

# DOWNLOAD PDF DER RUHM, OR, THE WRECK OF GERMAN UNITY. THE NARRATIVE OF A BRANDENBURGER HAUPTMANN (1871 ANONYMOUS)

## Chapter 1 : Voices Prophesying War | Science Fiction and Fantasy Writers in the Great War

*Anonymous () Der Ruhm or The Wreck of German Unity Anonymous () Der Ruhm or The Wreck of German Unity - The Narrative of a Brandenburger Haupmann - Macmillan's Magazine A counter to The Battle of Dorking.*

Earlier versions of most parts of the book were first delivered as conference papers; in some cases, these have been published as journal articles or chapters in essay volumes. I am grateful to the editors and publishers for permission to draw on material from the following publications: Full details of these publications are given in the bibliography at the end of the volume. I thank my colleagues at Bath, especially Dennis Tate and Ian Wallace, for their support and encouragement over the years. In March of the previous year, Hannes Bergthaller convened a steering group meeting in Bonn out of which the European Association for the Study of Literature, Culture and Environment emerged. I thank Michael Butler for his energetic support with publication and for reading the final manuscript so carefully. Last but not least, I thank my children for their cheerful impatience with my distraction when writing, and most of all, my wife Maggie, for all her advice, help and support throughout. That this particular theme should have been chosen was no accident. The high level of environmental awareness among German citizens is a legitimate source of national pride, and German governments of differing political persuasions have taken a lead in international initiatives to clean up the oceans, reduce industrial pollution, make nuclear energy safer and combat global warming. A continuity of concern for nature and the environment in German culture would seem traceable back to the Romantics and is possibly rooted in earlier national self-understanding as a nature-loving people, whose relative poverty and political disunity could be taken as manifestations of a virtuous simplicity, elevating them above the arid intellectualism of French civilisation and rapacious British mercantilism. The Nazis demonstrated with murderous consistency the pathologies and seismic fractures of the modern civilising process. While nature and technology constitute the thematic focus of this volume, my special concern is with the literal and symbolic representations of our relationship with the natural environment, under the impact of modernity, in literature. Its principal impulse is a sense of the need to reenvision our relationship with the natural environment, if human beings are to live with dignity and survive as a species in the longer term. Ecocriticism is open to reductive misunderstanding as a narrowly focused, crudely instrumentalising approach, and some early work has rightly been described as naively undertheorised. This conception of ecocriticism ignores, however, many more recent insights into the complexities of cultural production and the subtleties of creative writing, and the development of ecocritical theory in studies published since the mids. Though ecocriticism thus provides a convenient label for the general perspective from which the works discussed here are read, it should be noted that space is also devoted to two subjects that only occupy a peripheral position in Anglo-American debate: Interdisciplinary lecture series, conferences and research projects on conceptions of nature have brought individual German literary critics together with environmental philosophers, historians and psychologists. Taking as their starting point questions about the part played by creative writing and the arts in environmental discourse raised not only by British and American ecocritics, but also by German thinkers including Theodor W. In terms of genre, narrative prose where these issues tend to find their most extended and complex representation predominates. Poetry forms the subject of one chapter and features in others; examples of essayistic prose and drama are also examined. The relevance of the former for environmental debate is oblique rather than direct but it has not been unrewarding to explore the part which they have played in responding to and helping shape public perceptions of nature, science and technology, and anthropogenic change of the environment. Comparison with later writers in whose motivation overt Introduction xi environmental concern and commitment play a part, without rendering their work one-dimensional, has also yielded new insights. As in any study seeking to account for so broad a subject over so lengthy a period, there is inevitably an element of personal taste and chance in the selection of the writers examined here and the works chosen as case studies. My attention was drawn to them, in some instances, by

