

Nineteenth Century German Tales

Provides alphabetically arranged entries on folk and fairy tales from around the world, including information on authors, subjects, themes, characters, and national traditions.

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Nineteenth Century German Tales
Three Eerie Tales from 19th Century German
Burns & Oates
Tales from the German Underworld
Crime and Punishment in the Nineteenth Century
Yale University Press

Four superb tales that illustrate the wide range of Romantic storytelling. The work of outstanding writers from the great period of German Romanticism, each is touched by a fascination with the mysteries of life that lie beneath its rational surface. Includes "Blond Eckbert," by Ludwig Tieck; "The Story of Honest Casper and Fair Annie," by Clemens Brentano; "The Mad Invalid of Fort Ratonneau," by Achim von Arnim; and "My Cousin's Corner Window," by E.T.A. Hoffmann.

A history of German literature to 1990, written from a post-Reunification standpoint.

Details the life and times of the nineteenth-century German brothers who penned many famous fairy tales.

Germany has had a profound influence on English stories for children. The Brothers Grimm, The Swiss Family Robinson and Johanna Spyri's Heidi quickly became classics but, as David Blamires clearly articulates in this volume, many other works have been fundamental in the development of English children's stories during the 19th Century and beyond.

Telling Tales is the first comprehensive study of the impact of Germany on English children's books, covering the period from 1780 to the First World War. Beginning with The Adventures of Baron Munchausen, moving through the classics and including many other collections of fairytales and legends (Musaus, Wilhelm Hauff, Bechstein, Brentano) Telling Tales covers a wealth of translated and adapted material in a large variety of forms, and pays detailed attention to the problems of translation and adaptation of texts for children. In addition, Telling Tales considers educational works (Campe and Salzmann), moral and religious tales (Carove, Schmid and Barth), historical tales, adventure stories and picture books (including Wilhelm Busch's Max and Moritz) together with an analysis of what British children learnt through textbooks about Germany as a country and its variegated history, particularly in times of war.

Translation has been a crucial process in world culture over the past two millennia and more. In the English-speaking cultures many of the most important texts are translations, from Homer to Beckett, the Bible to Freud. Although recent years have seen a boom in translation studies, there has been no comprehensive yet convenient guide to this essential element of literature in English. Written by eminent scholars from many countries, the Oxford Guide to Literature in English Translation meets this need and will be essential reading for all students of English and comparative literature. It highlights the place of translation in our culture, encouraging awareness of the issues raised, making the translator more visible. Concentrating on major writers and works, it covers translations out of many languages, from Greek to Korean, from Swahili to Russian. For some works (e.g. Virgil's Aeneid) which have been much translated, the discussion is historical and critical, showing how translation has evolved over the centuries and bringing out the differences between versions. Elsewhere, with less familiar literatures, the Guide examines the extent to which translation has done justice to the range of work available. The Guide is divided into two parts. Part I contains substantial essays on theoretical questions, a pioneering outline of the history of translation into English, and discussions of the problems raised by specific types of text (e.g. poetry, oralliterature). The second, much longer, part consists of entries grouped by language of origin; some are devoted to individual texts (e.g. the Thousand and One Nights) or writers (e.g. Ibsen, Proust), but the majority offer a critical overview of a genre (e.g. Chinese poetry, Spanish Golden Age drama) or of a national literature (e.g. Hungarian, Scottish Gaelic). There is a selective bibliography for each entry and an index of authors and translators.

Where did Cinderella come from? Puss in Boots? Rapunzel? The origins of fairy tales are looked at in a new way in these highly engaging pages. Conventional wisdom holds that fairy tales originated in the oral traditions of peasants and were recorded for posterity by the Brothers Grimm during the nineteenth century. Ruth B. Bottigheimer overturns this view in a lively account of the origins of these well-loved stories. Charles Perrault created Cinderella and her fairy godmother, but no countrywoman whispered this tale into Perrault's ear. Instead, his Cinderella appeared only after he had edited it from the book of often amoral tales published by Giambattista Basile in Naples. Distinguishing fairy tales from folktales and showing the influence of the medieval romance on them, Bottigheimer documents how fairy tales originated as urban writing for urban readers and listeners. Working backward from the Grimms to the earliest known sixteenth-century fairy tales of the Italian Renaissance, Bottigheimer argues for a book-based history of fairy tales. The first new approach to fairy tale history in decades, this book answers questions about where fairy tales came from and how they spread, illuminating a narrative process long veiled by surmise and assumption.

