

Menschheitsdämmerung Ein Dokument Des Expressioni

Ernst Toller and German Society
 Expressionismus
 The Turn of the Century/Le tournant du siècle
 On the Outlook
 A History of World War One Poetry
 Weimar Culture: The Outsider as Insider
 In the Consciousness of Earth
 Menschheitsdämmerung
 Expressionism and Film
 Modernism
 Der Wahre Historiker
 German Expressionism and the Messianism of a Generation
 Women in German Expressionism
 Traduction & Littérature Multilingue
 Three-Way Street
 Discourse Networks, 1800/1900
 The Turn of the Century
 The Gentle Apocalypse
 Expressionismus
 The Palgrave Encyclopedia of Urban Literary Studies
 Form in the Menschheitsdämmerung
 Writing Between the Lines
 Stefan Zweig and World Literature
 The Elemental Passions of the Soul Poetics of the Elements in the Human Condition: Part 3
 Aesthetics of Religion
 Menschheitsdämmerung
 Literarischer Expressionismus
 Das Motiv der Apokalypse in Literatur und Malerei des Expressionismus: Dargestellt an Werken von Max Beckmann, Georg Heym, Ludwig Meidner und Paul Zech
 Endzeitvisionen
 Menschheitsdämmerung
 Fritz Perls in Berlin 1893 - 1933
 Zur Wirkung Nietzsches
 Jews and the Making of Modern German Theatre
 German Expressionist Prose
 Europa! Europa?
 A Companion to the Literature of German Expressionism
 Research Journal of Germanic Antiquity
 Expressionism As an International Literary Phenomenon
 René Schickele and Alsace
 Antikerezeption im literarischen Expressionismus

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Ernst Toller and German Society Cambridge University Press

A seminal work as melodious and haunting as the era it chronicles. First published in 1968, *Weimar Culture* is one of the masterworks of Peter Gay's distinguished career. A study of German culture between the two wars, the book brilliantly traces the rise of the artistic, literary, and musical culture that bloomed ever so briefly in the 1920s amid the chaos of Germany's tenuous post-World War I democracy, and crashed violently in the wake of Hitler's rise to power. Despite the ephemeral nature of the Weimar democracy, the influence of its culture was profound and far-reaching, ushering in a modern sensibility in the arts that dominated Western culture for most of the twentieth century. Vivid and eminently readable, *Weimar Culture* is the finest introduction for the casual reader and historian alike.

Expressionismus Königshausen & Neumann

Between 1918 and 1939 Ernst Toller was one of Germany's prominent left-wing intellectuals, He was a leader of the German Revolution of 1918-1919, famous playwright of the 1920s and best known spokesman against Hitler during the 1930s, writing about a country unsuccessfully balancing between survival and annihilation.

The Turn of the Century/Le tournant du siècle Universal-Publishers

This book is the first major study in English of René Schickele's work. Hailed by his contemporaries as one of the foremost German-language novelists of the inter-war period, and celebrated for his Expressionist poetry and his controversial First World War drama *Hans im Schnakenloch*, Schickele also produced socio-critical essays and pioneering editorial work for the pacifist journal *Die Weißen Blätter*. From his literary debuts in fin-de-siècle Strasbourg to the French and German prose fiction of his anti-Nazi exile, Schickele's work reflects his bilingual, bicultural upbringing: his vision of Alsace as a symbolic broker of Franco-German peace finds its clearest expression in the trilogy of novels *Das Erbe am Rhein*. Schickele remains a paradoxical figure, in his own words, a 'citoyen français und deutscher Dichter' (French citizen and German poet). Through readings of all the major texts, Eric Robertson's study situates Schickele's work within its socio-political and historical context. Particular attention is paid to the personal and political implications of his adoption of German as literary idiom and his reversion to the French mother tongue during the 1930s; Schickele's copious diaries and his correspondence with fellow writers including Thomas Mann, Heinrich Mann and Stefan Zweig are shown to be especially revealing. Schickele's oeuvre holds a unique and hitherto underrated place in the European writing of his era.

