

Mental Healers Mesmer Eddy And Freud B Format Paperback

Originally published in 1932 and for decades since one of Stefan Zweig's most popular biographies, this "portrait of an average woman," betrothed at fourteen, crowned queen at nineteen, and beheaded at thirty-seven, aimed "not to deify, but to humanize." Supplementing library and archival research with psychological insight, *Marie Antoinette: The Portrait of an Average Woman* is a vivid narrative of France's most famous queen, her relations with her mother Empress Maria Theresa, her husband Louis XVI, and her lover Swedish Count von Fersen, set against the backdrop of the French and Austrian courts of the ancien régime, the French Revolution and the Terror. "... the biography to end all biographies on Marie Antoinette ... [Zweig's book] possesses all the qualities of the excellent biography — directness, frankness, full exposition, picturesqueness, characterization, color and delectable readableness." —The New York Times "Powerful, magnificent, poignant..." — The New Republic "A stupendous and superb piece of work." — Chicago Daily Tribune

It has been over 60 years since David Riesman's most famous work *The Lonely Crowd* brought him international acclaim. While this remains a best-selling sociology book, Riesman's expertise and publications spanned far beyond the treatment of the American social character type offered there. This volume recasts and reintroduces Riesman by presenting newly discovered and unpublished manuscripts of his work, including excerpts from a previously unpublished critical biography of Freud that Riesman began with this assistant at the time, Philip Rieff, an interview in which Riesman describes in detail his early biography and his route into the social sciences, and other research notes and memoranda. With additional chapters analyzing the unpublished works, as well as discussions of Riesman as a public intellectual, his multi-disciplinary method of understanding society and his connections with figures such as Goffman and Fromm, this book will appeal to scholars of sociology, social theory and the history of American social science. Previously unpublished writings by and about Kenneth Burke plus essays by such Burkean luminaries as Wayne C. Booth, William H. Rueckert, Robert Wess, Thomas Carmichael, and Michael Feehan make the publication of *Unending Conversations* a significant event in the field of Burke studies and in the wider field of literary criticism and theory. Editors Greig Henderson and David Cratis Williams have divided their material into three parts: "Dialectics of Expression, Communication, and Transcendence," "Criticism, Symbolicity, and Tropology," and "Transcendence and the Theological Motive." In the first part, Williams's textual introduction and Rueckert's essay analyze the genesis and composition of Burke's *A Symbolic of Motives and Poetics, Dramatically Considered*. Henderson opens part two by showing how these two essays' concerns with literary form harken back to Burke's first book of criticism, *Counter-Statement*. Thomas Carmichael discusses Burke's relationship to thinkers such as Paul de Man, Jacques Derrida, Stanley Fish, Fredric Jameson, Jean-François Lyotard, and Richard Rorty. Wess analyzes the relation between Burke's dramatic pentad of act, agent, scene, agency, and purpose and his four master tropes—metaphor, metonymy, synecdoche, and irony. In the third part, Booth mines his unpublished correspondence with Burke to demonstrate that Burke is a coy theologian. Michael Feehan discusses Burke's revelation in a 1983 interview that rather than rebounding from a naive kind of Marxism in *Permanence and Change*, he was rebounding from what he had learned as a Christian Scientist.

Tracing the movement during the late nineteenth and early twentieth centuries, Schoepflin illuminates its struggle for existence against the efforts of organized American medicine to curtail its activities."

In these early 20th century literary essays, Stefan Zweig offers a Central European view of the writers he believed to be the "three greatest novelists" of the 19th century: Balzac, Dickens, and Dostoevsky. In Zweig's view, Balzac set out to emulate his childhood hero Napoleon. Writing 20 hours a day, Balzac's literary ambition was "tantamount to monomania in its persistence, its intensity, and its concentration." His characters, each similarly driven by one desperate urge, were more vital to Balzac than people in his daily life. In Zweig's reading, Dickens embodied Victorian England and its "bourgeois smugness". His characters aspire to "A few hundred pounds a year, an amiable wife, a dozen children, a well-appointed table and succulent meats to entertain their friends with, a cottage not too far from London, the windows giving a view over the green countryside, a pretty little garden, and a modicum of happiness." The ideal of middle-class respectability suffuses Dickens' fiction. Dostoevsky drew on the struggles of his own life to illuminate the contradictions of the human soul. In Zweig's view, his heroes had no desire to be citizens or ordinary human beings. While Balzac's heroes "would gladly have subjugated the world, Dostoevsky's heroes wished to transcend it."

