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*Modernity versus Postmodernity**

by Jürgen Habermas

Last year, architects were admitted to the Biennial in Venice, following painters and filmmakers. The note sounded at this first Architecture Biennial was one of disappointment. I would describe it by saying that those who exhibited in Venice formed an avant-garde of reversed fronts. I mean that they sacrificed the tradition of modernity in order to make room for a new historicism. Upon this occasion, a critic of the German newspaper, *Frankfurter Allgemeine Zeitung*, advanced a thesis whose significance reaches beyond this particular event; it is a diagnosis of our times: "Postmodernity definitely presents itself as Antimodernity." This statement describes an emotional current of our times which has penetrated all spheres of intellectual life. It has placed on the agenda theories of post-enlightenment, postmodernity, even of posthistory.

From history we know the phrase:

"The Ancients and the Moderns"

Let me begin by defining these concepts. The term "modern" has a long history, one which has been investigated by Hans Robert Jauss. The word "modern" in its Latin form "modernus" was used for the first time in the late 5th century in order to distinguish the present, which had become officially Christian, from the Roman and pagan past. With varying content, the term "modern" again and again expresses the consciousness of an epoch that relates itself to the past of antiquity, in order to view itself as the result of a transition from the old to the new.

Some writers restrict this concept of "modernity" to the Renaissance, but this is historically too narrow. People considered themselves modern during the period of Charles the Great, in the 12th century, as well as in France of the late 17th century, at the time of the famous "Querelle des Anciens et des Modernes." This is to say, the term "modern" appeared and reappeared exactly during those periods in Europe when the consciousness of a new epoch formed itself through a renewed relationship

* This essay was delivered as a James Lecture of The New York Institute for the Humanities at New York University on March 5, 1981. It had been delivered first in German in September 1980 when Habermas was awarded the Theodor W. Adorno prize by the city of Frankfurt.

to the ancients — whenever, moreover, antiquity was considered a model to be recovered through some kind of imitation.

The spell which the classics of the ancient world cast upon the spirit of later times was first dissolved with the ideals of the French Enlightenment. Specifically, the idea of being “modern” by looking back to the ancients changed with the belief, inspired by modern science, in the infinite progress of knowledge and in the infinite advance towards social and moral betterment. Another form of modernist consciousness was formed in the wake of this change. The romantic modernist sought to oppose the antique ideals of the classicists; he looked for a new historical epoch, and found it in the idealized Middle Ages. However, this new ideal age, established early in the 19th century, did not remain a fixed ideal. In the course of the 19th century, there emerged out of this romantic spirit that radicalized consciousness of modernity which freed itself from all specific historical ties. This most recent modernism simply makes an abstract opposition between tradition and the present; and we are, in a way, still the contemporaries of that kind of aesthetic modernity which first appeared in the midst of the 19th century. Since then, the distinguishing mark of works, which count as modern, is the “new.” The characteristic of such works is “the new” which will be overcome and made obsolete through the novelty of the next style. But, while that which is merely “stylish” will soon become out-moded, that which is modern preserves a secret tie to the classical. Of course, whatever can survive time has always been considered to be a classic. But the emphatically modern document no longer borrows this power of being a classic from the authority of a past epoch; instead, a modern work becomes a classic because it has once been authentically modern. Our sense of modernity creates its own self-enclosed canons of being classic. In this sense we speak, e.g., in view of the history of modern art, of classical modernity. The relation between “modern” and “classical” has definitely lost a fixed historical reference.

The Discipline of Aesthetic Modernity

The spirit and discipline of aesthetic modernity assumed clear contours in the work of Baudelaire. Modernity then unfolded in various avant-garde movements, and finally reached its climax in the Café Voltaire of the Dadaists, and in Surrealism. Aesthetic modernity is characterized by attitudes which find a common focus in a changed consciousness of time. This time consciousness expresses itself through metaphors of the vanguard and the avant-garde. The avant-garde understands itself as invading unknown territory, exposing itself to the dangers of sudden, of shocking encounters, conquering an as yet unoccupied future. The avant-garde must find a direction in a landscape into which no one seems to have yet ventured.

But these forward gropings, this anticipation of an undefined future and the cult of the new, mean in fact the exaltation of the present. The new time consciousness, which enters philosophy in the writings of Bergson, does more than express the experience of mobility in society, acceleration in history, of discontinuity in everyday life. The new value placed on the transitory, the elusive, and the ephemeral, the very celebration of dynamism, discloses the longing for an undefiled, an immaculate and stable present.

