

## On The Marble Cliffs Ernst Junger

Fritzsche deciphers the puzzle of Nazism's ideological grip. Its basic appeal lay in the Volksgemeinschaft - a "people's community" that appealed to Germans to be part of a great project to redress the wrongs of the Versailles treaty, make the country strong and vital, and rid the body politic of unhealthy elements. Diaries and letters reveal Germans' fears, desires, and reservations, while showing how Nazi concepts saturated everyday life.

Loosely based on the Odyssey, this landmark of modern literature follows ordinary Dubliners through an entire day in 1904. Captivating experimental techniques range from interior monologues to exuberant wordplay and earthy humor.

Ernst Jünger was one of twentieth-century Germany's most important—and most controversial—writers. Decorated for bravery in World War I and the author of the acclaimed western front memoir *Storm of Steel*, he frankly depicted war's horrors even as he extolled its glories. As a Wehrmacht captain during World War II, Jünger faithfully kept a journal in occupied Paris and continued to write on the eastern front and in Germany until its defeat—writings that are of major historical and literary significance. Jünger's Paris journals document his Francophile excitement, romantic affairs, and fascination with botany and entomology, alongside mystical and religious ruminations and trenchant observations on the occupation and the politics of collaboration. While working as a mail censor, he led the privileged life of an officer, encountering artists such as Céline, Cocteau, Braque, and Picasso. His notes from the Caucasus depict the chaos after Stalingrad and atrocities on the eastern front. Upon returning to Paris, Jünger observed the French resistance and was close to the German military conspirators who plotted to assassinate Hitler in 1944. After fleeing France, he reunited with his family as Germany's capitulation approached. Both participant and commentator, close to the horrors of history but often distancing himself from them, Jünger turned his life and experiences into a work of art. These wartime journals appear here in English for the first time, giving fresh insights into the quandaries of the twentieth century from the keen pen of a paradoxical observer.

This book examines the work of Ernst Jünger and its effect on the development of Martin Heidegger's influential philosophy of technology. Vincent Blok offers a unique treatment of Jünger's philosophy and his conception of the age of technology, in which both world and man appear in terms of their functionality and efficiency. The primary objective of Jünger's novels and essays is to make the transition from the totally mobilized world of the 20th century toward a world in which a new type of man represents the gestalt of the worker and is responsive to this new age. Blok proceeds to demonstrate Jünger's influence on Heidegger's analysis of the technological age in his later work, as well as Heidegger's conceptions of will, work and gestalt at the beginning of the 1930s. At the same time, Blok evaluates Heidegger's criticism of Jünger and provides a novel interpretation of the Jünger-Heidegger connection: that Jünger's work in fact testifies to a transformation of our relationship to language and conceptualizes the future in terms of the Anthropocene. This book, which arrives alongside several new English-language translations of Jünger's work, will interest scholars of 20th-century continental philosophy, Heidegger, and the history of philosophy of technology.

In *Interrogations of Evolutionism in German Literature 1859-2011* Nicholas Saul offers the first representative account of German literary responses to Darwinian evolutionism from from Raabe and Jensen via Ernst Jünger and Botho Strauß to Dietmar Dath.

From a series of informal interviews at the time of the author's ninetieth birthday, *The Details of Time: Conversations with Ernst Junger* is the intense account of a life spanning the whole of the twentieth century. Both witness and active player in some of our century's most dramatic and often tragic moments, Junger talks here with remarkable candor of the events and ideas that shaped him as a writer. Scarred by terrible ironies and contradictions, Junger's extraordinary career holds as much fascination as his writing: escape to Africa as a teenager to join the French foreign legion; wounded fourteen times in the trenches and awarded Germany's highest distinction during World War I; service as an officer in Occupied France during World War II, while writing *On the Marble Cliffs*, a thinly veiled attack on the Nazi regime that slipped past the censors to gain notoriety as an international best-seller; his association with the July 20 assassination attempt against Hitler, and, finally, the difficult years of a notorious man-of-letters who would also become a noted entomologist and a onetime dabbler in hallucinogenics. These "conversations" are an intense reflection on the major events of the author's life, from a childhood marked by the Dreyfuss Affair and the sinking of the Titanic, to his meetings with such major figures as Heidegger, Borges, Picasso, and Braque. Junger treats ambiguous, sometimes alarming beliefs with rare honesty, affording an absorbing, often haunting look into the mind of one of Europe's most renowned writers. Full of wit and wisdom. *The Details of Time* is a perfect introduction to Junger's work, as well as a personal testament to a life in which joie de vivre and intellect are inevitably intertwined.

