino terrorizes his wealthy neighbors and anyone who dares to till their land until, with Italy now firmly under Mussolini's boot, his elimination becomes Il Duce's priority. As he continues to elude capture, the seeds of myth are sown and the legend of Samuele Stocchino is forged. Shrouded by mystery and portent, *Memory of*

the Abyss is a stirring fusion of myth, history and fiction, a daring re-imagining of the true story of a notorious Sardinian bandit and a deft excavation of the island's cultural roots by one of Italy's most gifted and celebrated writers.

"[A] fascinating and accessible account . . . In his entertaining book, Mr. Eilenberger shows that his magicians' thoughts are still worth collecting, even if, with hindsight, we can see that some performed too many intellectual conjuring tricks." —Wall Street Journal A grand narrative of the intertwining lives of Walter Benjamin, Martin Heidegger, Ludwig Wittgenstein, and Ernst Cassirer, major philosophers whose ideas shaped the twentieth century The year is 1919. The horror of the First World War is fresh for the protagonists of *Time of the Magicians*, each of whom finds himself at a crucial juncture. Benjamin is trying to flee his overbearing father and floundering in his academic career, living hand to mouth as a critic. Wittgenstein, by contrast, has dramatically decided to divest himself of the monumental fortune he stands to inherit, in search of spiritual clarity. Meanwhile, Heidegger, having managed to avoid combat in war by serving as a meteorologist, is carefully cultivating his career. Finally, Cassirer is working furiously on the margins of academia, applying himself to his writing and the possibility of a career at Hamburg University. The stage is set for a great intellectual drama, which will unfold across the next decade. The lives and ideas of this extraordinary philosophical quartet will converge as they become world historical figures. But as the Second World War looms on the horizon, their fates will be very different.

The portentous terms and phrases associated with the first decades of the Frankfurt School – exile, the dominance of capitalism, fascism – seem as salient today as they were in the early twentieth century. The Routledge Companion to the Frankfurt School addresses the many early concerns of critical theory and brings those concerns into direct engagement with our shared world today. In this volume, a distinguished group of international scholars from a variety of disciplines revisits the philosophical and political contributions of Theodor W. Adorno, Walter Benjamin, Max Horkheimer, Herbert Marcuse, Jürgen Habermas, Axel Honneth, and others. Throughout, the Companion's focus is on the major ideas that have made the Frankfurt School such a consequential and enduring movement. It offers a crucial resource for those who are trying to make sense of the global and cultural crisis that has now seized our contemporary world.

This new edition includes a lengthy foreword by Slavoj Žižek, entitled "Why is Wagner worth saving?"

An evolutionary and cognitive account of the addictive mind candy that is humor. Some things are funny—jokes, puns, sitcoms, Charlie Chaplin, *The Far Side*, Malvolio with his yellow garters crossed—but why? Why does humor exist in the first place? Why do we spend so much of our time passing on amusing anecdotes, making wisecracks, watching *The Simpsons*? In *Inside Jokes*, Matthew Hurley, Daniel Dennett, and Reginald Adams offer an evolutionary and cognitive perspective. Humor, they propose, evolved out of a computational problem that arose when our long-ago ancestors were furnished with open-ended thinking. Mother Nature—aka natural selection—cannot just order the brain to find and fix all our time-pressured misleaps and near-misses. She has to bribe the brain with pleasure. So we find them funny. This wired-in source of pleasure has been tickled relentlessly by humorists over the centuries, and we have become addicted to the endogenous mind candy that is humor.

An immersive photographic tour of the legendary Hotel Chelsea, whose residents share their spaces, their stories, and a delirious collective history of this landmark. Jackson Pollock, Robert Mapplethorpe, Patti Smith, Dylan Thomas, Arthur Miller, Bob Dylan, Arthur C. Clarke, Andy Warhol, William S. Burroughs, Janis Joplin, Eugene O'Neill, Rufus Wainwright, Betsey Johnson, R. Crumb, Thomas Wolfe, Jasper Johns—these are just a few of the figures who at one time occupied one of the most alluring and storied residences ever: the Chelsea Hotel. Born during the Gilded Age and once the tallest building in New York, the twelve-story landmark has long been a magnet for artists, writers, musicians, and cultural provocateurs of all stripes. In this book, photographer Colin Miller and writer Ray Mock intimately portray the enduring bohemian spirit of the Chelsea Hotel through interviews with nearly two dozen current residents and richly detailed photographs of their unique spaces. As documented in Miller's abundant photographs, these apartments project the quirky decorating sensibilities of urban aesthetes who largely work in film, theater, and the visual arts, resulting in deliriously ornamental spaces with a kitschy edge. Weathering the overall homogenization of New York and the rapid transformation of the hotel itself—amid recent ownership changeovers and tenant lawsuits—residents remain in about seventy apartments while the rest of the units are converted to rentals (and revert to a hotel-stay basis, which had ceased in 2011). For the community of artists and intellectuals who remain, the uncertain status of the hotel is just another stage in a roller-coaster history. A fascinating portrait of a strand of resilient bohemian New Yorkers and their creative, deeply idiosyncratic homes, Hotel Chelsea is a rich visual and narrative document of a cultural destination as complicated as it is mythical.

