Williams presents a history of the development of German acting in relation to the philosophical and cultural developments in Germany from the 18th century to 1910. A major focus of his study is the tension between the classical or idealist approach to acting and that of the romantic actor. The book is based on many German sources, some of which are unavailable in English. Williams discusses important actors, such as Ekhof, Iffland, and Kainz, in detail—he provides a thorough picture of the actor's background, philosophical outlook, technique, and success. A particularly interesting German Women in the Eighteenth and Nineteenth Centuries by Ruth-Ellen Joeres; 2 editions; First published in 1986; Subjects: History, German literature, History and criticism, Women authors, Congresses, Women and literature, Social conditions, Women, Employment, Women in literature, Frauenemanzipation, Frauenliteratur, Letterkunde, Feminisme, Frau, Vrouwenarbeid. There's no description for this book yet. Can you add one? Nineteenth-Century Women Writers and the Quest for a National Literary History, Herminghouse (1998) went further, and was probably the first to call for a systematic investigation of the intersection between literary history, the establishment of a canon, and the loss or outright exclusion of the majority of women writers from literary histories, and hence from the canon. She also correctly asserts. Literary histories in the nineteenth century, much like the great works of authors such as Shakespeare or Goethe, tell the cultural tales of the emerging nation and thus help to define the specificity of its character, i.e. how it is different from the nation next door (Leerssen 2008: 16). Nineteenth-century German literary histories expound a cultural definition of eighteenth-century taste for the sprawling form of georgic poetry to a Regency preference for minor lyric forms. In both contexts, Crawford suggests, PAGE 3 OF 87 THE NINETEENTH CENTURY: THE ROMANTIC PERIOD containment and confined space increasingly become expressive of industry and productivity, as a more middle-class sensibility displaces an aristocratic one. This is a diligent and highly nuanced work of historical and literary-historical contextualization that seeks to recover the full contemporary resonance of images and allusions in canonical Romantic texts (most notably Wordsworth's 'Tintern Abbey') so as to contest new historicism's reading of Romanticism as an evasion or transcendence of history and politics. The village story was bound to come in the nineteenth century, even if there had been no beginnings of it in earlier times, and even if it did not correspond to a deep-rooted general sentiment. The eighteenth century had allowed the Third Estate to gain a firm foothold in the domain of dignified letters; the catholicity of the nineteenth admitted the laborer and the proletarian. It would have been passing strange if the rustic alone had been denied the privilege. An especially hearty welcome was accorded to the writings of the first representatives of the new species. The choice of his nom de guerre is significant of Jeremias Gotthelf's literary activity. He regarded himself as the prophet wailing the misery of his people, who could be delivered only through the aid of the Almighty.