Junger's great book matter-of-factly conveys the mysterious glamour of war, the exhilaration of its excess and intensity and, not least, the undeniable glory of men bravely preparing for battle as for "some terrible silent ceremonial that portends human sacrifice."

Written in 1932, just before the fall of the Weimar Republic and on the eve of the Nazi accession to power, Ernst Jünger's *The Worker: Dominion and Form* articulates a trenchant critique of bourgeois liberalism and seeks to identify the form characteristic of the modern age. Jünger's analyses, written in critical dialogue with Marx, are inspired by a profound intuition of the movement of history and an insightful interpretation of Nietzsche's philosophy. Martin Heidegger considered Jünger "the only genuine follower of Nietzsche," singularly providing "an interpretation which took shape in the domain of that metaphysics which already determines our epoch, even against our knowledge; this metaphysics is Nietzsche's doctrine of the 'will to power.'" In *The Worker*, Jünger examines some of the defining questions of that epoch: the nature of individuality, society, and the state; morality, justice, and law; and the relationships between freedom and power and between technology and nature. This work, appearing in its entirety in English translation for the first time, is an important contribution to debates on work, technology, and politics by one of the most controversial German intellectuals of the twentieth century. Not merely of historical interest, *The Worker* carries a vital message for contemporary debates about world economy, political stability, and equality in our own age, one marked by unsettling parallels to the 1930s.

The son of underpaid Mexican immigrants, Jaime earned a degree in mechanical engineering from Purdue. But at twenty-three, he was disillusioned with the corporate fast track. So he became an outcast American in a hard-bitten group of recruits-men on the run from their pasts, men without hope: He joined the French Foreign Legion. From the Legion's notoriously brutal training to Salazar's fierce competitiveness, ultimate disillusionment and dramatic desertion, *Legion of the Lost* is a compelling, firsthand account of today's French Foreign Legion that will dispel myths while adding to the legend of the finest trained army of warriors the world has ever known.

One of the great war memoirs, published here in a stunning Deluxe Edition for the centenary of World War I and the Battle of the Somme—and featuring a foreword by the New York Times bestselling author of *Matterhorn* A worldwide bestseller published shortly after the end of World War I, *Storm of Steel* is a memoir of astonishing power, savagery, and ashen lyricism. It illuminates not only the horrors but also the fascination of total war, as seen through the eyes of an ordinary German soldier. Young, tough, patriotic, but also disturbingly self-aware, Ernst Jünger exulted in the Great War, which he saw not just as a

great national conflict but also—more importantly—as a unique personal struggle. Leading raiding parties, defending trenches against murderous British incursions, simply enduring as shells tore his comrades apart, Jünger keeps testing himself, braced for the death that will mark his failure. His account is ripe for rediscovery upon the centennial of the Battle of the Somme—a major set piece in *Storm of Steel*—and a bracing read for fans of *Redeployment* and *American Sniper*. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

This is a popular Jünger biography for the English speaking world, a personal portrait painted by an avid Jünger reader. The book starts out with a thorough biography of Jünger's life.

"When you wish upon a star?" runs the first line of a popular song, exactly summing up the irresistible charm of Titania Hardie's "wishing spells". Practically every day each of us encounters a situation that conjures up a distant memory of enchantment—a shooting star, a black cat crossing our path, a four-leafed clover, a new moon. Each of these special moments can be turned to magical advantage by sending off a little wish, blown like a kiss into the ether, which may bring us Love or Wealth, Peace or Happiness. Each of these delightful little books contains 31 wishing spells straight from the magical pen of Titania Hardie, the world's favorite white witch. Every spell is short and sweet, requires a minimum of accessible ingredients and is easy to do. The books are as accessible to absolute beginners as they are to readers of Titania's other magical works.

The aim of this work is to provide a preliminary analysis of a much more far-reaching investigation into the relationship between technology and philosophy. In the context of the contemporary German thought, the author compares the different positions of Karl Marx, Martin Heidegger, Ernst and Friedrich Jünger, Arnold Gehlen and Gunther Anders. The term "machine" is used precisely to mean that complex material device assembled in the last quarter of the 18th century as a result of the definitive modern refinement of certain fundamental technologies, i.e. metallurgy, precision mechanics and hydraulics. The "machine" discussed here arrived on the scene of man's history when the processes of spinning and weaving were entrusted to semi-automatic means; when the water wheels used in mills, hitherto always made of wood, were supplanted by the metal levers of the steam engine; and especially when the steam engine was connected to the weaving frames, to the metalworking hammers, and to other machines used to manufacture other machines in an endless reiteration of assemblies and applications, the enormous outcome of which is what subsequently came to be described as "mass production". The philosophers discussed here were also dealing with the type of machine described above and in their works we can identify three model images of this idea of machine. These images have been drawn on at various times, also outside the realms of philosophy, and they still provide the backdrop for our knowledge of the machine, which has circulated in a great variety of languages.