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references in the existing secondary literature and in others, by colleagues. However, while I make no claim that they constitute a canon of German environmental literature in the twentieth century, I believe they do reflect the development of thinking on key issues in modern environmental debate, and illustrate the contribution of the more important genres of creative writing. Contrary to popular views based on C. Their wildest fantasies of destruction and most idealised Arcadian scenes can harbour a critical potential, reminding readers of alternative forms of modernity to set against the environmental consumption and self-destructive urges in contemporary society. Germany has been, as a nation, an agent of modernisation second only to America in the twentieth century, in terms of technological development, urbanisation and use of the mass media. However, it has also been home to a powerful tradition of cultural pessimism and, as I have indicated above, disastrous atavistic tendencies in politics. The writers discussed here engage with the discourses of both Fortschrittsoptimismus optimistic belief in progress and Zivilisationskritik predominantly pessimistic and conservative critique of most forms of modernisation and participate, however modestly, in the negotiation of appropriate responses to social and cultural change. Ability to avoid the one-sidedness of ready-made solutions to complex problems, to see the world with fresh eyes and find memorable forms of expression encapsulating this vision serves here as the primary touchstone in assessing their work, although their shortcomings and failures are also instructive. Within the broad context of social, political and technological modernisation, the aspirations and anxieties of ordinary people in the twentieth century and the shifting understandings of nature and science, this book aims to understand and critically evaluate the conceptions of nature of a representative range of authors. It seeks to examine their achievement, in light of the current environmental situation, in representing our relationship with the natural environment through image, xii Introduction narrative and other means. The first chapter introduces ecocriticism as an approach to the study of contemporary culture and provides an overview of the different strands within the movement. Texts by Adolf Muschg, Hanns Cibulka, Klaus Modick and Volker Braun are discussed as examples of the ecological interpretation and creative adaptation of Goethean ideas and narratives. Here traditional visions of the end of the world are dramatised and adapted to represent the self-destructive processes inherent in technological and economic modernisation. The chapters which follow are concerned with aspects of the negotiation between nature and human culture. The next two chapters return to aspects of the shift in the understanding of our relationship with nature between the first half of the century and later thinking informed by or responding critically to the environmental movement. The texts are examined critically as aesthetic phenomena against the background of literary and cultural tradition. Chapter 5 begins by reflecting on the ethics of hunting and how they have changed since the eighteenth century and examines the conception of nature and the wild underlying the animal stories written by the Romanian German Otto Alscher in the s and s. Identification with wild animals leads Alscher to environmental concern over the erosion of their habitat. Images of the city are discussed in Chapter 6. The focus is on green enclaves, which serve multiple functions as refuges for the socially marginalised, recreational spheres and utopian alternatives in an age of alienation from nature. The final chapter draws tentative conclusions on the role creative imagining has played in the twentieth century as a counter-discourse to the hegemonic, scientificâ€”rationalist conception of nature and our relationship with it. The whine of traffic along the river valley can be heard day and night in this populous area on the edge of the Stuttgart urban industrial region. Yet it still gives the appearance of being a place where people live in harmony with the natural surroundings. Taken up by the German Naturschutz and Heimatschutz Nature Conservation and Homeland Protection movements, this ideal of an anthropogenic terrain blending the natural, cultivated and built environments in an aesthetically harmonious whole continues to inform German land use planning today. Steiner introduced holist principles to disciplines ranging from educational theory to medicine, which have found application in the internationally successful Waldorf Schools, biodynamic farming and the Demeter health food chain. The country has, after all, taken a lead in drafting European Union legislation on clean production and recycling, and in international conferences and agreements since Rio on sustainable development and global warming. Between and , Germany was governed by a national coalition

