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GIADA BALDWIN

Apperception, Knowledge, and Experience Routledge

In 1916, Kafka writes of *The Sugar Baron*, a dime-store colonial adventure novel, '[it] affects me so deeply that I feel it is about myself, or as if it were the book of rules for my life.' John Zilcosky reveals that this perhaps surprising statement - made by the Prague-bound poet of modern isolation - is part of a network of remarks that exemplify Kafka's ongoing preoccupation with popular travel writing, exoticism, and colonial fantasy. Taking this biographical peculiarity as a starting point, Kafka's Travels elegantly re-reads Kafka's major works (*Amerika*, *The Trial*, *The Castle*) through the lens of fin-de siècle travel culture. Making use of previously unexplored literary and cultural materials - travel diaries, train schedules, tour guides, adventure novels - Zilcosky argues that Kafka's uniquely modern metaphors of alienation emerges out of the author's complex encounter with the utopian travel discourses of his day.

International Catalogue of Scientific Literature University of Ottawa Press

This book, which is the fruit of papers presented at the seventh Cambridge French Graduate Conference, offers innovative analyses of how space can provide metaphors for human thoughts, utterances and experiences. The authors cross-fertilise different approaches to the significance of space as a thematic and structuring principle in French and Francophone poetry, prose, philosophy and film. They are interested in three broad areas of enquiry: how spaces can be suffused with explorations of identity; how the dividing work done by maps marks and makes spaces; and how particular questions are thrown up by urban spaces. Throughout, the book examines the symbiotic relationship between internal and external, between delimitation and difference.

Le Spleen de Paris - Der Spleen von Paris Princeton University Press

Rewritten versions of contributions to an international conference held at the University of Antwerp in May 1992. Starting point for the conference was the vagueness of the very terms 'modernism' and 'modernity'. In the first section a group of comparatists address the theoretical and terminological problems of modernism. Practical readings of modernist writers; discussions of different modernist movements; and, the work of critics who have contributed to debates about modernism make up the second section. The third section looks at the problem of modernism from an interartistic and interdisciplinary perspective.

A System of medicine, by many writers v. 5, 1905/11 Princeton Architectural Press

Why do we find it hard to explain what happens when words are set to music? This study looks at the kind of language we use to describe word/music relations, both in the academic literature and in manuals for singers or programme notes prepared by professional musicians. Helen Abbott's critique of word/music relations interrogates overlaps emerging from a range of academic disciplines including translation theory, adaptation theory, word/music theory, as well as critical musicology, métricométrie, and cognitive neuroscience. It also draws on other resources-whether adhesion

science or financial modelling-to inform a new approach to analysing song in a model proposed here as the assemblage model. The assemblage model has two key stages of analysis. The first stage examines the bonds formed between the multiple layers that make up a song setting (including metre/prosody, form/structure, sound repetition, semantics, and live performance options). The second stage considers the overall outcome of each song in terms of the intensity or stability of the words and music present in a song (accretion/dilution). Taking the work of the major nineteenth-century French poet Charles Baudelaire (1821-67) as its main impetus, the volume examines how Baudelaire's poetry has inspired composers of all genres across the globe, from the 1860s to the present day. The case studies focus on Baudelaire song sets by European composers between 1880 and 1930, specifically Maurice Rollinat, Gustave Charpentier, Alexander Gretchaninov, Louis Vierne, and Alban Berg. Using this corpus, it tests out the assemblage model to uncover what happens to Baudelaire's poetry when it is set to music. It factors in the realities of song as a live performance genre, and reveals which parameters of song emerge as standard for French text-setting, and where composers diverge in their approach.

Landscapes of Realism Oxford University Press

Why the human and natural world is not as intelligible to us as we think it is Wishful thinking is a deeply ingrained human trait that has had a long-term distorting effect on ethical thinking. Many influential ethical views depend on the optimistic assumption that, despite appearances to the contrary, the human and natural world in which we live could, eventually, be made to make sense to us. In *A World without Why*, Raymond Geuss challenges this assumption. The essays in this collection—several of which are published here for the first time—explore the genesis and historical development of this optimistic configuration in ethical thought and the ways in which it has shown itself to be unfounded and misguided. Discussions of Greco-Roman antiquity and of the philosophies of Socrates, Plato, Hegel, Marx, Nietzsche, and Adorno play a central role in many of these essays. Geuss also ranges over such topics as the concepts of intelligibility, authority, democracy, and criticism; the role of lying in politics; architecture; the place of theology in ethics; tragedy and comedy; and the struggle between realism and our search for meaning. Characterized by Geuss's wide-ranging interests in literature, philosophy, and history, and by his political commitment and trenchant style, *A World without Why* raises fundamental questions about the viability not just of specific ethical concepts and theses, but of our most basic assumptions about what ethics could and must be.

