

Chapter 1 : German literature - Wikipedia

An Anthology of German Literature. by Calvin Thomas (Author) â€° Visit Amazon's Calvin Thomas Page. Find all the books, read about the author, and more.

This text is intended for those readers who cannot use the "real" Unicode, UTF-8 version of the file. Some substitutions have had to be made: The earlier poems were printed in long lines with a caesura, shown as a gap, at mid-line. For this e-text, long lines have been broken into two, with the second half indented. Line numbering is explained at the end of the text. A few typographical errors were corrected. They are listed at the end of the text. Numbers printed as superscripts are shown here in braces: Except for footnotes and their tags, and the "unpacking" of [uo], all square brackets [] are in the original. Late Professor in Columbia University D. It is assumed that the history itself will be learned, so far as necessary, either from lectures or from some other book devoted to the subject. As the selections were made, for the most part, while I was writing my own short history of German literature for the series published under the general editorship of Mr. Edmund Gosse and known as "Literatures of the World," it was natural that the Anthology should take on, to some extent, the character of a companion book to the History. At the same time I did not desire that either book should necessarily involve the use of the other. Hence the absence of cross references; and hence also, in the Anthology, the brief introductory notes, giving important dates and summary characterizations. These are meant to enable the student to read the selections intelligently without constant recourse to some other book. In preparing Part First, I have had in mind the student who has learned to read the language of Goethe and Schiller with some facility, and would like to know something of the earlier periods, but has not studied, and may not care to study, Old and Middle German. On this account the selections are given in modern German translations. The original texts are omitted because space was very precious, and because the book was intended as an aid to literary rather than linguistic study. In making the selections, my first principle was to give a good deal of the best rather than a little of everything. I wished to make friends for medieval German poetry, and it seemed to me that this could best be done by showing it in its strength and its beauty. So I have ignored much that might have had a historical or linguistic interest for the scholar, and have steadily applied the criterion of literary worth. My second principle was to give preference to that which is truly German, in contradistinction from that which is Latin, or European, or merely Christian. The Latinists of every epoch are in general disregarded, as not being of German literature in the strict sense; yet I have devoted eight pages to Waltharius and three to Rudlieb, on the ground that the matter of these poems is essentially German, albeit their form is Latin. On the other hand, Hrotswith is not represented at all, because, while an interesting personage in her way, she belongs to German literature neither by her form nor by her matter. The religious poetry of the twelfth century receives rather scant attention, partly because it is mostly pretty poor stuffâ€”there is not much else like the beautiful Arnstein hymn to the Virgin, No. XIIIâ€”and partly because it embodies ideas and feelings that belonged to medieval Christianity everywhere. For each selection I have given the best translation that I could find, and where nothing satisfactory could be found in print I have made a translation myself. Where nothing is said as to the authorship of a translation, it is to be understood as my own. In this part of my work I have tried to preserve the form and savor of the originals, and at the same time to keep as close to the exact sense as the constraints of rime and meter would allow. The originals frequently have assonance instead of rime and the verse is sometimes crude in other ways. An attempt to imitate the assonances and crudities in modern German would simply have given the effect of bad verse-making. On the other hand, to translate into smooth tetrameters, with perfect rime everywhere, would have given an illusory appearance of regularity and have made the translation zu schn. I fear that No. VII, the selections from Otfried, for the translation of which I am not responsible, is open to this charge. So I adopted the expedient of a line-for-line prose version, dropping into rime only where the modern equivalent of the Middle German took the form of rime naturally. After regular rime becomes establishedâ€”with Heinrich von Veldekeâ€”I have employed it in all my translations. For my shortcomings as a German versifier I hope to be regarded with a measure of indulgence. The question of inclusion or exclusion could not be made to turn on the preexistence of