This explains the rather abstract language in which the modernist temper has spoken of the "past." Individual epochs lose their distinct forces. Historical memory is replaced by the heroic affinity of the present with the extremes of history: a sense of time wherein decadence immediately recognizes itself in the barbaric, the wild and the primitive. We observe the anarchistic intention of blowing up the continuum of history, and we can account for it in terms of the subversive force of this new aesthetic consciousness. Modernity revolts against the normalizing functions of tradition; modernity lives on the experience of rebelling against all that is normative. This revolt is one way to neutralize the standards of both, morality and utility. This aesthetic consciousness continuously stages a dialectical play between secrecy and public scandal; it is addicted to the fascination of that horror which accompanies the act of profaning, and is yet always in flight from the trivial results of profanation.

On the other hand, the time consciousness articulated in avant-garde art is not simply ahistorical; it is directed against what might be called a false normativity in history. The modern, avant-garde spirit has sought, instead, to use the past in a different way; it disposes over those pasts which have been made available by the objectifying scholarship of historicism, but it opposes at the same time a neutralized history, which is locked up in the museum of historicism.

Drawing upon the spirit of surrealism, Walter Benjamin constructs the relationship of modernity to history, in what I would call a post-historicist attitude. He reminds us of the self-understanding of the French Revolution: "The Revolution cited ancient Rome, just as fashion cites an antiquated dress. Fashion has a scent for what is current, whenever this moves within the thicket of what was once." This is Benjamin's concept of the *Jetztzeit*, of the present as a moment of revelation; a time, in which splinters of a messianic presence are enmeshed. In this sense, for Robbespierre, the antique Rome was a past laden with momentary revelations.

Now, this spirit of aesthetic modernity has recently begun to age. It has been recited once more in the 1960s; after the 1970s, however, we must admit to ourselves that this modernism arouses a much fainter response today than it did fifteen years ago. Octavio Paz, a fellow traveller of modernity, noted already in the middle of the 1960s that "the avant-garde of 1967 repeats the deeds and gestures of those of 1917. We are experiencing the end of the idea of modern art." The work of Peter Bürger has since

taught us to speak of “post-avant-garde” art; this term is chosen to indicate the failure of the surrealist rebellion. But, what is the meaning of this failure? Does it signal a farewell to modernity? Thinking more generally, does the existence of a post-avant-garde mean there is a transition to that broader phenomenon called postmodernity?

This is in fact how Daniel Bell, the most brilliant of the American neoconservatives, interprets matters. In his book, *The Cultural Contradictions of Capitalism*, Bell argues that the crises of the developed societies of the West are to be traced back to a split between culture and society. Modernist culture has come to penetrate the values of everyday life; the life-world is infected by modernism. Because of the forces of modernism, the principle of unlimited self-realization, the demand for authentic self-experience and the subjectivism of a hyperstimulated sensitivity have come to be dominant. This temperament unleashes hedonistic motives irreconcilable with the discipline of professional life in society, Bell says. Moreover, modernist culture is altogether incompatible with the moral basis of a purposive rational conduct of life. In this manner, Bell places the burden of responsibility for the dissolution of the Protestant ethic (a phenomenon which has already disturbed Max Weber), on the “adversary culture.” Culture, in its modern form, stirs up hatred against the conventions and virtues of an everyday life, which has become rationalized under the pressures of economic and administrative imperatives.

I would call your attention to a complex wrinkle in this view. The impulse of modernity, we are told on the other hand, is exhausted; anyone who considers himself avant-garde can read his own death warrant. Although the avant-garde is still considered to be expanding, it is supposedly no longer creative. Modernism is dominant but dead. For the neoconservative, the question then arises: how can norms arise in society which will limit libertinism, reestablish the ethic of discipline and work? What new norms will put a brake on the levelling caused by the social welfare state, so that the virtues of individual competition for achievement can again dominate? Bell sees a religious revival to be the only solution. Religious faith tied to a faith in tradition will provide individuals with clearly defined identities, and with existential security.

Cultural Modernity and Societal Modernization

One can certainly not conjure up by magic the compelling beliefs which command authority. Analyses like Bell’s, therefore, only result in an attitude which is spreading in Germany no less than here in the States: an intellectual and political confrontation with the carriers of cultural modernity. I cite Peter Steinfells, an observer of the new style which the neoconservatives have imposed upon the intellectual scene in the 1970s.

