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Drawing on hitherto unexplored legal documents and police files, Richard J. Evans recounts the epic adventures of an art teacher imprisoned for forging bank notes, then transported to Siberia with a gang of violent Prussian felons in 1802; the tragic sufferings of a drunken female vagrant whipped repeatedly by

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Ludwig Tieck (1773-1853) *Der blonde Eckbert* / *Fair Eckbert* (1796) This site has offered since 1994 a selection of short narrative works in German from the late 18th to the end of the 19th centuries, featuring verified texts from documented editions and, whenever possible, English translations.

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deftly explores an intriguing array of questions about criminality, punishment, and social exclusion in modern German history.

Drawing on legal documents and police files, historian Richard Evans dramatizes the case histories of four alleged felons to shed light on German penal policy of the time. 25 illustrations.

After one of their own people repeatedly fails to live up to a pact with the Devil, a petty and morally bankrupt village community is plagued by a swarm of deadly black spiders. Using a complex narrative structure, Gotthelf 's cautionary novella shrewdly dissects the iniquitous social dynamics of rural life.

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Struwwelpeter is an 1845 German children's book by Heinrich Hoffmann. It comprises ten illustrated and rhymed stories, mostly about children. Each has a clear moral that demonstrates the disastrous consequences of misbehavior in an exaggerated way. The title of the first story provides the title of the whole book. Der Struwwelpeter is one of the earliest books for children that combines visual and verbal narratives in a book format, and is considered a precursor to comic books.

Translations of eight masterpieces by writers who defined the modern German short

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story. Includes works by Schnitzler, Kleist, Kafka, Mann, Hauptmann, Rilke, Hoffmann, and Brentano.

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

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period from 1780 to the First World War. Beginning with *The Adventures of Baron Munchausen*, moving through the classics and including many other collections of fairytales and legends (Musaus, Wilhelm Hauff, Bechstein, Brentano) *Telling Tales* covers a wealth of translated and adapted material in a large variety of forms, and pays detailed attention to the problems of translation and adaptation of texts for children. In addition, *Telling Tales* considers educational works (Campe and Salzmann), moral and religious tales (Carove, Schmid and Barth), historical tales, adventure stories and picture books (including Wilhelm Busch's *Max and Moritz*) together with an analysis of what

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British children learnt through textbooks about Germany as a country and its variegated history, particularly in times of war.

This provocative book challenges long-held assumptions about the nature of historical consciousness in Germany. Susan A. Crane argues that the ever-more-elaborate preservation of the historical may actually reduce the likelihood that history can be experienced with the freshness and individuality characteristic of the early collectors and preservationists. Her book is both a study of the emergence in late eighteenth- and early nineteenth-century Germany of a distinctively modern conception

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of historical consciousness, and a meditation on what was lost as historical thought became institutionalized and professionalized. Public forms of remembering the past which are familiar today, such as historical museums and historical preservation, have surprisingly recent origins. In Germany, caring about the past took on these distinctively new forms after the Napoleonic wars. The Brothers Grimm gathered fairy tales and documented the origins of the German language. Historical preservationists collected documents and artifacts and organized the conservation of cathedrals and other historic buildings. Collectors formed historical societies and created

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Germany's historical museums. No single national consciousness emerged; instead, many groups used similar means to make different claims about what it meant to have a German past. Although individuals were responsible for stimulating new interest in the past, they chose to band together in voluntary associations to promote collective awareness of German history. In doing so, however, they clashed with academic and political interests and lost control over the very artifacts, collections, and buildings they had saved from ruin. Examining the letters and publications of the amateur collectors, Crane shows how historical consciousness came to be represented in collective

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terms—whether regional or national—and in effect robbed everyone of the capacity to experience history individually and spontaneously.

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