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including its Green Party. In his *De Germania*, the second-century Roman historian Tacitus idealised the barbarian Germanic tribes contrasting them with his degenerate Roman countrymen as a fierce freedom-loving people who derived their vigour from their forest home see Schama Given that nature has been a site of such fierce ideological debate and social contestation see Lekan and Zeller Their understanding may inform debates about the future and be of more than merely national significance. The environmental consequences of global warming may be unevenly distributed, but they seem set to pose one of the most serious challenges to governments, societies and individuals across the world in the twenty-first century. Environmental issues are, however, as Lawrence Buell notes in *The Future of Environmental Criticism*, not merely the property of the biological and environmental scientists, engineers and public policy experts around whose disciplines university programmes in Environmental Studies are generally built; they are also cultural concerns. Environmental crisis is at bottom an epistemological problem, a consequence of false premises and inappropriate thought patterns. The disentangling of such thought patterns might be considered to be, in the first instance, the subject of philosophy. But the humanities – history, cultural studies in the wider sense, literature, film, the history of art, education and media studies, sociology and cultural geography, religion and psychology – all have a part to play in meeting the challenge Buell Technological breakthroughs and legislative reforms are generated by and take effect on the back of transformations of environmental values, perception and will – and story, image and artistic performance are crucial factors in this process of transformation *ibid*. The description, critical analysis and evaluation of literature and the visual arts, drawing on the resources of aesthetics, ethics and cultural theory, is the domain of environmental criticism. Employing the normal tools of the trade and augmenting them with others eclectically derived from a range of disciplines, it has nevertheless arrived at significant new insights: The ecocritical approach is not necessarily rooted in a perception of crisis in the sense of impending global environmental collapse but it is driven by concern about the unviability of our current treatment of the natural environment in the longer term and by conviction of the need for an ongoing re-examination of our underlying attitudes towards nature. Above all, it participates in the forces of resistance to the prevailing dualism of nature and culture. As a post-Marxist issue-driven approach, ecocriticism parallels feminism, gay studies and postcolonialism. Its special preoccupation with nature and environment complements and vies for precedence with their concern with the cultural transmission of inequalities of gender, sexuality and race. It differs from them, of course, in that while literature can speak for nature, as it can on behalf of silenced or disempowered social groups, writers cannot speak as nature or non-human animals. Ecocritics then typically share a common ethical commitment whether Nature in German Culture 7 or not this is accompanied by political engagement , tend to subscribe to a holist approach and are united in their special concern with how artistic representation envisages human and non-human webs of interrelation. The ecocritical readers edited by Cheryl Glotfelty and Laurence Coupe Glotfelty and Fromm , Coupe were landmark publications establishing the genealogy of the new research field. The emergence of ecocriticism has been traced in a number of recent publications which not only review its first decade of achievements Buell , Estok but also offer a critique of its shortcomings Cohen As early as the s the American critic Kenneth Burke had begun exploring the significance of ecology for literary criticism. The roots of ecocriticism are, however, usually located in the late s and early s, when the environmental movement in the United States was at its height. Meanwhile, Joseph Meeker pursued a different line of approach, examining comedy as a genre uniquely suited to serve the contemporary need for an environmental aesthetic, in *The Comedy of Survival* In the late s, Cheryl Glotfelty, a PhD student whose work on American women writers had led her to focus her attention on research into literature about the relationship between humankind and the natural environment, began a networking exercise which meant that, for the first time, scholars researching local writers in Western America and the tradition of non-fictional nature writing became aware of their common interests with literary historians re-examining canonical writers such as the Transcendentalists, Thoreau and nineteenth- and twentieth-century nature poetry from an ecological perspective. Her *Ecocriticism Reader* Glotfelty and Fromm was to reprint articles reflecting on the mutual relevance of literature and