The struggle takes the form of exposing every manifestation of what could be considered an oppositionist mentality and tracing its "logic" so as to link it to various forms of extremism: drawing the connection between modernism and nihilism . . . between government regulation and totalitarianism, between criticism of arms expenditures and subservience to communism, between Women's liberation or homosexual rights and the destruction of the family . . . between the Left generally and terrorism, anti-semitism, and fascism. . . . (Steinfells, *The Neoconservatives*, p. 65)

The *ad hominem* approach and the bitterness of these intellectual accusations have also been trumpeted loudly in Germany. They should not be explained so much in terms of the psychology of neoconservative writers; rather, they are rooted in the analytical weaknesses of neoconservative doctrine itself.

Neoconservatism shifts onto cultural modernism the uncomfortable burdens of a more or less successful capitalist modernization of the economy and society. The neoconservative doctrine blurs the relationship between the welcomed process of societal modernization on the one hand, and the lamented cultural development on the other. The neoconservative does not uncover the economic and social causes for the altered attitudes towards work, consumption, achievement, and leisure. Consequently, he attributes all of the following — hedonism, the lack of social identification, the lack of obedience, narcissism, the withdrawal from status and achievement competition — to the domain of "culture." In fact, however, culture is intervening in the creation of all these problems in only a very indirect and mediated fashion.

In the neoconservative view, those intellectuals who still feel themselves committed to the project of modernity are then presented as taking the place of those unanalyzed causes. The mood which feeds neoconservatism today in no way originates from the discontents about the antinomian consequences of a culture breaking from the museums into the stream of ordinary life. These discontents have not been called into life by modernist intellectuals. They are rooted in deep seated reactions against the process of *societal* modernization. Under the pressures of the dynamics of economic growth and the organizational accomplishments of the state, this social modernization penetrates deeper and deeper into previous forms of human existence. I would describe this subordination of the life-worlds under system's imperatives as a matter of disturbing the communicative infrastructure of everyday life.

Thus, for example, neo-populist protests only bring to expression in pointed fashion a widespread fear regarding the destruction of the urban and natural environment, and of forms of human sociability. There is a certain irony about these protests in terms of neoconservatism. The tasks of passing on a cultural tradition, of social integration, and of socialization require the adherence to a criterion of communicative rationality. The occasions for protest and discontent originate exactly when spheres of

communicative action, centered on the reproduction and transmission of values and norms, are penetrated by a form of modernization guided by standards of economic and administrative rationality; however, those very spheres are dependent on quite different standards of rationalization — on the standards of what I would call communicative rationality. But, neoconservative doctrines turn our attention precisely away from such societal processes: they project the causes, which they do not bring to light, onto the plane of a subversive culture and its advocates.

To be sure, cultural modernity generates its own aporias as well. Independently from the consequences of *societal* modernization, and from *within the perspective of cultural* development itself, there originate motives for doubting the project of modernity. Having dealt with a feeble kind of criticism of modernity — that of neoconservatism — let me now move our discussion of modernity and its discontents into a different domain that touches on these aporias of cultural modernity, issues which often serve only as a pretense for those positions (which either call for a postmodernity, or recommend a return to some form of premodernity or which throw modernity radically overboard).

The Project of Enlightenment

The idea of modernity is intimately tied to the development of European art; but what I call “the project of modernity” comes only into focus when we dispense with the usual concentration upon art. Let me start a different analysis by recalling an idea from Max Weber. He characterized cultural modernity as the separation of the substantive reason expressed in religion and metaphysics into three autonomous spheres. They are: science, morality and art. These came to be differentiated because the unified world conceptions of religion and metaphysics fell apart. Since the 18th century, the problems inherited from these older world-views could be rearranged so as to fall under specific aspects of validity: truth, normative rightness, authenticity and beauty. They could then be handled as questions of knowledge, or of justice and morality, or of taste. Scientific discourse, theories of morality, jurisprudence, the production and criticism of art, could in turn be institutionalized. Each domain of culture could be made to correspond to cultural professions, in which problems could be dealt with as the concern of special experts. This professionalized treatment of the cultural tradition brings to the fore the intrinsic structures of each of the three dimensions of culture. There appear the structures of cognitive-instrumental, moral-practical, and of aesthetic-expressive rationality, each of these under the control of specialists who seem more adept at being logical in these particular ways than other people are. As a result, the distance has grown between the culture of the experts and that of the larger public. What accrues to culture through specialized treatment

and reflexion does not immediately and necessarily become the property of everyday praxis. With cultural rationalization of this sort, the threat increases that the life-world, whose traditional substance has already been devaluated, will become more and more impoverished.