During the Age of Revolution, Paris came alive with wildly popular virtuoso performances. Whether the performers were musicians or chefs, chess players or detectives, these virtuosos transformed their technical skills into dramatic spectacles, presenting the marvelous and the outré for spellbound audiences. Who these characters were, how they attained their fame, and why Paris became the focal point of their activities is the subject of Paul Metzner's absorbing study. Covering the years 1775 to 1850, Metzner describes the careers of a handful of virtuosos: chess masters who played several games at once; a chef who sculpted hundreds of four-foot-tall architectural fantasies in sugar; the first police detective, whose memoirs inspired the invention of the detective story; a violinist who played whole pieces on a single string. He examines these virtuosos as a group in the context of the society that was then the capital of Western civilization. This title is part of UC Press's *Voices Revived* program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1999.

This biography of the man Stefan Zweig viewed as "the most perfect Machiavelli of modern times" was written in 1929, before the full impact of Nazism and Stalinism was understood. In this gripping case study of ruthlessness, political opportunism, intrigue, and betrayal, Zweig portrays Minister of Police Joseph Fouché (1759-1820), a "thoroughly amoral personality" whose only goal was political survival and the exercise of power. Zweig traces Fouché's career, beginning with his stint as a math and physics teacher in provincial Catholic schools and evolving into a moderate and then radical legislator. Fouché cultivated every political movement du jour, holding no convictions of his own. After preaching clemency for Louis XVI, Fouché voted to send the King to the guillotine. After writing "the first communist manifesto of modern times" he became a multi-millionaire. He led the brutal repression of an anti-revolutionary movement, earning him the nickname "le mitrailleur (butcher) de Lyon". After serving Robespierre, Fouché engineered his overthrow and rose to Minister of Police under the Directory, which he then helped to overthrow before putting his network of informants in Napoleon's service as his Minister of Police. After turning against the Emperor, Fouché served the new King Louis XVIII – whose brother he had helped send to the guillotine. Thus, Fouché served the Revolution, the Directory, the First Empire and the Restoration.

Franz Mesmer, Mary Baker Eddy and Sigmund Freud—three influential thinkers who travelled very different paths in their search for the crucial link between mind and body. Zweig's brilliant study explores the lives and work of these important figures, raising provocative questions regarding the efficacy and even the morality of their methods. An insight into the minds of three key thinkers who shaped the philosophy of our age, *Mental Healers* is a wonderfully intriguing and thought-provoking biographical work from a renowned master of the genre.

Stefan Zweig's literary portraits of three tormented giants of German literature, Friedrich Hölderlin, Heinrich von Kleist, and Friedrich Nietzsche, contrasts them with Goethe who was anchored in place by profession, home and family. For Zweig, "everyone whose nature excels the commonplace, everyone whose impulses are creative, wrestles inevitably with his daemon" which Zweig describes as "the incorporation of that tormenting leaven which impels our being ... towards danger, immoderation, ecstasy, renunciation and even self-destruction." In these essays, Zweig depicts the tragic and sublime lifelong struggle by three great creative minds with their respective daemons.

The Author of *The Mystery* needs little introduction. He is a man beloved by God, one that the Lord has blessed with wisdom. He is a light bearer and a founder of Christian Schools and Colleges. He is one of the few that the Lord has honored by speaking to him through an angel of the first hierarchy. He is a Nigerian lawyer by training, but prefers to see himself as a Royal Priest (Mostazedek), for the lips of the priest keep knowledge. He is well acquainted with the philosophers, ancient and modern. Above all, the author is one that has found the Kingdom of God. He has satisfied the Edgar Cayce ideal. For in answer to a question on matters of spiritual development, Edgar Cayce replied, "Is the author able, through meeting his own problems, his own shortcomings, to offer promises to thee that would fulfill thy every purpose in thy relationship with others? Then choose such as an ideal and know that the promises are sure that are made by that individual entity who has offered self as an example and does not ask others to do that he has not applied in his own life" (Jesus the pattern, the Edgar Cayce Readings, Vol.10 p.298) He is author of many books including "Developing the Mind" his first work on natural philosophy. He, with his wife of 19 years and his three children, reside both in the United States and in Nigeria.

