
Theodor Fontane Gesammelte Werke German Edition

Satire and Society in Wilhelmine Germany

Theodor Fontane as a Critic of the Drama

German Refugee Historians and Friedrich Meinecke

The Politics of German Protestantism

German Literature, History and the Nation

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Museums of the Mind: German Modernity and the Dynamics of Collecting

The Chain of Things
Wanderer in 19th-century German Literature
The Woman Question in Nineteenth-Century English, German and Russian Literature
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Crisis and Continuity in Modern German Fiction

Theodor Fontane
Gesammelte Werke
German Edition

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Satire and Society in Wilhelmine Germany Walter de Gruyter GmbH & Co KG

Designed to provide English readers of German literature the opportunity to familiarize themselves with both the established canon and newly emerging literatures that reflect the concerns of women and ethnic minorities, the

Encyclopedia of German Literature includes more than 500 entries on writers, individual work, and topics essential to an understanding of this rich literary tradition. Drawing on the expertise of an international group of experts, the essays in the encyclopedia reflect developments of the latest scholarship in German literature, culture, and history and society. In addition to the essays, author entries include biographies and works lists; and works entries provide information about first editions, selected critical editions, and English-language translations. All entries

conclude with a list of further readings.

Theodor Fontane as a Critic of the Drama Oxford University Press

This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1972. *German Refugee Historians and Friedrich*

Meinecke Cambridge University Press
 In *The Chain of Things*, Eric Downing shows how the connection between divinatory magic and reading shaped the experience of reading and aesthetics among nineteenth-century realists and modernist thinkers. He explores how writers, artists, and critics such as Gottfried Keller, Theodor Fontane, and Walter Benjamin drew on the ancient practice of divination, connecting the Greek idea of sympathetic magic to the German aesthetic concept of the attunement of mood and atmosphere. Downing deftly traces the genealogical connection between reading and art in classical antiquity, nineteenth-century realism, and modernism, attending to the ways in which the modern re-enchantment of the world—both in nature and human society—consciously engaged ancient practices that aimed at preternatural prediction. Of particular significance to the argument presented in *The Chain of Things* is how the future figured into the reading of texts during this period, a time when the future as a narrative determinant or article of historical faith was losing its force. Elaborating a new

theory of magic as a critical tool, Downing secures crucial links between the governing notions of time, world, the "real," and art.

The Politics of German Protestantism Cambridge University Press

Franz Kafka is among the most significant 20th century voices to examine the absurdity and terror posed for the individual by what his contemporary Max Weber termed 'the iron cage' of society. Ferdinand Tönnies had defined the problem of finding community within society for Kafka and his peers in his 1887 book *Gemeinschaft und Gesellschaft*. Kafka took up this issue by focusing upon the 'social discourse' of human relationships. In this book, Mark E. Blum examines Kafka's three novels, *Amerika*, *The Trial*, and *The Castle* in their exploration of how community is formed or eroded in the interpersonal relations of its protagonists. Critical literature has recognized Kafka's ability to narrate the gestural moment of alienation or communion. This 'social discourse' was augmented, however, by a dimension virtually no commentator has recognized—Kafka's conversation with past and present

authors. Kafka encoded authors and their texts representing every century of the evolution of modernism and its societal problems, from Bunyan and DeFoe, through Pope and Lessing, to Fontane and Thomas Mann. The inter-textual conversation Kafka conducted can enable us to appreciate the profound human problem of realizing community within society. Cultural historians as well as literary critics will be enriched by the evidence of these encoded cultural conversations. Kafka's 'Imperial Messenger' may finally be heard in the full history of his emanations. Kafka encoded not only past authors, but painters as well. Kafka had been known as a graphic artist in his youth, and was informed by expressionism and cubism as he matured. Kafka's encodings of literature as well as fine art are not solely of the work to which he refers, but the community of authors or painters and their success or failure of community. Kafka's encodings were meant as an extra-textual readings for astute readers, but also as a lesson to his fellow authors whom he held accountable in his correspondence as cultural messengers. Encoding had been a Germanic literary