"Ideal for students of German as well as crime story enthusiasts, this dual-language edition contains ten short stories. Selections range from 18th- and 19th-century classics by Friedrich Schiller and Willibald Alexis to tales by such popular contemporary authors as Iris Klockmann and Karin Holz. The editor provides an overview of German crime fiction in addition to individual introductions to each story." --

An examination of feminist writers' appropriation of a range of popular genres: detective fiction, science fiction, romance and the fairy tale. The author argues that feminists can successfully appropriate all four genres because genres, as cultural productions, have accommodated the cultural changes brought about by second-wave feminism. The book provides a history of each of the genres, reinstating women's contributions in those histories, and a comprehensive review of the feminist critical debates on each of the genres.

This collection of High Modernism among Austrian and German writers includes:--Pogrom and a selection from The Case of Sergeant Grischa by Arnold Zweig--"The Murder of a Buttercup" and a selection from Berlin Alexanderplatz (recently cited as one of the 100 Most Meaningful Books of All Time in a survey that was reported in The Guardian, and made into a landmark multipart television series by Rainer Werner Fassbinder) by Alfred Döblin--Selections from Jew Süss and The Oppermans by Lion Feuchtwanger--A selection from The Seventh Cross and "Excursion of the Dead Girls" by Anna Seghers>

This history offers a powerful and original account of Germany from the eve of the French Revolution to the end of World War One. Written by a leading German historian who has transformed the historiography of modern Germany over the past two decades. Covers the whole of the long nineteenth century and emphasizes continuities through this period. Brings together political, social and cultural history. Combines a comprehensive account with a feel for the human dimension and the history of everyday life. Accessible to non-specialists, thought-provoking and entertaining. The updated second edition includes a revised bibliography.

Through the means of four powerful and extraordinary narratives from the 19th-century German underworld, this book deftly explores an intriguing array of questions about criminality, punishment, and social exclusion in modern German history. Drawing on legal documents and police files, historian Richard Evans dramatizes the case histories of four alleged felons to shed light on German penal policy of the time. 25 illustrations.

"Some of the best folklore and Grimm scholars from Europe and the U.S. combined to give an excellent overview of the scholarly research and current critical thought regarding Jakob and Wilhelm Grimm and their hugely popular Grimm's Fairy Tales. . . . The book is directed to the general educated public and is very readable." -- Choice

This book-series, initiated in 1992, has an interdisciplinary orientation; it comprises research monographs, collections of essays and annotated editions from the 18th century to the present. The term German-Jewish literature refers to the literary work of Jewish authors writing in German to the extent that Jewish aspects can be identified in these. However, the image of Jews among non-Jewish authors, often determined by anti-Semitism, is also a factor in the history of German-Jewish relations as reflected in literature. This series provides an appropriate forum for research into the whole problematic area.

Children's literature continues to be one of the most rapidly expanding and exciting of interdisciplinary academic studies, of interest to anyone concerned with literature, education, internationalism, childhood or culture in general. The second edition of Peter Hunt's bestselling International Companion Encyclopedia of Children's Literature offers comprehensive coverage of the subject across the world, with substantial, accessible, articles by specialists and world-ranking experts. Almost everything is here, from advanced theory to the latest practice – from bibliographical research to working with books and children with special needs. This edition has been expanded and includes over fifty new articles. All of the other articles have been updated, substantially revised or rewritten, or have revised bibliographies. New topics include Postcolonialism, Comparative Studies, Ancient Texts, Contemporary Children's Rhymes and Folklore, Contemporary Comics, War, Horror, Series Fiction, Film, Creative Writing, and 'Crossover' literature. The international section has been expanded to reflect world events, and now includes separate articles on countries such as the Baltic states, the Czech and Slovak Republics, Iran, Korea, Mexico and Central America, Slovenia, and Taiwan. First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

Identifies and analyzes thematizations of women and death from the past five centuries, illuminating the present and recent past.

Long-awaited companion to the highly acclaimed first volume.

New Approaches to Teaching Folk and Fairy Tales provides invaluable hands-on materials and pedagogical tools from an international group of scholars who share their experiences in teaching folk- and fairy-tale texts and films in a wide range of academic settings. This interdisciplinary collection introduces scholarly perspectives on how to teach fairy tales in a variety of courses and academic disciplines, including anthropology, creative writing, children's literature, cultural studies, queer studies, film studies, linguistics, second language acquisition, translation studies, and women and gender studies, and points the way to other intermedial and intertextual approaches.