Zweig devoted ten years of research and writing to Balzac, which he regarded as his crowning achievement. This late work reads like a picaresque novel, with Balzac's quest for "a woman with a fortune" and recurrent episodes of the author chasing an elusive pot of gold driving the story. This biography of one classic author by another is filled with Zweig's characteristic psychological insights. He portrays the energy and "exuberance of imagination" that produced some two thousand characters in *La comédie humaine*, as well as the daily details of the coffee-chugging writer's life, his manic writing schedule, method of correcting proofs, dealing with publishers and reviewers, signing contracts, doing marketing and publicity. Balzac blends biography and literary history in a highly readable volume that will teach you French cultural history as you laugh out loud. "[Balzac] is sure to entertain, instruct and charm ... It is a work of art, ... alive with the teeming life of its model ... It is true both to facts and to the more elusive psychological and spiritual truth of a man who ... has remained one of the most mysterious of great creators." – Henri Peyre, Sterling professor of French Literature, Yale University, *The New York Times*

This book analyzes and describes the development and aspects of imagery techniques, a primary mode of mystical experience, in twentieth century Jewish mysticism. These techniques, in contrast to linguistic techniques in medieval Kabbalah and in contrast to early Hasidism, have all the characteristics of a full screenplay, a long and complicated plot woven together from many scenes, a kind of a feature film. Research on this development and nature of the imagery experience is carried out through comparison to similar developments in philosophy and psychology and is fruitfully contextualized within broader trends of western and eastern mysticism.

The story of mesmerism in nineteenth-century America is the story of how, for the first time, a psychological theory arose to meet the everyday religious and intellectual needs of Americans. Robert Fuller gives us the first complete history of American mesmerist philosophy. He traces its development from an obscure scientific hypothesis to a powerful spiritual philosophy that deeply influenced many of the period's emerging Protestant religious sects. He investigates in depth the role of mesmerism in the Mind-Cure movement and New Thought and paints for us the cultural landscape existing at a time when thousands of antebellum Americans turned from their churches to the realm of psychology in search of self-understanding. In the early part of the century, mesmerism was for the most part the territory of carnival showmen. Itinerant mesmerists during the 1830s placed subjects in trancelike states from which they could divulge the contents of sealed envelopes and describe in detail locales to which they had never traveled. Literary figures such as Poe and Hawthorne seized upon mesmerism, depicting its workings at their most sinister and diabolical extreme. But by midcentury, mesmerism was beginning to enter the

American consciousness in ways that involved anything but parlor trickery. Straddling a fine line between religious myth and scientific philosophy, mesmerism's spiritual tenets resonated almost perfectly with important currents in contemporary religious life. Universalists, Swedenborgians, and early spiritualists adopted the doctrine of mesmerism as evidence of man's unity with the Almighty. The self-made mind-cure practitioner Phineas Quimby used mesmeric theory to develop his "power of positive thinking," a concept that led eventually to the emergence of the Christian Science movement. But, Fuller shows, mind-cure cultists such as Quimby also helped transform mesmerism into a kind of self-help spirituality. Later writers condensed the principles of mesmeric healing into handy maxims that could be assimilated by a popular reading audience. Thus *Mesmerism and the American Cure of Souls* presents a paradigmatic instance of the role played by psychology in the American sensibility. In addition, Fuller's study constitutes a rich and hitherto unexplored chapter in American intellectual history.

Early in 1788, Franz Anton Mesmer arrived in Paris and began to promulgate an exotic theory of healing that almost immediately seized the imagination of the general populace. Robert Darnton's lively study provides a useful contribution to the study of popular culture and the manner in which ideas are diffused down through various social levels.

