

Claudia Becker

»Naturgeschichte der Kunst«

August Wilhelm Schlegels ästhetischer Ansatz
am Scheitelpunkt zwischen Aufklärung, Klassik
und Frühromantik



Wilhelm Fink Verlag

Naturgeschichte Der Kunst August Wilhelm Schlegels Asthetischer

Claudia Becker



Naturgeschichte Der Kunst August Wilhelm Schlegels Asthetischer:

The Life of August Wilhelm Schlegel, Cosmopolitan of Art and Poetry Roger Paulin, 2016-02-01 This is the first full scale biography in any language of a towering figure in German and European Romanticism August Wilhelm Schlegel whose life 1767 to 1845 coincided with its inexorable rise As poet translator critic and oriental scholar Schlegel s extraordinarily diverse interests and writings left a vast intellectual legacy making him a foundational figure in several branches of knowledge He was one of the last thinkers in Europe able to practise as well as to theorise and to attempt to comprehend the nature of culture without being forced to be a narrow specialist With his brother Friedrich for example Schlegel edited the avant garde Romantic periodical Athenaeum and he produced with his wife Caroline a translation of Shakespeare the first metrical version into any foreign language Schlegel s Lectures on Dramatic Art and Literature were a defining force for Coleridge and for the French Romantics But his interests extended to French Italian Spanish and Portuguese literature as well to the Greek and Latin classics and to Sanskrit August Wilhelm Schlegel is the first attempt to engage with this totality to combine an account of Schlegel s life and times with a critical evaluation of his work and its influence Through the study of one man s rich life incorporating the most recent scholarship theoretical approaches and archival resources while remaining easily accessible to all readers Paulin has recovered the intellectual climate of Romanticism in Germany and traced its development into a still potent international movement The extraordinarily wide scope and variety of Schlegel s activities have hitherto acted as a barrier to literary scholars even in Germany In Roger Paulin whose career has given him the knowledge and the experience to grapple with such an ambitious project Schlegel has at last found a worthy exponent

Der Europäer August Wilhelm Schlegel York-Gothart Mix, Jochen Strobel, 2010-06-29 Unter den bedeutenden Autoren der deutschsprachigen Romantik ist August Wilhelm Schlegel trotz seines immensen Einflusses einer der am wenigsten erforschten und dies obwohl er immer wieder als Zentralgestalt der Vermittlung zwischen den nationalen Kulturen Europas sowie einer Komparatistik avant la lettre gesehen wurde Er gilt als der wichtigste Übersetzer Shakespeare Calder n Ariost u a unter den deutschen Romantikern und hat mit seinen Berliner 1801 1804 und den Wiener Vorlesungen 1808 nicht nur im deutschsprachigen Raum gewirkt sondern auch die Romantiker Generationen in anderen europäischen Ländern und den USA nachhaltig beeinflusst Als Grenzgänger zwischen Poesie und Wissen hat Schlegel neben seinen Übersetzungen und seinen weniger rezipierten literarischen Texten eine enorme Anzahl kritischer und literaturtheoretischer Arbeiten sowie als Begründer der deutschen Indologie sprachwissenschaftlicher Werk hinterlassen Anhand des immer noch nicht textkritisch erschlossenen Œuvres der weit verzweigten Korrespondenz und der einschlägigen Rezeptionszeugnisse analysiert der Band die Bedeutung A W Schlegels als europäischem Kulturvermittler zwischen Orient und Okzident "Naturgeschichte der Kunst" Claudia Becker, 1998 The Longing for Myth in Germany George S. Williamson, 2004-07 Since the dawn of Romanticism artists and intellectuals in Germany have maintained an abiding interest in the gods and myths of antiquity while calling for a

new mythology suitable to the modern age In this study George S Williamson examines the factors that gave rise to this distinct and profound longing for myth In doing so he demonstrates the entanglement of aesthetic and philosophical ambitions in Germany with some of the major religious conflicts of the nineteenth century Through readings of key intellectuals ranging from Herder and Schelling to Wagner and Nietzsche Williamson highlights three crucial factors in the emergence of the German engagement with myth the tradition of Philhellenist neohumanism a critique of contemporary aesthetic and public life as dominated by private interests and a rejection of the Bible by many Protestant scholars as the product of a foreign Oriental culture According to Williamson the discourse on myth in Germany remained bound up with problems of Protestant theology and confessional conflict through the nineteenth century and beyond A compelling adventure in intellectual history this study uncovers the foundations of Germany's fascination with myth and its enduring cultural legacy

