Oster Rice Cooker Instruction Manual 4722

What has philosophy to do with the poor? If, as has often been supposed, the poor have no time for philosophy, then why have philosophers always made time for them? Why is the history of philosophy—from Plato to Karl Marx to Jean-Paul Sartre to Pierre Bourdieu—the history of so many figures of the poor: plebes, men of iron, the demos, artisans, common people, proletarians, the masses? Why have philosophers made the shoemaker, in particular, a remarkably ubiquitous presence in this history? Does philosophy itself depend on this thinking about the poor? If so, can it ever refrain from thinking for them? Jacques Rancière's The Philosopher and His Poor meditates on these questions in close readings of major texts of Western thought in which the poor have played a leading role—sometimes as the objects of philosophical analysis, sometimes as illustrations of philosophical argument. Published in France in 1983 and made available here for the first time in English, this consummate study assesses the consequences for Marx, Sartre, and Bourdieu of Plato's admonition that workers should do "nothing else" than their own work. It offers innovative readings of these thinkers' struggles to elaborate a philosophy of the poor. Presenting a left critique of Bourdieu, the terms of which are largely unknown to an English-language readership, The Philosopher and His Poor remains remarkably timely twenty years after its initial publication.

Heinrich Schenker's The Art of Performance shows this great music theorist in a new light. While his theoretical writings helped transform music theory in the twentieth century, this book draws on his experience as a musician and teacher to propose a sharp reevaluation of how musical compositions are realized in performance. Filled with concrete examples and numerous suggestions, the book will interest both music theorists and practicing performers. Schenker's approach is based on his argument that much of contemporary performance practice is rooted in the nineteenth-century cult of the virtuoso, which has resulted in an overemphasis on technical display. To counter this, he proposes specific ways to reconnect the composer's intentions and the musician's performance. Schenker begins by showing how performers can benefit from understanding the laws of composition. He demonstrates how a literal interpretation of the composer's indications can be self-defeating, and he provides a lively discussion of piano technique, including suggestions for pedal, sound color, orchestral effects, and balance. He devotes separate chapters to non-legato, legato, fingering, dynamics, tempo, and rests. In addition to the examples for pianists, Schenker covers a number of topics, such as bowing technique, that will prove invaluable for other instrumentalists and for conductors. The book concludes with an aphoristic and sometimes lyrical chapter on practicing. After Schenker's death, his student Oswald Jonas prepared the text for publication from Schenker's notes, eventually leaving the manuscript to his stepdaughter, Irene Schreier Scott, who entrusted the work of organizing and editing the disparate material to Jonas's friend and student Heribert Esser. She later translated it into English. This edition is the first publication in any language of this remarkable work.

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families and within themselves. In a chapter on theories of autobiography, Oster looks at the act of writing and how the page becomes a home that bicultural writers create for themselves. Written in an engaging, readable style, this is a valuable contribution to the field of multicultural literary criticism.

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