

## Dark Shelter In Deinen Armen

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### **STRICKLAND JONATHAN**

Way of the Argosi Fortress Press

A disgraced magistrate on the run. A daring swashbuckler hunted by an unstoppable assassin. An investigator of the supernatural faced with a corpse that won't stop dancing. Here are eight tales of the Greatcoats, legendary sword-fighting magistrates brought together by an idealistic young king and disbanded after his execution as a tyrant. Follow along through their swashbuckling adventures, their triumphs and defeats, their darkest hours and their moments of shining redemption as they struggle to bring justice to a corrupt kingdom. Praise for the Greatcoats "First-rate fiction, first-rate adventure, first rate full stop." -Conn Iggulden, Bestselling Author of the Wars of the Roses "This is a One-in-a-million Series" -Fantasy Faction "Great rollicking fun combined with an emotional punch." -John Gwynne, Bestselling Author of Malice

**The Book of Franza and Requiem for Fanny Goldmann** Gardners Books

First published in Germany in 1929, The End and the Beginning is a lively personal memoir of a vanished world and of a rebellious, high-spirited young woman's struggle to achieve independence. Born in 1883 into a distinguished and wealthy aristocratic family of the old Austro-Hungarian Empire, Hermynia Zur Muhlen spent much of her childhood travelling in Europe and North Africa with her diplomat father. After five years on her German

husband's estate in czarist Russia she broke with both her family and her husband and set out on a precarious career as a professional writer committed to socialism. Besides translating many leading contemporary authors, notably Upton Sinclair, into German, she herself published an impressive number of politically engaged novels, detective stories, short stories, and children's fairy tales. Because of her outspoken opposition to National Socialism, she had to flee her native Austria in 1938 and seek refuge in England, where she died, virtually penniless, in 1951. This revised and corrected translation of Zur Muhlen's memoir - with extensive notes and an essay on the author by Lionel Gossman - will appeal especially to readers interested in women's history, the Central European aristocratic world that came to an end with the First World War, and the culture and politics of the late nineteenth and early twentieth centuries.

From Empire to Republic Amsterdam University Press

SORCERY IS A SCAM . . . Four months after fleeing his own people, Kellen has discovered he's an even worse outlaw than he was mage. It doesn't help that his only allies are a swaggering card player and a thieving squirrel cat. Then he meets Seneira, a blindfolded girl who isn't blind, and whose secrets get them caught up in a conspiracy of magic, blackmail and murder. Now Kellen must find the mage responsible before the entire frontier falls victim to the mystical plague known as the shadowblack. Perfect for fans of The Dark Tower, Firefly, Guardians of the Galaxy, Terry Pratchett, Ben Aaronovitch and Jim Butcher. \*\*\* 'Magic with a Wild West flavour, served with flair.' Financial Times 'A bucket-load of tension is offset with humour, power struggles, lots of magic and some great characters. Fantasy junkies will devour with relish.' The Guardian 'gloriously escapist fantasy' The

Observer

[Tales of the Greatcoats Vol. 1](#) Wilhelm Fink Verlag

Knightly Dueling is a complete overview of the fighting arts of German chivalric dueling, on horse and on foot, during the late Middle Ages and early Renaissance. Through the words and pictures of original source texts of the great German fight masters of the 14th through 16th centuries - extraordinary works that poetically preserved medieval methods of armed combat - it reveals knightly dueling for what it truly was: mortal combat over some grave matter with battlefield weaponry and armour. Until now, no single book has encompassed and clarified the scattered existing historical information on German dueling with swords, lances, daggers, pollaxes and other weapons. Knightly Dueling shows the ruthless reality of man-to-man combat of the German Kunst des Fechtens (art of fighting), providing a thorough understanding of Johannes Liechtenauer's Roszfechten (horse fighting) and Kampffechten (duel fighting). It gives Middle High German transcriptions, as well as the first and only modern English translations, of works from various fight books by Liechtenauer's renowned masterly interpreters, including Hanko Döbringer, Peter von Danzig, Hans Talhoffer and Andre Lignitzer. The book also presents an illustrated blow-by-blow account of a deadly duel from a German Fechtbuch (fight book); primary source information regarding specific training of noblemen for duels and the training of noble youth in the combat arts; and a unique glossary of historical German chivalric terms for arms and armour. Lavishly illustrated with many pieces of period artwork, Knightly Dueling restores the concept of German chivalry to its rightful martial role and is a must for any serious scholar of the dynamic field of European martial arts.

