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## Lipstick Traces: A Secret History of the Twentieth Century, Twentieth Anniversary Edition

Greil Marcus

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#219063 in Books Greil Marcus 2009-11-30 2009-10-13 Original language: English PDF # 1 9.20 x 1.00 x 6.30l, 1.43 #File Name: 0674034805496 pages Lipstick Traces A Secret History of the Twentieth Century | File size: 47.Mb

**Greil Marcus : Lipstick Traces: A Secret History of the Twentieth Century, Twentieth Anniversary Edition** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Lipstick Traces: A Secret History of the Twentieth Century, Twentieth Anniversary Edition:

7 of 10 people found the following review helpful. Embrace complexity Secrets from a more intelligent eraBy

Slothrop Without even commenting on the actual content, the style of this book is the complete opposite of our current oversimplified, dumbed down swill. The prose is dense and stream of consciousness styled, and necessarily complex. Greil Marcus drills down deeply, as far back as medieval times to synthesize an explanation of the Punk movement. He used documented but suppressed or forgotten historic events and movements to prove that Punk is not simply raw youthful rebellion, but part of a larger, self-validating philosophical paradigm. This coherency of this paradigm has evolved over the centuries, and it is never articulated in readily accessible form, but always lurking in the shadows. And it had repeatedly caused radical, worldwide change. Read this book if you dare, and if you can. Embrace complexity. 2 of 5 people found the following review helpful. Arrival Initial Reading By alex rubin So far, the condition content of the book have completely met my expectations (of which there were not many but had it been a piece of crap, my rating would have reflected this). I've found no complaints, just trying to keep up with the pacing of the book that Greil Marcus has provided which is quite rapid and jumps around in time quite a lot while loading the text heavily with historical, cultural references that at times escape me. It's a lot to take in at once but I'm enjoying this product nevertheless. 4 of 9 people found the following review helpful. Musical book of the century By Vicky Magnificent view on the counterculture of Punk and its influence over the years. It is far better than Simon Reynold's Retromania (although this one highlights the pop culture). I want to read it over and over again. Every detail that is mentioned adds up to a new whole. It also makes plausible connections between different movements and artists, which leads to new thoughts about music in general.

Greil Marcus, author of *Mystery Train*, widely acclaimed as the best book ever written about America as seen through its music, began work on this new book out of a fascination with the Sex Pistols: that scandalous antimusical group, invented in London in 1975 and dead within two years, which sparked the emergence of the culture called punk. I am an antichrist! shouted singer Johnny Rotten where in the world of pop music did that come from? Looking for an answer, with a high sense of the drama of the journey, Marcus takes us down the dark paths of counterhistory, a route of blasphemy, adventure, and surprise. This is no mere search for cultural antecedents. Instead, what Marcus so brilliantly shows is that various kinds of angry, absolute demands demands on society, art, and all the governing structures of everyday life seem to be coded in phrases, images, and actions passed on invisibly, but inevitably, by people quite unaware of each other. Marcus lets us hear strange yet familiar voices: of such heretics as the Brethren of the Free Spirit in medieval Europe and the Ranters in seventeenth-century England; the dadaists in Zurich in 1916 and Berlin in 1918, wearing death masks, chanting glossolalia; one Michel Mourre, who in 1950 took over Easter Mass at Notre-Dame to proclaim the death of God; the Lettrist International and the Situationist International, small groups of Paris-based artists and writers surrounding Guy Debord, who produced blank-screen films, prophetic graffiti, and perhaps the most provocative social criticism of the 1950s and 60s; the rioting students and workers of May 68, scrawling cryptic slogans on city walls and bringing France to a halt; the Sex Pistols in London, recording the savage *Anarchy in the U.K.* and *God Save the Queen*. Although the Sex Pistols shape the beginning and the end of the story, *Lipstick Traces* is not a book about music; it is about a common voice, discovered and transmitted in many forms. Working from scores of previously unexamined and untranslated essays, manifestos, and filmscripts, from old photographs, dada sound poetry, punk songs, collages, and classic texts from Marx to Henri Lefebvre, Marcus takes us deep behind the acknowledged events of our era, into a hidden tradition of moments that would seem imaginary except for the fact that they are real: a tradition of shared utopias, solitary refusals, impossible demands, and unexplained disappearances. Written with grace and force, humor and an insistent sense of tragedy and danger, *Lipstick Traces* tells a story as disruptive and compelling as the century itself.

A coruscatingly original piece of work, vibrant with the energy of the bizarre happenings it maps out. (Terry Eagleton *New York Times Book*) That Marcus can kick off and end his exhaustive, but always clear-headed, cross-epochal trek with the Sex Pistols and make it all cohere is but one indication of how fully he meshes the academy and the gutter. (Katherine Dieckmann *Village Voice Literary Supplement*) *Lipstick Traces* has the energy of its obsessions, and it snares you in the manner of those intense, questing and often stoned sessions of intellectual debate you may have experienced in your college years. It was destined, in other words, to achieve cult status. (Ben Brantley *New York Times*) In 1989, Harvard University Press published *Lipstick Traces*, the second book by the American writer and critic Greil Marcus. It was a dazzling creation, mapping out an untold 'secret history' which connected the Sex Pistols, the Dadaists, the Parisian vnelements of 1968, that legendary subversive clique the Situationist International and an Anabaptist revolt in 16th-century Germany, led by a notorious libertine named John of Leyden. Among the book's most ardent fans, it sparked real epiphanies. It stands as a singularly idiosyncratic product of a genre-cum-tradition rooted in the business of writing about musicians and the whirl of ideas that once surrounded them [Marcus] manages some of the finest music writing ever to make it on to the page. My 20-year-old copy of *Lipstick Traces* is the one book I would save from my proverbial burning house. (John Harris *The Guardian* 2009-06-27) For anybody who wants to go deeper into the ontology of an idea that animates a kind of music, or is illuminated by that music, read Greil Marcus's *Lipstick Traces*, just reissued in an expanded edition for the book's twentieth anniversary. I often say that *Traces* is the

best book ever written about music, even though it's not actually about music: it is about the life of an idea. (Sasha Frere-Jones New Yorker online 2009-10-21)I first read Lipstick Traces as a penniless traveler, hiding in the bathroom of a late-night express train from Cologne to Berlin. My paranoia was considerably eased as I delved into the lives of various misfits and aesthetic revolutionaries throughout the twentieth century. As dawn broke and the train pulled into the station, I disembarked, feeling not shell-shocked from the conductor's repeated passes to my stall, but decidedly refreshed. (J. Scott Burgeson East Bay Express 1998-01-01)The 'secret' of Marcus's history is its poetrywidely separated persons and events call out to each other and 'connect' precisely because so many of ordinary history's causal and syntactic arrangements have been positively negated. (Jerome McGann London of Books 1989-01-01)Greil Marcus has developed an ability to discern an art movement, or an entire country, lurking inside a song. (New Yorker 2004-01-01)Probably the most astute critic of American popular culture since Edmund Wilson. (D. D. Guttenplan London of Books 2007-01-01)About the AuthorGreil Marcus is the author of The Doors, Mystery Train, and other books.