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ecology which had 8 Nature, Technology and Cultural Change appeared in journals since the s, together with a range of recent studies of American nature writing and an annotated bibliography. Meanwhile, the foundation of ASLE the Association for the Study of Literature and Environment at a meeting of the Western Literature Association in marked the start of a new phase of ecocritical activity. Last but not least, it aims to promote the incorporation of environmental concerns and awareness into pedagogical theory and practice. In the United States, nature writing has played a central role in literary tradition, and national identity has been decisively shaped by the combination of two distinct, almost diametrically opposed, outlooks on nature: Ecocriticism in Britain has a lower profile. Wordsworth and the Environmental Tradition was the first full-length study to adopt an explicitly ecocritical approach. English Romanticism and Victorian ecology have been key fields for enquiry alongside accounts of contemporary writing informed by explicit environmental concern see Gifford , , Kerridge and Sammells , Parham However, a pattern can be recognised in its development. Early work was mainly concerned with countering the marginalisation of environmental issues in literary criticism prevailing in the s. The first ecocritics sought to reconnect critical practice with environmental experience and to fuse it with practical commitment. Thoreau, Nature Writing and the Formation of American Culture went beyond such writing in sophistication, range and lucidity. Focused on a nature writer whose position in American cultural tradition is undisputedly pivotal and whose influence has been international, it opened up a range of new thematic perspectives, while exploring intertextual and genre dimensions of his and other work. He suggested that if environmental writing shows itself ignorant of the known facts of nature, it does so at its peril. The mimetic function of literature is as important, according to Buell, as its intra- and intertextual dimensions, and he defends a symbiosis of object-responsiveness and imaginative shaping against the charges of epistemological naivety *ibid*. The novels of Thomas Hardy and many travel books conform to this criterion. Whitman is concerned with the composition of a specific place, and he endows a symbolic bird with a habitat, a history and a story of its own. Finally, a sense of the environment as a process rather than a constant must be implicit. Only in the rarest cases are all four main ingredients likely to be present unequivocally and consistently, he cautions, and the works in which they are most explicitly incorporated are actually more likely to be non-fictional than fictional ones. These criteria, which reflect an alignment of the author, if not with biocentrism then at least with a weak form of anthropocentrism, and identify the environment as an ethical issue, but avoid simplistic notions of the necessity to preserve nature as a static status quo against all forms of change, have been useful guidelines in my consideration of German literature. Bate showed that Romantic poetry reflects on the climatic co-determinants of the human condition. By the middle of the s, the hagiographical tendency of certain American critics discussing texts and genres that seemed to provide dense, accurate representations of actual, natural environments was being subjected to criticism by Patrick Murphy and others seeking not only to theorise but also to politicise the movement. On the one hand, they marked the beginning of a more thorough exploration of the relevance of post-structuralism and other developments in critical theory since the s for an ecological 12 Nature, Technology and Cultural Change critique. On the other, his development of the link between ecologism and feminism and the attention he paid to Native American writers liberated ecocriticism from what had begun to attract criticism as a ghetto of predominantly masculinist, elitist and tendentially xenophobic sentimentality. Ecofeminism is based on the premise of a correlation between the history of institutionalised patriarchy and human domination of the non-human. Its principal literary aim has been to resist androcentric traditions of literary interpretation see Kolodny and Westling ; it has drawn on revisions of the history of science Carolyn Merchant, Donna Haraway , feminist ecotheology Mary Daly and environmental philosophy Val Plumwood and Karen Warren. Two broad camps of ecofeminists are divided by their different attitudes towards the association of women with nature i.

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## Chapter 2 : The Project Gutenberg eBook of Franz Liszt, by James Huneker.