[The German Question](#) Paladin Press

During the second half of the eighteenth century a new type of Passion oratorio with roots in the Empfindsamerkeit literary movement gained popularity in Germany. In this style, dramatic narrative was replaced with a lyric and contemplative text. Rather than unfolding the events of the biblical drama, the librettist assumed the listener's familiarity with the story and concentrated instead on the expression of emotions evoked by the narrative. Details of this style are described in an essay published in Johann Georg Sulzer's Allgemeine Theorie der schönen Künste (Leipzig, 1771-74). As a model, Sulzer cites Karl Wilhelm Ramler's libretto for Der Tod Jesu (1754), a text that is perhaps best known today through Carl Heinrich Graun's 1755 setting. In the decades that followed, several Passion oratorios appeared in Germany that were influenced to some degree by Der Tod Jesu. Within this group, Rosetti's Der sterbende Jesus, completed in March 1785 and performed on Good Friday of that year, won special approval among the audiences of southern Germany. The numerous printed and manuscript copies preserved today in archives and collections throughout Europe attest to its enormous contemporary appeal. In addition to the complete work, individual movements were performed outside the context of the oratorio, keyboard arrangements were made, and portions of the work were freely adapted into parodies. Even Mozart, a musician of especially discriminating taste, included a copy of Rosetti's oratorio in his personal library. This edition, based on the manuscript parts used in the work's first performance, presents Der sterbende Jesus for the first time in a modern edition.

[Printing, Propaganda, and Martin Luther](#) BRILL

A failed mage learns that just because he's not the chosen one it doesn't mean he can't be a hero in the fifth book of an adventure fantasy series from Sebastien de Castell. Kellen Argos is an outlaw spellslinger with a bad reputation, a long list of enemies, and zero luck. When he accidentally smears blood on the Daroman flag, he's dragged before the queen to be executed for his act of treason. Face-to-face with the young monarch, Kellen is offered a chance to save himself. If he can defeat the queen at a game of cards, he'll walk free. . .if not, his life is forfeit. But what begins as a game reveals a conspiracy against the queen's life. And now, Kellen is not only playing for his own freedom, but also for the future of an empire. Spellslinger SeriesSpellslingerShadowblackCharmcasterSoulbinderQueenslayer For more from Sebastien de Castell, check out: The Greatcoats QuartetTraitor's BladeSaint's BloodKnight's ShadowTyrant's Throne span

[Understanding Music](#) Hachette UK

The Three Musketeers meets Joe Abercrombie via Mark Lawrence: 'Guaranteed to increase household swashbuckling by 100%,' says Library Journal The Greatcoats are travelling magistrates bringing justice to all . . . or at least they were, before they watched the Dukes impale their King's head on a spike. Now the land's heroes are reviled as traitors, their Greatcoats in tatters. Facio, Kest and Brasti have been reduced to working as mercenaries, but when they find their employer dead - and are forced to watch as the killer plants evidence framing them for the murder - they realise things are about to get even worse. For the royal conspiracy that began with overthrowing an idealistic young king is spreading to Rijou, the most corrupt city in the land, and the life of a young girl hangs in the balance. When every noble is a tyrant and every knight is a thug, the only thing you can really trust is a traitor's blade.

[Hymns from the Land of Luther. Translated from the German. \[By Jane Borthwick and Sarah Findlater.\]](#) Northwestern University Press

Arrest of Church Leaders

[The Knight without Boundaries: Yiddish and German Arthurian Wigalois Adaptations](#) BRILL

In Ancient Egyptian Letters to the Dead: The Realm of the Dead through the Voice of the Living Julia Hsieh investigates the beliefs and practices of communicating with the dead in ancient Egypt through close lexical semantic analysis of extant Letters. Hsieh shows how oral indicators, toponyms, and adverbs in these Letters signal a practice that was likely performed aloud in a tomb or necropolis, and how the senders of these Letters demonstrate a belief in the power and omniscience of their deceased relatives and enjoin them to fight malevolent entities and advocate on their behalf in the afterlife. These Letters reflect universals in beliefs and practices and how humankind, past and present, makes sense of existence beyond death.

[Film Front Weimar](#) Classical Press of Wales

This volume explores a core medieval myth, the tale of an Arthurian knight called Wigalois, and the ways it connects the Yiddish-speaking Jews and the German-speaking non-Jews of the Holy Roman Empire. The German Wigalois / Viduvilt adaptations grow from a multistage process: a German text adapted into Yiddish adapted into German, creating adaptations actively shaped by a minority culture within a majority culture. The Knight without Boundaries examines five key moments in the Wigalois / Viduvilt tradition that highlight transitions between narratological and meta-narratological patterns and audiences of different religious-cultural or lingual background.

