

Duden Sch Lerlexikon

Why has the West for so long and in so many different ways expressed the idea that the Chinese have a special relationship to cruelty and to physical pain? What can the history of that idea and its expressions teach us about the politics of the West's contemporary relation to China? And what does it tell us about the philosophy of modernity? The Hypothetical Mandarin is, in some sense, a history of the Western imagination. It is also a history of the interactions between Enlightenment philosophy, of globalization, of human rights, and of the idea of the modern. Beginning with Bianchon and Rastignac's discussion of whether the former would, if he could, obtain a European fortune by killing a Chinese mandarin in Balzac's *Le Pere Goriot* (1835), the book traces a series of literary and historical examples in which Chinese life and European sympathy seem to hang in one another's balance. Hayots wide-ranging discussion draws on accounts of torture, on medical case studies, travelers tales, photographs, plasticized corpses, polemical broadsides, watercolors, and on oil paintings. His analyses show that the historical connection between sympathy and humanity, and indeed between sympathy and reality, has tended to refract with a remarkable frequency through the lens called "China," and why the story of the West's Chinese pain goes to the heart of the relation between language and the body and the social experience of the modern human being. Written in an ebullient prose, *The Hypothetical Mandarin* demonstrates how the network that intertwines China, sympathy, and modernity continues to shape the economic and human experience.

On Aging, the first of Jean Amery's books after *At the Mind's Limits*, is a powerful and profound work on the process of aging and the limited but real defenses available to those experiencing

the process. Each essay covers a set of issues about growing old. "Existence and the Passage of Time" focuses on the way aging makes the old progressively see time as the essence of their existence. "Stranger to Oneself" is a meditation on the ways the aging are alienated from themselves. "The Look of Others" treats social aging - the realization that it is no longer possible to live according to one's potential or possibilities. "Not to Understand the World Anymore" deals with the loss of the ability to understand new developments in the arts and in the changing values of society. The fifth essay, "To Live with Dying," argues that everyone compromises with death in old age (the time in life when we feel the death that is in us). Here Amery's intention, as encapsulated by John D. Barlow, becomes most clear: "to disturb easy and cheap compromises and to urge his readers to their own individual acts of defiance and acceptance."

Using dramatic personal narratives, Kotre expands upon Erik Erikson's concept of generativity. This concept means the variety of ways people find to be fertile in their lives, from the biological task of leaving a genetic legacy, to the emotional work of nurturing and guiding children, to teaching practical skills, transmitting values, and attempting to enrich their culture. Translation and World Literature offers a variety of international perspectives on the complex role of translation in the dissemination of literatures around the world. Eleven chapters written by multilingual scholars explore issues and themes as diverse as the geopolitics of translation, cosmopolitanism, changing media environments and transdisciplinarity. This book locates translation firmly within current debates about the transcultural movements of texts and challenges the hegemony of English in world literature. Translation and World Literature is an indispensable resource for students and scholars working in the fields of translation studies,

comparative literature and world literature.

"Covers iOS5.1 on iPad, iPad 2, and iPad 3rd generation." -- Cover.

The Cambridge Companion to World Literature introduces the significant ideas and practices of world literary studies. It provides a lucid and accessible account of the fundamental issues and concepts in world literature, including the problems of imagining the totality of literature; comparing literary works across histories, cultures and languages; and understanding how literary production is affected by forces such as imperialism and globalization. The essays demonstrate how detailed critical engagements with particular literary texts call forth differing conceptions of world literature, and, conversely, how theories of world literature shape our practices of readings. Subjects covered include cosmopolitanism, transnationalism, internationalism, scale and systems, sociological criticism, translation, scripts, and orality. This book also includes original analyses of genres and forms, ranging from tragedy to the novel and graphic fiction, lyric poetry to the short story and world cinema.

What constitutes a nation's literature? How do literatures of different countries interact with one another? In this groundbreaking study, Alexander Beecroft develops a new way of thinking about world literature. Drawing on a series of examples and case studies, the book ranges from ancient epic to the contemporary fiction of Roberto Bolaño and Amitav Ghosh. Moving across literary ecologies of varying sizes, from small societies to the planet as a whole, the environments in which literary texts are produced and circulated, *An Ecology of World Literature* places in dialogue scholarly perspectives on ancient and modern, western and non-western texts, navigating literary study into new and uncharted territory.