a good translation, because too much that is important and interesting would have had to be omitted. I should have been glad to take the advice of Mephisto, *Associiert euch mit einem Poeten*, but I was unable to effect a partnership of that kind. XL, the selections are given in their original form without modernization. While Part Second, no less than Part First, looks to literary rather than linguistic study, it seemed to me very desirable that the selections from writers of the sixteenth and seventeenth centuries should represent the literary language of that time. By modernizing I could have dispensed with many a footnote and have made the texts somewhat easier to read; but that gain would have entailed a very unfortunate loss of savor, and have deprived the selections of all incidental value as *Sprachproben*. On the other hand, I could see no advantage in a scrupulous reproduction of careless punctuation, mere mistakes, or meaningless peculiarities of spelling. As there is no logical stopping-place when an editor once begins to retouch a text, I finally decided to follow, in each selection, either a trustworthy reprint or else a good critical edition, without attempting to harmonize the different editors or to apply any general rules of my own. The reader is thus assured of a fairly authentic text, though he will find inconsistencies of spelling due to the idiosyncrasy of editors. Thus one editor may preserve *vnd* or *vndd*, while another prints *und*; one may have *itzt*, another *jtzt*, and so on. Finally, I desire to call attention here to the fact that, while a few selections from Lessing, Goethe, and Schiller are given, by way of illustrating their early work in its relation to the literary renaissance, no attempt is made to deal adequately with the classical literature of the eighteenth century. The book extends to the classics. I must admit that the limit thus set is a little vague, and from a theoretical point of view not quite satisfactory; but practical considerations decided in favor of it. To have done justice to the classics, on the scale adopted for the rest of the book, would have required an additional hundred pages, devoted to long extracts from works which, for the most part, have been carefully edited for American students, are commonly read in schools and colleges, and could be presumed to be familiar to most users of the Anthology. As the additional matter would thus have been largely useless, it seemed to me that the ideal gain in symmetry would be more than offset by the increased bulk and cost of the book, which was already large enough. I hold of course that anthologies have their use in the study of literary history; but it would be a mistake, in my judgment, for any student to take up a volume of selections without having first read the more important works of Lessing, Goethe, and Schiller. The Lay of Hildebrand 3 II. The Wessobrunn Prayer 6 IV. The Muspilli 7 V. The Heliand 8 VI. The Lay of Ludwig 22 IX. Waltharius Manu Fortis 24 X. Wolfram von Eschenbach XXV. Meyer Helmbrecht XXX. Martin Luther XLI. Hans Sachs XLV. Georg Rodolf Weckherlin L. Martin Opitz LI. Paul Fleming LII. Andreas Gryphius LIV. Simon Dach LV. Paul Gerhardt LVI. Benjamin Neukirch LXI. The precious fragment consists of 69 alliterating verses, which are preserved in a Kassel manuscript of the 8th or 9th century. The language shows a mixture of Low and High German, there are gaps in the text, the meaning of several words is doubtful, and the versification is here and there defective. All this, which some account for by supposing that the manuscript was copied from a version which had been written down from memory and not perfectly recalled, makes translation difficult and uncertain. *Dass zwei Kmpfer allein sich kamen entgegen, Hildebrand und Hadubrand, zwischen zwei Heeren. Hildebrand erhob das Wort; er war der hehrere[2] Mann, In der Welt erfahrener. So du mir einen nennst, die andern weiss ich mir, Kind, im Knigreiche: Der war dem Volke voran stets; fechten war immer ihm lieb. Kund war er manchen khnen Mannen. Nicht whne ich mehr, dass er wandelt auf Erden. Ein Spher bist du, Alter Hunne, heimlich [7] lockst du mich 40 Mit deinen Worten, willst mit dem Speer mich werfen, Bist worden so alt nur immer Trug sinnend. Das sagten mir Leute, die zur See gefahren Westwrts ber den Wendelsee: Vor keiner der Stdte zu sterben doch kam ich; Nun soll mit dem Schwerte mich schlagen mein Kind, Mich strecken mit der Mordaxt, oder ich zum Mrder ihm werden! Der wre der rgste aller Ostleute,[10] Der den Kampf dir weigerte, nun dich so wohl lstet 60 Handgemeiner Schlacht! Instead of ltere, for the sake of the alliteration. The translator here assumes unnecessarily that there is a gap in the text, with loss of a speech by Hildebrand. Hadubrand is giving reasons for thinking that his father is dead. Hadubrand suspects treachery and poises his spear. The earth-encircling seaœœoceanus; here the Mediterranean. He sees that he must fight. A guess of the translator; the meaning of the original being quite uncertain. The dialect is Frankish. *Die hefteten Hafte, die hemmten das Heer, Die klaubten an den Kniefesseln: Da ward Balders Pferd der Fuss verrenket. Phol is probably the same as Balder. The dialect is**