The project of modernity formulated in the 18th century by the philosophers of the Enlightenment consisted in their efforts to develop objective science, universal morality and law, and autonomous art, according to their inner logic. At the same time, this project intended to release the cognitive potentials of each of these domains to set them free from their esoteric forms. The Enlightenment philosophers wanted to utilize this accumulation of specialized culture for the enrichment of everyday life, that is to say, for the rational organization of everyday social life.

Enlightenment thinkers of the cast of mind of Condorcet still had the extravagant expectation that the arts and the sciences would promote not only the control of natural forces, but would also further understanding of the world and of the self, would promote moral progress, the justice of institutions, and even the happiness of human beings. The 20th century has shattered this optimism. The differentiation of science, morality, and art has come to mean the autonomy of the segments treated by the specialist and at the same time letting them split off from the hermeneutics of everyday communication. This splitting off is the problem that has given rise to those efforts to “negate” the culture of expertise. But the problem won’t go away: should we try to hold on to the *intentions* of the Enlightenment, feeble as they may be, or should we declare the entire project of modernity a lost cause? I now want to return to the problem of artistic culture, having explained why, historically, that aesthetic modernity is a part only of cultural modernity in general.

The False Programs of the Negation of Culture

Greatly oversimplifying, I would say in the history of modern art one can detect a trend toward ever greater autonomy in the definition and practice of art. The category of “beauty” and the domain of beautiful objects were first constituted in the Renaissance. In the course of the 18th century, literature, the fine arts and music were institutionalized as activities independent from sacred and courtly life. Finally, around the middle of the 19th century an aestheticist conception of art emerged, which encouraged the artist to produce his work according to the distinct consciousness of art for art’s sake. The autonomy of the aesthetic sphere could then become a deliberate project: the talented artist could lend authentic expression to those experiences he had in encountering his own de-centered subjectivity, detached from the constraints of routinized cognition and everyday action.

In the mid-19th century, in painting and literature, a movement began which Octavio Paz finds epitomized already in the art criticism of Baudelaire.

Color, lines, sounds and movement ceased to serve primarily the cause of representation; the media of expression and the techniques of production themselves became the aesthetic object. Theodor W. Adorno could therefore begin his *Aesthetic Theory* with the following sentence: "It is now taken for granted that nothing which concerns art can be taken for granted any more: neither art itself, nor art in its relationship to the whole, nor even the right of art to exist." And this is what surrealism then denied: *das Existenzrecht der Kunst als Kunst*. To be sure, surrealism would not have challenged the right of art to exist, if modern art no longer had advanced a promise of happiness concerning its own relationship "to the whole" of life. For Schiller, such a promise was delivered by aesthetic intuition, but not fulfilled by it. Schiller's *Letters on the Aesthetic Education of Man* speak to us of a utopia reaching beyond art itself. But by the time of Baudelaire, who repeated this *promesse de bonheur*, via art, the utopia of reconciliation with society had gone sour. A relation of opposites had come into being; art had become a critical mirror, showing the irreconcilable nature of the aesthetic and the social world. This modernist transformation was all the more painfully realized, the more art alienated itself from life and withdrew into the untouchableness of complete autonomy. Out of such emotional currents finally gathered those explosive energies which unloaded themselves in the surrealist attempt to blow up the autarkical sphere of art and to force a reconciliation of art and life.

But all those attempts to level art and life, fiction and praxis, appearance and reality to one plane; the attempts to remove the distinction between artifact and object of use, between conscious staging and spontaneous excitement; the attempts to declare everything to be art and everyone to be artist, to retract all criteria and to equate aesthetic judgement with the expression of subjective experiences — all these undertakings have proved themselves to be sort of nonsense experiments. These experiments have served to bring back to life, and to illuminate all the more glaringly, exactly those structures of art which they were meant to dissolve. They gave a new legitimacy, as an end in itself, to appearance as the medium of fiction, to the transcendence of the art work over society, to the concentrated and planned character of artistic production as well as to the special cognitive status of judgements of taste. The radical attempt to negate art has ended up ironically by giving due exactly to these categories through which Enlightenment aesthetics had circumscribed its object domain. The surrealists waged the most extreme warfare, but two mistakes in particular destroyed their revolt. First, when the containers of an autonomously developed cultural sphere are shattered, the contents get dispersed. Nothing remains from a desublimated meaning or a destructured form; an emancipatory effect does not follow.