norm since the sixteenth century. Many of Kafka's encodings are of Austrian satirists since the eighteenth century, among them Franz Christoph von Scheyb and Gottlieb Wilhelm Rabener, Josef Schreyvogel, as well as the genial irony of Franz Grillparzer. Austrian literature is prominent, but Kafka's encodings are drawn from all Western literature from Plato through his own present. In *The Castle* the figure of Momus becomes a major index in the history of Western literature, extended from Plato through Lucian, to Nicolaus Gerbel through Goethe. Momus, the arch-critic of manners, morals, and judge of human character, enables a Kafka reader to use this thread to comprehend the errors of commission and omission in the social discourse of his protagonists throughout his opus.

German Literature, History and the Nation Routledge

On the centenary of Fontane's death and at the turn of the century these essays take a new look at this supreme chronicler of Prussia and of the Germany that emerges after 1871. Written by scholars from different countries and disciplines, they focus on novels and theatre reviews

from the perspectives of philosophy, sociology, comparative literature and translation theory, and in the contexts of topography and painting. Connections and crosscurrents emerge to reveal new aspects of Fontane's poetics and to produce contrasting but complementary readings of his novels. He appears in the company of predecessors and contemporaries, such as Scott, Thackeray, Saar, Ibsen, Turgenev, but also in that of writers he has rarely, if ever, been seen beside, such as E.T.A. Hoffmann, Stendhal, Trollope, Henry James and Edith Wharton, Beckett and Faulkner. The historical novel and the social position of women are each a recurring focus of interest. Fontane emerges as receptive to other voices, as a precursor of developments in modern narrative, and confirmed as the novelist who brings the nineteenth-century German novel closest to the broad traditions of European realism.

The Changing Image of Theodor Fontane
MHRA

An apparently nomadic diaspora nation of Indian provenance, the Gypsies are present with notable frequency in Germanic literatures from Wolzogen and

Brentano to Stifter, Keller, Storm, Raabe, Jensen, Saar and Thomas Mann. Against the background of the still officially unacknowledged Romany Holocaust, Saul analyses in a series of close interpretations the stations of the literary construction of the Gypsy prior to the human disaster. The book's synthesis of scholarship in cultural, social and institutional history, the history of ideas and literary history will appeal to the scholarly community across traditional disciplinary boundaries, and will also serve as a valuable introduction for students from diverse fields.

Humor and Irony in Nineteenth-century German Women's Writing Camden House

This volume of new essays by leading scholars treats a representative sampling of German realist prose from the period 1848 to 1900, the period of its dominance of the German literary landscape. It includes essays on familiar, canonical authors -- Stifter, Freytag, Raabe, Fontane, Thomas Mann -- and canonical texts, but also considers writers frequently omitted from traditional literary histories, such as Luise Mühlbach, Friedrich Spielhagen, Louise von François, Karl May, and

Eugenie Marlitt. The introduction situates German realism in the context of both German literary history and of developments in other European literatures, and surveys the most prominent critical studies of nineteenth-century realism. The essays treat the following topics: Stifter's *Brigitta* and the lesson of realism; Mühlbach, Ranke, and the truth of historical fiction; regional histories as national history in Freytag's *Die Ahnen*; gender and nation in Louise von François's historical fiction; theory, reputation, and the career of Friedrich Spielhagen; Wilhelm Raabe and the German colonial experience; the poetics of work in Freytag, Stifter, and Raabe; Jewish identity in Berthold Auerbach's novels; Eugenie Marlitt's narratives of virtuous desire; the appeal of Karl May in the Wilhelmine Empire; Thomas Mann's portrayal of male-male desire in his early short fiction; and Fontane's *Effi Briest* and the end of realism. Contributors: Robert C. Holub, Brent O. Petersen, Lynne Tatlock, Thomas C. Fox, Jeffrey L. Sammons, John Pizer, Hans J. Rindisbacher, Irene S. Di Maio, Kirsten Belgum, Nina Berman, Robert Tobin, Russell A. Berman. Todd