Bavarian, the theme that of Psalm XC, 2. The manuscript dates from the year Wessobrunn was the seat of a Bavarian monastery. Und Gott der heilige Allmächtiger Gott, der du Himmel und Erde geschaffen, und der du den Menschen so vieles Gute verliehen hast, gib mir in deiner Gnade rechten Glauben und guten Willen, Weisheit und Klugheit und Kraft, den Teufeln zu widerstehen und Böses zu vermeiden und deinen Willen zu wirken.

Chapter 2 : German addresses are blocked - www.nxgvision.com

An anthology of German literature has 1 rating and 0 reviews. Bei diesem Werk handelt es sich um eine urheberrechtsfreie www.nxgvision.com Kauf dieser Kindle-E.

It is assumed that the history itself will be learned, so far as necessary, either from lectures or from some other book devoted to the subject. As the selections were made, for the most part, while I was writing my own short history of German literature for the series published under the general editorship of Mr. At the same time I did not desire that either book should necessarily involve the use of the other. Hence the absence of cross references; and hence also, in the Anthology, the brief introductory notes, giving important dates and summary characterizations. These are meant to enable the student to read the selections intelligently without constant recourse to some other book. In preparing Part First, I have had in mind the student who has learned to read the language of Goethe and Schiller with some facility, and would like to know something of the earlier periods, but has not studied, and may not care to study, Old and Middle German. On this account the selections are given in modern German translations. The original texts are omitted because space was very precious, and because the book was intended as an aid to literary rather than linguistic study. In making the selections, my first principle was to give a good deal of the best rather than a little of everything. I wished to make friends for medieval German poetry, and it seemed to me that this could best be done by showing it in its strength and its beauty. So I have ignored much that might have had a historical or linguistic interest for the scholar and have steadily applied the criterion of literary worth. My second principle was to give preference to that which is truly German, in contradistinction from that which is Latin, or European, or merely Christian. The Latinists of every epoch are in general disregarded, as not being of German literature in the strict sense; yet I have devoted eight pages to Waltharius and three to Rudlieb, on the ground that the matter of these poems is essentially German, albeit their form is Latin. On the other hand, Hrotswith is not represented at all, because, while an interesting personage in her way, she belongs to German literature neither by her form nor by her matter. The religious poetry of the twelfth century receives rather scant attention, partly because it is mostly pretty poor stuff—there is not much else like the beautiful Arnstein hymn to the Virgin, No. XIII—and partly because it embodies ideas and feelings that belonged to medieval Christianity everywhere. For each selection I have given the best translation that I could find, and where nothing satisfactory could be found in print I have made a translation myself. Where nothing is said as to the authorship of a translation, it is to be understood as my own. In this part of my work I have tried to preserve the form and savor of the originals, and at the same time to keep as close to the exact sense as the constraints of rhyme and meter would allow. The originals frequently have assonance instead of rhyme and the verse is sometimes crude in other ways. An attempt to imitate the assonances and crudities in modern German would simply have given the effect of bad verse-making. I fear that No. VII, the selections from Otfried, for the translation of which I am not responsible, is open to this charge. So I adopted the expedient of a line-for-line prose version, dropping into rhyme only where the modern equivalent of the Middle German took the form of rhyme naturally. After regular rhyme becomes established—with Heinrich von Veldeke—I have employed it in all my translations. For my shortcomings as a German versifier I hope to be regarded with a measure of indulgence. I should have been glad to take the advice of Mephisto, *Associiert euch mit einem Poeten*, but I was unable to effect a partnership of that kind. XL, the selections are given in their original form without modernization. While Part Second, no less than Part First, looks to literary rather than linguistic study, it seemed to me very desirable that the selections from writers of the sixteenth and seventeenth centuries should represent the literary language of that time. By modernizing I could have dispensed with many a footnote and have made the texts somewhat easier to read; but that gain would have entailed a very unfortunate loss of savor, and have deprived the selections of all incidental value as *Sprachproben*. On the other hand, I could see no advantage in a scrupulous reproduction of careless punctuation, mere mistakes, or meaningless peculiarities of spelling. As there is no logical stopping-place when an editor once begins to retouch a text, I finally decided to follow, in each selection, either a trustworthy reprint or else a good critical edition, without attempting to harmonize the different editors

