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Grand Hotel - Original Broadway Cast

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Karolin verbringt zum ersten Mal ihre Ferien allein und macht ein Praktikum in einem Grand Hotel am Bodensee. Denn dort arbeitet ihr Onkel als Küchenchef. Und auch Richard, der amerikanische Fitness-Trainer... Alles bestens also, oder? Doch plötzlich stirbt ein Gast unter mysteriösen

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Umständen. Und er ist nicht der einzige. Das Traumhotel ein Albtraum? Karolin und Richard lösen das Rätsel im Tandem.

Een 17-jarig meisje gaat stage lopen in het hotel van haar oom. Het hotel wordt opgeschrikt door een aantal

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moorden. Het meisje probeert het raadsel op te lossen.

October 1761 finds the newly-promoted Commisioner Le Floch on duty at a royal performance of Rameau's latest work.Events take a dramatic turn and Nicolas is soon

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embarked on his second major investigation when the body of a prominent courtier's son is found. The initial evidence points to suicide, but Le Floch's instincts tell him he is dealing with murder of the most gruesome kind.

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Winner of the German Book Prize, *The Capital* is an “ omniscient, almost Balzac-ian ” (Steven Erlanger, *New York Times*) panorama of splintered Europe. A highly inventive novel of ideas written in the rich European tradition, *The Capital*—epic in scope, but so particular in

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details—transports readers to the cobblestoned streets of twenty-first-century Brussels. Chosen as the European Union ' s symbolic capital in 1958 for no reason other than Belgium coming first alphabetically, this elusive setting has never been examined so intricately in literature.

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Here, in Robert Menasse ' s “ great EU novel ” (Politico), tragic heroes, clever schemers, and involuntary accomplices play out the effects of a fiercely nationalistic “ union. ”
Recalling the Balzacian conceit of assembling a vast parade of characters whose lives conspire to

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form a driving central plot, Menasse adapts this technique with modern sensibility to reveal the hastily assembled capital in all of its eccentricities. We meet, among others, Fenia Xenopoulou, a Greek Cypriot recently “ promoted ” to the Directorate-General for Culture. When

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tasked with revamping the boring image of the European Commission with the Big Jubilee Project, she endorses her Austrian assistant Martin Sussman ' s idea to proclaim Auschwitz as its birthplace—of course, to the horror of the other nation states. Meanwhile, Inspector

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Émile Brunfaut attempts to solve a gritty murder being suppressed at the highest level; Matek, a Polish hitman who regrets having never become a priest, scrambles after taking out the wrong man; and outraged pig farmers protest trade restrictions as a brave escapee squeals through the

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streets. These narratives and more are masterfully woven, revealing the absurdities—and real dangers—of a fracturing Europe. A tour de force from one of Austria ' s most esteemed novelists, *The Capital* is a mordantly funny and piercingly urgent saga of the European Union,

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and an aerial feat of sublime world literature.

Nobel laureate Elias Canetti wrote his novel Auto-da-Fe (Die Blendung) when he and the twentieth century

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were still quite young. Rooted in the cultural crises of the Weimar period, Auto-da-Fe first received critical acclaim abroad--in England, France, and the United States--where it continues to fascinate readers of subsequent generations. The End of Modernism places this work in its

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cultural and philosophical contexts, situating the novel not only in relation to Canetti's considerable body of social thought, but also within larger debates on Freud and Freudianism, misogyny and modernism's "fragmented subject," anti-Semitism and the failure of

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humanism, contemporary philosophy and philosophical fads, and traditionalist notions of literature and escapist conceptions of history. The End of Modernism portrays Auto-da-Fe as an exemplum of "analytic modernism," and in this sense a crucial endpoint in the progression of

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postwar conceptions of literary
modernism.

An unexpected immigration wave of
Jews from the former Soviet Union
mostly in the 1990s has stabilized and
enlarged Jewish life in Germany.
Jewish kindergartens and schools

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were opened, and Jewish museums, theaters, and festivals are attracting a wide audience. No doubt: Jews will continue to live in Germany. At the same time, Jewish life has undergone an impressive transformation in the second half of the 20th century— from rejection to acceptance, but not

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without disillusionments and heated debates. And while the ‘ new Jews of Germany, ’ 90 percent of them of Eastern European background, are already considered an important factor of the contemporary Jewish diaspora, they still grapple with the shadow of the Holocaust, with

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internal cultural clashes and with difficulties in shaping a new collective identity. What does it mean to live a Jewish life in present-day Germany? How are Jewish thoughts, feelings, and practices reflected in contemporary arts, literature, and movies? What will remain of the

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former German Jewish cultural heritage? Who are the new Jewish elites, and how successful is the fight against anti-Semitism? This volume offers some answers.

In Critical Monks Wallnig offers a new, contextualized interpretation of

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German Benedictine scholarship
around 1700.

In this fascinating collection of essays
Harvard Emeritus Professor Karl S.
Guthke examines the ways in which,
for European scholars and writers of
the eighteenth and early nineteenth

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century, world-wide geographical exploration led to an exploration of the self. Guthke explains how in the age of Enlightenment and beyond intellectual developments were fuelled by excitement about what Ulrich Im Hof called "the grand opening-up of the wide world" ,

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especially of the interior of the non-European continents. This outward turn was complemented by a fascination with "the world within " as anthropology and ethnology focused on the humanity of the indigenous populations of far-away lands – an interest in human nature

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that suggested a way for Europeans to understand themselves, encapsulated in Gauguin ' s Tahitian rumination "What are we? " The essays in the first half of the book discuss first- or second-hand, physical or mental encounters with the exotic lands and populations beyond the

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supposed cradle of civilisation. The works of literature and documents of cultural life featured in these essays bear testimony to the crossing not only of geographical, ethnological, and cultural borders but also of borders of a variety of intellectual activities and interests. The second

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section examines the growing interest in astronomy and the engagement with imagined worlds in the universe, again with a view to understanding homo sapiens, as compared now to the extra-terrestrials that were confidently assumed to exist. The final group of

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essays focuses on the exploration of the landscape of what was called "the universe within " ; featuring, among a variety of other texts, Schiller ' s plays The Maid of Orleans and William Tell, these essays observe and analyse what Erich Heller termed "The Artist ' s Journey into the Interior. "

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This collection, which travels from the interior of continents to the interior of the mind, is itself a set of explorations that revel in the discovery of what was half-hidden in language. Written by a scholar of international repute, it is eye-opening reading for all those with an interest in the literary and

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cultural history of (and since) the
Enlightenment.

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