Index Catalogue of the Library of the Surgeon-general's Office, United States Army MHRA

Winner of the 2010 Margaret Atwood Society Best Book Prize. In *Engendering Genre*, renowned Margaret Atwood scholar Reingard M. Nischik analyzes the relationship between gender and genre in Atwood's works. She approaches Atwood's oeuvre by genre - poetry, short fiction, novels, criticism, comics, and film - and examines them individually. She explores how Atwood has developed her genres to be gender-sensitive in both content and form and argues that gender and genre are inherently complicit in Atwood's work: they converge to critique the gender-biased

designs of traditional genres. This combination of gender and genre results in the recognizable Atwoodian style that shakes and extends the boundaries of conventional genres and explores them in new ways. The book includes the first in-depth treatment of Atwood's cartoon art as well as the first survey of her involvement with film, and concludes with an interview with Margaret Atwood on her career "From Survivalwoman to Literary Icon."

Images (II) Rowman & Littlefield

Between 1855 and his death in 1867, Charles Baudelaire inaugurated a new—and in his own words "dangerous"—hybrid form in a series of prose poems known as Paris Spleen. Important and provocative, these fifty poems take the reader on a tour of 1850s Paris, through gleaming cafes and filthy side streets, revealing a metropolis on the eve of great change. In its deliberate fragmentation and merging of the lyrical with the sardonic, *Le Spleen de Paris* may be regarded as one of the earliest and most successful examples of a specifically urban writing, the textual equivalent of the city scenes of the Impressionists. In this compelling new translation, Keith Waldrop delivers the companion to his innovative translation of *The Flowers of Evil*. Here, Waldrop's perfectly modulated mix releases the music, intensity, and dissonance in Baudelaire's prose. The result is a powerful new re-imagining that is closer to Baudelaire's own poetry than any previous English translation.

Poesiealbum John Benjamins Publishing Company

Includes music.

Space LIT Verlag Münster

No other single author has so commanding a critical presence across so many disciplines within the arts and humanities, in so many national contexts, as Walter Benjamin (1892-1940). The belated reception of his work as a literary critic (dating from the late 1950s) has been followed by a rapid series of critical receptions in different contexts: Frankfurt Critical Theory and Marxism, Judaism, Film Theory, Post-structuralism, Philosophical Romanticism, and Cultural Studies. This collection brings together a selection of the most critically important items in the literature, across the full range of Benjamin's cultural-theoretical interests, from all periods of the reception of his writings, but focusing upon the most recent, to produce a comprehensive overview of the best critical literature.

The Cyclopaedia of Anatomy and Physiology Routledge

Includes the papers and/or proceedings of various surgical associations.

Walter Benjamin: Modernity Faber & Faber

Ingeborg Bachmann (1927-73), one of the most acclaimed German-language poets of the post-war period, famously turned away from the lyric during the 1960s. Publicly declaring that she had stopped writing poetry, Bachmann began work on the prose *Todesarten* cycle that would dominate the last decade of her life. During a period of personal breakdown in the 1960s, however, she privately continued to write in verse, and the publication of selected drafts in 2000 threw new light on her compositional methods in this period. As the most extensive study to date of the poetic drafts, this monograph leads away from the polemic that surrounded their publication to establish the fragmentary texts as an experimental stage of writing that proved formally and thematically significant for later published prose works. Bridging the genre gap of much Bachmann scholarship, McMurtry illuminates the development of a reflexive mode where sophisticated aesthetic strategies

enable the oblique expression of cultural critique. McMurtry is Lecturer in German at Durham University.

Index-catalogue of the Library of the Surgeon General's Office, National Library of Medicine University of Ottawa Press

Postmodernism is sometimes characterized as a loss of faith in reason, a loss of self, and an exaggerated relativism. W.H. Bossart discusses these alleged losses in the light of the "triumph" and subsequent decline of the transcendental turn in philosophy initiated by Kant.

The Complete Songs of Hugo Wolf Oxford University Press, USA

Die gefeierte Neuübersetzung von "Les Fleurs du Mal" wird hiermit ergänzt durch "Le Spleen de Paris", ein weiteres Hauptwerk Baudelaires, das den Weltruf des rebellischen Autors, dessen Werke bei Erscheinen sofort verboten wurden, mitbegründete. Er gilt als scharfsinniger, bitterböser, poetischer Chronist des Pariser Lebensgefühls in der frühen Moderne. In diesem Band tritt Baudelaire außerdem auch als Erzähler und Verfasser des Fragment gebliebenen Versdramas "Idéolus" auf. Zahlreiche der früheren Gedichte des Autors erscheinen hier erstmals in deutscher Sprache. Damit liegt das gesamte poetische Werk Baudelaires in zwei als Geschenkbücher und bibliophil gestalteten Bänden vollständig auf Deutsch vor.

Index-catalogue of the Library of the Surgeon General's Office, United States Springer

"Collection of incunabula and early medical prints in the library of the Surgeon-general's office, U.S. Army": Ser. 3, v. 10, p. 1415-1436.

Der Spleen von Paris (Le Spleen de Paris - Kleine Gedichte in Prosa) Oxford University Press

The Complete Songs of Hugo Wolf gathers together for the first time every poem Wolf set to music. Alongside the original German texts are translations by leading Lieder expert Richard Stokes, who also provides illuminating commentary. The 36 poems set by Wolf are each given their own chapter: a brief essay on the poet is followed by a note on Wolf's connection with the writer, extracts from letters that throw light on the Songs and convey his mood at the time of composition, and the texts and translations. Short biographies of all Wolf's correspondents flesh out the extraordinary life of this genius. This will be an indispensable volume for all lovers of Lieder.

