

The Origin Of German Tragic Drama Walter Benjamin

A new interpretation of the work of one of the major critical thinkers of the twentieth century Offers a source of literary modernism in the twentieth century.

Baroque New Worlds traces the changing nature of Baroque representation in Europe and the Americas across four centuries, from its seventeenth-century origins as a Catholic and monarchical aesthetic and ideology to its contemporary function as a postcolonial ideology aimed at disrupting entrenched power structures and perceptual categories. Baroque forms are exuberant, ample, dynamic, and porous, and in the regions colonized by Catholic Europe, the Baroque was itself eventually colonized. In the New World, its transplants immediately began to reflect the cultural perspectives and iconographies of the indigenous and African artisans who built and decorated Catholic structures, and Europe's own cultural products were radically altered in turn. Today, under the rubric of the Neobaroque, this transculturated Baroque continues to impel artistic expression in literature, the visual arts, architecture, and popular entertainment worldwide. Since Neobaroque reconstitutions necessarily reference the European Baroque, this volume begins with the reevaluation of the Baroque that evolved in Europe during the late nineteenth century and the early twentieth. Foundational essays by Friedrich Nietzsche, Heinrich Wölfflin, Walter Benjamin, Eugenio d'Ors, René Wellek, and Mario Praz recuperate and redefine the historical Baroque. Their essays lay the groundwork for the revisionist Latin American essays, many of which have not been translated into English until now. Authors including Alejo Carpentier, José Lezama Lima, Severo Sarduy, Édouard Glissant, Haroldo de Campos, and Carlos Fuentes understand the New World Baroque and Neobaroque as decolonizing strategies in Latin America and other postcolonial contexts. This collection moves between art history and literary criticism to provide a rich interdisciplinary discussion of the transcultural forms and functions of the Baroque. Contributors. Dorothy Z. Baker, Walter Benjamin, Christine Buci-Glucksman, José Pascual Buxó, Leo Cabranes-Grant, Haroldo de Campos, Alejo Carpentier, Irlemar Chiampi, William Childers, Gonzalo Celorio, Eugenio d'Ors, Jorge Ruedas de la Serna, Carlos Fuentes, Édouard Glissant, Roberto González Echevarría, Ángel Guido, Monika Kaup, José Lezama Lima, Friedrich Nietzsche, Mario Praz, Timothy J. Reiss, Alfonso Reyes, Severo Sarduy, Pedro Henríquez Ureña, Maarten van Delden, René Wellek, Christopher Winks, Heinrich Wölfflin, Lois Parkinson Zamora

Fifty years after his death, Walter Benjamin remains one of the great cultural critics of this century. Despite his renown, however, Benjamin's philosophical ideas remain elusive--often considered a disaggregated set of thoughts not meant to cohere. This book provides a more systematic perspective on Benjamin, laying claim to his status as philosopher and situating his work in the context of its time. Exploring Benjamin's theory of language, spoken and nonspoken, Rainer Rochlitz shows how Benjamin reconceptualized traditional ideas of language, art, and history. Offering an expansive assessment of a unique twentieth-century thinker, this volume provides an indispensable guide for readers of Benjamin's recently released collected works.