For most of his life, Ernst Jünger, one of Europe's leading twentieth-century writers, has been controversial. Renowned as a soldier who wrote of his experience in the First World War, he has maintained a remarkable writing career that has spanned five periods of modern German history. In this first comprehensive study of Jünger in English, Thomas R. Nevin focuses on the writer's first fifty years, from the late Wilhelmine era of the Kaiser to the end of Hitler's Third Reich. By addressing the controversies and contradictions of Jünger, a man who has been extolled, despised, denounced, and admired throughout his lifetime, Ernst Jünger and Germany also opens an uncommon view on the nation that is, if uncomfortably, represented by him. Ernst Jünger is in many ways Germany's conscience, and much of the controversy surrounding him is at its source measured by his relation to the Nazis and Nazi culture. But as Nevin suggests, Jünger can more specifically and properly be regarded as the still living conscience of a Germany that existed before Hitler. Although his memoir of service as a highly decorated lieutenant in World War I made him a hero to the Nazis, he refused to join the party. A severe critic of the Weimar Republic, he has often been denounced as a fascist who prepared the way for the Reich, but in 1939 he published a parable attacking despotism. Close to the men who plotted Hitler's assassination in 1944, he narrowly escaped prosecution and death. Drawing largely on Jünger's untranslated work, much of which has never been reprinted in Germany, Nevin reveals Jünger's profound ambiguities and examines both his participation in and resistance to authoritarianism and the cult of technology in the contexts of his Wilhelmine upbringing, the chaos of Weimar, and the sinister culture of Nazism. Winner of Germany's highest literary awards, Ernst Jünger is regularly disparaged in the German press. His writings, as this book indicates, put him at an unimpeachable remove from the Nazis, but neo-Nazi rightists in Germany have rushed to embrace him. Neither apology, whitewash, nor vilification, *Ernst Jünger and Germany* is an assessment of the complex evolution of a man whose work and nature has been viewed as both inspiration and threat.

Two botanists living in a hermitage on a marble cliff find their way of life threatened by the murderous Foresters of the Campagne

"Ernst Jünger's *Eumeswil* is a post-apocalyptic novel that combines elements of dystopian science fiction with a sustained philosophical reflection on the predicament of the individual in the face of the intrusive powers of the state and technology. Set in an undated future, the novel follows the reflections of Martin Venator, a historian living in the city-state of Eumeswil, ruled by a dictator known as the Condor. Venator regards himself as an "anarch," a figure who quietly accommodates himself to life within a dictatorship while simultaneously pursuing a life of inward resistance. As an anarch, Venator is a figure without loyalty to anyone but himself, yet at the same time he must also take careful measures to maintain the security of his current situation and to provide a means for escape in the event the government is overthrown"--

In *Interbellum Literature* Cor Hermans offers an overview of modernist writing in the interwar years. The ideas embodied in the personalities and works of Proust, Woolf, Joyce, Kafka, Musil, Beckett, Céline and others are captured in a new synthesis.

Friedrich Baroh, an East German soldier, defects to the West, where he obtains a college degree and decides to build *Terrestra*, an international, nondenominational necropolis, in a remote area of Turkey

In *The Glass Bees* the celebrated German writer Ernst Jünger presents a disconcerting vision of the future. Zapparoni, a brilliant businessman, has turned his advanced understanding of technology and his strategic command of the information and entertainment industries into a discrete form of global domination. But Zapparoni is worried that the scientists he depends on might sell his secrets. He needs a chief of security, and Richard, a veteran and war hero, is ready for the job. However, when he arrives at the beautiful country compound that is Zapparoni's headquarters, he finds himself subjected to an unexpected ordeal. Soon he is led to question his past, his character, and even his senses....

Ernst Jünger's *The Forest Passage* explores the possibility of resistance: how the independent thinker can withstand and oppose the power of the omnipresent state. No matter

how extensive the technologies of surveillance become, the forest can shelter the rebel, and the rebel can strike back against tyranny. Jünger's manifesto is a defense of freedom against the pressure to conform to political manipulation and artificial consensus. A response to the European experience under Nazism, Fascism, and Communism, *The Forest Passage* has lessons equally relevant for today, wherever an imposed uniformity threatens to stifle liberty.