or to apply any general rules of my own. The reader is thus assured of a fairly authentic text, though he will find inconsistencies of spelling due to the idiosyncrasies of editors. Finally, I desire to call attention here to the fact that, while a few selections from Lessing, Goethe, and Schiller are given, by way of illustrating their early work in its relation to the literary renaissance, no attempt is made to deal adequately with the classical literature of the eighteenth century. The book extends to the classics. I must admit that the limit thus set is a little vague, and from a theoretical point of view not quite satisfactory; but practical considerations decided in favor of it. To have done justice to the classics, on the scale adopted for the rest of the book, would have required an additional hundred pages, devoted to long extracts from works which, for the most part, have been carefully edited for American students, are commonly read in schools and colleges, and could be presumed to be familiar to most users of the Anthology. As the additional matter would thus have been largely useless, it seemed to me that the ideal gain in symmetry would be more than offset by the increased bulk and cost of the book, which was already large enough. I hold of course that anthologies have their use in the study of literary history; but it would be a mistake, in my judgment, for any student to take up a volume of selections without having first read the more important works of Lessing, Goethe, and Schiller. Parts I and II are in separate and independent files. If you choose not to download both, make sure your download does include the file whose name ends in.

An anthology of German literature Volume 2 By Calvin Thomas This book is designed to accompany an introductory study of the history of German literature. It is assumed that the history itself will be learned, so far as necessary, either from lectures or from some other book devoted to the subject.