Challenging the fairy-tale canon as represented by the Brothers Grimm, Charles Perrault, Hans Christian Andersen, and Walt Disney, contributors reveal an astonishingly diverse fairy-tale landscape. The book offers instructors a plethora of fresh ideas, teaching materials, and outside-the-box teaching strategies for classroom use as well as new and adaptable pedagogical models that invite students to engage with class materials in intellectually stimulating ways. A cutting-edge volume that acknowledges the continued interest in university courses on fairy tales, New Approaches to Teaching Folk and Fairy Tales enables instructors to introduce their students to a new, critical understanding of the fairy tale as well as to a host of new tales, traditions, and adaptations in a range of media. Contributors: Anne E. Duggan, Cyrille François, Lisa Gabbert, Pauline Greenhill, Donald Haase, Christa C. Jones, Christine A. Jones, Jeana Jorgensen, Armando Maggi, Doris McGonagill, Jennifer Orme, Christina Phillips Mattson, Claudia Schwabe, Anissa Talahite-Moodley, Maria Tatar, Francisco Vaz da Silva, Juliette Wood

In the 1970s, feminists focused critical attention on fairy tales and broke the spell that had enchanted readers for centuries. By exposing the role of fairy tales in the cultural struggle over gender, feminism transformed fairy-tale studies and sparked a debate that would change the way society thinks about fairy tales and the words "happily ever after." Now, after three decades of provocative criticism and controversy, this book reevaluates the feminist critique of fairy tales. The eleven essays within Fairy Tales and Feminism challenge and rethink conventional wisdom about the fairy-tale heroine and offer new insights into the tales produced by female writers and storytellers. Resisting a one-dimensional view of the woman-centered fairy tale, each essay reveals ambiguities in female-authored tales and the remarkable potential of classical tales to elicit unexpected responses from women. Exploring new texts and contexts, Fairy Tales and Feminism reaches out beyond the national and cultural boundaries that have limited our understanding of the fairy tale. The authors reconsider the fairy tale in French, German, and Anglo-American contexts and also engage African, Indian Ocean, Iberian, Latin American, Indo-Anglian, and South Asian diasporic texts. Also considered within this volume is how film, television, advertising, and the Internet test the fairy tale's boundaries and its traditional authority in defining gender. From the Middle Ages to the postmodern age—from the French fabliau to Hollywood's Ever After and television's Who Wants to Marry a Millionaire?—the essays assembled here cover a broad range of topics that map new territory for fairy-tale studies. Framed by a critical survey of feminist fairy-tale scholarship and an extensive bibliography—the most comprehensive listing of women-centered fairy-tale research ever assembled—Fairy Tales and Feminism is a valuable resource for anyone interested in the intersection of fairy tales and feminism.

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"This engaging text makes explicit the ways in which fairy tales provide 'a space in which to encounter and then reflect upon national identities and differences.' . . . Highly recommended."—Choice

This provocative book challenges long-held assumptions about the nature of historical consciousness in Germany. Susan A. Crane argues that the ever-more-elaborate preservation of the historical may actually reduce the likelihood that history can be experienced with the freshness and individuality characteristic of the early collectors and preservationists. Her book is both a study of the emergence in late eighteenth- and early nineteenth-century Germany of a distinctively modern conception of historical consciousness, and a meditation on what was lost as historical thought became institutionalized and professionalized. Public forms of remembering the past which are familiar today, such as historical museums and historical preservation, have surprisingly recent origins. In Germany, caring about the past took on these distinctively new forms after the Napoleonic wars. The Brothers Grimm gathered fairy tales and documented the origins of the German language. Historical preservationists collected documents and artifacts and organized the conservation of cathedrals and other historic buildings. Collectors formed historical societies and created Germany's historical museums. No single national consciousness emerged; instead, many groups used similar means to

make different claims about what it meant to have a German past. Although individuals were responsible for stimulating new interest in the past, they chose to band together in voluntary associations to promote collective awareness of German history. In doing so, however, they clashed with academic and political interests and lost control over the very artifacts, collections, and buildings they had saved from ruin. Examining the letters and publications of the amateur collectors, Crane shows how historical consciousness came to be represented in collective terms—whether regional or national—and in effect robbed everyone of the capacity to experience history individually and spontaneously.

Intriguing, updated portraits of classic fairy tale authors. This book offers new, often unexpected, but always intriguing portraits of the writers of classic fairy tales. For years these authors, who wrote from the sixteenth to the nineteenth centuries, have been either little known or known through skewed, frequently sentimentalized biographical information. Jacob and Wilhelm Grimm were cast as exemplars of national virtues; Hans Christian Andersen's life became—with his participation—a fairy tale in itself. Jeanne-Marie Leprince de Beaumont, the prim governess who wrote moral tales for girls, had a more colorful past than her readers would have imagined, and few people knew that nineteen-year-old Marie-Catherine d'Aulnoy conspired to kill her much-older husband. Important figures about whom little is known, such as Giovan Francesco Straparola and Giambattista Basile, are rendered more completely than ever before. Uncovering what was obscured for years and with newly discovered evidence, contributors to this fascinating and much-needed volume provide a historical context for Europe's fairy tales. Sophie Raynard is Associate Professor of French at Stony Brook University, State University of New York.

