



Martin Opitz

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Martin Opitz' Buch Von Der Deutschen Poeterei - Scholar's Choice Edition Martin Opitz Chris Wilhelm Berghoeffer, 2015-02-19 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant *Copy of several poems in Latin and German by Martin Opitz* Martin Opitz, 1680 *The Religious Thought of Martin Opitz as the Determinant of His Poetic Theory and Practice* Richard D. Hacken, 1976 *The Strong Verb in Martin Opitz* Charlotte Chafer Fleischmann, 1921 **Konstruktion** Lynne Tatlock, 1990 **Martin Opitz. [With Bibliographies.]** Marian Szyrocki, 1956 **Martin Opitz** William L. Cunningham, 1974 *Literary Criticism* Allan H. Gilbert, 1967 This anthology of literary criticism is no simple collection of fragments from great critics It is in a way a documentary history of literary taste or better a documentary history of the taste of literary critics It contains material that is inaccessible in many university libraries and an index which ties together the various selections and gives the book a unity which most anthologies unfortunately lack Cover **Martin Opitz** Bernhard Ulmer, 1971 *Classical Rhetoric and the German Poet* Anna Carrdus, 2017-12-02 This study relates theory to the details of poetic practice it presents Opitz Burger and Aichendorff as representatives of their times and demonstrates how they adapt the classical arts to their particular talents and beliefs All three poets are shown at work within a tradition flexible enough to persist even into the present The author shows how the influence of rhetoric on German poetry did not vanish in the mid 18th century as is widely supposed The first chapter briefly compares theoretical statements by Martin Opitz and the 20th century poet Peter Rühmkorf it uses the comparison to introduce two main arguments that classical rhetoric and poetics exert a persistent though constantly changing influence on the composition of German poetry and that the theoretical precepts and natural talent are mutually interdependent These arguments are developed through the examination of works by three German poets taken from periods of major literary change Opitz is representative of the Baroque Burger of the Sturm und Drang and Aichendorff of Romanticism Three main chapters reconstruct the working method of each poet applying his own theory and that of near contemporaries to detailed analysis of one or two of his poems This procedure illustrates how each poet adapts rhetorical and poetic traditions to his

own personal talent and to the literary preoccupations of his time **The Strong Verb in Martin Opitz** Charlotte Chafer Fleischmann,2015-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant The German Poetry of Paul Fleming Marian R. Sperberg-McQueen,2020-05-01 This study reassesses the poetry of Paul Fleming 1609 1640 in the context of its own literary historical and social background The four chapters focus initially on generic and historical context The study of selected texts leads to more general considerations of the sources and significance of certain major themes A number of poems by Fleming and poets contemporary with him uncovered in the twentieth century are evaluated here for the first time The result is a substantially revised view of Fleming s poetic development Fleming is shown to have been a more complex and wide ranging poet than was conventionally thought one whose debt to Renaissance literary traditions has been underestimated Dynamics of Neo-Latin and the Vernacular ,2014-09-18 Dynamics of Neo Latin and the Vernacular offers a collection of studies that deal with the cultural exchange between Neo Latin and the vernacular and with the very cultural mobility that allowed for the successful development of Renaissance bilingual culture Studying a variety of multilingual issues of language and poetics of translation and transfer its authors interpret Renaissance cross cultural contact as a radically dynamic ever shifting process of making cultural meaning With renewed attention for suitable theoretical and methodological frames of reference Dynamics of Neo Latin and the Vernacular firmly resists literary history s temptation to pin down the Early Modern relationship between languages literatures and cultures in favour of stressing the sheer variety and variability of that relationship itself Contributors are Jan Bloemendal Ingrid De Smet Annet den Haan Tom Deneire Beate Hintzen David Kromhout Bettina Noak Ingrid Rowland Johanna Svensson Harm Jan van Dam Guillaume van Gemert Eva van Hooijdonk and mm Y ksel Historical Dictionary of German Literature to 1945 William Grange,2010-12-18 Historical Dictionary of German Literature to 1945 covers a wide swath of literary analysis and achievement from Old High German lays and ecclesiastical encomia to Middle High German epics sagas and love lyrics While extensive in its chronological dimension the Historical Dictionary of German Literature to 1945 is equally comprehensive in the geographical and genre areas it covers The history of this period in German literature is told through a detailed chronology an

introductory essay a comprehensive bibliography and over 200 cross referenced dictionary entries on poetry novels historical narrative philosophical musings and drama The exceptional writers who emerged and shaped German literature over the centuries including Walther von der Vogelweide Johann Jakob Christoffel von Grimmelshausen Gotthold Ephraim Lessing Johann Wolfgang Goethe Friedrich Schiller Heinrich Heine Friedrich Nietzsche Thomas Mann and many others who are well known and admired worldwide are also covered Günter Grass's Use of Baroque Literature Alexander Weber,1995 This is the first study to discuss the affinity between Grass s complete works and baroque literature Grass s employment of baroque literature is of particular interest because it takes up a tradition from which German literature has long broken away Alexander Weber s argument moves from an outline of general thematic parallels in the early works to an analysis of the conscious use of baroque literature in *Der Butt* and *Das Treffen in Telgte* He offers both a close reading of Grass and general reflections on how a past literary tradition can be adopted by a modern writer The study focuses on the themes of vanity *carpe diem* and Senecan Stoicism in the early works it discusses parallels between the rhetorical structure of the courtly historical novel and *Der Butt* and traces the artist s melancholy and baroque allegories in *Der Butt* and *Das Treffen in Telgte*