[Aphrodite's Tortoise](#) BRILL

After the dissolution of the Austro-Hungarian Monarchy, Austria transformed itself from an empire to a small Central European country. Formerly an important player in international affairs, the new republic was quickly sidelined by the European concert of powers. The enormous losses of territory and population in Austria's post-Habsburg state of existence, however, did not result in a political, economic, cultural, and intellectual black hole. The essays in the twentieth anniversary volume of Contemporary Austrian Studies argue that the small Austrian nation found its place in the global arena of the twentieth century and made a mark both on Europe and the world. Be it Freudian psychoanalysis, the "fin-de-siècle" Vienna culture of modernism, Austro-Marxist thought, or the Austrian School of Economics, Austrian thinkers and ideas were still wielding a notable impact on the world. Alongside these cultural and intellectual dimensions, Vienna remained the Austrian capital and reasserted its strong position in Central European and international business and finance. Innovative Austrian companies are operating all over the globe. This volume also examines how the globalizing world of the twentieth century has impacted Austrian demography, society, and political life. Austria's place in the contemporary world is increasingly determined by the forces of the European integration process. European Union membership brings about convergence and a regional orientation with ramifications for Austria's global role. Austria emerges in the essays of this volume as a highly globalized country with an economy, society, and political culture deeply grounded in Europe. The globalization of Austria, it appears, turns out to be in many instances an "Europeanization".

[Baroque](#) Legare Street Press

The Inquisitionis Hispanicae Artes (Heidelberg, 1567), written by exiled Spanish Protestants, is the first systematic denunciation of the Spanish Inquisition. Its first part is a description of the Inquisition's methods, making use of the Inquisition's own instruction manual, which was not publicly known. Its second section presents a gallery of individuals who suffered persecution in Seville during the anti-Protestant repression (1557-1565). The book had a great impact, being almost immediately translated into English, French, Dutch, German, and Hungarian. The portraits very soon passed into Protestant martyrologies, and the most shocking descriptions (torture, auto de fe) became ammunition for anti-Spanish literature. This critical edition presents a new text as well as, for the first time, extensive notes.

[Brecht's Early Plays](#) Univ of California Press

Swordplay, magic, intrigue and friendships stronger than iron: the first volume in the new swashbuckling fantasy series set in the universe of THE GREATCOATS. Damelas Chademantaigne picked a poor night to flee a judicial duel. He has precious little hope of escaping the wrath of the Vixen, the most feared duellist in the entire city, until he stumbles through the stage doors of the magnificent Operato Belleza and tricks his way into the company of actors. An archaic law provides a temporary respite from his troubles - until one night a ghostly voice in his head causes Damelas to fumble his lines, inadvertently blurting out a dreadful truth: the city's most legendary hero may actually be a traitor and a brutal murderer. With only the help of his boisterous and lusty friend Bereto, a beautiful assassin whose target may well be Damelas himself, and a company of misfit actors who'd just as soon see him dead, this failed grandson of two Greatcoats must somehow find within himself the courage to dig up long-buried truths before a ruthless band of bravos known as the Iron Orchids come for his head. Oh, and there's still that matter of the Vixen waiting to duel him . . . Readers love Play of Shadows! 'De Castell's masterful writing weaves an impressive tale with a fantastic plot, intriguing characters, and wondrous storybuilding. Another masterpiece' - 5\* reader review 'If you are looking for a swashbuckling adventure with a dash of romance and a leaven of humour, then go out and get a copy of this book' - 5\* reader review 'Everything that you come to expect from a Greatcoats world book - swashbuckling, emotional rollercoaster, a hero to root for and a great cast of characters some you will love and some you will hate' - 5\* reader review [Artifact Space](#) Hachette UK

Ten year old Ferius Parfax has a simple plan: kill every last inhabitant of the spell-gifted nation that destroyed her people, starting with the man who murdered her parents. Killing mages is a difficult business, of course, so Ferius undertakes to study the ways of the Argosi: the loosely-knit tribe of tricksters known for getting the better of even the most powerful of spellcasters. But the Argosi have a price for their teachings, and by the time Ferius learns what it is, it may be too late. Perfect for fans of The Dark Tower, Firefly, Guardians of the Galaxy, Terry Pratchett, Ben Aaronovitch and Jim Butcher.

[Der sterbende Jesu \(1785\)](#) A-R Editions, Inc.