An essential companion piece to Stefan Zweig's classic *The World of Yesterday*, this memoir addresses many of the questions that this internationally celebrated author raised but did not answer. A professional journalist and researcher in her own right who first encountered Zweig in 1908, Friderike threads her story between what Zweig called the Scylla of "exaggerated candor" and the Charybdis of self-love. She paints a detailed portrait of her famous husband from his birth into a wealthy Jewish family in late 19th century Vienna to his suicide (with his second wife) in Brazil in 1942. Married to Stefan Zweig, first published in 1946 under the title *Stefan Zweig*, provides a thorough overview of the writer's poems, plays, stories, biographies, essays and articles, his work habits, and his relations with editors, publishers, friends, mentors and protégés. Friderike also illuminates facets of the tumultuous context of political and social upheaval in which Zweig worked during his years in Salzburg and London. Married to Stefan Zweig is among the very small number of women's memoirs from 20th century Central Europe and an unusual portrait of a marriage anywhere, anytime.

Written in the 1920s, Zweig's work of literary criticism and biography might today be titled *Masters of Memoir*. In it, Stefan Zweig – one of the 20th century's most widely-published writers – describes the creative process and work of authors for whom no subject is as compelling as the material of their own lives. *Adepts in Self-Portraiture* examines the lives and work of three men who represent, in Zweig's view, three levels of development in autobiographical writing. The first and most basic level is evinced by Giacomo Casanova, the Venetian womanizer who records his sexual and social conquests, adventures and escapes, without attempting to analyze or even reflect on them. The second level of self-portraiture is exemplified by Stendhal, the French pioneer of psychological fiction, who kept voluminous notebooks on his own experience of life and on whom no nuance of feeling seems to have been lost. Russian master Leo Tolstoy represents the third and highest level of autobiographical writing in which the psychological is imbued with the spiritual and ethical. In *Adepts in Self-Portraiture*, Stefan Zweig examines the impulses that give rise to life writing and anticipates the current popularity of the memoir form.

This Plunkett Lake Press eBook is produced by arrangement with Viking, an imprint of Penguin Publishing Group, a division of Penguin Random House LLC. "Health is natural; sickness is unnatural: at least so it seems to man," is how Stefan Zweig begins his fascinating, often entertaining examinations of Franz Anton Mesmer, Mary Baker Eddy, and Sigmund Freud. "Bodily suffering is not assuaged by technical manipulation but through an act of faith." *Mental Healers* is dedicated to Albert Einstein, the scientist who had won the Nobel Prize for Physics in 1921. It first appeared in 1931 as *Die Heilung durch den Geist*, or *Healing Through the Spirit*, a title that anticipates our current interest in alternative medicine and the placebo effect. Zweig's first healer, Franz Anton Mesmer (1734-1815), was a German physician who introduced "animal magnetism" to the world. Viewed by many as a charlatan, he died an outcast before he could properly understand and explain his discovery. Zweig's second healer, Mary Baker Eddy (1821-1910), was a New England matron who found her vocation only in middle age. She established Christian Science, an American Protestant system of religious practice that rejects medical intervention, when she was almost 60. Zweig's third healer, Sigmund Freud (1856-1939), was the Viennese Jewish physician who founded psychoanalysis. Zweig, who knew Freud and delivered a eulogy at his funeral, describes Freud's then-new ideas with the insight of an artist who lived in the same time and place. Fluently written and psychologically astute, *Mental Healers* is compelling cultural history and a valuable window onto the genesis of new ideas in healing. "Mesmer, Eddy and Freud were critical figures alerting the modern world to the influences of the mental and emotional on health and illness. Their impact was tremendous and Zweig's classic study provides a wonderful opportunity to engage with these significant innovators." — Ted Kaptchuk, Professor of Medicine, Harvard Medical School, Director, Program in Placebo Studies & Therapeutic Encounter

Presenting perceptive essays on various aspects of religious liberty, the contributors to this volume provide an overview of the history and the issues surrounding religion in America.