Hartmut Rosa advances an account of the temporal structure of society from the perspective of critical theory. He identifies in particular three categories of change in the tempo of modern social life: technological acceleration, evident in transportation, communication, and production; the acceleration of social change, reflected in cultural knowledge, social institutions, and personal relationships; and acceleration in the pace of life, which happens despite the expectation that technological change should increase an individual's free time. According to Rosa, both the structural and cultural aspects of our institutions and practices are marked by the "shrinking of the present," a decreasing time period during which expectations based on past experience reliably match future results and events. When this phenomenon combines with technological acceleration and the increasing pace of life, time seems to flow ever faster, making our relationships to each other and the world fluid and problematic. It is as if we are standing on "slipping slopes," a steep social terrain that is itself in motion and in turn demands faster lives and technology. As Rosa deftly shows, this self-reinforcing feedback loop fundamentally determines the character of modern life. Thomas Wheatland examines the influence of the Frankfurt School, or Horkheimer Circle, and how they influenced American social thought and postwar German sociology. He argues that, contrary to accepted belief, the members of the group, who fled oppression in Nazi Germany in 1934, had a major influence on postwar intellectual life.

A radical new history of a dangerous idea Post-Modernity is the creative destruction that has shattered our present times into fragments. It dynamited modernism which had dominated the western world for most of the 20th century. Post-modernism stood for everything modernism rejected: fun, exuberance, irresponsibility. But beneath its glitzy surface, post-modernism had a dirty secret: it was the fig leaf for a rapacious new kind of capitalism. It was also the forcing ground of the 'post truth', by means of which western values got turned upside down. But where do these ideas come from and how have they impacted on the world? In his brilliant history of a dangerous idea, Stuart Jeffries tells a narrative that starts in the early 1970s and continue to today. He tells this history through a riotous gallery that includes David Bowie, the Ipod, Frederic Jameson, the demolition of Pruitt-Igoe, Madonna, Post-Fordism, Jeff Koon's 'Rabbit', Deleuze and Guattari, the Nixon Shock, The Bowery series, Judith Butler, Las Vegas, Margaret Thatcher, Grand Master Flash, I Love Dick, the RAND Corporation, the Sex Pistols, Princess Diana, the Musee D'Orsay, Grand Theft Auto, Perry Anderson, Netflix, 9/11 We are today scarcely capable of conceiving politics as a communal activity because we have become habituated to being consumers rather than citizens. Politicians treat us as consumers to whom they must deliver. Can we do anything else than suffer from buyer's remorse?

Philosopher, film star, father of “post truth”—the real story of Jacques Derrida Who is Jacques Derrida? For some, he is the originator of a relativist philosophy responsible for the contemporary crisis of truth. For the far right, he is one of the architects of Cultural Marxism. To his academic critics, he reduced French philosophy to “little more than an object of ridicule.” For his fans, he is an intellectual rock star who ranged across literature, politics, and linguistics. In *An Event, Perhaps*, Peter Salmon presents this misunderstood and misappropriated figure as a deeply humane and urgent thinker for our times. Born in Algiers, the young Jackie was always an outsider. Despite his best efforts, he found it difficult to establish himself among the Paris intellectual milieu of the 1960s. However, in 1967, he changed the whole course of philosophy: outlining the central concepts of deconstruction. Immediately, his reputation as a complex and confounding thinker was established. Feted by some, abhorred by others, Derrida had an exhaustive breadth of interests but, as Salmon shows, was moved by a profound desire to understand how we engage with each other. It is a theme explored through Derrida’s intimate relationships with writers such as Althusser, Genet, Lacan, Foucault, Cixous, and Kristeva. Accessible, provocative and beautifully written, *An Event, Perhaps* will introduce a new readership to the life and work of a philosopher whose influence over the way we think will continue long into the twenty-first century.

