

CONTENTS

Preface	IX
Translator's Note	XI
Benjamin's Works Cited in This Study	XIII
<i>Chapter One: Introduction</i>	
1. A Contemporary of Modernity	1
2. Life and Works	8
3. Companions, Influences	14
<i>Chapter Two: Early Writings, 1914-18</i>	
1. Apotheosis of the Mind (<i>Geist</i>): Beginnings inside the Youth Movement	21
"Dialogue on Contemporary Religiosity" (1912); "The Life of Students" (1915-16)	
2. Life of the Work of Art	29
"Two Poems by Friedrich Hölderlin" (1914-15); "The Idiot by Dostoevsky" (1917-21)	
3. Defining His Philosophical Position	34
"On the Program of the Coming Philosophy" (1917-18)	
4. The Magic of Language	41
Letter to Buber of July 17, 1916; "On Language as Such and on the Language of Man" (1916); "The Task of the Translator" (1921)	

<i>Chapter Three: Art Criticism and Politics, 1919–25</i>		50
1.	Romantic Philosophy of Art and Its Contemporary Relevance <i>The Concept of Criticism in German Romanticism</i> (1919–20)	50
2.	Exemplary Criticism: "Goethe's <i>Elective Affinities</i> " "Announcement of the Journal <i>Angelus Novus</i> " (1912); "Goethe's <i>Elective Affinities</i> " (1921–25)	56
3.	The Problematic of Art: Criticism and Allegorical Artwork <i>Origin of German Tragic Drama</i> (1923–28)	63
4.	Paul Scheerbart and the Concept of the Political "Theological-political Fragment" (1920–21); "The True Politician" (1921–25); " <i>Critique of Violence</i> " (1921); "Paul Scheerbart: <i>Lesabéndio</i> " (1917–19)	72
 <i>Chapter Four: Journalistic Commitment and Essayistic Work, 1925–33</i>		 80
1.	Profane Illumination: Surrealism and Politics <i>One-Way Street</i> (1923–28); "Moscow" (1927); "Surrealism: The Last Snapshot of the German Intelligentsia" (1929)	80
2.	The "Strategist in the Literary Struggle" Reviews of Literary Scholarship (1926–31): Gundolf, Walzel, Kommerell, Ermatinger; "Politicizing the Intelligentsia" (1930–32): Reviews of Haas, Kästner, Hiller, Kracauer, Jünger	88
3.	The Task of the Critic "Collected Essays on Literature" (1929–30); "Journal Project: <i>Krisis und Kritik</i> " (1930); "Johann Peter Hebel" (1926); "Gottfried Keller" (1927); "Robert Walser" (1929); "Julien Green" (1929); "On the Image of Proust" (1929); "Karl Kraus" (1931); "Paul Valéry" (1931); "Bert Brecht" (1930); "What Is the Epic Theater?" (1931–39)	95
 <i>Chapter Five: Exile Writings, 1933–39</i>		 105
1.	The Changing Function of Art "The Present Social Situation of the French Writer" (1933–34); "The Author as Producer" (1934); "Eduard Fuchs, Collector and Historian" (1937); "'The Regression of Poetry' by C. G. Jochmann" (1939)	105

2.	The Work of Art in the Age of Its Technological Reproducibility	115
	"Little History of Photography" (1931); "The Work of Art in the Age of Its Technological Reproducibility" (1935-36)	
3.	Reinstatement of Epic Narration	126
	"Experience and Poverty" (1933); "The Crisis of the Novel: Döblin's <i>Berlin Alexanderplatz</i> " (1930); "The Storyteller: Observations on the Works of Nikolai Leskov" (1936); "Franz Kafka: <i>Beim Bau der Chinesischen Mauer</i> " (1931); "Franz Kafka. On the Tenth Anniversary of His Death" (1934)	
<i>Chapter Six: Primal History of Modernism, 1931-40</i>		138
1.	Berlin Childhood around 1900	138
	"Berlin Chronicle" (1932); "Berlin Childhood around 1900" (1932-38); "Doctrine of the Similar/On the Mimetic Faculty" (1933)	
2.	Parisian Arcades	145
	<i>The Arcades Project</i> (1927-1940); "Paris, the Capital of the Nineteenth Century" (1935); "Paris, capitale du XIXème siècle" (1939)	
3.	Charles Baudelaire: A Lyric Poet in the Era of High Capitalism	154
	"The Paris of the Second Empire in Baudelaire" (1938); "On Some Motifs in Baudelaire" (1939); "Central Park" (1939)	
4.	The Concept of History	165
	"On the Concept of History" (1940); "Arcades Project: Files J and N"	
<i>Chapter Seven: Posthumous Influence and Stages of Reception</i>		174
1.	Record of Extant Material and Editions	174
2.	Reception	180
	Chronology	185
	Notes	187
	Select Bibliography	213
	Index of Names	227