Naturgeschichte in der ästhetischen Moderne Tanja van Hoorn, 2016-02-01 Tanja van Hoorn zeigt wie die traditionelle Naturgeschichte in avantgardistischen und provokanten Werken der ästhetischen Moderne inhaltlich zitiert und formal fruchtbar gemacht wird Mit ihrer Studie begibt sich Tanja van Hoorn in den Interaktionsraum von naturkundlichem Wissen und literarisch ästhetischen Werken Als Kontrapunkt zu einer wissenschaftlichen Marginalisierung naturgeschichtlicher Praktiken durch die Experimental und Biowissenschaften von Wolf Lepenies in den 1970er Jahren prominent auf das Schlagwort vom Ende der Naturgeschichte gebracht erfährt die *historia naturalis* in der ästhetischen Moderne eine Aufwertung Dies wird exemplarisch anhand von vier Werkanalysen gezeigt Unterschieden wird die surrealistische Naturgeschichte Max Ernsts *Histoire Naturelle* 1926 von der magischen Naturgeschichte Ernst Jüngers *Auf den Marmorklippen* 1939 und *Subtile Jagden* 1967 der experimentellen Naturgeschichte Ror Wolfs Fortsetzung des Berichts 1964 und der fragmentierten Naturgeschichte W G Sebalds *Die Ringe des Saturn* 1995 Die vier Zugriffe stimmen darin überein dass sie die künstlerisch zu bearbeitenden Dinge mit dem ästhetisch gewendeten Verfahren der Naturgeschichte aus den blicklichen Zusammenhängen nehmen und still stellen Durch diesen Bezug hat in der ästhetischen Moderne die Naturgeschichte damit den Kampf ums Dasein keineswegs verloren

The Form of Becoming Janina Wellmann, 2017-04-28 An examination of the constitutive role of rhythm and movement in the visualization of developing life In *The Form of Becoming* Janina Wellmann offers an innovative understanding of the emergence around 1800 of the science of embryology and a new notion of development one based on the epistemology of rhythm She argues that between 1760 and 1830 the concept of rhythm became crucial to many fields of knowledge including the study of life and living processes She juxtaposes the history of rhythm in music theory literary theory and philosophy with the concurrent turn in biology toward understanding the living world in terms of rhythmic patterns rhythmic movement and rhythmic representations Common to all these fields was their view of rhythm as a means of organizing time and of ordering the development of organisms With *The Form of Becoming* Wellmann a historian of science has written the first systematic study of visualization in embryology

Embryological development circa 1800 was imagined through the pictorial technique of the series still prevalent in the field today Tracing the origins of the developmental series back to seventeenth century instructional graphics for military maneuvers dance and craft work The Form of Becoming reveals the constitutive role of rhythm and movement in the visualization of developing life

Die Lesbarkeit der Romantik Erich Kleinschmidt, 2009 Was Romantik sei ist jenseits wissenschaftlicher Auffassungen und literaturgesellschaftlicher bereinknfte eine stimmig kaum zu beantwortende Frage Die Beitr ge dieses Sammelbandes zielen darauf der Romantikforschung neue Impulse zu geben und versuchen aus einer bergreifenden disziplin r sich kreuzenden Konzeption heraus exemplarische Lekt ren zu entwickeln Das Kommunikationsangebot romantischer Selbstverst ndigung ber Literatur und Kunst wird sowohl im werkbezogenen Entstehungshorizont wie auch als historisch weiter wirkendes Potenzial gelesen Das Anliegen die Welt zu romantisieren ver nderte materiell medial diskursiv und sthetisch den Umgang mit Wissen und dem zugeh rigen Zeichenrepertoire Die Eigenart dieser vielschichtigen mit dem Unbestimmten spielenden Epochenbewegung und die damit verbundene Problematik eines m glichen Verstehens ihrer ebenso reichhaltigen wie widerspr chlichen Produktivit t fordern dazu heraus ber kulturhermeneutisch optimierte und differenzierte Zugangsoptionen nachzudenken Das Ergebnis solchen Nachdenkens zielt auf eine multiple Wissensordnung der Romantik und deren Lesbarkeit