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In youth, an Orpheus pursued by the musical Maenads of Europe, in old age Liszt was a Merlin dealing in white magic, still followed by the Vivians. The story of his career is as romantic as any by Balzac. And the end of it allâ€”after a half century and more of fire and flowers, of proud, brilliant music-makingâ€”was tragical. If only Liszt could have experienced the success of poverty as did Wagner. But the usual malevolent fairy of the fable endowed him with all the gifts but poverty, and that capricious old Pantaloon, the Time-Spirit, had his joke in the lonesome latter years. As regards his place in the musical pantheon, this erst-while comet is now a fixed star, and his feet set upon the white throne. There is no longer a Liszt case; his music has fallen into critical perspective; but there is still a Liszt case, psychologically speaking. That he was the captain of the new German music, a pianist without equal, a conductor of distinction, one who had helped to make the orchestra and its leaders what they are to-day; that he was a writer, a reformer of church music, a man of the noblest impulses and ideals, generous, selfless, and an artist to his fingertipsâ€”these are the commonplaces of musical history. As a personality he was an apparition; only Paganini had so electrified Europe. A charmer, his love adventures border on the legendary; indeed, are largely legend. As amorous [3] as a guitar, if we are to believe the romancers, the real Liszt was a man of intellect, a deeply religious soul; in middle years contemplative, even ascetic. His youthful extravagances, inseparable from his gipsy-like genius, and without a father to guide him, were remembered in Germany long after he had left the concert-platform. His successes, artistic and socialâ€”especially the predilection for him of princesses and noble damesâ€”raised about his ears a nest of pernicious scandal-hornets. Had he not openly lived with a married princess at Weimar, and under the patronage of the Grand Duke and Duchess and the Grand Duchess Maria Pawlowna, sister of the Czar of all the Russias! Germany set the fashion in abusing Liszt. He had too much success for one man, and as a composer he must be made an example of; the services he rendered in defending the music of the insurgent Wagner was but another black mark against his character. The truth is, he paid the penalty for being a cosmopolitan. He was the first cosmopolitan in music. In Germany he was abused as a Magyar, in Hungary for his Teutonic tendenciesâ€”he never learned his mother tongueâ€”in [4] Paris for not being French born; here one recalls the Stendhal case. But he introduced into the musty academic atmosphere of musical Europe a strong, fresh breeze from the Hungarian puzta; this wandering piano-player of Hungarian-Austrian blood, a genuine cosmopolite, taught music a new charm, the charm of the unexpected, the improvised. The freedom of Beethoven in his later works, and of Chopin in all his music, became the principal factor in the style of Liszt. Music must have the shape of an improvisation. In the Hungarian rhapsodies, the majority of which begin in a mosque, and end in a tavern, are the extremes of his system. His orchestral and vocal works, the two symphonies, the masses and oratorios and symphonic poems, are full of dignity, poetic feeling, religious spirit, and a largeness of accent and manner though too often lacking in architectonic; yet the gipsy glance and gipsy voice lurk behind many a pious or pompous bar. But the drummers in the line of moral gasolene who controlled criticism in Germany refused to see Liszt except as an ex-piano virtuoso with the morals of a fly and a perverter of art. Even the piquant triangle [5] in his piano-concerto was suspected as possibly suggesting the usual situation of French comedy. The Liszt-Wagner question no longer presents any difficulties to the fair-minded. It is a simple one; men still living know that Wagner, to reach his musical apogee, to reach his public, had to lean heavily on the musical genius and individual inspiration of Liszt. The later Wagner would not have existedâ€”as we now know himâ€”without first traversing the garden of Liszt. This is not a theory but a fact. Beethoven, as Philip Hale has pointed out, is the last of the very great composers; there is nothing new since Beethoven, though plenty of persuasive personalities, much delving in mole-runs, many "new paths," leading nowhere, and much self-advertising. With its big drum and cymbals, its

