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Verborum Amor: Harald Burger 2019-06-05
La Corónica 1997 “Spanish medieval language and literature newsletter” (varies).
Research Publications and Professional Activities Pennsylvania State University 1977
Wilhelm Müller, the Poet of the Schubert Song Cycles Cecilia C. Baumann 1981 Considered a German Byron by his contemporaries, Johann Ludwig Wilhelm Müller (1794-1827) is usually remembered today as the German Romantic poet whose lyrics Franz Schubert set to music in Die schöne Müllerin and Die Winterreise. A philhellene who wrote impassioned lyrics in support of the Greeks in their struggle for independence from the Turks, Müller also collected and edited Italian and modern Greek folk songs. Goethe very likely became acquainted with Marlowe’s The Tragical History of Doctor Faustus through Müller’s 1818 translation of that work. Müller was an influential critic and scholar of the Romantic Era, a creative public librarian and publisher’s consultant (with the prestigious firm of F. A. Brockhaus in Leipzig), a respected teacher, and a popular author of travel books—all this despite his sudden and somewhat mysterious death at 32. The son of a guild tailor in the duchy of Anhalt-Dessau and a precocious and sometimes rebellious student, he nonetheless received lifelong aid from the ducal family, including a scholarship to the new University of Berlin. Müller left the University before completing his studies and spent two years as a volunteer in the Prussian Army fighting Napoleon. During this time, he had an unhappy love affair in Brussels. At 26, Müller married into one of the leading Dessau families, and at 30 he was granted the title Hofrat. In this first comprehensive study of Müller, Dr. Baumann presents a lively and vivid profile of the poet, prosen writer, translator, critic, editor, philhellene, and traveler whose life reflects the landscape of literary concern from the Romantic movement to Junges Deutschland. A complete bibliography of works by and about Müller is included. This work in the words of one reader should interest “any person with a general concern for the complex interrelationship of cultural and socio-political forces and the contact of key persons in German-speaking culture with one another during the late 18th and early 19th centuries . . . as a veritable ‘window’ into the period of Goethe.”

Research in the College of Liberal Arts Pennsylvania State University. College of the Liberal Arts 1975
Georg Trakl’s Poetry Richard Detsch 1991-01-11 The chaotic mixture of elements in Trakl’s poems is more apparent than real, this book argues, thus challenging the “Orphic” view of Walther Killy and his followers. A dream of unity—one of the most ancient dreams in human history—is in fact reflected in all of Trakl’s work. The recurring themes in Trakl’s poetry are brought into focus through Dr. Detsch’s literary, psychological, and philological analysis: the union of male and female in incest from the Jungian standpoint, the union of life and death from the Heideggerian standpoint and that of German Romanticism as represented by Novalis, the union of good and evil from the Dostoevskian or Nietzschean standpoint, the mixture of images from the Goethean definition of symbolism. Trakl (1887-1914) is presented as a poet whose lyric voice sounded a cry of hope in its deepest despair. As Dr. Detsch’s generous quotations from the poet’s work (in the original German) make clear, Georg Trakl sought poetic expression for a union of opposites.

*Whose Bread I Eat* William C. McDonald 1981
Chicorel Index to Poetry and Poets–literature Marietta Chicorel 1975
Directory of German Departments, Faculties, and Programs in the United States 1980 Valters Nollendorfs 1981
The Leitword in Minnesang Vickie L. Ziegler 1975
The German Historical Novel in Exile After 1933 Bruce M. Broermaen 1985 Historical fiction, from the epic tales of the ancients to Gone With the Wind and Roots, “demonstrates an inherent need in man to come to terms with his heritage in literary form.” When the writers and readers are exiles, their need becomes especially poignant. The dual historical-artistic nature of the historical novel legitimizes its claim to be a distinct genre. Two of the post-1933 exiled German novelists, Lion Feuchtwanger and Alfred Döblin, saw the historical novel’s function as “to collect, preserve, and transmit the reality, not the mere facts, of great historical events and personages.” The analysis of a cross-section of the work of these two and eight other leading German novelists in exile–Thomas and Heinrich Mann, Hermann Broch, Wolfgang Cordan, Bruno Frank, Robert Neumann, Edgar Maass, and Joseph Roth–confirms the view of Döblin and Feuchtwanger and reveals that “an indebtedness to Neo-Romanticism and a basic humanist attitude are common to all the authors.” Although 1933 marks the largest migration of writers into exile known to modern history, their experience and their subsequent novels share attributes with the fictional expressions of exiled writers from places as varied as Argentina, Poland, South Africa, and the Soviet Union.