Walter Benjamin's Other History

Walter Benjamin's Archive

The Murder of Rosa Luxemburg

Strengthening Forensic Science in the United States

Acts of Religion

Rahel Varnhagen

Why did Greek tragedy and "the tragic" come to be seen as essential to conceptions of modernity? And how has this belief affected modern understandings of Greek drama? In *Genealogy of the Tragic*, Joshua Billings answers these and related questions by tracing the emergence of the modern theory of the tragic, which was first developed around 1800 by thinkers associated with German Idealism. The book argues that the idea of the tragic arose in response to a new consciousness of history in the late eighteenth century, which spurred theorists to see Greek tragedy as both a unique, historically remote form and a timeless literary genre full of meaning for the present. The book offers a new interpretation of the theories of Schiller, Schelling, Hegel, Hölderlin, and others, as mediations between these historicizing and universalizing impulses, and shows the roots of their approaches in earlier discussions of Greek tragedy in Germany, France, and England. By examining eighteenth-century readings of tragedy and the interactions between idealist thinkers in detail, *Genealogy of the Tragic* offers the most comprehensive historical account of the tragic to date, as well as the fullest explanation of why and how the idea was used to make sense of modernity. The book argues that idealist theories remain fundamental to contemporary interpretations of Greek tragedy, and calls for a renewed engagement with philosophical questions in criticism of tragedy.

It portrays the existential struggles and downfall of an entire people, the Burgundians, in a military conflict with the Huns and their king."--Jacket.

In Benjamin's Library, Jane O. Newman offers, for the first time in any language, a reading of Walter Benjamin's notoriously opaque work, *Origin of the German Tragic Drama* that systematically attends to its place in discussions of the Baroque in Benjamin's day. Taking into account the literary and cultural contexts of Benjamin's work, Newman recovers Benjamin's relationship to the ideologically loaded readings of the literature and political theory of the seventeenth-century Baroque that abounded in Germany during the political and economic crises of the Weimar years. To date, the significance of the Baroque for *Origin of the German Tragic Drama* has been glossed over by students of Benjamin, most of whom have neither read it in this context nor engaged with the often incongruous debates about the period that filled both academic and popular texts in the years leading up to and following World War I. Armed with extraordinary historical, bibliographical, philological, and orthographic research, Newman shows the extent to which Benjamin participated in these debates by reconstructing the literal and figurative history of sixteenth- and seventeenth-century books that Benjamin analyzes and the literary, art historical and art theoretical, and political theological discussions of the Baroque with which he was familiar. In so doing, she challenges the exceptionalist, even hagiographic, approaches that have become common in Benjamin studies. The result is a deeply learned book that will infuse much-needed life into the study of one of the most influential thinkers of the twentieth century.

"Hanssen's exacting, expansive study of the ways Benjamin reconceives history and nature in one another's presence, or distance, is part of the increasing recognition of what it must take intellectually and imaginatively to come to terms with this thinker's soaring innovations."—Stanley Cavell, Harvard University "In this profoundly learned book Hanssen interprets Benjamin's *The Origin of German Tragic Drama* as the key to understanding his entire corpus. . . . Many books about Benjamin are impenetrable. This one is not." —S. Gittleman, *Choice* "Beatrice Hanssen has provided an arresting new reading of Benjamin, based on a wide range of materials and a subtle understanding of theoretical issues, both in his time and our own. Her interpretation is informed by contemporary deconstructionist approaches to the fundamental questions raised by Benjamin's texts, which she demonstrates anticipate many of the concerns of Derrida, Levinas and other recent thinkers."—Martin Jay, University of California, Berkeley "Beatrice Hanssen elaborates Benjamin's extremely novel and complex notion of 'history' with unparalleled thoroughness, cogency, and clarity."—Samuel Weber, University of California, Los Angeles

Song of the Nibelungs

The Making of British Bourgeois Tragedy

Blitzed

A Novel

Essays and Reflections

Tragedy and the Idea of Modernity

Spengler's work describes how we have entered into a centuries-long "world-historical" phase comparable to late antiquity, and his controversial ideas spark debate over the meaning of historiography.

Walter Benjamin is widely acknowledged as amongst the greatest literary critics of this century, and *The Origin of German Tragic Drama* is his most sustained and original work. Indeed, Georg Lukacs—one of the most trenchant opponents of Benjamin ’ s aesthetics—singled out this work as one of the main sources of literary modernism in the twentieth century. The *Origin of German Tragic Drama* begins with a general theoretical introduction on the nature of the baroque art of the sixteenth and seventeenth centuries, concentrating on the peculiar stage-form of the royal martyr dramas called Trauerspiel. Benjamin also comments on the engravings of Durer, and the theatre of Shakespeare and Calderon. Baroque tragedy, he argues, was distinguished from classical tragedy by its shift from myth into history. The characteristic atmosphere of the Trauerspiel was consequently ’ melancholy ’ . The emblems of baroque allegory point to the extinct values of a classical world that they can never attain or repeat. Their suggestive power, however, remains to haunt subsequent cultures, down to this century.