In Search of Marie-Antoinette in the 1930s follows Austrian biographer Stefan Zweig, American producer Irving Thalberg, and Canadian-American actress Norma Shearer as they attempt to uncover personal aspects of Marie-Antoinette's life at the French court in the late eighteenth-century and to dramatize them in biography, cinema, and performance for public consumption during the 1930s. The first chapter establishes the core subject as an inquiry into the respective contributions of Zweig, Thalberg, and Shearer in formulating an "objective" or "authentic" image of "Marie-Antoinette." The three chapters that follow examine in some detail how Zweig pursued research and drafted

the psychological biography at his Salzburg home, Thalberg acquired film rights to the best-selling book and fought the censors to preserve the more sensational aspects of the screenplay at the Culver City studio, and Shearer worked closely with a new producer to give the script a strong romantic angle and to perform the character of the queen on the sound stage. The professionals' research standards and strategic objectives are weighed in the formulation of a new myth at once sensitive to the historical record and suited to the leisure market.

This third and final volume of the correspondence between the founder of psychoanalysis and one of his most colorful disciples brings to a close Sandor Ferenczi's life and the story of one of the most important friendships in the history of psychoanalysis. This volume spans a turbulent period, beginning with the unification of the psychoanalytic branch societies under the umbrella of the International Psychoanalytic Association. In 1923 the controversy over Otto Rank's *The Trauma of Birth* erupted. Ferenczi had worked closely with Rank, and the exchange of letters in which Freud and Ferenczi come to grips with their understanding of Rank is emotionally intense. In 1926 Ferenczi gave a series of lectures on psychoanalysis in New York and became embroiled in a bitter controversy with American analysts over the practice of lay analysis, which eventually threatened to disrupt the unity of the International Association. Like Freud, Ferenczi supported lay analysis, but on his return from America his relationship with Freud deteriorated as Freud became increasingly critical of his theoretical and clinical innovations. Their troubled friendship was complicated still further by ill health -- Freud's cancer of the jaw and the pernicious anemia that finally killed Ferenczi in 1933. The controversies between Freud and Ferenczi continue to this day, as psychoanalysts reassess Ferenczi's innovations and increasingly challenge the allegations of mental illness leveled against him after his death by Freud and Ernest Jones. The correspondence, now published in its entirety, will deepen understanding of these issues and of the history of psychoanalysis as a whole.

Bradley Whitsel's vivid account of the Church Universal Triumphant (CUT), from its modest origin as a tiny fragment of the esoteric community to its growth into a wealthy and formidable organization in the 1960s and early 1970s, constitutes one of the most compelling stories to emerge from the larger movement of American religion. Founded in 1958 by the charismatic Mark Prophet - and subsequently headed by his wife, Elizabeth Clare Prophet - the Church combines New Age beliefs with an anti-Communist mindset based on the conviction that America was imperiled by left-wing enemies. In his deft examination of the group's evolution, Whitsel uses internal church documents as well as other resources to trace CUT's development of a dark apocalyptic vision. He places the Church Universal and Triumphant within the context of other millennial groups sharing a similar psychology of crisis and disaster, and analyze the church's interactions with its political environment. This book will appeal to general readers as well as political scientists and sociologists specializing in the fields of political sociology, millennialism, and radical religio-political movements.

Displays of devout religious faith are very much in evidence in nineteenth-century sentimental novels such as *Uncle Tom's Cabin* and *Little Women*, but the precise theological nature of this piety has been little examined. In the first dedicated study of the religious contents of sentimental literature, Claudia Stokes counters the long-standing characterization of sentimental piety as blandly nondescript and demonstrates that these works were in fact groundbreaking, assertive, and highly specific in their theological recommendations and endorsements. *The Altar at Home* explores the many religious contexts and contents of sentimental literature of the American nineteenth century, from the growth of Methodism in the Second Great Awakening and popular millennialism to the developing theologies of Mormonism and Christian Science. Through analysis of numerous contemporary religious debates, Stokes demonstrates how sentimental writers, rather than offering simple depictions of domesticity, instead manipulated these scenes to advocate for divergent new beliefs and bolster their own religious authority. On the one hand, the comforting rhetoric of domesticity provided a subtle cover for sentimental writers to advance controversial new beliefs, practices, and causes such as Methodism, revivalism, feminist theology, and even the legitimacy of female clergy. On the other hand, sentimentality enabled women writers to bolster and affirm their own suitability for positions of public religious leadership, thereby violating the same domestic enclosure lauded by the texts. *The Altar at Home* offers a fascinating new historical perspective on the dynamic role sentimental literature played in the development of innumerable new religious movements and practices, many of which remain popular today.