Expressionism German Modernism emerged from turn-of-the-century Aestheticism. Of these, Expressionism is the best known and most important. Beginning about and reaching its culmination during World War I, Expressionism was a powerful response to the chaos and suffering of modern life. Georg Trakl, Georg Heym, and Gottfried Benn created terrifying images of war, urban life, oppression, and illness in their lyric poetry, and, although Trakl expressed a visionary mysticism in his battlefield scenes, Heym and Benn presented reality as grotesque, distorted, and starkly unrelieved. At the same time, their poetry, like Expressionist art of the period, is full of such colours as red, gold, purple, and blue, which bear an often hermetic or deeply personal significance for these writers. Expressionist drama used the same methods of grotesque distortion to attack what it saw as the soullessness of modern technology and the subjection of workers to machines. Yet Expressionist drama often took a more optimistic approach to the machine age, in part because of impulses derived from Italian Futurism. Whereas the Futurists glorified the machine, however, the Expressionists saw it more as an instrument that might help bring about a socialist utopia. The Expressionist stage became a vehicle to effect a transformation of consciousness in the audience. *Die Wandlung*; Transfiguration, a play by Ernst Toller, depicts this kind of transformation in a young man who turns his horrific war experience into a new awareness of the brotherhood of man; his play *Masse-Mensch*; Man and the Masses presents the tragic attempt of a woman worker to effect a mass revolution among her fellow workers and lead them beyond violence toward peaceful coexistence. But his writing is better understood as an early phase of experimental Modernism. His striking narrative technique, first developed in *The Judgment*, of presenting reality from a limited third-person point of view enables readers to identify with his oppressed and passive protagonists while also recognizing that their view is deeply flawed. Like many other Modernists, Kafka also treated problems of authority and power. His characters feel hopelessly subjugated to inexplicable forces associated with patriarchal social structures and an overly mechanized and bureaucratic modern world. Set in Paris and presented in the form of fragmentary jottings, the novel depicts modern city life as the multiple reflexes of a disoriented narrator who tries in vain to recapture the straightforward narrative logic he recalls from stories heard and read in his youth. In *Der Steppenwolf*; Eng. *Steppenwolf*, Hermann Hesse also developed many concerns of Modernism, depicting the ordeals of a divided psyche torn between the conventional and the artistic worlds, the feminine and the masculine, reason and hallucination. All three writers took a deep interest in the psychological and social determinants of criminality: Among the communist writers who had fled from Nazi Germany a major debate took place about the merits of realist as opposed to Modernist techniques. The issue was whether straightforward presentation of reality or formal experimentation was a more effective way of raising social consciousness in readers of literature. This debate was later to have significant repercussions in East Germany. Ernest Hemingway and Jean-Paul Sartre were among the most important literary influences of this period. The *Man Outside* were a highly popular form. Stage drama also exercised considerable influence throughout the early postwar years. His theoretical writings developed a new theatrical model designed to overcome the Aristotelian principles that had dominated German theatre since Lessing. The alienation effect, designed to discourage empathy with the protagonist and to stimulate critical responses in the audience, became a touchstone for postwar dramatists. The exile poets Nelly Sachs and Paul Celan emerged as two of the most prominent poetic voices to reflect on the concentration camp experience. In East Germany the literary situation was very different from that of West Germany. Adapting the doctrine espoused by Georg Lukacs during the Modernism debate of the s, the official literary mode was Socialist Realism. The trilogy presents a grotesquely imaginative retrospective on the Nazi period. The narrator of *Die Blechtrommel* is the dwarf Oskar Matzerath, who claims that he deliberately stopped growing on his third birthday out of protest against the corruptions of adult society under Nazism. He expresses his opposition by means of his toy drum