Friedrich Georg Jünger's *The Failure of Technology* (*Die Perfektion der Technik*, 1946) was written under the shadow of World War II - the threat of a German sky black with enemy aircraft that splattered fire and death on the burnt-out caves of industrial man. "Lava, ashes, fumes, smoke, night-clouds lit up by fire" - the landscape of twentieth-century man erupts, in Jünger's pages, like a volcano returning man's boasted artifacts to that first wilderness that stretched back beyond the age of the gods. This book is the sombre meditation of a poet who has looked into chaos, even into hell, and who has not flinched.

Both memoir and essay, *Copse 125* is an engaging and philosophical meditation on the nature of modern warfare in the era of the First World War, through a sustained and unified account of one aspect and episode, the battle at Rossignol Wood in France. Written in the early 1920s, several years after his classic *Storm of Steel*, *Copse 125* also contains the essence of Jünger's thoughts on nationalism and the forging of a people in the furnace of heroic struggle.

The aerodrome stands on the hill looking down on the village below. Roy, coming of age in the messy, violent and adulterous world of the villagers, is simultaneously attracted and repelled by this strange place. Soon he is led to leave his family, his friends and his love in order to join the aerodrome.

Translation of the 2nd German language ed., 1938.

Originally published in 1925, *Fire and Blood* (*Feuer und Blut*) is Ernst Jünger's fourth book, where he further elaborates on his experiences in the First World War. In *Fire and Blood*, Jünger expands on the chapter *The Great Battle* from his first book, *In Storms of Steel* (*In Stahlgewittern*), where he leads a company of assault troops during the Spring Offensive in 1918, which was Germany's last attempt to defeat the British and French armies on the Western Front. *Fire and Blood* is over four times the size of *The Great Battle*, resulting in stylistic changes, as well as more detailed descriptions of the event. This is an English translation of *Feuer und Blut*, published by Stahlhelm-Verlag, Magdeburg, Germany, 1925.

In *The Thousand and One Nights and Twentieth-Century Fiction*, Richard van Leeuwen challenges conventional perceptions of the development of 20th-century prose by arguing that *Thousand and One Nights*, as an intertextual model, has been a crucial influence on authors who have contributed to shaping the main literary currents in 20th-century world literature, inspiring new forms and concepts of literature and texts.

Ernst Junger served in the German front line, fighting both the British and the French for most of World War I. Young, tough, patriotic but also disturbingly self-aware, he exulted in the war, which he saw not just as a great national struggle but - more importantly - as a unique personal struggle. Leading raiding parties, defending trenches against murderous British incursions, simply enduring as shells tore his comrades apart, Junger kept testing himself, braced for the death that would mark his failure. bestseller and can now be rediscovered through Michael Hofmann's translation.

Gerhard, a young man on the rise, is drawn into the seedy underside of Paris, where he witnesses the murder of a young ballerina

It is true that it is problematic to decide whether or not to include alcoholic beverages among drugs in the strict sense of the word. Perhaps their primordial power has been domesticated during millennia of enjoyment. Myths have passed down to us a more powerful image, and also a more disturbing one, in which Dionysius appears as the master of the festival, with his retinue of satyrs, sileni, maenads and wild beasts.

*A Dubious Past* examines from a new perspective the legacy of Ernst Jünger (1895-1998), one of the most fascinating figures in twentieth-century German intellectual life. From the time he burst onto the literary scene with *The Storms of Steel* in the early 1920s until he reached Olympian age in a reunited Germany, Jünger's writings on a vast range of topics generated scores of controversies. In old age he became a cultural celebrity whose long life mirrored the tragic twists and turns of Germany's most difficult century. Elliot Neaman's study reflects an impressive investigation of published and unpublished material, including letters, interviews, and other media. Through his analysis of Jünger's work and its reception over the years, he addresses central questions of German intellectual life, such as the postwar radical conservative interpretation of the Holocaust, divided memory, German identity, left and right critiques of civilization, and the political allegiances of the German and European political right. *A Dubious Past* reconceptualizes intellectual fascism as a sophisticated critique of liberal humanism and Marxism, one that should be seen as coherent and—for a surprising number of contemporary intellectuals—all too attractive.

Two botanists living in a hermitage on a marble cliff find their way of life threatened by the murderous Foresters of the Campagne.

Captain Richard, a former cavalry officer, faces a crisis of conscience when he accepts a job at the Zapparoni Works, where mechanical bees are produced that are so efficient they threaten ecological destruction

The peace itself, however, must be entirely dedicated to the future. In it must be realized the aims inherent in the war as a whole. Through it the earth presses on to new forms in which all powers cooperate. Therefore in each party, even if hidden under the dross of violence, there lies hid a good claim to justice. The task is to bring it to the surface and realize it in a loftier form.

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