On the Outlook Cambridge Scholars Publishing

As German Jews emigrated in the nineteenth and early twentieth centuries and as exiles from Nazi Germany, they carried the traditions, culture, and particular prejudices of their home with them. At the same time, Germany—and Berlin in particular—attracted both secular and religious Jewish scholars from eastern Europe. They engaged in vital intellectual exchange with German Jewry, although their cultural and religious practices differed greatly, and they absorbed many cultural practices that they brought back to Warsaw or took with them to New York and Tel Aviv. After the Holocaust, German Jews and non-German Jews educated in Germany were forced to reevaluate their essential relationship with Germany and Germanness as well as their notions of Jewish life outside of Germany. Among the first volumes to focus on German-Jewish transnationalism, this interdisciplinary collection spans the fields of history, literature, film, theater, architecture, philosophy, and theology as it examines the lives of significant emigrants. The individuals whose stories are reevaluated include German Jews Ernst Lubitsch, David Einhorn, and Gershom Scholem, the architect Fritz Nathan and filmmaker Helmar Lerski; and eastern European Jews David Bergelson, Der Nister, Jacob

Katz, Joseph Soloveitchik, and Abraham Joshua Heschel—figures not normally associated with Germany. *Three-Way Street* addresses the gap in the scholarly literature as it opens up critical ways of approaching Jewish culture not only in Germany, but also in other locations, from the mid-nineteenth century to the present.

A History of World War One Poetry BRILL

Founded in 2011, *The Research Journal of Germanic Antiquity* is an independent scholarly journal devoted to preserving, translating, and circulating all early modern German religious texts (12th - 20th century). The underlying goal of this journal is to reprint rare German publications to introduce them to a new generation of researchers while placing them into their historical context. This journal also seeks to publish articles on the subject of Western Esotericism including but not limited to Ariosophy, Atlanteology, Theosophy, Freemasonry, Rosicrucianism, Spiritualism, Norse mythology, Mesmerism, etc. We especially encourage the submission of articles that engage the subject of racism within these traditions.

Weimar Culture: The Outsider as Insider Springer Nature

New essays examining the complex period of rich artistic ferment that was German literary Expressionism.

In the Consciousness of Earth Walter de Gruyter

While it is common knowledge that Jews were prominent in literature, music, cinema, and science in pre-1933 Germany, the fascinating story of Jewish co-creation of modern German theatre is less often discussed. Yet for a brief time, during the Second Reich and the Weimar Republic, Jewish artists and intellectuals moved away from a segregated Jewish theatre to work within canonic German theatre and performance venues, claiming the right to be part of the very fabric of German culture. Their involvement, especially in the theatre capital of Berlin, was of a major magnitude both numerically and in terms of power and influence. The essays in this stimulating collection etch onto the conventional view of modern German theatre the history and conflicts of its Jewish participants in the last third of the nineteenth and first third of the twentieth centuries and illuminate the influence of Jewish ethnicity in the creation of the modernist German theatre. The nontraditional forms and themes known as modernism date roughly from German unification in 1871 to the end of the Weimar Republic in 1933. This is also the period when Jews acquired full legal and trade equality, which enabled their ownership and directorship of theatre and performance venues. The extraordinary artistic innovations that Germans and Jews co-created during the relatively short period of this era of creativity reached across the old assumptions, traditions, and prejudices that had separated people as the modern arts sought to reformulate human relations from the foundations to the pinnacles of society. The essayists, writing from a variety of perspectives, carve out historical overviews of the role of theatre in the constitution of Jewish identity in Germany, the position of Jewish theatre artists in the cultural vortex of imperial Berlin, the role played by theatre in German Jewish cultural education, and the impact of Yiddish theatre on German and Austrian Jews and on German theatre. They view German Jewish theatre activity through Jewish philosophical and critical perspectives and examine two important genres within which Jewish artists were particularly prominent: the Cabaret and Expressionist theatre. Finally, they provide close-ups of the Jewish artists Alexander Granach, Shimon Finkel, Max Reinhardt, and Leopold Jessner. By probing the interplay between “Jewish” and “German” cultural and cognitive identities based in the field of theatre and performance and querying the effect of theatre on Jewish self-understanding, they add to the richness of intercultural understanding as well as to the complex history of theatre and performance in Germany.