Kunst und Wissenschaft um 1800 Thomas Lange, Harald Neumeyer, 2000

Naturwissenschaft und Ästhetik, 1750-1810 Johannes Bierbrodt, 2000

Das Europa-Projekt der Romantik und die Moderne Silvio Vietta, Dirk Kemper, Eugenio Spedicato, 2011-12-22

Performative Geschichtsschreibung Stephan Jaeger, 2011-11-30 Die Untersuchung zeigt zum ersten Mal die historische Notwendigkeit warum aufgrund ihrer theoretischen und geschichtsphilosophischen Pr gung gerade im deutschsprachigen Raum des sp ten 18 Jahrhunderts eine performative Geschichtsschreibung entsteht die modernes historiographisches Erz hlen erst erm glicht Hiermit wird die These vom bergang der Geschichtserz hlung zwischen Aufkl rungshistorik und Historismus pr zisiert Die untersuchten Texte sowohl Zivilisations als auch Realgeschichtsschreibung umfassend von Forster Herder Schiller Archenholz bis zu den Br dern Schlegel setzen Erz hlmittel und sthetische Strategien ein um die Kontingenz der Geschichte zu berwinden und deren Gesetzm igkeit auszudr cken Die vorliegende Arbeit differenziert zugleich die g ngige These der Forschung im Zuge von linguistic und narrative turn aus wonach die Realgeschichtsschreibung die Erz hilverfahren der Literatur gerade des Romans bernimmt Die historiographiespezifischen Darstellungstechniken werden mithilfe narratologischer und performanztheoretischer Verfahren herausarbeitet Angesprochen werden daher sowohl Literatur und Wissenschaftshistoriker als auch Literatur und Geschichtstheoretiker sowie Geschichtsphilosophen

Poetik der Form Dieter Burdorf, 2016-03-18 Ohne Form keine Kunst und keine Literatur Der Band bietet einen berblick ber wichtige philosophische sthetische und literaturwissenschaftliche Formtheorien des 19 bis 20 Jahrhunderts und untersucht wie der Begriff der Form in der heutigen Literatur und Kunstwissenschaft sinnvoll gebraucht werden kann

Meistererzählungen

vom Mittelalter Frank Rexroth, 2019-05-06 Der Begriff Meistererzählung ist in den letzten Jahren in der öffentlichen Debatte häufig als Kampfbegriff gebraucht worden wenn es darum ging gegnerische Positionen als ideologisch zu brandmarken Weniger bekannt ist dagegen der Versuch innerhalb der historischen Wissenschaften diejenigen Meister oder Metaerzählungen zu identifizieren die der Praxis des Forschens in spezifischen Disziplinen unausgesprochen zugrundelagen In diesem Band vertreten sieben Fachleute an welchen Erzählmustern sich die Historiographie die Literatur und Musikgeschichtsschreibung seit dem 19. Jahrhundert orientiert haben wenn es darum ging dem Mittelalter einen Platz in einem allgemeineren Geschichtsbild zuzuweisen

Interessiertes Wohlgefallen Julia Schöll, 2015-05-18 Die Studie entzaubert den Mythos vom interesselosen Wohlgefallen am Schönen auf den sich ästhetische Theorien bis heute beziehen Sie zeigt dass die Diskursfelder Ethik und Ästhetik um 1800 so eng und auf so vielfältige Weise verknüpft werden dass sie bis heute in kunsttheoretischen wie gesellschaftspolitischen Debatten nicht zu trennen sind Die Verbindung zwischen Ethik und Ästhetik ist so alt wie das Nachdenken über das Schöne und Gute an sich Um 1800 gewinnt sie jedoch insofern eine neue Qualität als die beiden Diskurse systematisch und auf den verschiedensten kulturtheoretischen Ebenen verknüpft werden und zum zentralen Bezugspunkt der Verhandlung moderner Subjektivität werden