as well as by his almost supernatural ability to shatter glass with his voice. Despite his initial protest, however, Oskar allows himself to be co-opted by the Nazis, joining a performing group that entertains soldiers on the Atlantic front. After the end of World War II, Oskar chooses to become involved in the slick deception of the government-sponsored West Concert Bureau, which promotes collective repression of the Nazi period. With its virtuosic command of language, its innovative reworking of the picaresque tradition, and its sophisticated approach to German social history, *Die Blechtrommel* was a landmark in postwar German literature. Dramatists of this period were increasingly concerned with the relation between the Nazi past and the political realities of the present. Documentary drama, using material from the war-crimes trials of 1965, proliferated: The play *Kaspar*; Eng. *Kaspar*, by Peter Handke, takes its starting point in the story of the foundling Kaspar Hauser and his gradual acquisition of language and culture, showing him being browbeaten into learning German and becoming increasingly dehumanized in the process. Although this play did not explicitly address the question of the Nazi past, it explored the degree to which an individual can preserve the spirit of resistance in the face of overwhelming pressures. The dominant genre was lyric poetry. After the student movement died down, the young writers returned somewhat reluctantly to everyday domesticity, which they described in their poetry in affectionate detail, though also with a distinct touch of irony. *A Sorrow Beyond Dreams*, a sensitive portrait of his mother and her suicide. Sentimental, nostalgic, and gently ironic, these quasi-autobiographical novels explore the problematic nature of the positive family memories still somewhat guiltily cherished by many of those who were not persecuted by the Nazis. In *Flugasche* *Flight of Ashes*, written in East Germany during the 1970s but not published until and then in West Germany, Monika Maron depicted the tension between inner and outer reality in the attempt of a young woman journalist to present unpleasant truths about the lives of workers in the industrial town of Bitterfeld. While she does succeed in writing an article that causes the power plant to be shut down, she herself is under threat of expulsion from the Communist Party at the conclusion of the novel. Subjectivity was not the only theme of the 1970s, however. Two vast novel projects originating in this period combine techniques of perspectivized narration with the problem of fact versus fiction that was increasingly dominating the retrospective on Nazism: The feminist movement in Germany led to the emergence of a prolific and innovative group of women writers. Women were encouraged to feel and write through their bodies rather than through conventional rationality, and the distinctiveness of feminine sensibility became a hotly debated issue. Postmodernism In the last decades of the 20th century, German literature was influenced by international postmodernism, a movement that combined heterogeneous elements in order to appeal simultaneously to a popular and a more sophisticated readership. Parody, pastiche, and multiple allusions to other types of cultural production are characteristic of postmodernist literature. Once viewed in the light of postmodernism, however, these novels underwent a critical reevaluation. *The Story of a Murderer*, with its brilliant imitations of literary styles from various periods, was another work of German postmodernism that became an international best-seller. After reunification Following the fall of the Berlin Wall in 1989, writers began to explore the tensions between the economic, social, and cultural values of West and East Germany. There was intense debate about the East German experience under communism, in particular about whether the psychological need to come to terms with this experience was comparable to the soul-searching that had been undertaken after the end of World War II. *Six*, set in the 1950s and ostensibly a story about the discovery of guilt incurred by an important East German party functionary during the Third Reich. By exploring the rift between actions and desires, the novel becomes an inquiry into the responsibility of historians and writers in general. The link between the communist and the Nazi eras is established in a key scene that metaphorically brings together violence past and present. Some readers saw the tale as a self-serving portrayal of the author as a victim of communism; these readers failed to notice, however, the thread of self-critique woven into the narrative. In it was revealed, in a further twist of irony, that Wolf herself had given information to the security police for a brief period. It was succeeded by another debate that broke out after the secret police files of several other well-known writers became available. At the same time, some members of an apparently oppositional group of East German writers, known as the Prenzlauer Berg poets after the district in Berlin where they lived, were shown to have acted as informants for the secret police. The resulting discussions stimulated a probing reexamination of the problem of autonomous art and the relation of

aesthetics to ideology. Nonetheless, Hettche succeeds in transforming this central metaphor into a multilayered analysis of postunification psychology. In these and other novels of the late 20th and early 21st centuries, the Nazi past continues to haunt German writing. Austerlitz â€”the story of a man who had been saved from Nazi Germany and adopted by an English couple but who has been traveling in search of the places he believes to have been way stations in his early lifeâ€”has had international success as a moving, though puzzling, exploration of memory, real and imagined.

Chapter 4 : HOT FREE BOOKS – An anthology of German literature – Calvin Thomas

An anthology of German literature summary: An anthology of German literature summary is updating. Come visit www.nxgvision.com sometime to read the latest chapter of An anthology of German literature.