Menschheitsdämmerung University of Iowa Press

This is a highly original book about the connections between historical moment, social structure, technology, communication systems, and what is said and thought using these systems - notably

literature. The author focuses on the differences between 'discourse networks' in 1800 and in 1900, in the process developing a new analysis of the shift from romanticism to modernism. The work might be classified as a German equivalent to the New Historicism that is currently of great interest among American literary scholars, both in the intellectual influences to which Kittler responds and in his concern to ground literature in the most concrete details of historical reality. The artful structure of the book begins with Goethe's Faust and ends with Valéry's Faust. In the 1800 section, the author discusses how language was learned, the emergence of the modern university, the associated beginning of the interpretation of contemporary literature, and the canonization of literature. Among the writers and works Kittler analyzes in addition to Goethe's Faust are Schlegel, Hegel, E. T. A. Hoffman's 'The Golden Pot', and Goethe's Tasso. The 1900 section argues that the new discourse network in which literature is situated in the modern period is characterized by new technological media - film, the photograph, and the typewritten page - and the crisis that these caused for literary production. Along the way, the author discusses the work of Nietzsche, Gertrude Stein, Mallarmé, Bram Stoker, the Surrealists, Rilke, Kafka, and Freud, among others.

Expressionism and Film Frank & Timme GmbH

Die Apokalypse, oder besser gesagt, die Vorstellung von der Apokalypse wird existieren, solange es die Menschheit gibt; sollte es sie einmal nicht mehr geben, dann nur, weil sie aus ihrer Position als Fiktion herausgetreten ist und die Menschheit zerstört hat. Dass das Motiv der Apokalypse tief im Kulturgut des Menschen verwurzelt ist, zeigt sich an unzähligen künstlerischen Darstellungen. Insbesondere in der Zeit des Expressionismus findet das Motiv häufige Verwendung. Schon ein Blick in die Menschheitsdämmerung - die wohl berühmteste Lyrik-Anthologie des Expressionismus - genügt, um einen Eindruck davon zu bekommen, wie wichtig das Motiv der Apokalypse für die Künstler des Expressionismus war. Das Gleiche gilt für die bildende Kunst, denkt man an Ludwig Meidners Apokalyptische Landschaften oder an die Großstadtbilder George Grosz'. Als Beitrag zum Kunstvergleich soll diese Arbeit aufzeigen, ob der Vergleich zwischen literarischen und malerischen Kunstwerken im Hinblick auf das Motiv der Apokalypse zu einer „wechselseitigen Erhellung“ der Künste führt. An vier ausgewählten Werken des Expressionismus entdeckt der Leser, worin die Funktion des Apokalypse-Motivs liegt und in welcher Art und Weise das Motiv von den Künstlern Verwendung findet. Dem Umstand, dass die Disziplin des Kunstvergleichs verhältnismäßig unerforscht ist und keine allgemeingültige Grundlage besitzt, begegnet die Autorin durch eine individuelle Vergleichsmethode.

Modernism BRILL

An extreme sensitivity to gathering social crisis, an accompanying angry enthusiasm for artistic experimentation and renewal - this compelling mix in German art, poetry, and drama of the period 1910 to 1925 continues to draw both scholarly attention and intense popular interest. In this book Augustinus Dierick focuses on another significant but hitherto neglected medium of German Expressionist thought - short narrative prose - in order to illuminate and evaluate the contribution of that genre to one of the twentieth century's most powerful artistic movements. Dierick's study includes a thorough analysis of the works of a broad range of Expressionist prose writers, from those of such specialists in the genre as Edschiem, Heym, Benn, Loerke, Frank, Sternheim, Ehrenstein, and 'Mynona' to the shorter prose works of such major figures as Alfred Döblin, Heinrich Mann, Max Brod, and Franz Werfel. Dierick isolates the thematic obsessions common among Expressionist writers: the pathos of the self in confrontation with nature and with God, the tension between self and the institutions of bourgeois society, and the attractions and dangers of eroticism. Throughout Dierick stresses the interrelationship between themes and their formal expression. He examines many apparent excesses in style and tone, many aberrations in structure and generic characteristics, and identifies them not as needless experimentation but as a necessary result of the attempt to find appropriate forms for extreme situations and complex ideas. Dierick's analysis makes clear that Expressionist prose has an intrinsic artistic value and, because of certain nuances and different accents, must be included in any estimation of the nature and importance of Expressionism as a whole.

Der Wahre Historiker University of Michigan Press

Using Fritz Perls as an example, this book recalls the representatives of an urban avant-garde culture who were driven out of Europe, emigrated, and for the most part found a new homeland in the USA. Many an element of the lost avant-garde spirit later found its way back to Europe in an enriched form. This monograph is the first to focus in greater depth on the German-European roots of Gestalt therapy. It thereby bridges the continents at the same time.