Jahrhundert(w)ende(n) Julia Stephanie Happ, 2010

Imaginationen des Monströsen Urte Helduser, 2016-07-04 Monstren in der frühen Neuzeit zwischen Hirngespinnst und Fehlbildung Monstren waren prominente Gegenstände des Wissens der frühen Neuzeit Als solche verfügten sie über eine immense literarische Faszinationskraft dienten aber zugleich als Projektionsfläche für Verwerfungen Mit der Naturalisierung der Monstren seit dem 17. Jahrhundert wurden die negativen Aspekte der Monstrositäten vor allem der Missgeburt zugeschlagen die nun als Irrtum oder Fehler der Natur das Gegenbild zu den fiktiven Monstren bildete Urte Helduser untersucht diese Dichotomisierung von der Renaissance bis zur Romantik in der Poetik und Ästhetik der Anthropologie sowie in literarischen Texten Sie zeigt wie Monstren zu zentralen Reflexionsfiguren für das Verhältnis von Natur und Einbildungskraft werden und verfolgt die literarische Gestaltung der Missgeburt in der Auseinandersetzung mit dem Wissen um Missbildungen Im Zentrum der Studie stehen Texte von Shakespeare Gottsched Wieland Wezel Jean Paul Brentano und Grottes sowie E. T. A. Hoffmann und Tieck

Erfindung der Romantik Helmut Schanze, 2018-09-18 Das Stichwort Romantik wird Ende 1798 von Novalis erfunden der das Modell der Romantischen Poesie als welterzeugendes und weltbeschreibendes genetisch generisches Verfahren fasst Romantik ist nicht nur die Lehre von einer literarischen Form des Romans und vom Gesamtkunstwerk das alle Medien im gedruckten Buch vereinigt Ihr Ziel ist eine neue Schreib- und Leselehre eine neue Poetik und Rhetorik Sie forscht nach dem Unbedingten den Ursprüngen nach neuen Ordnungen des Wissens nach neuen Verfahren der Formulierung Sie konstituiert das Buch als universelles Reflexionsmedium Um 1800 im Zeitalter der technischen Erfindungen mit der Dampfmaschine und den neuen Graphiken der Lithographie und der Photographie entsteht eine neue Medienkonstellation Sie verändert die Invention der Literatur und Kunst bis heute

grundlegend Die ersten Kapitel des Bandes sind den politischen philosophischen und literarischen Tendenzen der Zeit vor 1800 gewidmet Die folgenden Kapitel widmen sich den Doktrinen der Universalpoesie den neuen Mythologien den Romantischen Schulen und ihren Orten der M rchensammlung der Romantik in der Musik und den Romantikern in der Politik In weiteren Kapiteln f hrt der Autor die Geschichte der Romantik und der Romantizismen bis ins 20 Jahrhundert in das Zeitalter der entwickelten Audiovisionen Synthesis der Vielheit Susanne Holmes, 2006 Die Wirkungsmacht von August Wilhelm Schlegels Gattungsdenken darzustellen ist das Anliegen dieser Monographie deren Schwerpunkt erstmalig auf den fr hesten sthetischen Vorlesungen und Schriften August Wilhelm Schlegels liegt August Wilhelm Schlegels Jenaer Vorlesungen von 1798 99 stellen ein wichtiges Zeugnis f r die Entstehung und Manifestation der fr hromantischen Ideen dar Als simultane Formulierung der in Symphilosophie mit seinem Bruder mit Novalis und anderen Denkern um 1800 entstandenen Gedanken in Form sthetischer Vorlesungen dokumentieren sie deutsche Geistesgeschichte im Spannungsfeld zwischen Weimarer Klassik und Jenaer Fr hromantik Von einer Begr ndung der Gattungstheorie kann bei Schlegel in doppeltem Sinne gesprochen werden Mit der kategorischen Unterscheidung zwischen den klassischen Gattungen aus deren Geschichte Schlegel eine Gattungstrias entwirft und den romantischen Gattungen die nicht mehr nach den aristotelischen Prinzipien beschrieben werden k nnen legt Schlegel die Grundlage f r einen neuen Literaturdiskurs jenseits der Regelpoetik Gleichzeitig nennt er Gr nde f r die zentrale Position der Gattungstheorie innerhalb der gesamten kunsttheoretischen Debatte indem er die Gattungsdiskussion program matisch in seine sthetik einbindet Die Autorin rekonstruiert Schlegels gattungstheoretische Darlegungen auf der Grundlage seines Poesie und Formbegriffs und zeigt die weitreichenden Folgen des durch Schlegel festgelegten Literaturkanons auf **Tropus und Erkenntnis** Yvonne Al-Taie, 2015 Biographische Informationen Dr Yvonne Al Taie ist wissenschaftliche Mitarbeiterin am Institut f r Neuere deutsche Literatur und Medien der Universit t Kiel Reihe Palaestra Untersuchungen zur europ ischen Literatur Band 341 **Heines moderne Romantik** Sandra Kerschbaumer, 2000

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