Prev Next Als sich massen die drei um die zweite[5] Stunde des Tages, Wandten sich gegen den einen zugleich die Waffen der beiden. Hagen bricht den Frieden zuerst; er sammelt die Krafte Und versendet alsbald die verderbliche Lanze, doch diese, Wie sie in sausendem Wirbel entsetzenerregend heranschwirrt, Lenkt jetzt Alphars[6] Sprosse, der nimmer sie weiss zu ertragen, Klug beiseit mit der Decke des seitwärts gehaltenen Schildes, Denn wie den Schild sie berührt, da gleitet sie ab wie von glattem Marmel, und schwer verletzt sie den Berg, denn bis zu den Nageln Bohrt sie sich ein in die Erde. Sie flog und sass in dem untersten Teile von Walters Schilde, und wie er alsbald ihn schüttelt, da fiel aus des Holzes Wunde zur Erde herab das Eisen, das wenig vermochte. Ob des Zeichens betruht, ergreifen das Schwert die besturzten Franken; in Zorn verwandelt der Schmerz sich, sie sturmen voll Eifer, Von den Schilden gedeckt, auf den aquitanischen Helden. Dieser jedoch vertrieb sie entschlossen mit wuchtiger Lanze Und erschreckte den sturmenden Feind durch Mienen und Waffen. Gunter, der Konig, ersann deswegen ein torichtes Wagnis: Seinen Speer, der vergebens versandt und zur Erde gefallen-- Denn er lag, aus dem Schilde geschüttelt, zu Fussen des Helden,-- Leise heran sich schleichend, in heimlicher Weise zu holen, Da ja die Kämpfer, versehn mit kürzeren Waffen, mit Schwertern, Nicht bis nah an den Feind heranzugelangen vermochten; Denn der schwang zum Stosse die vorgehaltene Lanze. Er langte gebuckt mit der Hand nach der Lanze Und schon fasste er sie und zerrte sie heimlich und mahlich, Allzuviel verlangend vom Gluck. Doch der herrliche Recke, Wie er ja stets in dem Kampf der Vorsicht weise gedachte Und behutsam verfuhr ein Augenblickchen versah er! Doch nicht Rast noch Verzug; es erneut sich die bittere Fehde. Bald besturmen den Mann sie vereinzelt, bald in Gemeinschaft, Und indes er voll Eifer zum einen sich wendet, der ansturmt, Springt der andere ihm in die Quere, die Streiche vereitelnd. So steht, wenn man ihn hetzt, der numidische Bar, von den Hunden Rings im Kreise umstellt, mit drohend erhobenen Pranken, Duckt mit Gebrumme das Haupt und zwingt die umbrische Meute, Wenn sie sich naht, zu klagen und winseln in seiner Umarmung; Dann umbellen ihn rings aus der Nahe die wilden Molosser,[7] Und es schreckt sie die Furcht, zu nahen dem grausigen Untier. Also wogte der Kampf bis zur neunten Stunde des Tages. Dreifach war die Not, die sie alle zusammen erlitten: Furcht vor dem Tode, Beschwerde des Kampfs und gluhende Sonne. Also sprach er daher mit erhobener Stimme zu Hagen: Doch als Walter, der Held, die Lanze versendet, da sturmt er Mit dem gezogenen Schwerte in ungestumerem Andrang Los auf den Konig, und als er den Schild ihm zur Seite gedrängt hat, Trifft er also gewaltig und staunenerregend den Gegner, Dass er das ganze Bein mit dem Knie bis zum Schenkel ihm abschlagt; über den Schildrand stürzt er alsbald zu den Fussen ihm nieder. Hagen, der Recke, jedoch, des eignen Schmerzes vergessend, Beugt schnell nieder das Haupt und halt es dem Hiebe entgegen, Und es vermag der Held die geschwungene Faust nicht zu hemmen. Aber der Helm, geschmiedet mit Fleiss und trefflich bereitet, Trotz dem Hieb, und es spruhen alsbald in die Hohe die Funken. Mitten im Wurf fiel jetzt zu Boden die tapfere Rechte, Welche dereinst gefurchtet von vielen Volkern und Fursten Und vordem erglänzte durch ungezahlte Trophaen. Hagens rechtes Auge zerstört sein Hieb, und die Schläfe Schneidet er auf und zugleich die beiden Lippen zerspaltend, Schmettert er zweimal drei der Zahne dem Feind aus dem Munde. A rocky pass in the Vosges Mountains. On his westward flight Walter is attacked by the Burgundians, whom Ekkehard identifies with the Franks. He slays eleven famous champions in succession and then fights King Gunter and Hagen together. Having perforce made peace and had their wounds dressed by Hildegund, Walter and Hagen banter each other. Der Franke Sagte zuerst: Fulle, das rate ich dir, den rechten mit feinem Gewolle, Dass mit dem Bilde der Hand du Fremde zu tauschen vermogest. Weh, was sagst du dazu, dass die Sitte des Volks du verletzest, Dass man sieht, wie das Schwert du rechts an der Hufte befestigst, Und dein Ehegespons, wird einstens der Wunsch dich beschleichen, Mit der Linken, wie nett! Doch was rede ich mehr? Was immer du kunftig auch tun musst, Wird die Linke verrichten. Aber der alten Treue gedenk, will dies ich dir raten: Wenn nach Hause du kommst, und dem heimischen Herde genaht bist, Mache dir Brei aus Mehl und Milch und vergiss auch den Speck nicht; Das