This book will be of interest to anyone—in any discipline—who takes the past as a serious object

of study.

Intelligence services, government administrations, businesses, and a growing majority of the population are hooked on the idea that big data can reveal patterns and correlations in everyday life. Initiated by software engineers and carried out through algorithms, the mining of big data has sparked a silent revolution. But algorithmic analysis and data mining are not simply byproducts of media development or the logical consequences of computation. They are the radicalization of the Enlightenment's quest for knowledge and progress. Data Love argues that the "cold civil war" of big data is taking place not among citizens or between the citizen and government but within each of us. Roberto Simanowski elaborates on the changes data love has brought to the human condition while exploring the entanglements of those who—out of stinginess, convenience, ignorance, narcissism, or passion—contribute to the amassing of ever more data about their lives, leading to the statistical evaluation and individual profiling of their selves. Writing from a philosophical standpoint, Simanowski illustrates the social implications of technological development and retrieves the concepts, events, and cultural artifacts of past centuries to help decode the programming of our present.

Until the 1940s, when awareness of Russian Formalism began to spread, literary theory remained almost exclusively a Russian and Eastern European invention. *The Birth and Death of Literary Theory* tells the story of literary theory by focusing on its formative interwar decades in Russia. Nowhere else did literary theory emerge and peak so early, even as it shared space with other modes of reflection on literature. A comprehensive account of every important Russian trend between the world wars, the book traces their wider impact in the West during the 20th and 21st centuries. Ranging from Formalism and Bakhtin to the legacy of classic

literary theory in our post-deconstruction, world literature era, Galin Tihanov provides answers to two fundamental questions: What does it mean to think about literature theoretically, and what happens to literary theory when this option is no longer available? Asserting radical historicity, he offers a time-limited way of reflecting upon literature—not in order to write theory's obituary but to examine its continuous presence across successive regimes of relevance. Engaging and insightful, this is a book for anyone interested in theory's origins and in what has happened since its demise.

This remarkably broad and informative book offers an introduction to and overview of World Literature. Tracing the term from its earliest roots and situating it within a number of relevant contexts from postcolonialism to postmodernism, Theo D'haen examines: the return of the term "world literature" and its changing meaning Goethe's concept of Weltliteratur and how this relates to current debates theories and theorists who have had an impact on world literature non-canonical and less-known literatures from around the globe the possibility and implications of a definition of world literature. This book is the ideal guide to an increasingly popular and important term in literary studies. It is accessible and engaging and will be invaluable to students of world literature, comparative literature, translation and postcolonial studies and anyone with an interest in these or related topics.

After a short review of the history of research, the work introduces and delimits the concepts related to grammaticalization. It then provides extensive exemplification of grammaticalization phenomena in diverse languages, ordered by grammatical domains such as the verbal, pronominal and nominal sphere and clause level relations. The final chapter presents a theory of grammaticalization which is based on the autonomy of the linguistic sign with respect to the

paradigmatic and syntagmatic axes. This is the basis of the structural parameters that constitute grammaticalization. They are operationalized to the point of rendering degrees of grammaticalization measurable. This work was published by Saint Philip Street Press pursuant to a Creative Commons license permitting commercial use. All rights not granted by the work's license are retained by the author or authors.

In this wide-ranging book, renowned philosopher and cultural theorist Peter Sloterdijk examines art in all its rich and varied forms: from music to architecture, light to movement, and design to typography. Moving between the visible and the invisible, the audible and the inaudible, his analyses span the centuries, from ancient civilizations to contemporary Hollywood. With great verve and insight he considers the key issues that have faced thinkers from Aristotle to Adorno, looking at art in its relation to ethics, metaphysics, society, politics, anthropology and the subject. Sloterdijk explores a variety of topics, from the Greco-Roman invention of postcards to the rise of the capitalist art market, from the black boxes and white cubes of modernism to the growth of museums and memorial culture. In doing so, he extends his characteristic method of defamiliarization to transform the way we look at works of art and artistic movements. His bold and original approach leads us away from the well-trodden paths of conventional art history to develop a theory of aesthetics which rejects strict categorization, emphasizing instead the crucial importance of individual subjectivity as a counter to the latent dangers of collective culture. This sustained reflection, at once playful, serious and provocative, goes to the very heart of Sloterdijk's enduring philosophical preoccupation with the aesthetic. It will be essential reading for students and scholars of philosophy and aesthetics and will appeal to anyone interested in culture and the arts more generally.