This is the first published version of *Beauty and the Beast*, written by the French author Gabriëlle-Suzanne Barbot de Villeneuve in the mid-18th century and translated by James Robinson Planché. It is a novel-length story intended for adult readers, addressing the issues of the marriage system of the day in which women had no right to choose their husband or to refuse to marry. There is also a wealth of rich back story as to how the Prince became cursed and revelations about Beauty's parentage, which fail to appear in subsequent versions of the now classic fairy tale.

With a wealth of never-before-accessed materials—including unpublished letters and manuscripts; court, police, and psychiatric records; and new interviews—Heather Clark brings to life the brilliant daughter of Wellesley, Massachusetts who had poetic ambition from a very young age and was an accomplished, published writer of poems and stories even before she became a star English student at Smith College in the early 1950s. Determined not to read Plath's work as if her every act, from childhood on, was a harbinger of her tragic fate, Clark evokes a culture in transition, in the shadow of the atom bomb and the Holocaust, as she explores Plath's world: her early relationships and determination not to become a conventional woman and wife; her conflicted ties to her well-meaning, widowed mother; her troubles at the hands of an unenlightened mental-health industry; her Cambridge years and thunderclap meeting with Ted Hughes, a marriage of true minds that would change the course of poetry in English; and much more. Clark's clear-eyed portraits of Hughes, his lover Assia Wevill, and other demonized players in the arena of Plath's suicide promotes a deeper understanding of her final days, with their outpouring of first-rate poems. Along with illuminating readings of the poems themselves, Clark's meticulous, compassionate research brings us closer than ever to the spirited woman and visionary artist who blazed a trail that still lights the way for women poets the world over.

Modernity, Nation, and the Baroque

Drugs in Nazi Germany

The Philosophy of Walter Benjamin

Walter Benjamin and the Play of Mourning

Greek Tragedy and German Philosophy

The Short Life and Blazing Art of Sylvia Plath

The long-awaited first biography of W. G. Sebald 'The best biography I have read in years' Philippe Sands 'Spectacular' Observer 'A remarkable portrait' Guardian W. G. Sebald was one of the most extraordinary and influential writers of the twentieth century. Through books including *The Emigrants*, *Austerlitz* and *The Rings of Saturn*, he pursued an original literary vision that combined fiction, history, autobiography and photography and addressed some of the most profound themes of contemporary literature: the burden of the Holocaust, memory, loss and exile. The first biography to explore his life and work, *Speak, Silence* pursues the true Sebald through the memories of those who knew him and through the work he left behind. This quest takes Carole Angier from Sebald's birth as a second-generation German at the end of the Second World War, through his rejection of the poisoned inheritance of the Third Reich, to his emigration to England, exploring the choice of isolation and exile that drove his work. It digs deep into a creative mind on the edge, finding profound empathy and paradoxical ruthlessness, saving humour, and an elusive mix of fact and fiction in his life as well as work. The result is a unique, ferociously original portrait.