German Expressionism and the Messianism of a Generation Camden House (NY)

This volume explores the traditional and contemporary modes and stakes of messianic thinking in its close interaction with both previous and actual political contexts and theoretical discourses. In the past decades, philosophers and political thinkers repeatedly drew upon the millennial tradition of messianic thinking in their efforts to come to terms with the injustices of the present. Their conceptions of messianism build upon and revise, modify or radicalize politico-theological theories developed in the period between the two world wars by thinkers who, in the face of doom and destruction, reverted to ancient Judeo-Christian visions of redemption. The essays address the ways in which today's messianic thinking relates to its historical Jewish and Christian origins, and how it deals with the legacy of its early twentieth century precursors, such as Walter Benjamin, Franz Rosenzweig, Ernst Bloch, Gerschom Scholem, and Theodor W. Adorno. Historically, attitudes toward messianism interact with the political and historical conditions as well as with the prevailing theoretical and philosophical discourses of their times. Cross-fertilization between messianism, politics and philosophy also inform recent conceptualizations of history and time, language and the law in the writings of Emmanuel Lévinas, Jacques Derrida, and, most recently, Giorgio Agamben. The analysis of messianism in contemporary discourse encourages reflections on the following core questions: How does messianism figure in modern and contemporary philosophy? How does it relate to today's state of affairs in the juridical, political, and social realm? Is it still primarily a Jewish concern, and how has it interacted with other religious and political traditions? How does the impact of Jewish messianism on modern philosophy compare with and relate to other influences of Jewish thought, such as the legalistic tradition? The contributors to this volume shed light on as divergent aspects of messianism as its socio-historical embeddedness, its discontinuous historiography, its manifestations in literature and the arts and its complex relation to human agency.

Women in German Expressionism Indiana University Press

Expressionism and Film, originally published in German in 1926, is not only a classic of film history, but also an important work from the early phase of modern media history. Written with analytical brilliance and historical vision by a well-known contemporary of the expressionist movement, it

captures Expressionism at the time of its impending conclusion—as an intersection of world view, resoluteness of form, and medial transition. Though one of the most frequently-cited works of Weimar culture, Kurtz's groundbreaking work, which is on a par with Siegfried Kracauer's From Caligari to Hitler and Lotte Eisner's The Haunted Screen, has never been published in English. Its relevance and historical contexts are analyzed in a concise afterword by the Swiss scholars Christian Kiening and Ulrich Johannes Beil.

Traduction & Littérature Multilingue Lapwing Publications

This encyclopaedia will be an indispensable resource and recourse for all who are thinking about cities and the urban, and the relation of cities to literature, and to ways of writing about cities. Covering a vast terrain, this work will include entries on theorists, individual writers, individual cities, countries, cities in relation to the arts, film and music, urban space, pre/early and modern cities, concepts and movements and definitions amongst others. Written by an international team of contributors, this will be the first resource of its kind to pull together such a comprehensive overview of the field.

Three-Way Street Walter de Gruyter

This book reads messianic expectation as the defining characteristic of German culture in the first decades of the twentieth century. It has long been accepted that the Expressionist movement in Germany was infused with a thoroughly messianic strain. Here, with unprecedented detail and focus, that strain is traced through the work of four important Expressionist playwrights: Ernst Barlach, Georg Kaiser, Ernst Toller and Franz Werfel. Moreover, these dramatists are brought into new and sustained dialogues with the theorists and philosophers of messianism who were their contemporaries: Walter Benjamin, Ernst Bloch, Martin Buber, Hermann Cohen, Gerschom Scholem. In arguing, for example, that concepts like Bloch's utopian self-encounter (Selbstbegegnung) and Benjamin's messianic now-time (Jetztzeit) reappear as the framework for Expressionism's staging of collective redemption in a new age, Anderson forges a previously underappreciated link in the study of Central European thought in the early twentieth century.

Discourse Networks, 1800/1900 John Benjamins Publishing

Through close readings of poems covering the span of Georg Trakl's lyric output, this study traces the evolution of his strangely mild and beautiful vision of the end of days.

