

# The Cambridge Companion To German Romanticism

The Palgrave Handbook of German Romantic Philosophy German Romanticism and Its Institutions The Romantic Imperative The Cambridge Companion to German Romanticism The Literary Sign Language of German Romanticism Brill's Companion to German Romantic Philosophy German Romanticism : A Sketch German Romanticism The Relevance of Romanticism An Outline of German Romanticism, 1766–1866 German Romantic Literature German Romanticism The Shape of German Romanticism An Outline of German Romanticism, 1766–1866 The Cambridge Companion to German Romanticism Aesthetic Vision and German Romanticism German Romanticism Music and Literature in German Romanticism An Outline of German Romanticism (Classic Reprint) German Romantic Painting Redefined Elizabeth Millon Brusslan Theodore Ziolkowski Frederick C. Beiser Nicholas Saul Marianne Thalmann Elizabeth Millon Brusslan Oskar Franz Walzel Oskar Walzel Dalia Nassar Allen Wilson Porterfield Ralph Tymms Oskar F (Oskar Franz) 1864– Walzel Marshall Brown Allen Wilson Porterfield Nicholas Saul Brad Prager Oskar Franz Walzel Siobh  n Donovan Allen Wilson Porterfield Mitchell Benjamin Frank

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this handbook provides a comprehensive and authoritative analysis of the philosophical dimensions of german romanticism a movement that challenged traditional borders between philosophy poetry and science with contributions from leading international scholars the collection places the movement in its historical context by both exploring its links to german idealism and by examining contemporary related developments in aesthetics and scientific research a substantial concluding section of the handbook examines the enduring legacy of german romantic philosophy key features highlights the contributions of german romantic philosophy to literary criticism irony cinema religion and biology emphasises the important role that women played in the movement s formation reveals the ways in which german romantic philosophy impacted developments in modernism existentialism and critical theory in the

twentieth century interdisciplinary in approach with contributions from philosophers germanists historians and literary scholars providing both broad perspectives and new insights this handbook is essential reading for scholars undertaking new research on german romantic philosophy as well as for advanced students requiring a thorough understanding of the subject

using an illuminating method that challenges the popular notion of romanticism as aesthetic escapism theodore ziolkowski explores five institutions mining law madhouses universities and museums that provide the socio historical context for german romantic culture he shows how german writers and thinkers helped to shape these five institutions all of which assumed their modern form during the romantic period and how these social structures in turn contributed to major literary works through image plot character and theme ziolkowski cannot fail to impress the reader with a breadth of erudition that reveals fascinating intersections in the life and works of an artist he conveys the sense of energy and idealism that fueled schiller and goethe fichte and hegel hoffmann and novalis emily grosholz the hudson review this book should be put in the hands of every student who is seriously interested in the subject and i cannot imagine a scholar in the field who will not learn from it and be delighted with it hans eichner journal of english and germanic philology ziolkowski is among those who go beyond lip service to the historical and are able to show concretely the ways in which generic and thematic intentions are inextricably enmeshed with local and specific institutional circumstances virgil nemoianu mln

the early romantics met resistance from artists and academics alike in part because they defied the conventional wisdom that philosophy and the arts must be kept separate indeed as the literary component of romanticism has been studied and celebrated in recent years its philosophical aspect has receded from view this book by one of the most respected scholars of the romantic era offers an explanation of romanticism that not only restores but enhances understanding of the movement s origins development aims and accomplishments and of its continuing relevance poetry is in fact the general ideal of the romantics frederick beiser tells us but only if poetry is understood not just narrowly as poems but more broadly as things made by humans seen in this way poetry becomes a revolutionary ideal that demanded and still demands that we transform not only literature and criticism but all the arts and sciences that we break down the barriers between art and life so that the world itself becomes romanticized romanticism in the view beiser opens to us does not conform to the contemporary division of labor in our universities and colleges it requires a multifaceted approach of just the sort outlined in this book