If Walter Benjamin (with an irony that belies his seemingly tragic life) is now recognized as one of the century's most important writers, reading him is no easy matter. Benjamin opens one of his most notable essays, "The Task of the Translator," with the words "No poem is intended for the reader, no image for the beholder, no symphony for the listener." How does one read an author who tells us that writing does not communicate very much to the reader? How does one learn to regard what comes to us from Benjamin as something other than direct expression? Carol Jacobs' *In the Language of Walter Benjamin* is an attempt to come to terms with this predicament. It does so by teasing out such guidelines for criticism as Benjamin seems to offer in *The Origin of German Tragic Drama*. Jacobs reminds us of Benjamin's distinction between truth and knowledge. She above all insists on his method of philosophical contemplation as performance, on a performance that demands precise immersion in the minute details of subject matter. In what follows, Jacobs practices this immersion in the details of Benjamin's performance as she reads some of his key works: the autobiographical *Berlin Chronicle*, the apparently biographical study of Proust, the fictional autobiographical story of "Myslowitz -- Braunschweig -- Marseille," and those essays on the theory of language so crucial to an understanding of Benjamin, "The Task of the Translator," "Doctrine of the Similar," and "On Language as Such and on the Language of Man." "The essays that follow were written over the span of an academic lifetime. They are the intermittent attempts from the late sixties through the early nineties in which I have tried to understand Benjamin, or rather, to understand his work, to come to terms with it, though never as a totality. I would like to believe he taught me how to read in the practice of interrupting intention. The process of contemplation that these essays perform, then, is marked by an unceasing pausing for breath (sometimes for many years)." -- Carol Jacobs, from *In the Language of Walter Benjamin*

The sensational German bestseller on the overwhelming role of drug-taking in the Third Reich, from Hitler to housewives. 'Bursting with interesting facts' Vice 'Extremely interesting ... a serious piece of scholarship, very well researched' Ian Kershaw The Nazis presented themselves as warriors against moral degeneracy. Yet, as Norman Ohler's gripping bestseller reveals, the entire Third Reich was permeated with drugs: cocaine, heroin, morphine and, most of all, methamphetamines, or crystal meth, used by everyone from factory workers to housewives, and crucial to troops' resilience - even partly explaining German victory in 1940. The promiscuous use of drugs at the very highest levels also impaired and confused decision-making, with Hitler and his entourage taking refuge in potentially lethal cocktails of stimulants administered by the physician Dr Morell as the war turned against Germany. While drugs cannot on their own explain the events of the Second World War or its outcome, Ohler shows, they change our understanding of it. *Blitzed* forms a crucial missing piece of the story.

Walter Benjamin was fascinated by the impact of new technology on culture, an interest that extended beyond his renowned critical essays. From 1927 to ’ 33, he wrote and presented something in the region of eighty broadcasts using the new medium of radio. Radio Benjamin gathers the surviving transcripts, which appear here for the first time in English. This eclectic collection demonstrates the range of Benjamin ’ s thinking and his enthusiasm for popular sensibilities. His celebrated “ Enlightenment for Children ” youth programs, his plays, readings, book reviews, and fiction reveal Benjamin in a creative, rather than critical, mode. They flesh out ideas elucidated in his essays, some of which are also represented here, where they cover topics as varied as getting a raise and the history of natural disasters, subjects chosen for broad appeal and examined with passion and acuity. Delightful and incisive, this is Walter Benjamin channeling his sophisticated thinking to a wide audience, allowing us to benefit from a new voice for one of the twentieth century ’ s most respected thinkers.

A Tragic History of German Ethnology

An American Tragedy

An Opera

The Tragical History of the Life and Death of Doctor Faustus

Conceptions of Critique in Modern and Contemporary Philosophy

Benjamin's Library

Acts of Religion, compiled in close association with Jacques Derrida, brings together for the first time a number of Derrida's writings on religion and questions of faith and their relation to philosophy and political culture. The essays discuss religious texts from Jewish, Christian, and Muslim traditions, as well as religious thinkers such as Kant, Levinas, and Gershom Scholem, and comprise pieces spanning Derrida's career. The collection includes two new essays by Derrida that appear here for the first time in any language, as well as a substantial introduction by Gil Anidjar that explores Derrida's return to his own "religious" origins and his attempts to bring to light hidden religious dimensions of the social, cultural, historical, and political.