Catalog of Copyright Entries. Third Series Library of Congress.
Copyright Office 1978
Catalog of Copyright Entries Library of Congress. Copyright Office 1978
Cum Notis Variorum 1982
Monatsshefte/Max Kade Institute Max Kade Institute for German-American Studies (University of Wisconsin–Madison) 2001 A research tool for those involved in German studies throughout the world. It features a directory of 589 German studies programmes in the USA and Canada, and includes biographical and bibliographical information for nearly 3500 individual faculty members in the field.

Medieval Germany John M. Jeep 2001 An encyclopedia covering the political, social, intellectual, religious and cultural history of the German-and Dutch-speaking medieval world, between 500 and 1500. Entries cover individuals and their deeds as well as broader historical topics. The Leitword in Minnesang Vickie L. Ziegler 1975
The Portrayal of the Heroine in Chrétien de Troyes’s “Erc et Eneide”, Gottfried Von Strassburg’s “Tristan”, and “Flamenca” Nancy C. Zak 1983

Richard Beer-Hofmann, His Life and Work Esther N. Elstun 1983 A thorough account of Richard Beer Hofmann’s profound influence on Hugo von Hofmannsthal, Arnold Schnitzler, and other turn-of-the-century Viennese writers’ lives and work has not appeared in nearly fifty years. This book fills that lacuna, placing Beer-Hofmann (1866-1945), the central member of the literary ground known as “Young Vienna,” in the context of his time and furnishing a fine critical discussion of all his major works. Beer-Hofmann’s metamorphosis from a “decadent young dandy and aesthete” into an artist “whose Jewishness was central to his life and thought” is described in the biographical first chapter; this growth provides the unifying thread for subsequent chapters, which focus on his prose and dramatic works. This edition is not for Germanists alone; its ample quotations followed by English translations finally make Beer-Hofmann’s work accessible to readers who have little or no command of the German language.
From emperors and queens to artists and world travelers, from popes and scholars to saints and heretics, Key Figures in Medieval Europe brings together in one volume the most important people who lived in medieval Europe between 500 and 1500. Gathered from the biographical entries from the on-going series, the Routledge Encyclopedias of the Middle Ages, these A-Z biographical entries discuss the lives of over 575 individuals who have had a historical impact in such areas as politics, religion, or the arts. Individuals from places such as medieval England, France, Germany, Iberia, Italy, and Scandinavia are included as well as those from the Jewish and Islamic worlds. A thematic outline is included that lists people not only by categories, but also by regions. For a full list of entries, contributors, and more, visit the Routledge Encyclopedias of the Middle Ages website.

Basic Concepts of Poetics
Emil Staiger 2010-11-01

Medieval Lyric
William Doremus Paden 2000

“An essential volume for medievalists and scholars of comparative literature, Medieval Lyric opens up a reconsideration of genre in medieval European lyric. Departing from a perspective that asks how medieval genres correspond with twentieth-century ideas of structure or with the evolution of poetry, this collection argues that the development of genres should be considered as a historical phenomenon, embedded in a given culture and responsive to social and literary change.”

Figures of Identity
Clark S. Muenzer 1990-09-24

The question of coherence in Goethe’s novels, which, like Faust, compelled his attention throughout his creative life, has only recently occupied a few critics. Professor Muenzer’s study offers the most comprehensive effort of this kind by examining the problematic nature of self-definition through the four novels and its emergence as a discursive process of the imagination. The self of these texts, Muenzer suggests, evolves as a symbolic construct that records a pattern of pursuit for each of their protagonists and orients the reader toward three basic goals of human aspiration. Thus, Werther aspires to purposefulness as a center of teleological fulfillment, while the hero of Wilhelm Meister’s Apprenticeship refers to an ideological center of participation in his social desire. Eduard, in The Elective Affinities, presumes to occupy a center of archaeological power through his typically self-assertive strategies. In the last of his novels, Wilhelm Meister’s Journeyman, Goethe articulates the need to balance all such self-involved behavior with an attitude of self-denial. Apparently, the mind can orient itself through centers of purpose, order, and power, but it must also recognize the illusion of their attainment. Identity does not involve a substantive presence, and the result of self-definition for Goethe is interpretive work. Each of Professor Muenzer’s interpretations has been guided by this premise. The interests of all of Goethe’s novelistic protagonists, he concludes, “serve as orienting postures toward goals that cannot be literally achieved.” Consequently, symbolic resolutions are proposed. These then introduce new problems as points of departure in subsequent works. The hidden agendas of Goethe’s work as a novelist is a self that exists as a textual problem, a series of interpretive moves that endlessly defer the attainment of self presence by supplementing each other in narrative fictions.