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mouthings or melting phrases, its startling situations, its scarlet waistcoats, its hair-oil and harlots, its treacle and thunder, the Romantic movement swept over the map of Europe, irresistible, contemptuous to its adversaries, and boasting a wonderful array of names. Georg Brandes assigns to Liszt a prominent place among the Romantics. But Beethoven still stood, stands to-day, four square to the universe. Wagner construed Beethoven to suit his own grammar. Why, for example, Berlioz should [6] have been puzzled or have pretended to over the first page of the Tristan and Isolde prelude is itself puzzling; the Frenchman was a deeply versed Beethoven student. If he had looked at the first page of the piano sonata in C minor—the Pathetic, so-called—the enigma of the Wagnerian phraseology would have been solved; there, in a few lines, is the kernel of this music-drama. His indebtedness to Liszt was great, but equally so to Weber, Marschner, and Beethoven; his indebtedness to Berlioz ended with the externals of orchestration. Both Liszt and Wagner learned from Berlioz in this respect. Nevertheless, how useless to compare Liszt to Berlioz or Berlioz to Wagner. As well compare a ruby to an opal, an emerald to a ruby. Each of these three composers has his individual excellences. The music of all three suffers from an excess of profile. We call Liszt and Wagner the leaders of the moderns, but their aims and methods were radically different. Wagner asserted the supremacy of the drama over tone, and then, inconsistently, set himself down to write the most emotionally eloquent music that was ever conceived; [7] Liszt always harped on the dramatic, on the poetic, and seldom employed words, believing that the function of instrumental music is to convey in an ideal manner a poetic impression. In this he was the most thorough-going of poetic composers, as much so in the orchestral domain as was Chopin in his pianoforte compositions. But to be truthful, the music of both Liszt and Wagner is already a little old-fashioned. The music-drama is not precisely in a rosy condition to-day. Opera is the weakest of forms at best, the human voice inevitably limits the art, and we are beginning to wonder what all the Wagnerian menagerie, the birds, dragons, dogs, snakes, swans, toads, dwarfs, giants, horses, and monsters generally, have to do with music. The music of the future is already the music of the past. The Wagner poems are uncouth, cumbersome machines. We long for a breath of humanity, and it is difficult to find it outside of Tristan and Isolde or Die Meistersinger. Nothing stales like theatre music. The rainbow vision of a synthesis of the Seven Arts has faded forever. In the not far distant future Wagner will gain, rather than lose, by being played in the concert-room; that, at least, would dodge the ominously barren stretches of the Ring, and the early operas. The Button-Moulder awaits at the [8] cross-roads of time all operatic music, even as he waited for Peer Gynt. And the New Zealander is already alive, though young, who will visit Europe to attend the last piano-recital: The Princess Sayn-Wittgenstein—one naturally drops into the Almanac de Gotha when writing of the friends of Liszt—averred that Liszt had launched his musical spear further into the future than Wagner. She was a lady of firm opinions, who admired Berlioz as much as she loathed Wagner. But could she have foreseen that Richard Strauss, Parsifal-like, had caught the whizzing lance of the Klingsor of Weimar, what would she have said? Put the riddle to contemporary critics of Richard II—who has, at least, thrown off the influence of Liszt and Wagner, although he too frequently takes snap-shots at the sublime in his scores. Dick the head of King Charles from the pages of his memorial. All was grist that came to his musical mill. In a moment of self-forgetfulness, Wagner praised the music of Liszt in superlative terms. No need of quotation; the correspondence, a classic, is open to all. That the symphonic poem was secretly antipathetic to Wagner is the bald truth. I dislike everything that requires verbal explanations beyond the actual sounds. To this Liszt wittily answered—in an unpublished letter—that leading motives are comfortable inventions, as a composer does not have to search for a new melody. But what boots leading motives—as old as the hills and Johann Sebastian Bach—or symphonic poems nowadays? There is no Wagner, there is no Liszt question. After the unbinding of the classic forms the turbulent torrent is become the new danger. Who shall dam its speed! Brahms [10] or Reger? The formal formlessness of the new school has placed Berlioz, Liszt, and Wagner on the shelf, almost as remotely as are Haydn, Mozart, and Beethoven. The symphonic poem is now a monster of appalling lengths, thereby, as Mr. Krehbiel suggests, defeating its chiefest reason for existence, its brevity. But he stems like the others, the Russians included, from Liszt. Where it will all end no man dare predict. Newman

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is right in the matter of programme-music. It has come to stay, modified as it may be in the future. However, the aquarelles and pastels and landscapes of Debussy or Ravel were invented by Urvater Liszt—caricatured by Wagner in the person of Wotan; all the impressionistic school [11] may be traced to him as its fountain-head. Think of the little sceneries scattered through his piano music, particularly in his *Years of Pilgrimage*; or of the storm and stress of the *Dante Sonata*. The romanticism of Liszt was, like so many of his contemporaries, a state of soul, a condition of exalted or morbid sensibility. But it could not be said of him as it could of all the Men of Fine Shades—Chateaubriand, Heine, Stendhal, Benjamin Constant, Sainte-Beuve—that they were only men of feeling in their art, and decidedly the reverse in their conduct. Liszt was a pattern of chivalry, and if he seems at times as indulging too much in the Grand Manner set it down to his surroundings, to his temperament. The idols of his younger years were Bonaparte and Byron, Goethe and Chateaubriand, while in the background hovered the prime corrupter of the nineteenth century and the father of Romanticism, J. There will be no disputes concerning the date of his birth, October 22d, as was [12] the case with Chopin. His ancestors, according to a lengthy family register, were originally noble; but the father of Franz, Adam Liszt, was a manager of the Esterhazy estates in Hungary at the time his only son and child was born. He was very musical, knew Joseph Haydn, and was an admirer of Hummel, his music and playing. The mixed blood of her son might prove a source of interest to Havelock Ellis in his studies of heredity and genius. If Liszt was French in the early years of his manhood, he was decidedly German the latter half of his life. The Magyar only came out on the keyboard, and in his compositions. She was of a happy and extremely vivacious nature, cheerful in her old age, and contented to educate her three grandchildren later in life. The name Liszt would be meal or flour in English; so that Frank Flour might have been his unromantic cognomen; a difference from Liszt Ferencz, with its accompanying battle-cry of Eljen! In his son Adam Liszt hoped to realise his own frustrated musical dreams. A prodigy of a prodigious sort, the comet and the talent of Franz were mixed up by the superstitious. Some gipsy predicted that the lad would return to his native village rich, honoured, and in a glass house coach. In Oedenburg, during the summer of , I visited at an hour or so distant, the town of [13] Eisenstadt and the village of Raiding or Reiding. In the latter is the house where Liszt was born.