Download Ebook Duden Sch Lerlexikon

A guide to pseudonyms, pen names, nicknames, epithets, stage names, cognomens, aliases, and sobriquets of twentieth-century persons, including the subjects' real names, basic biographical information, and citations for the sources from which the entries were compiled. Covers authors, sports figures, entertainers, politicians, military leaders, underworld figures, religious leaders, and other contemporary personalities.

World Literature is an increasingly influential subject in literary studies, which has led to the re-framing of contemporary ideas of 'national literatures', language and translation. World Literature: A Reader brings together thirty essential readings which display the theoretical foundations of the subject, as well as showing its conceptual development over a two hundred year period. The book features: an illuminating introduction to the subject, with suggested reading paths to help readers navigate through the materials texts exploring key themes such as globalization, cosmopolitanism, post/trans-nationalism, and translation and nationalism writings by major figures including J. W. Goethe, Karl Marx, Friedrich Engels, Longxi Zhao, David Damrosch, Gayatri Chakravorty Spivak, Pascale Casanova and Milan Kundera. The early explorations of the meaning of 'Weltliteratur' are introduced, while twenty-first century interpretations by leading scholars today show the latest critical developments in the field. The editors offer readers the ideal introduction to the theories and debates surrounding the impact of this crucial area on the modern literary landscape.

This series of HANDBOOKS OF LINGUISTICS AND COMMUNICATION SCIENCE is designed to illuminate a field which not only includes general linguistics and the study of linguistics as applied to specific languages, but also covers those more recent areas which have developed from the increasing body of research into the manifold forms of communicative

action and interaction. For "classic" linguistics there appears to be a need for a review of the state of the art which will provide a reference base for the rapid advances in research undertaken from a variety of theoretical standpoints, while in the more recent branches of communication science the handbooks will give researchers both an overview and orientation. To attain these objectives, the series will aim for a standard comparable to that of the leading handbooks in other disciplines, and to this end will strive for comprehensiveness, theoretical explicitness, reliable documentation of data and findings, and up-to-date methodology. The editors, both of the series and of the individual volumes, and the individual contributors, are committed to this aim. The languages of publication are English, German, and French. The main aim of the series is to provide an appropriate account of the state of the art in the various areas of linguistics and communication science covered by each of the various handbooks; however no inflexible pre-set limits will be imposed on the scope of each volume. The series is open-ended, and can thus take account of further developments in the field. This conception, coupled with the necessity of allowing adequate time for each volume to be prepared with the necessary care, means that there is no set time-table for the publication of the whole series. Each volume will be a self-contained work, complete in itself. The order in which the handbooks are published does not imply any rank ordering, but is determined by the way in which the series is organized; the editor of the whole series enlist a competent editor for each individual volume. Once the principal editor for a volume has been found, he or she then has a completely free hand in the choice of co-editors and contributors. The editors plan each volume independently of the others, being governed only by general formal principles. The series editor only intervene where questions of delineation between individual volumes are

concerned. It is felt that this (modus operandi) is best suited to achieving the objectives of the series, namely to give a competent account of the present state of knowledge and of the perception of the problems in the area covered by each volume.

World Literature in Theory provides a definitive exploration of the pressing questions facing those studying world literature today. Coverage is split into four parts which examine the origins and seminal formulations of world literature, world literature in the age of globalization, contemporary debates on world literature, and localized versions of world literature Contains more than 30 important theoretical essays by the most influential scholars, including Johann Wolfgang von Goethe, Hugo Meltzl, Edward Said, Franco Moretti, Jorge Luis Borges, and Gayatri Spivak Includes substantive introductions to each essay, as well as an annotated bibliography for further reading Allows students to understand, articulate, and debate the most important issues in this rapidly changing field of study

Dieses Werk ist Teil der Buchreihe TREDITION CLASSICS. Der Verlag tredition aus Hamburg veröffentlicht in der Buchreihe TREDITION CLASSICS Werke aus mehr als zwei Jahrtausenden. Diese waren zu einem Grossteil vergriffen oder nur noch antiquarisch erhaltlich. Mit der Buchreihe TREDITION CLASSICS verfolgt tredition das Ziel, tausende Klassiker der Weltliteratur verschiedener Sprachen wieder als gedruckte Bücher zu verlegen - und das weltweit! Die Buchreihe dient zur Bewahrung der Literatur und Forderung der Kultur. Sie trägt so dazu bei, dass viele tausend Werke nicht in Vergessenheit geraten