Mystical Love in the German Baroque Isabella van Elferen,2009 *Mystical Love in the German Baroque* Theology Poetry Music identifies the cultural and devotional conventions underlying expressions of mystical love in poetry and music of the German baroque It sheds new light on the seemingly erotic overtones in settings of the Song of Songs and dialogues between Christ and the faithful soul in late 17th and early 18th century cantatas by Heinrich Sch tz Dieterich Buxtehude and Johann Sebastian Bach While these compositions have been interpreted solely as a secularizing tendency within devotional music of the baroque period Isabella van Elferen demonstrates that they need to be viewed instead as intensifications of the sacred Based on a wide selection of previously unedited or translated 17th and 18th century sources van Elferen describes the history and development of baroque poetic and musical love discourses from Sch tz s early works through Buxtehude s cantatas and Bach s cantatas and Passions This long and multilayered discursive history of these compositions considers the love poetry of Petrarch European reception of petrarchan imagery and traditions its effect on the madrigal in Germany and the role of Catholic medieval mystics in baroque Lutheranism Van Elferen shows that Bach s compositional technique based on the emotional characteristics of text and music rather than on the depiction of single words allows the musical expression of mystical love to correspond closely to contemporary literary and theological conceptions of this affect *Biography of the German poet and diplomat Martin Opitz* ,1870 Diz vliegende bîspel Marian E. Polhill,Alexander Sager,2020-07-13 The volume explores the theme of ambiguity in medieval and early modern literature in essays honoring the life and work of Arthur Groos Avalon Foundation Professor in the Humanities at Cornell University USA emeritus The famous expression *diz vliegende bîspel* from Wolfram von Eschenbach s *Parzival* is its watchword In the poem the black and white plumage of the magpie represents the characteristic complexity ambiguity and ambivalence of the romance Removed from its historical

context the expression is also a figure of Arthur Groos's wide ranging intellectual flight In addition to his work on medieval German verse narrative he has made important contributions to courtly love poetry medieval and early modern scientific literature early modern German literature in general and especially to opera

Ronsard and Du Bartas in Early Modern Europe Anne-Pascale Pouey-Mounou, Paul J. Smith, 2020-10-26 The sixteenth century French poets Pierre de Ronsard and Guillaume Du Bartas enjoyed a wide immediate and long lasting but varied and mixed reception throughout early modern Europe Ronsard and Du Bartas in Early Modern Europe is the first book length volume to explore the transnational reception histories of both poets in conjunction with each other It takes into account the great variety of their readerships including translators imitating poets poetical theorists illustrators and painters both male and female Marie de Gournay Anne Bradstreet some of them illustrious Tasso King James VI and I of Scotland and England Opitz others less known even obscure but worth to be saved from oblivion such as the French Marc Antoine Chalon the English Mary Roper and the Dutch poet Philibert van Borssele This volume offers a fascinating insight into the different reception modes in Europe and their underlying political religious and literary identities Contributors include Peter Auger Denis Bja Karel Bostoen Philippe Chomty Paola Cosentino Violaine Giacomotto Charra Alisa van de Haar P draic Lamb Anne Pascale Pouey Mounou Elisabeth Rothmund Paul J Smith and Caroline Trotot

The Faustian Century James M. Van der Laan, Andrew Weeks, 2013 The Reformation and Renaissance though segregated into distinct disciplines today interacted and clashed intimately in Faust the great figure that attained European prominence in the anonymous 1587 Historia von D Johann Fausten The original Faust behind Goethe's great drama embodies a remote culture In his century Faust evolved from an obscure cipher to a universal symbol The age explored here as the Faustian century invested the Faustbuch and its theme with a symbolic significance still of exceptional relevance today The new essays in this volume complement one another providing insights into the tensions and forces that gave the century its distinct character Several essays seek Faust's prototypes Others elaborate the symbolic function of his figure and discern the resonance of his tale in conflicting allegiances This volume focuses on the intersection of historical accounts and literary imaginings on shared aspects of the work and its times on concerns with obedience and transgression obsessions with the devil and curiosity about magic and quandaries created by shifting religious and worldly authorities From publisher's website

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