Kontje is professor of German at the University of California, San Diego. *Gypsies and Orientalism in German Literature and Anthropology of the Long Nineteenth Century* MHRA

Kathryn Ambrose offers a new approach to the Woman Question in mid- to late-nineteenth-century English, German and Russian literature. Using a methodological framework based on feminist theory and post-structuralism, she provides a revision of canonical texts (such as *Jane Eyre*, *Wuthering Heights*, *Middlemarch*, *Effi Briest*, *Fathers and Children* and *Anna Karenina*) alongside lesser-known works by Emily and Charlotte Brontë, George Eliot, Theodor Storm, Theodor Fontane, Ivan Turgenev and Leo Tolstoy. Her exploration of the semiotics of barriers – as opposed to the established approach of the semiotics of space – makes for a rewarding reading of this period of literature and establishes new cross-cultural and literary connections between the three countries.

German Thought and Culture Walter de Gruyter GmbH & Co KG

"Using a method based on New Historicism, but with added emphasis on

literature as cultural commentary, Andrew Cusack's study traces the motif's intertextual connections, how it receives meaning from non-literary discourses, and how it transmits meaning into the social sphere by molding individual and collective self-conceptions. The study draws on a corpus of ten prose narratives that reflect the vast scope of the motif and show how its function changes. The study pays scrupulous attention to the historical specificity of each work and to its relationship to contemporary aesthetic and philosophical currents, revealing the wanderer motif to be a significant vehicle of cultural memory that sustained the ideas of the Enlightenment and of Romanticism into the latter part of the century."--BOOK JACKET.

Kafka's Social Discourse Camden House Brings to light unsuspectedly rich sources of humor in the works of prominent nineteenth-century women writers. Nineteenth-century German literature is seldom seen as rich in humor and irony, and women's writing from that period is perhaps even less likely to be seen as possessing those qualities. Yet since comedy is bound to societal norms, and

humor and irony are recognized weapons of the weak against authority, what this innovative study reveals should not be surprising: women writers found much to laugh at in a bourgeois age when social constraints, particularly on women, were tight. Helen Chambers analyzes prose fiction by leading female writers of the day who prominently employ humor and irony. Arguing that humor and irony involve cognitive and rational processes, she highlights the inadequacy of binary theories of gender that classify the female as emotional and the male as rational. Chambers focuses on nine women writers: Annette von Droste-Hülshoff, Ida Hahn-Hahn, Ottilie Wildermuth, Helene Böhlau, Marie von Ebner-Eschenbach, Ada Christen, Clara Viebig, Isolde Kurz, and Ricarda Huch. She uncovers a rich seam of unsuspected or forgotten variety, identifies fresh avenues of approach, and suggests a range of works that merit a place on university reading lists and attention in scholarly studies. Helen Chambers is Professor of German at the University of St Andrews, Scotland, UK.

Literary Translation, Reception, and Transfer Routledge

Wide-ranging survey of the criticism devoted to Theodor Fontane, with particular emphasis on more recent theoretical trends. This study of the literary scholarship on Fontane's narrative works is the first to present a systematic review of the ever-growing body of criticism on Germany's major realist novelist. Significant developments in Fontane criticism are traced in historical context, from their beginnings in contemporary commentary to the present day. The author places special emphasis on scholarship since 1980, analysing the influence of new literary critical trends in this period; she also considers the effect upon traditional literary criticism of feminism, psychoanalysis, and comparatist approaches, and the fresh developments in reception history, translation, and media studies.