Modern theories of meaning usually culminate in a critique of science. This book presents a study of human intelligence beginning with a semantic theory and leading into a critique of music. By implication it sets up a theory of all the arts; the transference of its basic concepts to

other arts than music is not developed, but it is sketched, mainly in the chapter on artistic import. Thoughtful readers of the original edition discovered these far-reaching ideas quickly enough as the career of the book shows: it is as applicable to literature, art and music as to the field of philosophy itself. The topics it deals with are many: language, sacrament, myth, music, abstraction, fact, knowledge--to name only the main ones. But through them all goes the principal theme, symbolic transformation as the essential activity of human minds. This central idea, emphasizing as it does the notion of symbolism, brings Mrs. Langer's book into line with the prevailing interest in semantics. All profound issues of our age seem to center around the basic concepts of symbolism and meaning. The formative, creative, articulating power of symbols is the tonic chord which thinkers of all schools and many diverse fields are unmistakably striking; the surprising, far-reaching implications of this new fundamental conception constitute what Mrs. Langer has called philosophy in a new key. Mrs. Langer's book brings the discussion of symbolism into a wider general use than criticism of word meaning. Her volume is vigorous, effective, and well written and will appeal to everyone interested in the contemporary problems of philosophy.

This handbook provides a comprehensive and thorough survey of our current insights into the diversity and unity found across the 6000 languages of this planet. The 125 articles include inter alia chapters on the patterns and limits of variation manifested by analogous structures, constructions and linguistic devices across languages (e.g. word order, tense and aspect, inflection, color terms and syllable structure). Other chapters cover the history, methodology and the theory of typology, as well as the relationship between language typology and other disciplines. The authors of the individual sections and chapters are for the most part

internationally known experts on the relevant topics. The vast majority of the articles are written in English, some in French or German. The handbook is not only intended for the expert in the fields of typology and language universals, but for all of those interested in linguistics. It is specifically addressed to all those who specialize in individual languages, providing basic orientation for their analysis and placing each language within the space of what is possible and common in the languages of the world.

Goethe's Weltliteratur , and the cultural forms of globalization.

This is an innovative interdisciplinary book about objects and people within museums and galleries. It addresses fundamental issues of human sensory, emotional and aesthetic experience of objects. The chapters explore ways and contexts in which things and people mutually interact, and raise questions about how objects carry meaning and feeling, the distinctions between objects and persons, particular qualities of the museum as context for person-object engagements, and the active and embodied role of the museum visitor. *Museum Materialities* is divided into three sections – Objects, Engagements and Interpretations – and includes a foreword by Susan Pearce and an afterword by Howard Morphy. It examines materiality and other perceptual and ontological qualities of objects themselves; embodied sensory and cognitive engagements – both personal and across a wider audience spread – with particular objects or object types in a museum or gallery setting; notions of aesthetics, affect and wellbeing in museum contexts; and creative and innovative artistic and museum practices that seek to illuminate or critique museum objects and

interpretations. Phenomenological and other approaches to embodied experience in an emphatically material world are current in a number of academic areas, most particularly strands of material culture studies within anthropology and cognate disciplines. Thus far, however, there has been no concerted application of this kind of approach to museum collections and interactions with them by museum visitors, curators, artists and researchers. Bringing together essays by scholars and practitioners from a wide disciplinary and international base, *Museum Materialities* seeks to make just such a contribution. In so doing it makes a valuable and original addition to the literature of both material culture studies and museum studies. The *International Handbooks of Museum Studies* is a multi-volume reference work that represents a state-of-the-art survey of the burgeoning field of museum studies. Featuring original essays by leading international museum experts and emerging scholars, readings cover all aspects of museum theory, practice, debates, and the impact of technologies. The four volumes in the series, divided thematically, offer in-depth treatment of all major issues relating to museum theory; historical and contemporary museum practice; mediations in art, design, and architecture; and the transformations and challenges confronting the museum. In addition to invaluable surveys of current scholarship, the entries include a rich and diverse panoply of examples and original case studies to illuminate the various perspectives. Unprecedented for its in-depth topic coverage and breadth of scholarship, the multi-

volume International Handbooks of Museum Studies is an indispensable resource for the study of the development, roles, and significance of museums in contemporary society.