"The Berlin Ethnological Museum is one of the largest and most important anthropological museums in the world. Housing over 500,000 objects from non-western cultures assembled since the mid-nineteenth century, the museum's collection was assembled by men who were galvanized by the ambitious vision of Alexander von Humboldt (1769-1859). Humboldt saw the multiplicity of human cultures as variations on a common theme and believed that natural science offered a means for understanding the essential unity of all people across space and time. What was needed, he declared, was to gather enough data to fashion a total history of humanity. After his death, Humboldt-inspired explorers, government officials, physicians, scientists, and even the sons of merchants fanned out across the globe to collect as much information as they could about all the peoples of the world. They used observation, discussion, inspection of written records, and, crucially, the collection and analysis of material culture from great monuments and art to simple crafts and everyday tools. Unlike their counterparts in the rest of Europe and in the United States, these early German ethnologists did not collect such objects to confirm or illustrate racist theories of human development. Rather, they began with a rejection of race science and an assumption that there are no inherent mental differences among peoples. They created these collections, and, later, founded their museums, not to support or illustrate politically-useful theories of human difference, but rather to foster the study of human cultures and histories in all their variations. In Humboldt's *Shadow* tells the stories of these ethnologists and the objects, collections, and knowledge they assembled - and of the tragic turn their museums took when their successors undercut their bracing Humboldtian motives. In this book H. Glenn Penny calls on museums to embrace anew this Humboldtian vision, while deepening their dialogue and engagement with indigenous peoples over the provenance and stewardship of these collections. While supporting repatriation of artifacts where appropriate, Penny argues that greater funding for the research and curation functions of contemporary museums would allow them to properly research the provenance of artifacts in their collections"--

Seven decades after his death, German Jewish writer, philosopher, and literary critic Walter Benjamin (1892–1940) continues to fascinate and influence. Here Uwe Steiner offers a comprehensive and sophisticated introduction to the oeuvre of this intriguing theorist. Acknowledged only by a small circle of intellectuals during his lifetime, Benjamin is now a major figure whose work is essential to an understanding of modernity. Steiner traces the development of Benjamin’s thought chronologically through his writings on philosophy, literature, history, politics, the media, art, photography, cinema, technology, and theology. Walter Benjamin reveals the essential coherence of its subject’s thinking while also analyzing the controversial or puzzling facets of Benjamin’s work. That coherence, Steiner contends, can best be appreciated by placing Benjamin in his proper context as a member of the German philosophical tradition and a participant in contemporary intellectual debates. As Benjamin’s writing attracts more and more readers in the English-speaking world, Walter Benjamin will be a valuable guide to this fascinating body of work.

On the tracks of the killers of Rosa Luxemburg The cold-blooded murder of revolutionary icons Rosa Luxemburg and Karl Liebknecht in the pitched political battles of post-WWI Germany marks one of the greatest tragedies of the 20th century. No other political assassination inflamed popular passions and transformed Germany's political climate as that killing in the night of 15-16 January 1919 in front of the luxurious Hotel Eden. It not only cut short the lives of two of the country's most brilliant political leaders, but also inaugurated a series of further political assassinations designed to snuff out the revolutionary flame and, ultimately, pave the way for the ultra-reactionary forces that would take power in 1933. To commemorate the 100th

anniversary of their untimely deaths, Klaus Gietinger has carefully reconstructed the events on that fateful night, digging deep into the archives to identify who exactly was responsible for the murder, and what forces in high-placed positions had a hand in facilitating it and protecting the culprits.

Melancholy Dialectics

The Disenchantment of Art

Spring Awakening

Illuminations

All Quiet on the Western Front

Images, Texts, Signs

This book has been considered by academicians and scholars of great significance and value to literature. This forms a part of the knowledge base for future generations. We have represented this book in the same form as it was first published. Hence any marks seen are left intentionally to preserve its true nature.