Theodor Fontane and the European Context BRILL

The reign of Kaiser Wilhelm II was a transitional period in German history when the traditions of the nineteenth century were coming into conflict with the emerging cultural, social, and political patterns of the twentieth century. The

resulting tensions were clearly reflected in the period's leading satirical journals, *Kladderadatsch* and *Simplicissimus*. Both journals appealed to a diverse middle-class readership and attracted widespread attention through their flamboyant and sometimes scurrilous attacks on authority. Their satire, expressed through cartoons, anecdotes, verse, and fiction, ranged across nearly every aspect of German life and employed the talents of some of the period's most important writers and artists. That their purpose was essentially serious was shown by the frequent seizures of offending issues and the jail sentences meted out to satirists whose jabs struck too near home.

Kladderadatsch, founded in Berlin in 1848, was liberal politically but generally mild in its social satire. It remained for *Simplicissimus*, founded in Munich in 1896, to launch a more radical critique of bourgeois culture. The primary target of both journals was the absurdities of an essentially weak monarchy personified in a Kaiser who seemed always to be "on stage." *Simplicissimus*, in addition, delighted in ridiculing a military establishment dominated by class, a

repressive educational system, and a hypocritical religious hierarchy. Even the family came in for satirical treatment. Through the history of these two periodicals, Ann Taylor Allen demonstrates the uses of humor in a society that offered few effective outlets for dissent. She also provides important new insights into the role of popular journalism in this critical period.

Private Lives and Collective Destinies

Lehigh University Press

Albrecht von Wallenstein (1583-1634), one of the most famous and controversial personalities of the Thirty Years War, gained heightened prominence in the nineteenth century through Schiller's monumental drama Wallenstein (1798-99). This study tests Schiller's impact on historians as well as on later literary texts.

Philo-Semitism in Nineteenth-Century German Literature

Camden House
Although the importance of the interplay of literature and philosophy in Germany has often been examined within individual works or groups of works by particular authors, little research has been undertaken into the broader dialogue of

German literature and philosophy as a whole. Philosophy and German Literature 1700-1990 offers six chapters by leading specialists on the dialogue between the work of German literary writers and philosophers through their works. The volume shows that German literature, far from being the mouthpiece of a dour philosophical culture dominated by the great names of Leibniz, Kant, Hegel, Marx, Heidegger and Habermas, has much more to offer: while possessing a high affinity with philosophy it explores regions of human insight and experience beyond philosophy's ken.

The Wallenstein Figure in German Literature and Historiography 1790-1920

Manchester University Press

This is the second of three volumes based on papers given at the 'Fragile Tradition' conference in Cambridge, 2002. Together they provide a conspectus of current research on the cultural, historical and literary imagination of the German-speaking world across the whole of the modern period. This volume highlights the connections between cultural identity and the sense of nationhood which are to be found in literary writing, the history of

ideas, and the interaction between European cultures from the late Middle Ages to the present day. It focuses particularly on the way myths of cultural identity are passed on and transformed historically; on the fashioning of various models of modern German identity with reference to the cultures of Greece, France, England and Renaissance Italy; on the reflection of 19th-century nationalism in literary writing and ideas about language; and on the ways in which cultural values have asserted themselves in relation to moments of catastrophe and abrupt political change in the 1920s, the 1940s, and the 1990s.

The Child's View of the Third Reich in German Literature

Camden House
This book examines the ways in which German authors have used the child's perspective to present the Third Reich. It considers how children at this time were brought up and educated to accept unquestioningly National Socialist ideology, and thus questions the possibility of a traditional naive perspective on these events. Authors as diverse as Günter Grass, Siegfried Lenz, and Christa Wolf, together with many less

well-known writers, have all used this perspective, and this raises the question as to why it is such a popular means of confronting the enormity of the Third Reich. This study asks whether this perspective is an evasive strategy, a means of gaining new insights into the period, or a means of discovering a new language which had not been tainted by Nazism. This raises and addresses issues central to a post-war aesthetic in German writing.