vermag dir zugleich zur Nahrung und Heilung zu dienen. Drauf erneuten sie wieder das Bündnis, Hoben beide zugleich den König, den Schmerzen verzehrten, Auf sein Ross; dann trennten sie sich: Freudig ward er allda mit grossen Ehren empfangen, Feierte, wie es der Brauch, mit Hildgund festliche Hochzeit Und regierte, nachdem sein Erzeuger von hinnen geschieden, Allen teuer, das Volk noch dreissig glückliche Jahre. Der du dies liest, verzeihe der zirpenden Grille, erwage Nicht, wie rauh die Stimme noch ist, bedenke das Alter, Da sie, noch nicht entfliegen dem Nest, das Hohe erstrebte. It is imperfectly preserved, but more than verses are extant, and these give interesting pictures of contemporary German life. It is a metrical novel with a knight for hero. The selection is from M. Zum Dank wird ihnen Wein gereicht. Der erste 10 Ergreift den Becher, trinkt und gibt ihn weiter, Und so die Reihe um, bis dass ihn leer Der Schenk zuruckempfangt. Sie grussen neigend Und gehn zuruck zu Rudlieb und den Herren. Nun spricht der Ritter: Das soll heut geschehen, Ihr aber seid bei dieser Handlung Zeugen. Es hat sich so gefugt, dass dieser Jungling, 20 Mein Neffe, und das Fraulein gegenseitig In Liebe kamen, als sie Wurfel spielten;[1] Sie wollen nun das Ehebündnis schliessen. Und nun sendet Rudlieb Nach den drei Frauen, die alsbald erscheinen; Das Fraulein geht voran, gesenkten Hauptes; Von seinem Sitz erhebt sich jeder hoflich. Je treuer, desto lieber ist er mir. Warum soll ich Dir bessre Treue wahren als du mir? Liest man, Dass ihm zwei Even sind erlaubt gewesen? Du wolltest buhlen und verbeutst das mir? Es gibt noch manchen, den ich freien kann. Vergehe ich mich jemals, Will ich das, was ich in die Ehe bringe, An dich verlieren, und du darfst mich toten. Rudlieb rescues him and the two seek shelter for the night at the house of a rich widow with an only daughter. The young man and the girl play dice together and fall in love with each other. The dialect is Alemannic. Ezzo was dean of the Bamberg cathedral. The life and death of Christ. Sodann nach der Taufe Zeigte sich die Gottheit. Dies war das erste Zeichen: Den Blinden gab er das Licht, Fur keine Belohnung sorgte er. Er erloste manchen Besessenen, Den Teufel hiess er von dannen fahren. Mit funf Broten speiste er Funftausend und mehr, Dass sie alle genug hatten; Zwolf Korbe trug man davon. Zu Fuss ging er uber den Fluss, Zu den Winden rief er "ruhet.

Chapter 5 : An anthology of German literature by Calvin Thomas

This book is designed to accompany an introductory study of the history of German literature. It is assumed that the history itself will be learned.

Chapter 6 : An Anthology of German Literature - ePub - Calvin Thomas - Achat ebook | fnac

anthology of German literature, by Calvin Thomas Project Gutenberg's An anthology of German literature, by Calvin Thomas This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever.

Chapter 7 : Read An Anthology Of German Literature Light Novel Online

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Chapter 8 : Der Kanon - Wikipedia

Free kindle book and epub digitized and proofread by Project Gutenberg.

Chapter 9 : An anthology of German literature - Calvin Thomas - LittÄ©ature

Tips: You're reading An Anthology Of German Literature. Use left-right keyboard keys to go to next/prev page. NineAnime is the best site to reading An Anthology Of German Literature An anthology of German literature Part 4 free online.