An absorbing selection of Walter Benjamin ’ s personal manuscripts, images, and documents The work of the great literary and cultural critic Walter Benjamin is an audacious plotting of history, art, and thought; a reservoir of texts, commentaries, scraps, and fragments of everyday life, art, and dreams. Throughout his life, Benjamin gathered together all kinds of artifacts, assortments of images, texts, and signs, themselves representing experiences, ideas, and hopes, each of which was enthusiastically logged, systematized, and analyzed by their author. In this way, Benjamin laid the groundwork for the salvaging of his own legacy. Intricate and intimate, Walter Benjamin ’ s Archive leads readers to the heart of his intellectual world, yielding a rich and detailed portrait of its author.

Ambitious, but ill-educated, naï ve, and immature, Clyde Griffiths is raised by poor and devoutly religious parents to help in their street missionary work. As a young adult, Clyde must, to help support his family, take menial jobs as a soda jerk, then a bellhop at a prestigious Kansas City hotel. There, his more sophisticated colleagues introduce him to bouts of social drinking and sex with prostitutes. Enjoying his new lifestyle, Clyde becomes infatuated with manipulative Hortense Briggs, who takes advantage of him. After being in a car accident in which a young girl loses her life, Clyde is forced to run away from the town in search for the new life.

Theory—an embattled discourse for decades—faces a new challenge from those who want to model the methods of all scholarly disciplines on the sciences. What is urgently needed, says D. N. Rodowick, is a revitalized concept of theory that can assess the limits of scientific explanation and defend the unique character of humanistic understanding.

Genealogy of the Tragic

Speak, Silence

Red Comet

The Creature in Walter Benjamin’s Early Essays and in the Origin of German Tragic Drama

Representation, Transculturation, Counterconquest

Benjamin’s -abilities

Scores of talented and dedicated people serve the forensic science community, performing vitally important work. However, they are often constrained by lack of adequate resources, sound policies, and national support. It is clear that change and advancements, both systematic and scientific, are needed in a number of forensic science disciplines to ensure the reliability of work, establish enforceable standards, and promote best practices with consistent application. Strengthening Forensic Science in the United States: A Path Forward provides a detailed plan for addressing these needs and suggests the creation of a new government entity, the National Institute of Forensic Science, to establish and enforce standards within the forensic science community. The benefits of improving and regulating the forensic science disciplines are clear: assisting law enforcement officials, enhancing homeland security, and reducing the risk of wrongful conviction and exoneration. Strengthening Forensic Science in the United States gives a full account of what is needed to advance the forensic science disciplines, including upgrading of systems and organizational structures, better training, widespread adoption of uniform and enforceable best practices, and mandatory certification and accreditation programs. While this book provides an essential call-to-action for congress and policy makers, it also serves as a vital tool for law enforcement agencies, criminal prosecutors and attorneys, and forensic science educators.

Considered by many the greatest war novel of all time, All Quiet on the Western Front is Erich Maria Remarque's masterpiece of the German experience during World War I. I am young, I am twenty years old; yet I know nothing of life but despair, death, fear, and fatuous superficiality cast over an abyss of sorrow. . . . This is the testament of Paul Bäumer, who enlists with his classmates in the German army during World War I. They become soldiers with youthful enthusiasm. But the world of duty, culture, and progress they had been taught breaks in pieces under the first bombardment in the trenches. Through years of vivid horror, Paul holds fast to a single vow: to fight against the principle of hate that meaninglessly pits young men of the same generation but different uniforms against one another . . . if only he can come out of the war alive. “The world has a great writer in Erich Maria Remarque. He is a craftsman of unquestionably first rank, a man who can bend language to his will. Whether he writes of men or of inanimate nature, his touch is sensitive, firm, and sure.”—The New York Times Book Review

In Walter Benjamin. Presence of Mind, Failure to Comprehend Stéphane Symons offers an innovative reading of the work of German philosopher, essayist and literary critic Walter Benjamin (1892-1940) that characterizes his writings as "neither a-theological, nor immediately theological."