Chronicles the German philosopher's life while exploring his education, schism with the Catholic Church, relationship with the National Socialist revolution, antisemitism, and life and teaching after World War II

This collection covers a wide range of topics, from a moving study of Bizet’s *Carmen* to an entertainingly caustic exploration of the hierarchies of the auditorium. Especially significant is Adorno’s “dialectical portrait” of Stravinsky, in which Adorno both reconsiders and refines his damning indictment of the composer in *Philosophy on Modern Music*. Throughout, Adorno is sustained by the conviction that music is supremely human because it is capable of communicating inhumanity while resisting it. His belief in the benevolent and transformative power of music reverberates throughout these writings.

"An extraordinary saga." —David Grann, *New York Times* bestselling author of *Killers of the Flower Moon* The mesmerizing account of a granddaughter's search for a World War II family history hidden for sixty years Growing up in Paris as the daughter of a German mother and an Irish father, Svenja O'Donnell knew little of her family's German past. All she knew was that her great-grandparents, grandmother, and mother had fled their home city of Königsberg near the end of World War II, never to return. But everything changed when O'Donnell traveled to the city—now known as Kaliningrad, and a part of Russia—and called her grandmother, who uncharacteristically burst into tears. "I have so much to tell you," Inge said. In this transporting and illuminating book, the award-winning journalist vividly reconstructs the story of Inge's life from the rise of the Nazis through the brutal postwar years, from falling in love with a man who was sent to the Eastern Front just after she became pregnant with his child, to spearheading her family's flight as the Red Army closed in, her young daughter in tow. Ultimately, O'Donnell uncovers the act of violence that separated Inge from the man she loved; a terrible secret hidden for more than six decades. A captivating World War II saga, *Inge's War* is also a powerful reckoning with the meaning of German identity and inherited trauma. In retracing her grandmother's footsteps, O'Donnell not only discovers the remarkable story of a woman caught in the gears of history, but also comes face-to-face with her family's legacy of neutrality and inaction—and offers a rare glimpse into a reality too long buried by silence and shame.

A terrifying series of short poems by one of the world’s leading playwrights, set to images of World War II In this singular book written during World War Two, Bertolt Brecht presents a devastating visual and lyrical attack on war under modern capitalism. He takes photographs from newspapers and popular magazines, and adds short lapidary verses to each in a unique attempt to understand the truth of war using mass media. Pictures of catastrophic bombings, propaganda portraits of leading Nazis, scenes of unbearable tragedy on the battlefield — all these images contribute to an anthology of horror, from which Brecht’s perceptions are distilled in poems that are razor-sharp, angry and direct. The result is an outstanding literary memorial to World War Two and one of the most spontaneous, revealing and moving of Brecht’s works.

Chronicles the life of the civil rights leader, from his childhood and early education to his work with the NAACP and beyond, becoming one of the most noted African American activists of the century.

The writings of the Frankfurt school, in particular of Horkheimer, Adorno, Marcuse, and Jürgen Habermas, caught the imagination of the radical movements of the 1960s and 1970s and became a key element in the Marxism of the New Left. Partly due to their rise to prominence during the political turmoil of the 1960s, the work of these critical theorists has been the subject of continuing controversy in both political and academic circles. However, their ideas are frequently misunderstood. In this major work, now available from Polity Press, David Held presents a much-needed introduction to, and evaluation of, critical theory. Some of the major themes he considers are critical theory's relation to Marx's critique of political economy, Freudian psychoanalysis, aesthetics and the philosophy of history. There is also an extended discussion of critical theory's substantive contribution to the analysis of capitalism, culture, the family, the individual, as well as its contribution to epistemology and methodology.

This sharp, witty study of a book never written, a sequel to Walter Benjamin's *Arcades Project*, is dedicated to New York City, capital of the twentieth century. A sui generis work of experimental scholarship or fictional philosophy, it analyzes an imaginary manuscript composed by a ghost. Part sprawling literary montage, part fragmentary theory of modernity, part implosive manifesto on the urban revolution, *The Manhattan Project* offers readers New York as a landscape built of sheer life. It initiates them into a world of secret affinities between photography and graffiti, pragmatism and minimalism, Andy Warhol and Robert Moses, Hannah Arendt and Jane Jacobs, the flâneur and the homeless person, the collector and the hoarder, the glass-covered arcade and the bare, concrete street. These and many other threads can all be spooled back into one realization: for far too long, we have busied ourselves with thinking about ways to change the city; it is about time we let the city change the way we think.