Given the 2006 GREAT GERONTOLOGY AWARD for outstanding contribution to gerontological research by the Swedish Gerontological Society Received a VALUE GROUND AWARD from the journal Aldreomsorg (Old Age Care) Expanding upon his earlier writings, Dr. Tornstam's latest book explores the need for new theories in gerontology and sets the stage for the development of his theory of gerotranscendence. This theory was developed to address what the author sees as a perpetual mismatch between present theories in social gerontology and existing empirical data. The development towards gerotranscendence can involve some overlooked developmental changes that are related to increased life satisfaction, as self-described by individuals. The gerotranscendent individual typically experiences a redefinition of the Self and of relationships to others and a new understanding of fundamental existential questions: The individual becomes less self-occupied and at the same time more selective in the choice of social and other activities. There is an increased feeling of affinity with past generations and a decreased interest in superfluous social interaction. The individual might also experience a decrease in interest in material things and a greater need for solitary "meditation.â Positive solitude becomes more important. There is also often a feeling of cosmic communion with the spirit of the universe, and a redefinition of time,

space, life and death. Gerotranscendence does NOT imply any state of withdrawal or disengagement, as sometimes erroneously believed. It is not the old disengagement theory in new disguise. Rather, it is a theory that describes a developmental pattern beyond the old dualism of activity and disengagement. The author supports his theory with insightful qualitative in-depth interviews with older persons and quantitative studies. In addition, Tornstam illustrates the practical implications of the theory of gerotranscendence for professionals working with older adults in care settings. A useful Appendix contains suggestions of how to facilitate personal development toward gerotranscendence. For Further Information, Please Click Here!

In this age of globalization and dissolving borders of national identity, questions about the nature of cultural values and symbolic structures abound, especially for newly integrated communities of political and social power like the European Union. In this international best seller, published for the first time in English, a group of highly acclaimed thinkers and social theorists examine the most important innovations and culturally vital traditions of Europe in order to produce an image of contemporary European self-understanding. Answering important questions on the nature of cultural identity in Europe and whether or not specifically European values exist, these leading European scholars approach topic through both specific cultural traditions (“Athens and Jerusalem”) and the values that they are founded upon (“freedom”). Edited by renowned scholar and University of Chicago professor Hans Joas, the volume features

distinguished contributors such as Orlando Patterson, Mark Mazower, and Wolfgang Schluchter, among others, generating an impressively innovative and incisive cultural commentary that is not to be missed by any student of European history, society, and culture.

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In our globalised world, literature is less and less confined to national spaces. Europe-centred frameworks for literary studies have become insufficient; academics are increasingly called upon to address matters of cultural difference. In this unique volume,

leading scholars discuss the critical and methodical challenges that these developments pose to the writing of literary history. What is the object of literary history? What is the meaning of the term “world literature”? How do we compare different cultural systems of genres? How do we account theoretically for literary transculturation? What are the implications of postcolonial studies for the discipline of comparative literature? Ranging in focus from the Persian epic of Majnun Layla and Zulu praise poetry to South Korean novels and Brazilian antropofagismo, the essays offer a concise overview of these and related questions. Their aim is not to reach a consensus on these matters. They show instead what is at stake in the emergent field of global comparatism.

Post-Critical Museology considers what the role of the public and the experience of audiences means to the everyday work of the art museum. It does this from the perspectives of the art museum itself as well as from the visitors it seeks. Through the analysis of material gathered from a major collaborative research project carried out at Tate Britain in London the book develops a conceptual reconfiguration of the relationship between art, culture and society in which questions about the art museum’s relationship to global migration and the new media ecologies are examined. It suggests that whilst European museums have previously been studied as institutions of collection, heritage and tradition, however ‘modern’ their focus, it is now better to consider them as distributive networks in which value travels along transmedial and

transcultural lines. Post-Critical Museology is intended as a contribution to progressive museological thinking and practice and calls for a new alignment of academics and professionals in what it announces as post-critical museology. An alignment that is committed to rethinking what an art museum in the twenty-first century could be, as well as what knowledge and understanding its future practitioners might draw upon in a rapidly changing social and cultural context. The book aims to be essential reading in the growing field of museum studies. It will also be of professional interest to all those working in the cultural sphere, including museum professionals, policy makers and art managers.