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### Chapter 3 : Dramaturgy: A Revolution in Theatre (Cambridge Studies in Modern Theatre) - PDF Free Down

*Der Ruhm: Or, the Wreck of German Unity - The Narrative of A Brandenburger Hauptmann 77 La Guerre Au Vingtième Siècle*

Eurycles is the dramaturgos of a deplorable plot to betray King Alexander. The dramaturgos Eurycles was a man of considerable skills, though it is interesting to note that the word is used in a derogatory sense. In the twentieth century Brecht certainly emphasised the pedagogical import of his redefinition of the dramaturg, and the association of dramaturgs with pedagogy is still powerful: An entry from The Times is the earliest citation: Dramatic composition; the dramatic art. Dramatic or theatrical acting. A French connection is borne out only by a quotation from Carlyle. Yet until very recently dramaturgy and dramaturge have been notable absentees in most specialist English dictionaries. In the Penguin Dictionary of the Theatre offered a rare entry: German term which resists determined attempts at acclimatisation, despite its usefulness. A dramaturg is a sort of reader-cum-literary editor to a permanent theatrical company; his primary responsibility is the selection of plays for production, working with authors where necessary on the revision and adaptation of their texts, and writing programme notes, etc. Dictionaries in French, German and Italian commonly included both dramaturg and dramaturgy,<sup>19</sup> and comparison with American dictionaries was also unfavourable to English lexicography: The art or technique of writing drama. The technical devices that are used in writing drama and that tend to distinguish it from other literary forms. A dramaturg is a person with a knowledge of the history, theory, and practice of theatre, who helps a director, designer, playwright, or actor realise their intentions in a production. As there is no one way to create theatre, there is no single model of the dramaturg. Since Lessing, German theatre has dominated critical thinking about dramaturgy and strategically positioned different functions of the dramaturg at the centre of mainstream theatre. In the Brechtian model the dramaturg has principal responsibility for research and philological work on the text and historical context, as well as its author; he or she has additional responsibility for editorial work on the text, any necessary translation or retranslation, rewriting or restructuring. Often the dramaturg for a production takes responsibility for the programme, a task deemed central to educating the public about the play and its directorial concept. In this way the dramaturg is part of an interpretational team that includes the director, designer and actors, and is a bridging mechanism to the audience. Volker Canaris has stated: Accordingly it is the task of dramaturgy to clarify the political and historical, as well as the aesthetic and formal aspects of a play. Recent work targeted at students on dramaturgy courses in the US, such as *Dramaturgy in American Theater: The vested ideologies, both right-wing and left-wing, behind many of those positions are sometimes overt, sometimes obscured, and the desire of many of the contributors for a rigid definition is striking, but the book does not seek to eliminate contradictions in subject matter, nor proffer sound-bite interpretations.* To summarise, one of the two common senses of dramaturgy relates to the internal structures of a play text and is concerned with the arrangement of formal elements by the playwright – plot, construction of narrative, character, time-frame and stage action. Conversely, dramaturgy can also refer to external elements relating to staging, the overall artistic concept behind the staging, the politics of performance, the calculated manipulation of audience response hence the associations with deceit. This second sense marks interpretation of the text by persons like those now known as directors, the underlying reading and manipulation of a text into multidimensional theatre. Clearly, this interpretative act encompasses the creation of a performance aesthetic and as such can underpin a theoretical framework for any number of plays. There are significant political implications in imposing a rigid theory of dramaturgy on to any play text – Brecht was not immune from criticism at the Berliner Ensemble – but the key to both senses of the word is concern with the business of creation, the actual construction of text and theatre at their most practical level. Both senses also signal the articulation of process, which may explain why the meaning of dramaturgy is so bitterly contested. The term dramaturg does not have a single meaning, even when it is accepted as the proper designation. Literary manager seems more

