Reading After

FOUCAULT

Institutions, Disciplines, and Technologies of the Self in Germany, 1750-1830



Edited by ROBERT S. LEVENTHAL

Reading After Foucault Institutions Disciplines And Technologies Of The Self In Germany 1750 183

Adriana S. Benzaquén

Reading After Foucault Institutions Disciplines And Technologies Of The Self In Germany 1750 183:

Reading After Foucault Robert Scott Leventhal, 1994 Reading After Foucault presents new readings of German literature letters and culture from 1750 to 1830 based upon the pioneering work of the late Michel Foucault Discussing the structures of historical thought systems the emergence of the human sciences modern institutions of reading and writing and technologies of self fashioning the authors extend Foucault's research into the system of writing technologies and power relations and reexamine the canon and the disciplines and institutions which make it possible. The book seeks to contribute to a history of the present by analyzing the networks in and through which literary modernity has been manufactured New readings of Wezel Kleist Reinhold Herder Schiller Campe Goethe the story of Kaspar Hauser H Iderlin Hamann and Novalis **Encounters with Wild Children** Adriana S. Benzaquén, 2006-04-05 Through detailed readings of a wide are featured variety of accounts debates and representations Encounters with Wild Children explores the many different meanings these children were given and the varied responses they elicited Adriana Benzagu n explains why wild children continue to haunt and fascinate Western scientists and shows how the knowledge they have generated in different disciplines including anthropology psychology psychiatry pedagogy linguistics and sociology has contributed to the shaping and reshaping of the modern understanding of the child and affected the social and institutional practices directed at all children in schools Affecting Grace Kenneth Scott Calhoon, 2013-01-01 Affecting Grace examines the welfare mental health and the law importance of Shakespeare's poetry and plays within German literature and thought after 1750 including its relationship to German classicism which favoured unreflected ease over theatricality Kenneth S Calhoon examines this tension against an extensive backdrop that includes a number of canonical German authors Goethe Schiller Herder Lessing von Kleist and Nietzsche as well as the advent of Meissen porcelain the painting of Bernardo Bellotto and Francesco Guardi and aspects of German styles of architecture Extending from Shakespeare's The Merchant of Venice c 1597 to Kleist's The Broken Jug 1806 this study turns on the paradox that the German literary world had begun to embrace Shakespeare just as it was firming up the broad but pronounced anti Baroque sensibility found pivotally in Lessing's critical and dramatic works Through these investigations Calhoon illuminates the deep cultural changes that fundamentally affected Germany's literary and artistic traditions

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