Debating the practices of museums, galleries, and festivals, *Exhibiting Cultures* probes the often politically charged relationships among aesthetics, contexts, and implicit assumptions that govern how art and artifacts are displayed and understood. The contributors—museum directors, curators, and scholars in art history, folklore, history, and anthropology—represent a variety of stances on the role of museums and their function as intermediaries between the makers of art or artifacts and the eventual viewers.

A female rat demonstrates that her species will inherit a devastated earth but will inevitably imitate the grotesque example set by human destructiveness throughout history

On Literary Worlds develops new strategies and perspectives for understanding

aesthetic worlds.

Money Matters Economics and the German Cultural Imagination, 1770-1850 University of Washington Press

A different approach to the theories on language evolution and change.

The darkest of secrets sometimes linger for a lifetime. When they are finally exposed they can be like the discovery of an ancient tomb, perhaps better left alone, although never ignored. Aristotle Mercury's father knew too much, so he was silenced. With the help of his friends in the Russian mob, Aristotle's Uncle Jacob is able to move in and take over as the new head of the now successful factory that his own brother created. The year is 1968. As the Red Army's tanks roll into Wenceslas Square in the very heart of Prague, a seventeen year old Aristotle learns the horrible truth about his father. Five years ago someone else was murdered in his place to make it appear as if he was accidentally crushed under a factory press. Since then his father has been alive and imprisoned in the notorious Prague Institute for the Criminally Insane. In a daring rescue Aristotle retrieves his barely alive father from the bowels of the terrible prison. After a short time his father succumbs to the ravages of his imprisonment, but not before he divulges the location of the evidence which proves he owned the now thriving factory, and of Uncle Jake's murderous duplicity in stealing it from them. With the Russians taking over the country, and the mob closing in to eliminate the only living heir to a burgeoning fortune, Aristotle flees Czechoslovakia and makes his way to America,

vowing to one day go back and even the score. He settles in New York, in Greenwich Village. He's honest and works hard to learn the new ways of a strange land. Soon he befriends his eccentric landlord, the elderly Mrs. Schroeder. Telly, as his new friends in America like to call him, ignites a withered spirit of adventure in the lady who still believes in the good in people. She owns some property, and Telly has a talent for building. They both learn Telly also has an eye for the deal. Together they first develop her land, and then other land in the exploding New York real estate market. Telly's ambitions lead him from the posh boardrooms of New York to the lucrative shores of New Jersey, where he's almost killed as he constructs the world's largest casino. Never too far from his mind, always there to haunt and motivate him, Telly dreams of the day he will finally return to his homeland and exact vengeance on his Uncle Jake. In a sweeping saga of familial betrayal spanning three decades of intertwining lives, Telly Mercury finally gets his chance for justice. But does righting of wrongs of a demon filled closet come with a price too high? Secrets are sometimes better left untold, in spite of their screams from across the years to be heard. His own salvation hanging in the balance, Telly must somehow accept that forgiveness trumps retribution, and money truly can't buy happiness. And just maybe, as it is with Uncle Jacob, forgiveness is the worst possible epithet for a life lived in the accompaniment of the unquenchable thirst of greed and murder.

In Money Matters, Richard Gray investigates the discourses of aesthetics and

philosophy alongside economic thought, arguing that their domains are not mutually exclusive. The transition in Germany from an agrarian or proto-industrial economy to a capitalist industrial economy, which was paralleled by a shift from the exchange of money in coin to the use of paper currencies, occurred simultaneously with an efflorescence of German-language literature and philosophy. Based on close readings of canonical literary and philosophical texts, Gray explores how this confluence led to a rich cross-fertilization between economic and literary thought in Germany during this period. *Money Matters* documents the surprising degree to which literature and philosophy participated in the creation of modern economic paradigms, as well as the extent to which economics influenced literature and philosophy. The cultural artifacts of the period demonstrate the existence of an "economic unconsciousness" persistent notions of value and exchange that inflect the aesthetic and thematic dimensions of literary and philosophical texts. This book offers a thought-provoking and original analysis of literature and ideas in the critical transition period from Kant and Goethe, through the German Romantics, to Marx.

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