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transparent, and has until now been preferred in England, but no two literary managers can agree on an exact job description for literary management because no two institutional cultures and artistic policies are identical. All four terms accrete, mutate and dissolve meanings over time and place, and today have multiple but often incompatible definitions, so that there are no specific meanings independent of specific contexts. Scholarship which promulgates universal definition merely layers confusion upon confusion. This book therefore offers no fixed definitions, but instead examines certain functions of professional theatremaking which from Shakespeare to the present persistently fall within the overlapping spheres of dramaturgy and literary management. Any public performance of a play by a company necessitates the accomplishment of these functions: These functions pre-exist the actor-manager and modern-day director, and long pre-exist the official appointment of dramaturgs and literary managers. When a historically or culturally specific meaning must be understood, or seems helpful, it is established and analysed, but from chapter to chapter, *mutatis mutandis*, it is functions not labels that define my investigation. Dramaturgical functions and functionaries – The most obvious point of reference to begin any history of dramaturgy is the appointment of Lessing at the Hamburg Theatre in 1768. But the functions of play-reading, literary advising and critical reflection on practice have clearly existed since the beginning of professional theatre. In considering the English case, it pays, therefore, to give a brief overview of the situation there before 1768. Theatre records between 1700 and 1768 are sparse, and the history, structure and organisation of the first professional theatre companies and custom-built playhouses well-rehearsed elsewhere. The functions of play-reading, selecting and planning repertoire, casting, and preparing and amending play texts were obviously being carried out; and although indistinct disciplines, often occurring in haphazard ways under considerable duress, and in their nature difficult to penetrate, they can be glimpsed from time to time. As a rule the idea for a play derived from the playwright, but there is evidence that writers also developed ideas given to them: In contrast to some continental troupes, English theatre companies had no state subsidy and relied on monies from investors as well as box-office takings – commercial success was therefore vital. Garrick also relied on his business partner Willoughby Lacy to screen him from stubbornly persistent writers. Attached playwrights such as Dryden<sup>51</sup>, commissioned writers and leading actors notably Betterton often advised on casting from 1700 to 1768, but from c. 1768 onwards. One feature of the eighteenth century was power struggles between managers and playwrights. The Interregnum meant dramatists had been unable to refine skills through regular practice, and unless already established as writers they had to struggle hard to gain the attention of managers. Managers not surprisingly looked to stocks of old plays, though new plays were weapons in times of competition. Competition was therefore disabled and playing spaces drastically limited. From 1768 onwards, playwrights, actors and managers revised scripts much as before. Dryden was commissioned to write and adapt plays as well as to write additions such as prologues;<sup>54</sup> the actor Betterton consulted playwrights on his rewrites and revisions,<sup>55</sup> and Davenant, with origins in playwriting, chose as a manager to focus on bold adaptations of Shakespeare, with great success. Also a dramatist and bookseller, Chetwood was entrusted with specialist literary functions such as cutting, and his name lent credibility to certain printed plays merchandised as corrected from the promptbook. Critical awareness of theatre grew from simple personal accounts of performances by, for example, Simon Forman in 1700,<sup>63</sup> and the impressions which Samuel Pepys recorded in his diary in the 1690s, to formal and systematic journalistic criticism. Gray has examined how Richard Steele first introduced periodical criticism of drama, and traced how the practice of regular theatre reviewing became established in London during the eighteenth century. The Yale School of Dramaturgy is perhaps the most prestigious. Harcourt Brace, 1998, pp. See, for example, Katie Douglas, *Fly London: Oberon*, 1998, where Suzanne Bell is credited as dramaturg. Brockett, *Essential Theatre*, p. The dramaturg was Colin Teevan. Harcourt Brace, 1998, p. Josephus, *Bellum Judaicum*, trans. Pseudo-Lucian, *The Patriot*, trans. Strabo, *The Geography of Strabo*, trans. Horace Leonard Jones London: William Heinemann, [Loeb Classical Library], p. Generally agreed to have been written c. 100 AD. Lucian, *The Dance*, trans. Josephus, *Bellum Judaicum*, I. Shannon Jackson, *Professing Performance: Theatre in the Academy* from.

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