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**Literarisierte Sonnenaufgänge**

An analysis of *Also sprach Zarathustra* reveals that Nietzsche used the sunrise at the beginning—an element that he did not find in his source for the scene—as a metaphor for the awakening of consciousness. By analogy, the sunrise at the end suggests the now awakened consciousness. Further analysis shows that the motif had already been used for similar purposes by Goethe at the beginning and end of *Faust II* as well as in the “Zueignung” to his collected poems; by Schiller in “Der Spaziergang”; and by Hölderlin in *Hyperion*. Analogous uses of the motif of sunrise by such poets as Mörike (in his introductory “An einem Wintermorgen, vor Sonnenaufgang”) and Rilke (in the opening poems of both parts of his *Neue Gedichte*) suggests that literary sunrises should alert the reader to substantive implications that go well beyond the portrayal of nature. (TZ)

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**Jenseits der Reife. Zu Bildung und Nachhaltigkeit bei Stifter**

This essay poses the question of how ‘Bildung’ can be narrated without following the script of maturation. In close readings of Stifter’s *Brigitta* and *Nachsommer*, the essay argues that these texts, by employing the notion of ‘sustainability’, develop moments of dynamics in stasis that open up the *Bildungserzählung*. (MW; in German)

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**Stifter’s *Granit* and the Art of Seeing**

Adalbert Stifter has long been read, especially in his later works, as a pedagogical writer. But critics have disagreed as to the precise content of the lessons

he tries to convey in his fiction. This article argues that the basis of Stifter's morality and aesthetics—the lesson his fiction is meant to convey—lies in the need to articulate meanings onto the landscape by dividing it into nameable units. In the novella “Granit,” the narrator is taught by his grandfather how to do just that: to construct a semiotic order and impose it upon the natural world, in order to be able to successfully coexist with it. The appearance of serene harmony with nature, in this text and others, is only possible after a thorough assertion of intellectual control, the techniques for which the grandfather and the text impart to the narrator and the reader. (ABBH)

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#### **Exploring the “Temple of Initiation” on Thomas Mann’s *Magic Mountain*: Wagnerian Affinities and “Politically Suspect” Music**

While the general importance of music for Thomas Mann is well recognized, the specific relationship of *The Magic Mountain* to Wagner’s *Parsifal* has received scant attention. Mann himself made reference to Wagner’s last drama, and he knew it intimately. Close comparison of these works reveals an extensive network of relationships, whereby Clavdia Chauchat corresponds to Kundry in *Parsifal*. Mann’s propensity toward irony is abundantly evident, and the import of Wagner’s symbolism is often inverted, as is the narrative structure as a whole. *The Magic Mountain* is shown to be a humorous counterpart not only to Mann’s novella *Death in Venice*, but to *Parsifal*, involving a parodistic deflation of Wagnerian sublimity. In this context, we can best understand the pivotal position of *The Magic Mountain* in Mann’s life-story, and its importance as a cultural document offering insight into why Mann changed his political stance, shifting away from a German nationalist position. The analysis thereby sheds fresh light on the political implications of Mann’s novel during the Weimar Republic. (WK)

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#### **Anecdote as Philosophical Intervention:**

#### **Hans Blumenberg’s Figure of the Absent-minded Phenomenologist**

This article discusses anecdotes functions’ to express philosophical anxieties and skepticism towards philosophical generalizations. By taking up Hans Blumenberg’s work on the rhetoric of philosophical discourse, this article examines an unpublished one-page story written by Blumenberg about his advisor, phenomenologist Ludwig Landgrebe. The story becomes absurd when Landgrebe (identified as “L.”) uses his pocket-watch to time a ferry trip, which he is only taking in order to go home and search his house for the selfsame pocket-watch. The article interprets the story as an illustration both of Heideggerian Being-in-the-World and of Landgrebe’s little-known variation on Heidegger’s model. Blumenberg’s anecdote conveys a *reductio ad absurdum* of the notion that we only notice objects when they are not handy (*zuhanden*). Besides critiquing Heidegger and Landgrebe, the anecdote exposes problems of phenomenology that an argument would express less satisfactorily. (SH)

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