Their second mistake has more important consequences. In everyday communication, cognitive meanings, moral expectations, subjective expressions and evaluations must relate to one another. Communication processes

need a cultural tradition covering all spheres — cognitive, moral-practical and expressive. A rationalized everyday life, therefore, could hardly be saved from cultural impoverishment through breaking open a single cultural sphere — art — and so providing access to just one of the specialized knowledge complexes. The surrealist revolt would have replaced only one abstraction.

In the sphere of theoretical knowledge and morality as well, there are parallels to this failed attempt of what we might call the false negation of culture. Only they are less pronounced. Since the days of the Young Hegelians, there has been talk about the negation of philosophy. Since Marx, the question of the relationship of theory and practice has been posed. However, Marxist intellectuals joined a social movement; and only at its peripheries were there sectarian attempts to carry out a program of the negation of philosophy similar to the surrealist program to negate art. A parallel to the surrealist mistakes becomes visible in these programs when one observes the consequences of dogmatism and of moral rigorism.

A reified everyday praxis can be cured only by creating unconstrained interaction of the cognitive with the moral-practical and the aesthetic-expressive elements. Reification cannot be overcome by forcing just one of those highly stylized cultural spheres to open up and become more accessible. Instead, we see under certain circumstances a relationship emerge between terroristic activities and the over-extension of any one of these spheres into other domains: examples would be tendencies to aestheticize politics, or to replace politics by moral rigorism or to submit it to the dogmatism of a doctrine. These phenomena should not lead us, however, into denouncing the intentions of the surviving Enlightenment tradition as intentions rooted in a “terroristic reason.” Those who lump together the very project of modernity with the state of consciousness and the spectacular action of the individual terrorist are no less short-sighted than those who would claim that the incomparably more persistent and extensive bureaucratic terror practiced in the dark, in the cellars of the military and secret police, and in camps and institutions, is the *raison d'être* of the modern state, only because this kind of administrative terror makes use of the coercive means of modern bureaucracies.

Alternatives

I think that instead of giving up modernity and its project as a lost cause, we should learn from the mistakes of those extravagant programs which have tried to negate modernity. Perhaps the types of reception of art may offer an example which at least indicates the direction of a way out.

Bourgeois art had two expectations at once from its audiences. On the one hand, the layman who enjoyed art should educate himself to become an expert. On the other hand, he should also behave as a competent

consumer who uses art and relates aesthetic experiences to his own life problems. This second, and seemingly harmless, manner of experiencing art has lost its radical implications, exactly because it had a confused relation to the attitude of being expert and professional.

To be sure, artistic production would dry up, if it were not carried out in the form of a specialized treatment of autonomous problems, and if it were to cease to be the concern of experts who do not pay so much attention to exoteric questions. Both artists and critics accept thereby the fact that such problems fall under the spell of what I earlier called the "inner logic" of a cultural domain. But this sharp delineation, this exclusive concentration on one aspect of validity alone, and the exclusion of aspects of truth and justice, breaks down as soon as aesthetic experience is drawn into an individual life history and is absorbed into ordinary life. The reception of art by the layman, or by the "everyday expert," goes in a rather different direction than the reception of art by the professional critic.

Albrecht Wellmer has drawn my attention to one way that an aesthetic experience which is not framed around the experts' critical judgements of taste can have its significance altered: as soon as such an experience is used to illuminate a life-historical situation and is related to life problems, it enters into a language game which is no longer that of the aesthetic critic. The aesthetic experience then not only renews the interpretation of our needs in whose light we perceive the world. It permeates as well our cognitive significations and our normative expectations and changes the manner in which all these moments refer to one another. Let me give an example of this process.

This manner of receiving and relating to art is suggested in the first volume of the work *The Aesthetics of Resistance* by the German-Swedish writer Peter Weiss. Weiss describes the process of reappropriating art by presenting a group of politically motivated, knowledge-hungry workers in 1937 in Berlin. These were young people, who, through an evening high school education, acquired the intellectual means to fathom the general and the social history of European art. Out of the resilient edifice of the objective mind, embodied in works of art which they saw again and again in the museums in Berlin, they started removing their own chips of stone, which they gathered together and reassembled in the context of their own milieu. This milieu was far removed from that of traditional education as well as from the then existing regime. These young workers went back and forth between the edifice of European art and their own milieu until they were able to illuminate both.