Periods in German Literature: Texts and contexts Camden House

Includes entries for maps and atlases.

George Eliot in Germany, 1854–55

Camden House

From the late eighteenth century to the early twentieth century, Liverpool was frequently referred to as the 'second city of the empire'. Yet, the role of Liverpool within the British imperial system and the impact on the city of its colonial connections remain underplayed in recent writing on both Liverpool and the empire. However, 'inconvenient' this may prove, this specially-commissioned collection of essays demonstrates that the imperial dimension deserves more prevalence in

both academic and popular representations of Liverpool's past. Indeed, if Liverpool does represent the 'World in One City' - the slogan for Liverpool's status as European Capital of Culture in 2008 - it could be argued that this is largely down to Merseyside's long-term interactions with the colonial world, and the legacies of that imperial history. In the context of Capital of Culture year and growing interest in the relationship between British provincial cities and the British empire, this book will find a wide audience amongst academics, students and history enthusiasts generally.

Literary Presentations of Divided Germany BRILL

Alex Ross, renowned New Yorker music critic and author of the international bestseller and Pulitzer Prize finalist *The Rest Is Noise*, reveals how Richard Wagner became the proving ground for modern art and politics—an aesthetic war zone where the Western world wrestled with its capacity for beauty and violence. For better or worse, Wagner is the most widely influential figure in the history of music. Around 1900, the phenomenon known as Wagnerism saturated European and

American culture. Such colossal creations as *The Ring of the Nibelung*, *Tristan und Isolde*, and *Parsifal* were models of formal daring, mythmaking, erotic freedom, and mystical speculation. A mighty procession of artists, including Virginia Woolf, Thomas Mann, Paul Cézanne, Isadora Duncan, and Luis Buñuel, felt his impact. Anarchists, occultists, feminists, and gay-rights pioneers saw him as a kindred spirit. Then Adolf Hitler incorporated Wagner into the soundtrack of Nazi Germany, and the composer came to be defined by his ferocious antisemitism. For many, his name is now almost synonymous with artistic evil. In *Wagnerism*, Alex Ross restores the magnificent confusion of what it means to be a Wagnerian. A pandemonium of geniuses, madmen, charlatans, and prophets do battle over Wagner's many-sided legacy. As readers of his brilliant articles for *The New Yorker* have come to expect, Ross ranges thrillingly across artistic disciplines, from the architecture of Louis Sullivan to the novels of Philip K. Dick, from the Zionist writings of Theodor Herzl to the civil-rights essays of W.E.B. Du Bois, from *O Pioneers!* to *Apocalypse Now*. In many ways,

Wagnerism tells a tragic tale. An artist who might have rivaled Shakespeare in universal reach is undone by an ideology of hate. Still, his shadow lingers over twenty-first century culture, his mythic motifs coursing through superhero films and fantasy fiction. Neither apologia nor condemnation, Wagnerism is a work of passionate discovery, urging us toward a more honest idea of how art acts in the world.

Encyclopedia of German Literature Walter de Gruyter GmbH & Co KG
Nineteenth-century Germany witnessed

many debates on the nature of the nation, both before and after unification in 1871. Bourgeois authors engaged closely with questions of class and national identity, and resourcefully sought to influence the collective destiny of the German people through works of popular fiction and cultural history. Typical of this trend was the realist writer Gustav Freytag (1816-1895), the most widely read novelist of his era. Innovatively exploring all of Freytag's works (poetry, drama, novels, history, journalism, biography and

literary theory), Schofield examines how his popular writing systematically re-imagined the social structures of German society, embedding political agendas within contemporary stories of private lives. Connecting the aesthetics of Realism with the political aims of the bourgeoisie, the study both reassesses Freytag's position within the German literary canon and re-evaluates received opinion on the socio-political function of Realism in German culture. Benedict Schofield is Lecturer in German at King's College London.

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