The Routledge History of Madness and Mental Health explores the history and historiography of madness from the ancient and medieval worlds to the present day. Global in scope, it includes case studies from Africa, Asia, and South America as well as Europe and North America, drawing together the latest scholarship and source material in this growing field and allowing for fresh comparisons to be made across time and space. Thematically organized and written by leading academics, chapters discuss broad topics such as the representation of madness in literature and the visual arts, the material culture of madness, the perpetual difficulty of creating a classification system for madness and mental health, madness within life histories, the increased globalisation of knowledge and treatment practices, and the persistence of spiritual and supernatural conceptualisations of experiences associated with madness. This volume also examines the challenges involved in analysing primary sources in this area and how key themes such as class, gender, and race have influenced the treatment and diagnosis of madness throughout history. Chronologically and geographically wide-ranging, and providing a fascinating overview of the current state of the field, this is essential reading for all students of the history of madness, mental health, psychiatry, and medicine.

A new critical assessment of the works of the Austrian-Jewish author, in whom there has been a recent resurgence of interest, from the perspective of world literature.

Understanding the history of psychiatry requires an accurate view of its function and purpose. In this provocative new study, Szasz challenges conventional beliefs about psychiatry. He asserts that, in fact, psychiatrists are not concerned with the diagnosis and treatment of bona fide illnesses. Psychiatric tradition, social expectation, and the law make it clear that coercion is the profession's determining characteristic. Psychiatrists may "diagnose" or "treat" people without their consent or even against their clearly expressed wishes, and these involuntary psychiatric interventions are as different as are sexual relations between consenting adults and the sexual violence we call "rape." But the point is not merely the difference between coerced and consensual psychiatry, but to contrast them. The term "psychiatry" ought to be applied to one or the other, but not both. As long as psychiatrists and society refuse to recognize this, there can be no real psychiatric historiography. The coercive character of psychiatry was more apparent in the past than it is now. Then, insanity was synonymous with unfitness for liberty. Toward the end of the nineteenth century, a new type of psychiatric relationship developed, when people experiencing so-called "nervous symptoms," sought help. This led to a distinction between two kinds of mental diseases: neuroses and psychoses. Persons who complained about their own behavior were classified as neurotic, whereas persons about whose behavior others complained were classified as psychotic. The legal, medical, psychiatric, and social denial of this simple distinction and its far-reaching

implications undergirds the house of cards that is modern psychiatry. Coercion as Cure is the most important book by Szasz since his landmark *The Myth of Mental Illness*.

This intriguing book undercuts everything you thought you knew about psychotherapy.

This book reconsiders standard narratives regarding Austrian émigrés and exiles to Britain by addressing the seminal role of Sigmund Freud and his writings, and the critical part played by his contemporaries, in the construction of a method promoting humanized relations between individual and society and subjectivity and culture. This anthology presents groundbreaking examples of the manners in which well-known personalities including psychoanalysts Anna Freud and Ernst Kris, sociologist Marie Jahoda, authors Stefan Zweig and Hilde Spiel, film director Berthold Viertel, architect Ernst Freud, and artist Oskar Kokoschka, achieved a greater impact, and contributed to the broadening of British and global cultures, through constructing a psychologically effective language and activating their émigré networks. They advanced a visionary Viennese tradition through political and social engagements and through promoting humanistic perspectives in their scientific, educational and artistic works.