Miscast in the media for nearly 130 years, the victims of Jack the Ripper finally get their full stories told in this eye-opening and chilling reminder that life for middle-class women in Victorian London could be full of social pitfalls and peril. Assessing the legacy of the Frankfurt School in the twenty-first century Although successive generations of the Frankfurt

School have attempted to adapt Critical Theory to new circumstances, the work done by its founding members continues in the 21st century to unsettle conventional wisdom about culture, society and politics. Exploring unexamined episodes in the School's history and reading its work in unexpected ways, these essays provide ample evidence of the abiding relevance of Horkheimer, Adorno, Benjamin, Marcuse, Löwenthal, and Kracauer in our troubled times. Without forcing a unified argument, they range over a wide variety of topics, from the uncertain founding of the School to its mixed reception of psychoanalysis, from Benjamin's ruminations on stamp collecting to the ironies in the reception of Marcuse's *One-Dimensional Man*, from Löwenthal's role in Weimar's Jewish Renaissance to Horkheimer's involvement in the writing of the first history of the Frankfurt School. Of special note are their responses to visual issues such as the emancipation of color in modern art, the Jewish prohibition on images, the relationship between cinema and the public sphere, and the implications of a celebrated Family of Man photographic exhibition. The collection ends with two essays tracing the still metastasizing demonization of the Frankfurt School by the so-called Alt Right as the source of "cultural Marxism" and "political correctness," which has gained alarming international resonance and led to violence by radical right-wing fanatics.

Documenting the 2019 iteration of the long-running contemporary arts festival Steirischer Herbst The 52nd edition of Steirischer Herbst--the oldest interdisciplinary European festival for contemporary art, held annually in Graz and Styria--focuses on Georg Lukács' notion of the "Grand Hotel Abyss" and Siegfried Kracauer's "The Hotel Lobby," hedonistic celebrations at the eve of civilization.

Herbert Marcuse, Erich Fromm, Max Horkheimer, Franz Neumann, Theodor Adorno, Leo Lowenthal—the impact of the Frankfurt School on the sociological, political, and cultural thought of the twentieth century has been profound. The *Dialectical Imagination* is a major history of this monumental cultural and intellectual enterprise during its early years in Germany and in the United States. Martin Jay has provided a substantial new preface for this edition, in which he reflects on the continuing relevance of the work of the Frankfurt School.

'Borman approaches her topic with huge enthusiasm and a keen eye for entertaining...this is a very human story of a remarkable family, full of vignettes that sit long in the mind.' Dan Jones, *The Sunday Times* 'Tracy Borman's eye for detail is impressive; the book is packed with fascinating courtly minutiae... this is a wonderful book.' *The Times* 'Borman is an authoritative and engaging writer, good at prising out those humanising details that make the past alive to us.' *The Observer* 'Fascinating, detailed account of the everyday reality of the royals... This is a book of rich scholarship.' *Daily Mail* 'Tracy Borman's passion for the Tudor period shines forth from the pages of this fascinatingly detailed book, which vividly illuminates what went on behind the scenes at the Tudor court.' Alison Weir 'I do not live in a corner. A thousand eyes see all I do.' Elizabeth I The Tudor monarchs were constantly surrounded by an army of attendants, courtiers and ministers. Even in their most private moments, they were accompanied by a servant specifically appointed for the task. A groom of the stool would stand patiently by as Henry VIII performed his daily purges, and when Elizabeth I retired for the evening, one of her female servants would sleep at the end of her bed. These attendants knew the truth behind the glamorous exterior. They saw the tears shed by Henry VII upon the death of his son Arthur. They knew the tragic secret behind 'Bloody' Mary's phantom pregnancies. And they saw the 'crooked carcass' beneath Elizabeth I's carefully applied makeup, gowns and accessories. It is the accounts of these eyewitnesses, as well as a rich array of other contemporary sources that historian Tracy Borman has examined more closely than ever before. With new insights and discoveries, and in the same way that she brilliantly illuminated the real Thomas Cromwell - *The Private Life of the Tudors* will reveal previously unexamined details about the characters we think we know so well.