The Benjamin Files offers a comprehensive new reading of all of Benjamin's major works and a great number of his shorter book reviews, notes and letters. Its premise is that Benjamin was an anti-philosophical, anti-systematic thinker whose conceptual interests also felt the gravitational pull of his vocation as a writer. What resulted was a coexistence or variety of language fields and thematic codes which overlapped and often seemed to contradict each other: a view which will allow us to clarify the much-debated tension in his works between the mystical or theological side of Benjamin and his political or historical inclination. The three-way tug of war over his heritage between adherents of his friends Scholem, Adorno and Brecht, can also be better grasped from this position, which gives the Brechtian standpoint more due than most influential academic studies. Benjamin's corpus is an anticipation of contemporary theory in the priority it gives language and representation over philosophical or conceptual unity; and its political motivations are clarified by attention to the omnipresence of History throughout his writing, from the shortest articles to the most ambitious projects. His explicit program - "to transfer the crisis into the heart of language" or, in other words, to detect class struggle at work in the most minute literary phenomena - requires the reader to translate the linguistic or representational literary issues that concerned him back into the omnipresent but often only implicitly political ones. But the latter are those of another era, to which we must gain access, to use one of Benjamin's favorite expressions.

Presence of Mind, Failure to Comprehend

In the Language of Walter Benjamin

The Benjamin Files

Radio Benjamin

In Search of W. G. Sebald

German History in Modern Times

*The Origin of German Tragic Drama**Verso*

A biography of a Jewish woman, a writer who hosted a literary and political salon in late eighteenth- and early nineteenth-century Germany, written by one of the twentieth century's most prominent intellectuals, Hannah Arendt. Rahel Varnhagen: The Life of a Jewish Woman was Hannah Arendt's first book, largely completed when she went into exile from Germany in 1933, though not published until the 1950s. It is the biography of a remarkable, complicated, passionate woman, and an important figure in German romanticism. Rahel Varnhagen also bore the burdens of being an unusual woman in a man's world and an assimilated Jew in Germany. She was, Arendt writes, "neither beautiful nor attractive . . . and possessed no talents with which to employ her extraordinary intelligence and passionate originality." Arendt sets out to tell the story of Rahel's life as Rahel might have told it and, in doing so, to reveal the way in which assimilation defined one person's destiny. On her deathbed Rahel is reported to have said, "The thing which all my life seemed to me the greatest shame, which was the misery and misfortune of my life—having been born a Jewess—this I should on no account now wish to have missed." Only because she had remained both a Jew and a pariah, Arendt observes, "did she find a place in the history of European humanity."

Focusing on the 17th-century play of mourning, Walter Benjamin identifies allegory as the constitutive trope of modernity, bespeaking a haunted, bedeviled world of mutability and eternal transience. In this rigorous elegant translation, history as trauerspiel is the condition as well as subject of modern allegory in its inscription of the abyssal.

The 'rise of the middle class' in the eighteenth century has long been taken to usher in a prosaic age synonymous with the death of tragedy, an age in which the sheer ordinariness of bourgeois life was both antithetical and inured to the tragic. But the period's literature tells a very different story. Re-assembling a body of print and performance concerned with the misfortunes of the middling sort, The Making of British Bourgeois Tragedy argues that these works imagined a particularly modern sort of affliction, an 'ordinary suffering' proper to ordinary life, divested of the sorts of meanings, rhetorics, and affective resonances once deployed to understand it. Whereas neoclassical aesthetics aligned tragedy with the heroic and the admirable, this 'bourgeois and domestic tragedy' treated the pain of common people with dignity and seriousness, meditating upon a suffering that was homely, familiar, entangled in the nascent values of capitalism, yet no less haunted by God. Hence, where many have seen aesthetic stagnation, misfiring emotion, and the absence of an idealized tragicness in the genre, this volume sees instead a sustained engagement in the emotional processes and representational techniques through which the middle rank feels its way into modernity. By attending closely to this long neglected subject, The Making of British Bourgeois Tragedy turns the critical account of eighteenth-century tragedy on its head. It reads the genre's emergence in the period as a vigorous cultural conversation on whose life--and whose way of life--is grievable, as well as how mourning might be performed

