

E. T. A. Hoffmann
Prinzessin
Brambilla



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Prinzessin Brambilla

Andrew J. Webber



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E.T.A. Hoffmann and the Serapiontic Principle Hilda Meldrum Brown, 2006 A comprehensive investigation of Hoffmann's Serapiontic Principle and what it implies for his oeuvre Critics have long sought to elucidate the multilayered texts of E.T.A. Hoffmann by applying to them a particular set of theories and ideas that Hoffmann himself subsumed under the heading of the Serapiontic Principle This principle which Hoffmann expounded in his collection of tales *Die Serapionsbrüder* involves a complex intersection of the artist's faculties of imagination and perception However Hoffmann's mode of presenting his theory presents an unusual problem rather than the usual form of an essay or treatise he adopts a fictional framework complete with a set of characters this in turn sets up a number of perspectives on the theory itself This combination of literary and theoretical elements presents a severe challenge to critics and not surprisingly there has been little agreement about what the principle actually entails or its wider relevance With the principle as prime focus this book provides detailed analysis of a broadly based selection of Hoffmann's texts both theoretical and literary It offers new perspectives on his narrative invention and the range of his theoretical interests thus redefining his place at the forefront of German Romanticism Hilda Meldrum Brown is Professor of German at St Hilda's College University of Oxford [Volume 6, Tome III: Kierkegaard and His German Contemporaries - Literature and Aesthetics](#) Jon Stewart, 2016-12-05 This volume explores in detail Kierkegaard's various relations to his German contemporaries Kierkegaard read German fluently and made extensive use of the writings of German speaking authors It can certainly be argued that apart from his contemporary Danish sources the German sources were probably the most important in the development of his thought generally The volume has been divided into three tomes reflecting Kierkegaard's main areas of interest with regard to the German speaking sources namely philosophy theology and a more loosely conceived category which has here been designated literature and aesthetics This third tome is dedicated to the German literary sources that were significant for Kierkegaard in particular the work of authors from German Classicism and Romanticism Important forerunners for many of Kierkegaard's literary motifs and characters can be found in the German literature of the day His use of pseudonyms and his interest in irony were both profoundly influenced by German Romanticism This volume demonstrates the extent to which Kierkegaard's views of criticism and aesthetics were decisively shaped by the work of German authors **Prinzessin Brambilla** E. F. U. Hoffmann, 1920 *Framing Borders in Literature and Other Media* Werner Wolf, Walter Bernhart, 2006 This book is both a contribution to an interdisciplinary study of literature and other media and a pioneering application of cognitive and frame theoretical approaches to these fields In the temporal media a privileged place for the coding of cognitive frames are the beginnings while in spatial media physical borders take over many framing functions This volume investigates forms and functions of such framing spaces from a transmedial perspective by juxtaposing and comparing the framing potential of individual media and works After an introductory theoretical essay which aims to clarify basic concepts the volume presents