The Turn of the Century Peter Lang

Die hier zusammengestellten Manifeste und Dokumente zur deutschen Literatur zwischen 1910 und 1920 dienen der Rekonstruktion jener literarisch-künstlerischen Rand- oder Gegenkultur, die sich um 1910 mit eigenen Zeitschriften, Verlagen, Kreisen, Clubs und Kabarets in Opposition zur etablierten Kultur herausbildete und für die sich der Name »Expressionismus« durchsetzte. Was außerhalb dieser intellektuell-avantgardistischen Bewegung stand, ist jedoch soweit mitdokumentiert, als sich der Expressionismus kritisch- polemisch davon abgrenzte, und darüber hinaus durch Texte von Autoren, die als Außenstehende zum Expressionismus Stellung nahmen oder ihm mit analogen Denkformen nahestanden. Dem Band liegt ein Konzept zugrunde, das die informierenden und interpretierenden Vorbemerkungen, die Dokumente und die Kommentare dazu eng aufeinander bezieht. Jedem Einzelabschnitt ist eine Einleitung vorangestellt, die zusammen mit zahlreichen Querverweisen, weiterführenden bibliographischen Quellenangaben und Hinweisen zur Forschung, in den jeweiligen Themenaspekt einführt und über den Stellenwert der abgedruckten Dokumente orientiert. Im Unterschied zu schon vorliegenden (größtenteils vergriffenen)

Dokumentensammlungen zu diesem Zeitraum sind die verschiedenen »Ismen« (Futurismus, Dadaismus, Aktivismus etc.) nicht gesondert dokumentiert, sondern übergreifenden Gesichtspunkten zugeordnet. Einen breiten Raum nehmen dabei die Bereiche der »Kulturkritik« und des »literarischen Lebens« ein. Die beiden Kapitel darüber stehen gleichgewichtig neben denen zum Expressionismus-Begriff und zur Ästhetik und Poetik. Die Herausgeber versuchten damit sowohl der historischen Wirklichkeit als auch den gewandelten literaturwissenschaftlichen Interessen zu entsprechen. Personen- und Werkregister (mit biographischen Stichworten zu Autoren und Künstlern aus dem Umkreis des Expressionismus) erschließen den Band.

The Gentle Apocalypse Springer-Verlag

This volume is the first English language presentation of the innovative approaches developed in the aesthetics of religion. The chapters present diverse material and detailed analysis on descriptive, methodological and theoretical concepts that together explore the potential of an aesthetic approach for investigating religion as a sensory and mediated practice. In dialogue with, yet different from, other major movements in the field (material culture, anthropology of the senses, for instance), it is the specific intent of this approach to create a framework for understanding the interplay between sensory, cognitive and socio-cultural aspects of world-construction. The volume demonstrates that aesthetics, as a theory of sensory knowledge, offers an elaborate repertoire of concepts that can help to understand religious traditions. These approaches take into account contemporary developments in scientific theories of perception, neuro-aesthetics and cultural studies, highlighting the socio-cultural and political context informing how humans perceive themselves and the world around them. Developing since the 1990s, the aesthetic approach has responded to debates in the study of religion, in particular striving to overcome biased categories that confined religion either to texts and abstract beliefs, or to an indisputable sui generis mode of experience. This volume documents what has been achieved to date, its significance for the study of religion and for interdisciplinary scholarship.

Expressionismus Königshausen & Neumann

(New York, Sommer 1959) Vor genau 40 Jahren, Ende des Jahres 1919, erschien die Sammlung "Menschheitsdämmerung - Symphonie jüngster Dichtung" zum ersten Male. Damals ein explosives Pionierwerk, ein avantgardistisches Experiment - heute als "immer noch die beste", als "repräsentativste", als "klassische Anthologie des Expressionismus", ja als "erste und einzige Sammlung dieses Kreises" erachtet. Die sich in jenem Jahrzehnt "jüngste Generation" nannten, sind heute die Generation der Alten - oder Toten. Ein junger Literatur- und Zeitkritiker in Berlin, Freund vielen Freunden, der leidenschaftlich seine Epoche und deren Literatur liebte, stellte 1919 dies stürmische, vorwärtsstürmende Buch zusammen.

The Palgrave Encyclopedia of Urban Literary Studies Stanford University Press

Die Einführung in den literarischen Expressionismus gibt Anfängern einen ersten fundierten Überblick über die titelgebende Epoche. Durch eine Übersicht über die Grundlagen und Tendenzen der Forschung in diesem Bereich und die Darstellung der Probleme und Formen der Epoche erhalten die Leser eine erste Orientierung. Eine einführende Diskussion zu der allgemeinen Problematik von Epochenbegriffen bringt Einsteigern das Gebiet der Epochenforschung näher. Ein Kapitel zur kulturgeschichtlichen Forschungsfragen erweitert die Neuauflage und rundet diese zugleich ab.

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