Philosophy's Artful Conversation

Baroque New Worlds

In Humboldt's Shadow

Of Stones, Animals, Human Beings, and Angels

Walter Benjamin

Four Lives of the Nation

Views from one of the most original cultural critics of the twentieth century, Walter Benjamin

Wedekind's play about adolescent sexuality is as disturbing today as when it was first produced Wedekind's notorious play Spring Awakening was written in 1891 but had to wait the greater part of a century before it received its first complete performance in Britain, at the National Theatre in 1974. The production was highly praised, much of its strength deriving from this translation by Edward Bond and Elisabeth Bond PablÃ©, 'scrupulously faithful both to Wedekind's irony and his poetry.' The Times This translation of Spring Awakening was first performed at the National Theatre, London on 24 May 1974. For this edition the translator, Edward Bond, has written a note on the play and a factual introduction to Wedekind's life and work.

This history of German-speaking central Europe offers a very wide perspective, emphasizing a succession of many-layered communal identities. It highlights the interplay of individual, society, culture and political power, contrasting German with Western patterns. Rather than treating 'the Germans' as a collective whole whose national history amounts to a cumulative biography, the book presents the pre-modern era of the Holy Roman Empire; the nineteenth century; the 1914–45 era of war, dictatorship and genocide; and the Cold War and post-Cold War eras since 1945 as successive worlds of German life, thought and mentality. This book's 'Germany' is polycentric and multicultural, including the multinational Austrian Habsburg Empire and the German Jews. Its approach to National Socialism offers a conceptually new understanding of the Holocaust. The book's numerous illustrations reveal German self-presentations and styles of life, which often contrast with Western ideas of Germany.

In this book, Weber, a leading theorist on literature and media, reveals a new and productive aspect of Benjamin's thought by focusing the critical suffix "-ability" that Benjamin so tellingly deploys in his work. The result is an illuminating perspective on Benjamin's thought by way of his language - and one of the most penetrating and comprehensive accounts of Benjamin's work ever written.

A Path Forward

Origin of the German Trauerspiel

The Decline of the West

The Life of a Jewish Woman

Beauty and the Beast

Does philosophical critique have a future? What are its possibilities, limits and presuppositions? This collection by outstanding scholars from various traditions, responds to these questions by examining the forms of philosophical critique that have shaped continental thought from Spinoza and Kant to Marx, Foucault, Derrida and Rancière.

From around 1800, particularly in Germany, Greek tragedy has been privileged in popular and scholarly discourse for its relation to apparently timeless metaphysical, existential, ethical, aesthetic, and psychological questions. As a major concern of modern philosophy, it has fascinated thinkers including Hegel, Kierkegaard, Nietzsche, Freud, and Heidegger. Such theories have arguably had a more profound influence on modern understanding of the genre than works of classical scholarship or theatrical performances. Tragedy and the Idea of Modernity considers this tradition of philosophy in relation to the ancient Greek works themselves, and mediates between the concerns of classicists and those of intellectual historians and philosophers. The volume is organized into sections treating issues of poetics, politics and culture, and canonicity, and contributions by an interdisciplinary range of scholars consider themes of catharsis, the sublime, politics, and reconciliation, spanning 2,500 years of literature and philosophy. Although firmly anchored in the classical tradition, the volume suggests that the tradition of philosophical thought concerning tragedy has a major place in understandings both of ancient tragedy and of modernity itself.

An Introduction to His Work and Thought

The Complete Works of Friedrich Nietzsche

The Origin of German Tragic Drama