eighteen contributions by scholars from various disciplines who deal with individual media Prinzessin Brambilla E. T. A. Hoffmann, 1972 *Romantic Prose Fiction* Gerald Ernest Paul Gillespie, Manfred Engel, Bernard Dieterle, 2008 In this volume a team of three dozen international experts presents a fresh picture of literary prose fiction in the Romantic age seen from cross cultural and interdisciplinary perspectives The work treats the appearance of major themes in characteristically Romantic versions the power of Romantic discourse to reshape imaginative writing and a series of crucial reactions to the impact of Romanticism on cultural life down to the present both in Europe and in the New World Through its combination of chapters on thematic generic and discursive features *Romantic Prose Fiction* achieves a unique theoretical stance by considering the opinions of primary Romantics and their successors not as guiding truths by which to define the permanent meaning of Romanticism but as data of cultural history that shed important light on an evolving civilization SPECIAL OFFER 30% discount for a complete set order 5 vols The Romanticism series in the Comparative History of Literatures in European Languages is the result of a remarkable international collaboration The editorial team coordinated the efforts of over 100 experts from more than two dozen countries to produce five independently conceived yet interrelated volumes that show not only how Romanticism developed and spread in its principal European homelands and throughout the New World but also the ways in which the affected literatures in reaction to Romanticism have redefined themselves on into Modernism A glance at the index of each volume quickly reveals the extraordinary richness of the series total contents Romantic Irony sets the broader experimental parameters of comparison by concentrating on the myriad expressions of irony as one of the major impulses in the Romantic philosophical and artistic revolution and by combining cross cultural and interdisciplinary studies with special attention also to literatures in less widely diffused language streams Romantic Drama traces creative innovations that deeply altered the understanding of genre at large fed popular imagination through vehicles like the opera and laid the foundations for a modernist theater of the absurd Romantic Poetry demonstrates deep patterns and a sharing of crucial themes of the revolutionary age which underlie the lyrical expression that flourished in so many languages and environments Nonfictional Romantic Prose assists us in coping with the vast array of writings from the personal and intimate sphere to modes of public discourse including Romanticism's own self commentary in theoretical statements on the arts society life the sciences and more Nor are the discursive dimensions of imaginative literature neglected in the closing volume *Romantic Prose Fiction* where the basic Romantic themes and story types the romance novel novella short story and other narrative forms are considered throughout Europe and the New World This enormous realm is seen not just in terms of Romantic theorizing but in the light of the impact of Romantic ideas and narration on later generations As an aid to readers the introduction to *Romantic Prose Fiction* explains the relationships among the volumes in the series and carries a listing of their tables of contents in an appendix No other series exists comparable to these volumes which treat the entirety of Romanticism as a cultural happening across the whole breadth of the Old and New Worlds and thus render a complex picture

of European spiritual strivings in the late eighteenth and the nineteenth centuries a heritage still very close to our age

Routledge Library Editions: Romanticism Various, 2021-08-05 This set reissues 28 books on Romanticism originally published between 1940 and 2006 Routledge Library Editions Romanticism provides an outstanding collection of scholarship which explores not only Romantic literature but the Romantic Movement as a whole including art philosophy and science

The Romantic Movement Alan Menhennet, 2018-10-24 First published in 1981 This study concentrates on the exponents of the central period of German Romanticism regarding as characteristic the mode in which the poet's self becomes active only in response to external stimuli most notably those of landscape The author traces the main strands of thought and interests that preoccupy Romantic writers the revolutionary attitude that is yet differentiated from that of writers like Byron by the lack of emphasis on individualism the dualism of the bourgeois world and the inner self the interest in language as an agency for the regeneration of the German spirit and the concentration on folk themes and the idea of *Wanderung* This title will be of interest to students of literature

The Doppelgänger Andrew J. Webber, 1996-06-27 Ever since its literary coinage in Jean Paul's novel *Siebenk's* 1796 the concept of Doppelgänger has had significant influence upon representations of the self in German literature This study charts the development of the double from its origins in the Romantic period through its more marginal but nonetheless significant manifestations in the post Romantic culture to its revival at the fin de siècle and transfer to the silent screen The book features an introduction to the practice and theory underlying the use of the Doppelgänger with particular reference to psychoanalysis followed by chapters on Jean Paul Hoffmann Kleist poetic realism Droste H. Hoffmann Keller Storm and modernism Kafka Rilke Hoffmannsthal Schnitzler Meyrink Werfel This study shows that the often underestimated figure of the double may provide a key to the epistemological aesthetic and psychosexual structures of the texts it visits and revisits with a particular focus on its effects in the fields of vision and language