Originally published in Portuguese as *Grande Hotel Abismo*In the last two decades recognition - arguably one of the most central notions of the dialectical tradition since Hegel - has once again become a crucial philosophical theme. Nevertheless, the new theories of recognition fail to provide room for reflection on transformation processes in politics and morality. This book aims to recover the disruptive nature of the dialectical tradition by means of a severe critique of the dominance of an anthropology of the individual identity in contemporary theories of recognition. This critique implies a thorough rethinking of basic concepts such as desire, negativity, will and drive, with Hegel, Lacan and Adorno being our main guides. The Marxist philosopher György Lukács said that the Frankfurt School (Horkheimer, Adorno, etc.) left us with nothing but negativity towards the state of the world. Their work failed to open up a concrete possibility of practical engagement in this world. All too eager to describe the impasses of reason, the Frankfurt philosophers remained trapped in a metaphorical Grand Hotel Abyss(Grand Hotel Abgrund). It was as living and being guardian of lettered civilization in a beautiful and melancholy grand hotel, of which the balconies face a gaping abyss. But perhaps in this way Lukács gave – and no doubt without realizing it himself – a perfect definition of contemporary philosophy, namely to confront chaos, to peer into what appears to a certain rationality as an abyss and to feel good about it. Touching Hegelian dialectics, critical theory and psychoanalysis, *Grand Hotel Abyss* gives a new meaning to the notion of negativity as the first essential step for rethinking political and moral engagement.

A Los Angeles Times bestseller A New York Times Book Review "Editor's Choice" Selection "Even the die-hardest Casablanca fan will find in this delightful book new ways to love the movie they were certain they could never love more." —Sam Wasson, best-selling author of *Fifth Avenue, 5 A.M.* Casablanca is "not one movie," Umberto Eco once quipped; "it is 'movies.'" Film historian Noah Isenberg's *We'll Always Have Casablanca* offers a rich account of the film's origins, the myths and realities behind its production, and the reasons it remains so revered today, over seventy-five years after its premiere.

Who were the Frankfurt School—Benjamin, Adorno, Marcuse, Horkheimer—and why do they matter today? In 1923, a group of young radical German thinkers and intellectuals came together to at Victoria Alle 7, Frankfurt, determined to explain the workings of the modern world. Among the most prominent members of what became the Frankfurt School were the philosophers Walter Benjamin, Theodor Adorno, Max Horkheimer, and Herbert Marcuse. Not only would they change the way we think, but also the subjects we deem worthy of intellectual investigation. Their lives, like their ideas, profoundly, sometimes tragically, reflected and shaped the shattering events of the twentieth century. *Grand Hotel Abyss* combines biography, philosophy, and storytelling to reveal how the Frankfurt thinkers gathered in hopes of understanding the politics of culture during the rise of fascism. Some of them, forced to escape the horrors of Nazi Germany, later found exile in the United States. Benjamin, with his last great work—the incomplete *Arcades Project*—in his suitcase, was arrested in Spain and committed suicide when threatened with deportation to

Nazi-occupied France. On the other side of the Atlantic, Adorno failed in his bid to become a Hollywood screenwriter, denounced jazz, and even met Charlie Chaplin in Malibu. After the war, there was a resurgence of interest in the School. From the relative comfort of sun-drenched California, Herbert Marcuse wrote the classic *One Dimensional Man*, which influenced the 1960s counterculture and thinkers such as Angela Davis; while in a tragic coda, Adorno died from a heart attack following confrontations with student radicals in Berlin. By taking popular culture seriously as an object of study—whether it was film, music, ideas, or consumerism—the Frankfurt School elaborated upon the nature and crisis of our mass-produced, mechanised society. *Grand Hotel Abyss* shows how much these ideas still tell us about our age of social media and runaway consumption.

Marcos Prior and Eisner-nominated artist David Rubín (*The Hero*, *Rumble*, *Battling Boy: The Rise of Aurora West*) weave a politically satirical look at democracy today through the lense of hyper-violence and explosive action. Imagine a world overrun by big business and “fake news” via the social media machine . . . In *The Grand Abyss Hotel* neoliberalism has become a state religion, while the citizens quietly and then not-so-quietly rebel, giving way to violence on the streets and sowing chaos. A masked vigilante takes on the role of hero to battle politicians, the erosion of democracy, and social media. After the fires burn low and the dust settles, social order returns. Or does it?

