

E. T. A. Hoffmann
Prinzessin
Brambilla



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Prinzessin Brambilla

**Gerald Ernest Paul Gillespie, Manfred
Engel, Bernard Dieterle**

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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 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 Doppelgänger 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 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

Prinzessin Brambilla E. T. A. Hoffmann, 1972 The Director's Prism Dasia 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

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

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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

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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

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

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