LA SPLEEN DE PARIS Taylor & Francis

A full-length study of the work of the German poet Rainer Maria Rilke (1875-1926) that studies the breadth of his work, including the translations and the late poems written in French.

Index-catalogue of the Library of the Surgeon-General's Office, United States Army Wesleyan University Press

Presents 2 villas, now museums, designed by Mies van der Rohe. A further understanding is given by examining specific on-site interventions by artists Yves Klein, Sol LeWitt, Richard Serra and Ernst Caramelle.

Bulletin de la Société Néophilologique MIT Press

IMAGES (II) - Images of the Poor offers readers a cross-section of current research on the perception of poverty and on contemporary and historical representations of poverty coming from a variety of fields in people's daily lives. The fact that the international group of contributors to this book come from very different cultural, ideological, scientific/academic perspectives, and backgrounds is adding even more to the diversity of thought and ideas documented. The arguments presented help to raise

the social awareness needed to break the vicious circle of poverty. (Series: Anthropology / Ethnologie - Vol. 52)

The Power of the Sacred BoD - Books on Demand

Man muß immer trunken sein. Das ist alles: die einzige Lösung. Um nicht das furchtbare Joch der Zeit zu fühlen, das eure Schultern zerbricht und euch zur Erde beugt, müsset ihr euch berauschen, zügellos. Doch womit? Mit Wein, mit Poesie oder mit Tugend, womit ihr wollt. Aber berauschet euch. Und wenn ihr einmal auf den Stufen eines Palastes, auf dem grünen Grase eines Grabens, in der traurigen Einsamkeit eures Gemaches erwacht, der Rausch schon licht geworden oder verflogen ist, so fraget den Wind, die Woge, den Stern, den Vogel, die Uhr, alles was flieht, alles was seufzt, alles was vorüberrollt, alles was singt, alles was spricht, fraget sie: »Welche Zeit ist es?« und der Wind, die Woge, der Stern, der Vogel, die Uhr werden euch antworten: »Es ist Zeit, sich zu berauschen! Um nicht die gequälten Sklaven der Zeit zu sein, berauschet euch; berauschet euch ohne Ende; mit Wein, mit Poesie oder mit Tugend, womit ihr wollt.« (Charles Baudelaire, *Berauschet euch*, S. 39) Enthält die folgenden Prosagedichte: Der Fremdling Das Bekenntnis des Künstlers Das Doppelzimmer Jeder seine Chimäre Der Narr und die Venus Der Kuchen Eine Hemisphäre im Haar Die Versuchungen oder Eros, Plutus und der Ruhm Die Einsamkeit Schön-Dorothea Die Augen der Armen Ein heroischer Tod Die Neigungen Der Thyrsus Berauschet Euch Die Fenster Die Sehnsucht zu Malen Die Wohltaten des Mondes Ein Pferd von Rasse Der Hafen Fräulein Bistouri Anywhere out of the World Charles Baudelaire. *Der Spleen von Paris*. (Le Spleen de Paris - Kleine Gedichte in Prosa) Deutschsprachige Ausgabe: Übersetzt von Camill Hoffmann. Durchgesehener Neusatz, der Text

dieser Ausgabe folgt dem Erstdruck dieser Übersetzung unter dem Titel: Gedichte in Prosa, Insel Verlag, Leipzig 1914. Die Leipziger Ausgabe enthält eine Auswahl von 22 aus ursprünglich 50 Gedichten. Die ursprüngliche Sammlung der stilistisch ausgefeilten Prosagedichte wurde von Baudelaire selbst mehrfach als "Le Spleen de Paris" bezeichnet, nach seinem Tod aber erstmals unter dem Titel "Petits Poèmes en prose" von Michel Levy (1869 im vierten Band des Gesamtwerkes) herausgegeben. Neuausgabe, LIWI Verlag, Göttingen 2020. LIWI Literatur- und Wissenschaftsverlag

Kafka's Travels Peter Lang

"The nineteenth century realist author was a contradictory figure. He was the focus of literary criticism, but obscured his creative role by insisting on presenting his works as 'copies' of reality. He was a celebrity who found himself subservient to publishers and the public, in a newly-industrialised literary marketplace. He was the owner of his work who was divested of his property by imperfect copyright laws, playwrights who adapted his novels for the stage, and sequel-writers. This combination of a conspicuous yet precarious status with a self-effacing attitude was expressed by an image of the author as a plural, Protean subject, possessing the faculty of sympathetic imagination - which the realists incorporated in their works in the form of a series of fictional characters who functioned as 'doubles' of the author. Paraschas focuses on two realists, Honorede Balzac and George Eliot, and traces this authorial scenario from its origins in the late eighteenth century to its demise in the early twentieth century, examining its presence in the works of E.T.A. Hoffmann, Friedrich Schlegel, Charles Baudelaire and Andre Gide."