Greek women routinely wore the veil. That is the unexpected finding of this meticulous study, one with interesting implications for the origins of Western civilisation. The Greeks, popularly (and rightly) credited with the invention of civic openness, are revealed as also part of a more Eastern tradition of seclusion. Llewellyn-Jones' work proceeds from literary and, notably, from iconographic evidence. In sculpture and vase painting it demonstrates the presence of the veil, often covering the head, but also more unobtrusively folded back onto the shoulders. This discreet fashion not only gave a privileged view of the face to the ancient art consumer, but also, incidentally, allowed the veil to escape the notice of traditional modern scholarship. From Greek literary sources, the author shows that full veiling of the head and face was commonplace. He analyses the elaborate Greek vocabulary for veiling and explores what the veil meant to achieve. He shows that the veil was a conscious extension of the house and was often referred to as 'tegidion', literally 'a little roof'. Veiling was thus an ingenuous compromise; it allowed women to circulate in public while maintaining the ideal of a house-bound existence. Alert to the different types of veil used, the author uses Greek and more modern evidence (mostly from the Arab world) to show how women could exploit and subvert the veil as a means of eloquent, sometimes emotional, communication. First published in 2003 and reissued as a paperback in 2010, Llewellyn-Jones' book has established itself as a central - and inspiring - text for the study of ancient women.

[Spellslinger 2: Shadowblack](#) Ludwig von Mises Institute

Sixteen of his former colleagues and students join in this volume in honoring Walter Silz. Concentrating on a single theme--the German drama--this volume contains essays and interpretations of plays ranging from Hrotsvit von Gandersheim to Bertolt Brecht. Eight of the sixteen essays deal with dramas from the area of Silz's main concentration--the nineteenth century. Also included are a tribute to Silz and a bibliography of his writings.

[Knightly Dueling](#) Bonnier Zaffre Ltd.

Times Literary Supplement • Books of the Year ("The most generous available English collection of Brecht's poetry.") A landmark literary event, The Collected Poems of Bertolt Brecht is the most extensive English translation of Brecht's poetry to date. Widely celebrated as the greatest German

playwright of the twentieth century, Bertolt Brecht was also, as George Steiner observed, “that very rare phenomenon, a great poet, for whom poetry is an almost everyday visitation and drawing of breath.” Hugely prolific, Brecht also wrote more than two thousand poems—though fewer than half were published in his lifetime, and early translations were heavily censored. Now, award-winning translators David Constantine and Tom Kuhn have heroically translated more than 1,200 poems in the most comprehensive English collection of Brecht’s poetry to date. Written between 1913 and 1956, these poems celebrate Brecht’s unquenchable “love of life, the desire for better and more of it,” and reflect the technical virtuosity of an artist driven by bitter and violent politics, as well as by the untrammelled forces of love and erotic desire. A monumental achievement and a reclamation, *The Collected Poems of Bertolt Brecht* is a must-have for any lover of twentieth-century poetry.

*The End and the Beginning* Hachette UK

Friedrich Hölderlin's only novel, *Hyperion* (1797-99), is a fictional epistolary autobiography that juxtaposes narration with critical reflection. Returning to Greece after German exile, following his part in the abortive uprising against the occupying Turks (1770), and his failure as both a lover and a revolutionary, *Hyperion* assumes a hermitic existence, during which he writes his letters. Confronting and commenting on his own past, with all its joy and grief, the narrator undergoes a transformation that culminates in the realisation of his true vocation. Though Hölderlin is now established as a great lyric poet, recognition of his novel as a supreme achievement of European Romanticism has been belated in the Anglophone world.

Incorporating the aesthetic evangelism that is a characteristic feature of the age, *Hyperion* preaches a message of redemption through beauty. The

resolution of the contradictions and antinomies raised in the novel is found in the act of articulation itself. To a degree remarkable in a prose work of any length, what it means is inseparable from how it means. In this skilful translation, Gaskill conveys the beautiful music and rhythms of Hölderlin's language to an English-speaking reader.

**Fall of the Argosi** Cambridge University Press

A brilliant story of adventure, wit and philosophy from the origins of the SPELLSLINGER series to enrapture devotees as well as newcomers alike. New to the ways of the Argosi, the tribe of wandering philosophers who seek to defeat evil by wit and guile, Ferius Parfax encounters a hideous plague - the Red Scream. Highly contagious, caught by the hearing of a deadly verse, it turns its victims into mindless monsters that destroy all human life they come into contact with. With the help of a deaf boy whom she has saved from two horrifying victims of the plague, she sets out to find the source of the Red Scream and overcome its terrifying power. Along the way she is joined by another Argosi, Rosie, who purports to be so much wiser and more adept than Ferius, but who turns out to have her own dark secrets. Peopled with extraordinary characters and gut-wrenching drama, Ferius's story teaches her hard lessons about the limits of the Argosi's ways. Readers will delight not just in this amazing masterclass in plot pacing and narrative drive, but in the seemingly bottomless well of wit, thought and wisdom that the story brings up and that has changed lives down the ages. It takes the reader on a journey like no other.

**The German Lyric of the Baroque in English Translation** Open Book Publishers

Once upon a time, there was a girl called Scatterheart, who was selfish and vain, with a heart as fickle as the changing winds ...