Welcome to the hotel where nobody checks out. When a desk clerk welcomes a group of tourists into his mysterious and crumbling hotel, the last thing he expects is that a lone girl on his tour may hold the power to unravel the hidden mystery that has lain for untold centuries within the structure's walls. *The Grand Hotel* is a horror novel by esteemed bestselling author Scott Kenemore (*Zombie*, *Ohio*) that takes the reader on a thrilling ride through an interconnected series of stories narrated by the desk clerk and the residents of the hotel itself. And while it is not known whether or not the desk clerk is actually the devil incarnate, it is strange that so many visitors who come for a tour of the hotel have a way of never leaving. As the narrator takes you deeper and deeper into the heart of the hotel, secrets that have been hiding for aeons begin to show themselves. Although he is quite prepared for this experience, there is some question as to whether or not the rest of the world shares this readiness. Kenemore's incredible style and originality carry *The Grand Hotel* to places most people only see in their nightmares. And while we don't know all of the secrets that lie within the *Grand Hotel*, we know that the person who does hold that knowledge puts fear into the narrator himself—a thought that ought to terrify everyone. Skyhorse Publishing, under our Night Shade and Talos imprints, is proud to publish a broad range of titles for readers interested in science fiction (space opera, time travel, hard SF, alien invasion, near-future dystopia), fantasy (grimdark, sword and sorcery, contemporary urban fantasy, steampunk, alternative history), and horror (zombies, vampires, and the occult and supernatural), and much more. While not every title we publish becomes a *New York Times* bestseller, a national bestseller, or a Hugo or Nebula award-winner, we are committed to publishing quality books from a diverse group of authors.

**NATIONAL BESTSELLER** The true story of two African-American brothers who were kidnapped and displayed as circus freaks, and whose mother endured a 28-year struggle to get them back. The year was 1899 and the place a sweltering tobacco farm in the Jim Crow South town of Truevine, Virginia. George and Willie Muse were two little boys born to a sharecropper family. One day a white man offered them a piece of candy, setting off events that would take them around the world and change their lives forever. Captured into the circus, the Muse brothers performed for royalty at Buckingham Palace and headlined over a dozen sold-out shows at New York's Madison Square Garden. They were global superstars in a pre-broadcast era. But the very root of their success was in the color of their skin and in the outrageous caricatures they were forced to assume: supposed cannibals, sheep-headed freaks, even "Ambassadors from Mars." Back home, their mother never accepted that they were "gone" and spent 28 years trying to get them back. Through hundreds of interviews and decades of research, Beth Macy expertly explores a central and difficult question: Where were the brothers better off? On the world stage as stars or in poverty at home? *TRUEVINE* is a compelling narrative rich in historical detail and rife with implications to race relations today.

The recent global economic downturn has affected nearly everyone in every corner of the globe. Its vast reach and lingering effects have made it difficult to pinpoint its exact cause, and while some economists point to the risks inherent in the modern financial system, others blame long-term imbalances in the world economy. Into this debate steps Paul Mattick, who, in *Business as Usual*, explains the global economic downturn in relation to the development of the world economy since World War II, but also as a fundamental example of the cycle of crisis and recovery that has characterized capitalism since the early nineteenth century. Mattick explains that today's recession is not the result of a singular financial event but instead is a manifestation of long-term processes within the world economy. Mattick argues that the economic downturn can best be understood within the context of business cycles, which are unavoidable in a free-market economy. He uses this explanation as a springboard for exploring the nature of our capitalist society and its prospects for the future. Although *Business as Usual* engages with many economic theories, both mainstream and left-wing, Mattick's accessible writing opens the subject up in order for non-specialists to understand the current economic climate not as the effect of a financial crisis, but as a manifestation of a truth about the social and economic system in which we live. As a result the book is ideal for anyone who wants to gain a succinct and jargon-free understanding of recent economic events, and, just as important, the overall dynamics of the capitalist system itself.

A Michigan icon, *Grand Hotel* is in its third century as America's summer place. The ambiance of Mackinac Island combines with the hotel's ultimate level of hospitality, premier dining, and five-star guest experience for an unforgettable stop on any visitor's itinerary. The setting itself has been captured by Hollywood on film, relied upon by politicians and the business community for conferences, and explored by those seeking relaxation and top-notch amenities for everything from weddings to family vacations. Three generations of one family have cared for *Grand Hotel* for more than 85 years, inspecting each room before opening, planning constant off-season improvements, and greeting everyday guests with the same welcoming smiles and handshakes that presidents receive. *Grand Hotel* has been named a national historic landmark and is listed in the National Register of Historic Places.

Shortlisted for the Wolfson History Prize 2018 A Book of the Year for the Evening Standard and the Observer A black porter publicly whips a white Englishman in the hall of a Gloucestershire manor house. A Moroccan woman is baptised in a London church. Henry VIII dispatches a Mauritanian diver to salvage lost treasures from the *Mary Rose*. From long-forgotten records emerge the remarkable stories of Africans who lived free in Tudor England... They were present at some