The Realist Author and Sympathetic Imagination Sotirios Paraschas, 2017-12-02 The nineteenth century realist author was a contradictory figure He was the focus of literary criticism but obscured his creative role by insisting on presenting his works as copies of reality He was a celebrity who found himself subservient to publishers and the public in a newly industrialised literary marketplace He was the owner of his work who was divested of his property by imperfect copyright laws playwrights who adapted his novels for the stage and sequel writers This combination of a conspicuous yet precarious status with a self effacing attitude was expressed by an image of the author as a plural Protean subject possessing the faculty of sympathetic imagination which the realists incorporated in their works in the form of a series of fictional characters who functioned as doubles of the author Paraschas focuses on two realists Honoré de Balzac and George Eliot and traces this authorial scenario from its origins in the late eighteenth century to its demise in the early twentieth century examining its presence in the works of E. T. A. Hoffmann Friedrich Schlegel Charles Baudelaire and André Gide

Dances of the Self in Heinrich von Kleist, E.T.A. Hoffmann and Heinrich Heine Lucia Ruprecht, 2017-03-02

Lucia Ruprecht's study is the first monograph in English to analyse the relationship between nineteenth century German literature and theatrical dance. Combining cultural history with close readings of major texts by Heinrich von Kleist, E. T. A. Hoffmann and Heinrich Heine, the author brings to light little known German resources on dance to address the theoretical implications of examining the interdiscursive and intermedial relations between the three authors' literary works, aesthetic reflections on dance and dance of the period. In doing so, she not only shows how dancing and writing relate to one another but reveals the characteristics that make each mode of expression distinct unto itself. Readings engage with literary modes of understanding physical movement that are neglected under the regime of eighteenth century aesthetic theory and of classical ballet, setting the human frail and expressive body against the smoothly idealised neoclassicist ideal. Particularly important is the way juxtaposing texts and performance practice allows for the emergence of meta-discourses about trauma and repetition and their impact on aesthetics and formulations of the self and the human body. Related to this is the author's concept of performative exercises or dances of the self which constitute a decisive force within the formation of subjectivity that is enacted in the literary texts. Joining performance studies with psychoanalytical theory, this book opens up new pathways for understanding Western theatrical dance's theoretical, historical and literary continuum. "Callots fantastisch karikierte Blätter" Olaf Schmidt, 2003 Ventures Into Childland U. C. Knoepfmacher, 1998 Behind the innocent face of Victorian fairy tales such as *Through the Looking Glass* or *Mopsa the Fairy* lurks the spectre of an intense nineteenth century debate about the very nature and ownership of childhood. In the engagingly written *Ventures into Childland* U. C. Knoepfmacher illuminates this debate. Offering brilliant rereadings of classics from the Golden Age of Children's Literature as well as literature commonly considered grown up, Knoepfmacher probes deeply into the relations between adults and children, adults and their own childhood selves and between the lives of beloved Victorian authors and their children's tales.

Programme Boston Symphony Orchestra, 1915 Radio Benjamin Walter Benjamin, 2021-12-07 Walter Benjamin was fascinated by the impact of new technology on culture, an interest that extended beyond his renowned critical essays. From 1927 to 33 he wrote and presented something in the region of eighty broadcasts using the new medium of radio. *Radio Benjamin* gathers the surviving transcripts which appear here for the first time in English. This eclectic collection demonstrates the range of Benjamin's thinking and his enthusiasm for popular sensibilities. His celebrated Enlightenment for Children youth programs, his plays, readings, book reviews and fiction reveal Benjamin in a creative rather than critical mode. They flesh out ideas elucidated in his essays, some of which are also represented here where they cover topics as varied as getting a raise and the history of natural disasters, subjects chosen for broad appeal and examined with passion and acuity. Delightful and incisive, this is Walter Benjamin channeling his sophisticated thinking to a wide audience, allowing us to benefit from a new voice for one of the twentieth century's most respected thinkers. **The Russian Hoffmannists** Charles E. Passage, 2020-05-18 No detailed description available for *The Russian Hoffmannists* *The Boundless Present* Gordon