A recent upsurge in interest in *Der Struwwelpeter*, written by Heinrich Hoffman has initiated a new wave of spin-offs, parodies, and retellings of these immensely popular stories. Hoffman's style, which is instructive and moralistic, coupled with the sadistic content of his works lend a unique quality to the stories that we don't see in contemporary children's literature. *Struwwelpeter: Humor or Horror?* is a critical analysis of the now infamous *Struwwelpeter* stories. While Hoffman intended his depictions of amputated limbs and burning children to be humorous and to warn children against misbehavior, some find the punishments can be excessively vicious. Looking beyond the history of child rearing practices and children's literature, Barbara Smith Chalou considers the socio-historic context in which the book was written and makes comparisons to contemporary children's fare that is similarly violent, but intended to be humorous.

No century in modern European history has built monuments with more enthusiasm than the 19th. Of the hundreds of monuments erected, those which sprang from a nation-wide initiative and addressed themselves to a nation, rather than part of a nation, we may call national monuments. Nelson's Column in London or the Arc de Triomphe in Paris are obvious examples. In Germany the 19th century witnessed a veritable flood of monuments, many of which rank as national monuments. These reflected and contributed to a developing sense of national identity and the search for national unity; they also document an unsuccessful effort to create a «genuinely German» style. They constitute a historical record, quite apart from aesthetic appeal or ideological message. As this historical record is examined, German national monuments of the 19th century are described and interpreted against the background of the nationalism which gave birth to them.

"The essays address the reception of the Grimms' texts by their readers; the dynamics between Grimms' collection and its earliest audiences; and aspects of the literary, philosophical, creative, and oral reception of the tales, illuminating how writers, philosophers, artists, and storytellers have responded to, reacted to, and revised the stories, thus shedding light on the ways in which past and contemporary transmitters of culture have understood and passed on the Grimms' tales."--BOOK JACKET.

Carol A. Senf traces the vampire's evolution from folklore to twentieth-century popular culture and explains why this creature became such an important metaphor in Victorian England. This bloodsucker who had stalked the folklore of almost every culture became the property of serious artists and thinkers in Victorian England, including Charlotte and Emily Brontë, George Eliot, Charles Dickens, Karl Marx, and Friedrich Engels. People who did not believe in the existence of vampires nonetheless saw numerous metaphoric possibilities in a creature from the past that exerted pressure on the present and was often threatening because of its sexuality.

Critical anthology of fairy tales by nineteenth-century British, French, and German women writers.

The stories in the Grimm brothers' *Kinder- und Hausmärchen* (Children's and Household Tales), first published in 1812 and 1815, have come to define academic and popular understandings of the fairy tale genre. Yet over a period of forty years, the brothers, especially Wilhelm, revised, edited, sanitized, and bowdlerized the tales, publishing the seventh and final edition in 1857 with many of the sexual implications removed. However, the contributors in *Transgressive Tales: Queering the Grimms* demonstrate that the Grimms and other collectors paid less attention to ridding the tales of non-heterosexual implications and that, in fact, the Grimms' tales are rich with queer possibilities. Editors Kay Turner and Pauline Greenhill introduce the volume with an overview of the tales' literary and interpretive history, surveying their queerness in terms of not just sex, gender and sexuality, but also issues of marginalization, oddity, and not fitting into society. In three thematic sections, contributors then consider a range of tales and their queer themes. In *Faux Femininities*, essays explore female characters, and their relationships and feminine representation in the tales. Contributors to *Revising Rewritings* consider queer elements in rewritings of the Grimms' tales, including Angela Carter's *The Bloody Chamber*, Jeanette Winterson's *Twelve Dancing Princesses*, and contemporary reinterpretations of both "Snow White" and "Snow White and Rose Red." Contributors in the final section, *Queering the Tales*, consider queer elements in some of the Grimms' original tales and explore intriguing issues of gender, biology, patriarchy, and transgression. With the variety of unique perspectives in *Transgressive Tales*, readers will find new appreciation for the lasting power of the fairy-tale genre. Scholars of fairy-tale studies and gender and sexuality studies will enjoy this thought-provoking volume.

Profiles more than thirty German writers of the nineteenth century up to 1840, presenting primary and secondary bibliographies and illustrated biographical essays that chronicle each writer's career in detail.

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