the late eighteenth and early nineteenth centuries saw an extraordinary flowering of arts and culture in germany which produced many of the world s finest writers artists philosophers and composers this volume offers students and specialists an authoritative introduction to that dazzling cultural phenomenon now known collectively as german romanticism individual chapters not only introduce the reader to individual writers such as friedrich schlegel novalis eichendorff heine hoffmann kleist schiller and tieck but also treat key concepts of romantic music painting philosophy gender and cultural anthropology science and criticism in concise and lucid language all german quotations are translated to make this volume fully accessible to a wide audience interested in how romanticism evolved across europe brief biographies and

bibliographies are supplemented by a list of primary and secondary further reading in both english and german

early german romanticism has long been acknowledged as a major literary movement but only recently have scholars appreciated its philosophical significance as well this collection of original essays showcases not only the philosophical achievements of early german romantic writers such as friedrich schlegel and novalis but also the sophistication contemporary relevance and wide ranging influence of their philosophical contributions this volume will be of interest both to students looking for an introduction to romanticism as well as to scholars seeking to discover new facets of the movement a romantic perspective on topics ranging from mathematics to mythology from nature to literature and language this volume bears testimony to the enduring and persistent modernity of early german romantic philosophy

german romanticism a sketch by oskar franz walzel explore the artistic and literary movement of german romanticism with this insightful sketch by oskar franz walzel walzel delves into the works of key german romantic figures such as goethe schiller and the brothers grimm providing a comprehensive overview of the movement s themes aesthetics and cultural impact this book is an essential read for anyone interested in the evolution of german literature and the artistic expression of the romantic era key aspects of the book german romanticism a sketch artistic expression the book explores the romantic movement s emphasis on emotion individualism and the sublime in literature and the arts german literary giants walzel delves into the works of influential german writers and poets who played a crucial role in shaping the romantic movement cultural and historical context the sketch situates german romanticism within the broader historical and cultural landscape of the time offering a nuanced understanding of its significance oskar franz walzel was a distinguished literary historian and scholar known for his contributions to german literature studies born in vienna in 1864 walzel s academic career focused on the exploration of german literary movements particularly romanticism his work german romanticism a sketch stands as a testament to his deep knowledge and passion for the literary heritage of germany

the relevance of romanticism considers the reasons why philosophers have recently become deeply interested in romantic thought through historical and systematic reconstructions the collection offers greater understanding of romanticism as a philosophical movement and deeper insight into the role that romantic thought plays or can play in contemporary philosophical debates

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originally published in 1955 this book discusses romantic principles and their interpretation in literary practice supported by the documentation with translations of numerous quotations from the writings of the romantic authors themselves the emphasis lies on the evolution of romantic ideas and practices in germany in the establishment and formulation of romantic theory by its first exponents

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this historic book may have numerous typos and missing text purchasers can usually download a free scanned copy of the original book without typos from the publisher not indexed not illustrated 1914 edition excerpt section viii the side lights strictly speaking literary schools have not been numerous in germany there have not been many instances where a number of poets more than two holding a common doctrine accepting the same teachings exhibiting in practice the same general methods and intellectual bent have banded together and made propaganda for a common cause the very fact that a man is a poet is proof positive that he is different from other men including other poets and there never were even two poets exactly or even nearly alike to have a successful school there must be good teamwork and to have this a long series of similarities on the part of the participants is necessary we can speak of the first silesian school 1625 75 the second silesian school 1650 1700 the c otthtger ain 1767 1800 storm and stress 1767 87 the berlin jena romantic school 1798 1801 the heidelberg romantic school 1806 08 and young germany 1830 48 with more or less propriety and with that the list of schools is about complete goethe and schiller established a classical school 1794 1805 at weimar only in the sense that they wrote poetry of a high order which found many imitators and many more readers and admirers but it is with a school as with a triangle or with jealousy it requires three parts to complete it and then a school is unlike a triangle or jealousy in that more than three parts will tend to make it more nearly perfect more enduring and effective in the case of the twenty eight poets grouped under this rubric we have to do with a number of men each one of whom went his own way and accomplished something that makes him unforgettable they lived in the age of romanticism and were not merely influenced