"This dual biography takes on the daring task of examining how two women, who didn't feel like women, survived as a couple, raising an illegitimate child during a period when such arrangements were frowned upon, if even recognized. When they met in 1918, H.D. (born Hilda Doolittle in 1886), had already achieved recognition as an Imagist poet, engaged in a lesbian affair, was married to a shell-shocked adulterous poet, and was pregnant by another. She fell in love with Bryher (born Annie Winifred Ellerman in 1894), trapped both in a female body and in the shadow of her father, Sir John Ellerman, a wealthy shipping magnate. They felt a telepathic and electric connection, bonding over Greek poetry, geography, ancient history, and a shared bodily dysphoria. Bryher introduced H.D. to cinema, psychoanalysis, and politics, herself rescuing refugees from Nazis throughout the 1930s. Bryher engaged in legal strategies to protect H.D., marrying Kenneth Macpherson, who adopted H.D.'s child and collaborated with the couple in filmmaking, discovering his queerness. Both H.D. and Bryher were on vision quests, and their cerebral eroticism led them to otherworldly experiences. During World War II, they held séances in London. After "V-J Day" was announced, H.D. had a severe nervous breakdown, which Bryher, taking great pains, ensured she survived. As a love story born out of war and modernism, the book speaks to their struggles to escape binary gender, homophobic and white supremacist agendas, while celebrating their creative triumphs and courageous aspirations"--

During his lifetime Austrian novelist Stefan Zweig (1881–1942) was among the most widely read German-language writers in the world. Always controversial, he fell into critical disfavor as writers and critics in a devastated postwar Europe attacked the poor literary quality of his works and excoriated his apolitical fiction as naïve Habsburg nostalgia. Yet in other parts of the world, Zweig's works have enjoyed continued admiration and popularity, even canonical status. China's Stefan Zweig unveils the extraordinary success of Zweig's novellas in China, where he has been read in an entirely different way. During the New Culture Movement of the 1920s, Zweig's novellas were discovered by intellectuals turning against Confucian tradition. In the 1930s, left-wing scholars criticized Zweig as a decadent bourgeois writer, yet after the communist victory in 1949 he was re-introduced as a political writer whose detailed psychological descriptions exposed a brutal and hypocritical bourgeois capitalist society. In the 1980s, after the Cultural Revolution, Zweig's works triggered a large-scale "Stefan Zweig fever," where Zweig-style female figures, the gentle, loving, and self-sacrificing women who populate his novels, became the feminine ideal. Zweig's seemingly anachronistic poetics of femininity allowed feminists to criticize Maoist gender politics by praising Zweig as "the anatomist of the female heart." As Arnhilt Hoefle makes clear, Zweig's works have never been passively received. Intermediaries have actively selected, interpreted, and translated his works for very different purposes. China's Stefan Zweig not only re-conceptualizes our understanding of cross-cultural reception and its underlying dynamics, but proposes a serious re-evaluation of one of the most successful yet misunderstood European writers of the twentieth century. Zweig's works, which have inspired recent film adaptations such as Xu Jinglei's *Letter from an Unknown Woman* (2005) and Wes Anderson's *Grand Budapest Hotel* (2014), are only beginning to be rediscovered in Europe and North America, but the heated debate about his literary merit continues. This book, with its wealth of hitherto unexplored Chinese-language sources, sheds light on the Stefan Zweig conundrum through the lens of his Chinese reception to reveal surprising, and long overlooked, literary dimensions of his works.

This book brings together leading international authorities - physicians, historians, social scientists, and others - who explore the many complex interpretive and ideological dimensions of historical writing about psychiatry. The book includes chapters on the history of the asylum, Freud, anti-psychiatry in the United States and abroad, feminist interpretations of psychiatry's past, and historical accounts of Nazism and psychotherapy, as well as discussions of many individual historical figures and movements. It represents the first attempt to study comprehensively the multiple mythologies that have grown up around the history of madness and the origin, functions, and validity of these myths in our psychological century.

This set offers a wide range of primary source material spanning several centuries of religious experience in the United States. The material is grouped thematically and chronologically with a critical apparatus which includes a substantial introductory essay giving an overview of the subject, a chronology, and bibliographies.

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