In examples like this which illustrate the reappropriation of the expert's culture from the standpoint of the life-world, we can discern an element which does justice to the intentions of the hopeless surrealist revolts, perhaps even more to Brecht's and Benjamin's interests in how art works, which lost their aura, could yet be received in illuminating ways. In sum, the project of modernity has not yet been fulfilled. And the reception of art

is only one of at least three of its aspects. The project aims at a differentiated relinking of modern culture with an everyday praxis that still depends on vital heritages, but would be impoverished through mere traditionalism. This new connection, however, can only be established under the condition that societal modernization will also be steered in a different direction. The life-world has to become able to develop institutions out of itself which sets limits to the internal dynamics and to the imperatives of an almost autonomous economic system and its administrative complements.

If I am not mistaken, the chances for this today are not very good. More or less in the entire Western world, a climate has developed that furthers capitalist modernization processes as well as trends critical of cultural modernism. The disillusionment with the very failures of those programs that called for the negation of art and philosophy has come to serve as a pretense for conservative positions. Let me briefly distinguish the antimodernism of the young conservatives from the premodernism of the old conservatives and from the postmodernism of the neoconservatives.

The *Young Conservatives* recapitulate the basic experience of aesthetic modernity. They claim as their own the revelations of a decentered subjectivity, emancipated from the imperatives of work and usefulness, and with this experience they step outside the modern world. On the basis of modernistic attitudes, they justify an irreconcilable anti-modernism. They remove into the sphere of the far away and the archaic the spontaneous powers of imagination, of self-experience and of emotionality. To instrumental reason, they juxtapose in manichean fashion a principle only accessible through evocation, be it the will to power or sovereignty, Being or the dionysiac force of the poetical. In France this line leads from Bataille via Foucault to Derrida.

The *Old Conservatives* do not allow themselves to be contaminated by cultural modernism. They observe the decline of substantive reason, the differentiation of science, morality and art, the modern world view and its merely procedural rationality, with sadness and recommend a withdrawal to a position *anterior* to modernity.

Neo-Aristotelianism, in particular, enjoys a certain success today. In view of the problematic of ecology, it allows itself to call for a cosmological ethic. As belonging to this school, which originates with Leo Strauss, one can count for example the interesting works of Hans Jonas and Robert Spaemann.

Finally, the *Neoconservatives* welcome the development of modern science, as long as this only goes beyond its sphere to carry forward technical progress, capitalist growth and rational administration. Moreover, they recommend a politics of defusing the explosive content of cultural modernity. According to one thesis, science, when properly understood, has become irrevocably meaningless for the orientation of the life-world. A further thesis is that politics must be kept as far aloof as possible from the demands of moral-practical justification. And a third thesis asserts the pure

immanence of art, disputes that it has a utopian content, and points to its illusory character in order to limit the aesthetic experience to privacy. One could name here the early Wittgenstein, Carl Schmitt of the middle period, and Gottfried Benn of the late period. But with the decisive confinement of science, morality and art to autonomous spheres separated from the life-world and administered by experts, what remains from the project of cultural modernity is only what we would have if we were to give up the project of modernity altogether. As a replacement one points to traditions, which, however, are held to be immune to demands of (normative) justification and validation.

This typology is like any other, of course, a simplification; but it may not prove totally useless for the analysis of contemporary intellectual and political confrontations. I fear that the ideas of anti-modernity, together with an additional touch of premodernity, are becoming popular in the circles of alternative culture. When one observes the transformations of consciousness within political parties in Germany, a new ideological shift (*Tendenzwende*) becomes visible. And this is the alliance of postmodernists with premodernists. It seems to me that there is no party in particular that monopolizes the abuse of intellectuals and the position of neoconservatism. I therefore have good reason to be thankful for the liberal spirit in which the city of Frankfurt offers me a prize bearing the name of Theodor Adorno. Adorno, a most significant son of this city, who as philosopher and writer has stamped the image of the intellectual in our country in incomparable fashion; even more, who has become the very image of emulation for the intellectual.

Translated by Seyla Ben-Habib