the late eighteenth and early nineteenth centuries saw an extraordinary flowering of arts and culture in germany which produced many of the world s finest writers artists philosophers and composers this volume first published in 2004 offers students and specialists an authoritative

introduction to that dazzling cultural phenomenon now known collectively as German Romanticism. Individual chapters not only introduce the reader to individual writers such as Friedrich Schlegel, Novalis, Eichendorff, Heine, Hoffmann, Kleist, Schiller, and Tieck but also treat key concepts of Romantic music, painting, philosophy, gender, and cultural anthropology, science, and criticism in concise and lucid language. All German quotations are translated to make this volume fully accessible to a wide audience interested in how Romanticism evolved across Europe. Brief biographies and bibliographies are supplemented by a list of primary and secondary further reading in both English and German.

Crosses disciplinary boundaries to explore German Romantic writing about visual experience and the interplay of text and image in Romantic epistemology. The work of the groundbreaking writers and artists of German Romanticism, including the writers Tieck, Brentano, and Eichendorff and the artists Caspar David Friedrich and Philipp Otto Runge, followed from the philosophical arguments of the German idealists who placed emphasis on exploring the subjective space of the imagination. The Romantic perspective was a form of engagement with idealist discourses, especially Kant's critique of pure reason and Fichte's science of knowledge through an aggressive speculative reading of Kant. The Romantics abandoned the binary distinction between the palpable outer world and the ungraspable space of the mind's eye and were therefore compelled to develop new terms for understanding the distinction between internal and external. In this light, Brad Prager urges a reassessment of some of Romanticism's major oppositional tropes, contending that binaries such as self and other, symbol and allegory, and light and dark should be understood as alternatives to Lessing's distinction between interior and exterior worlds. Prager thus crosses the boundaries between philosophy, literature, and art history to explore German Romantic writing about visual experience, examining the interplay of text and image in the formulation of Romantic epistemology. Brad Prager is associate professor of German at the University of Missouri, Columbia.

During the Romantic era, many in Germany believed music to be the highest art form, representing the quintessence of Romanticism and able to express what could not be expressed in words. This book studies the work of composers during this period and examines the cross-over between music and literature.

Excerpt from an outline of German Romanticism. This outline was prepared for the benefit of advanced students, and those who teach advanced students suggested by unforgettable experience. It is the outgrowth of an impelling desire to enrich the efforts of those who give and to clarify the labors of those who receive. An attempt has been made to compile a textbook, a sort of literary almanac that would cost but little in money and would save much time. Neither history nor prophecy can point to a century so abounding in spiritual phenomena as the one between 1766 and 1866, and the middle half of it is the richest. The period from 1790 to 1815, the age of systematic Romanticism, admits of so many different methods of approach that unless the master is able to eliminate the conventional, the scattered facts about which there is no dispute, the disciple will not be able to assimilate the essential, the meaning of the literature itself about which there is so much discussion, and on which incidentally the course is really supposed to be given. Data are as important in literature as in science. Fancy always starts from facts, but when a teacher of literature is giving facts, he is giving what can

be derived from many other sources he is being unoriginal about the publisher forgotten books publishes hundreds of thousands of rare and classic books find more at forgottenbooks.com this book is a reproduction of an important historical work forgotten books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy in rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition we do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

the modernist aesthetic and later nazi ideology split german romantic painting into two opposed phases an early progressive movement represented by caspar david friedrich 1774 1840 and philipp otto runge 1777 1810 and a later reactionary one epitomized by friedrich overbeck 1789 1869 and peter von cornelius 1783 1867 in this rich and engaging book mitchell frank explores the continuities between these two phases to reconstruct the historical position that existed in the nineteenth century and to look once again at the nazarenes and overbeck in particular as a fully integrated part of the romantic movement his innovative book is crucial to an understanding of german romanticism and the legacy of this period in european art

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