Birrell,2020-05-01 This volume is a study in the Romantic reshaping of space and time to evoke the fantastic interior landscape and the temporal dynamics of subjective experience Close textual analysis is coupled with frequent reference to literary and intellectual history in the reassessment of the narrative art of Novalis and Tieck The author examines Novalis Hyazinth und Rosenbl te Atlantis Arion and Eros und Fabel as well as Tieck s Der blonde Eckbert and Der Runenberg A concluding chapter examines spatio temporal patterns in the Romantic fairy tale at large **E.T.A. Hoffmann** Christopher R. Clason,2018 This collection of essays addresses a very broad range of E T A Hoffmann s most significant works examining them through the lens of transgression Transgression bears relevance to Hoffmann s life and professions in three ways First his official career path was that of jurisprudence he was active as a lawyer a judge and eventually as one of the most important magistrates in Berlin Second his personal life was marked by numerous conflicts with political and social authorities Seemingly no matter where he went he experienced much chaos grief and impoverishment in leading his always precarious existence Third his works explore characters and concepts beyond the boundaries of what was considered aesthetically acceptable Normal bourgeois existence was often juxtaposed to the lives of criminals sinners and other deviants both within the spaces of the known world as well as in supernatural realms He perhaps more than any other author of the German Romantic movement regularly portrayed the dark side of existence in his works including unconscious psychological phenomena nightmares somnambulism vampirism mesmerism Doppelg nger and other forms of transgressive behavior It is the intention of this volume to provide a new look at Hoffmann s very diverse body of work from numerous perspectives stimulating interest in Hoffmann in English language audiences **The Director's Prism** Dassia N. Posner,2016-08-15 Finalist 2017 Theatre Library Association George Freedley Memorial Award Shortlist 2019 Prague Quadrennial Best Scenography and Design Publication Award The Director s Prism investigates how and why three of Russia s most innovative directors Vsevolod Meyerhold Alexander Tairov and Sergei Eisenstein used the fantastical tales of German Romantic writer E T A Hoffmann to reinvent the rules of theatrical practice Because the rise of the director and the Russian cult of Hoffmann closely coincided Posner argues many characteristics we associate with avant garde theater subjective perspective breaking through the fourth wall activating the spectator as a co creator become uniquely legible in the context of this engagement Posner examines the artistic poetics of Meyerhold s grotesque Tairov s mime drama and Eisenstein s theatrical attraction through production analyses based on extensive archival research that challenge the notion of theater as a mirror to life instead viewing the director as a prism through whom life is refracted A resource for scholars and practitioners alike this groundbreaking study provides a fresh provocative perspective on experimental theater intercultural borrowings and the nature of the creative process **Three Loves for Three Oranges** Dassia N. Posner, Kevin Bartig, Maria De Simone,2021-09-14 In 1921 Sergei Prokofiev s Love for Three Oranges one of the earliest most famous examples of modernist opera premiered in Chicago Prokofiev s source was a 1913 theatrical divertissement by Vsevolod Meyerhold who

in turn took inspiration from Carlo Gozzi's 1761 *commedia dell'arte* infused theatrical fairy tale. Only by examining these whimsical provocative works together can we understand the full significance of their intertwined lineage. With contributions from 17 distinguished scholars in theater, art history, Italian, Slavic studies, and musicology, *Three Loves for Three Oranges* by Gozzi, Meyerhold, Prokofiev illuminates the historical development of Modernism in the arts, the ways in which *commedia dell'arte*'s self-referential and improvisatory elements have inspired theater and music innovations, and how polemical playfulness informs creation. A resource for scholars and theater lovers alike, this collection of essays paired with new translations of *Love for Three Oranges* charts the transformations and transpositions that this fantastical tale underwent to provoke theatrical revolutions that still reverberate today.

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web 1 the diagram is in two parts the left side is the connection for clockwise rotation the right for counterclockwise in both the capacitor is connected to the same terminals v2 and z1 presumably the left two as seen in the photo which is upside down relative to the diagram

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