

American University Studies

Hugo Walter

**The Apostrophic Moment
in Nineteenth and Twentieth
Century German Lyric Poetry**

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The Apostrophic Moment In Nineteenth And Twentieth Century German Lyric Poetry

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The Apostrophic Moment In Nineteenth And Twentieth Century German Lyric Poetry:

The Apostrophic Moment in Nineteenth and Twentieth Century German Lyric Poetry Hugo Walter, 1988 This series of provocative essays examines the learning process of the Ich in 19th and 20th century German lyric poetry The apostrophic moment which develops from a textual instant of emotional intellectual or psychological reciprocity between the Ich and a Du initiates a meaningful and vital learning process in the poem Poets discussed include Clemens Brentano Joseph von Eichendorff Annette von Droste Hülshoff Conrad Ferdinand Meyer Stefan George Rainer Maria Rilke Rudolf Borchardt and Gottfried Benn *Sanctuaries of Light in Nineteenth-century European Literature* Hugo Walter, Hugo G. Walter, 2010 This collection of insightful and provocative essays explores the theme of sanctuaries of light in nineteenth century European literature especially in selected works by William Wordsworth E T A Hoffmann Joseph von Eichendorff and Charlotte Brontë These sanctuaries of light natural beauty and serenity comfort nurture and revitalize the heart mind and soul of the individual and inspire creative expression This book will be of interest to professors teachers and scholars in the fields of English literature German literature European literature comparative literature and cultural studies **Geschichte der deutschen Lyrik vom Mittelalter bis zur Gegenwart** Walter Hinderer, 2001 **Monatshefte**, 1946 **Pindar and the Emergence of Literature** Boris Maslov, 2015-10-14 For much of Western history Pindar's work was recognized as the pinnacle of lyric poetry This book presents an introduction to different aspects of Pindar's art while demonstrating its importance for the coming into being of literature as it has been conceived of in the West **Pindaric Epinikion and the Evolution of Poetic Genres in Archaic Greece** Boris P. Rodin, 2009 *Space and Time on the Magic Mountain* Hugo Walter, 1999 Explores the theme of the magic mountain as an aesthetically intellectually and spiritually unique environment representing a threshold realm at the interface of life and death time and eternity where protagonists experience an epiphanic moment and a vital awareness of space and time Pivots on selected works by William Wordsworth Matthew Arnold James Hilton and Thomas Mann Annotation copyrighted by Book News Inc Portland OR *Über »Die Sonette an Orpheus« von Rilke* Peter Szondi-Kolleg, Kai Bremer, Christoph König, 2016-02-29 Nach sechzig Jahren die erste vollständige Interpretation von Rilkes Zyklus Die Sonette an Orpheus 1922 Rainer Maria Rilkes Gedichtzyklus Die Sonette an Orpheus 1922 steht im Schatten der zugleich entstandenen Duineser Elegien Die 55 Sonette sind kühner und zukunftsreicher denn Rilke versucht in ihnen die mit der Tradition verloren gegangene Kunst des Orpheus des Inbegriffs der Dichter unter heutigen Bedingungen erneut zu schaffen So entsteht im Zyklus eine ebenso geschlossene wie fremde sprachliche und in höchstem Maße rationale Welt Allein eine insistierende Lektüre die ihre Praxis theoretisch und im Streit mit anderen Interpretationen beruhen kann ohne solche Vorurteile die Eigenart der Sonette fassen und verstehen Das Insistieren nimmt hier die Gestalt einer Lektüre plusieurs à 25 Mitglieder des von Christoph König geleiteten internationalen Peter Szondi Kollegs haben jeweils einzelne Gedichte interpretiert und in mehreren Tagungen gemeinsam ihren Sinn für die Gedichte

gesch rft Geboten werden alle Sonette in einer historisch kritischen Edition und die zugeh rige Interpretation Mit Beitr gen u a von Jean Bollack Kai Bremer Daniela Danz Mark Georg Dehrmann Audrey Giboux Alexander Nebrig Beatrice Tr nca Stephan Turowski **"Die f nffingrige Hand"** Silke Pasewalck,2013-10-10 Die Poetik der Sinne ist f r Rilkes Sp twerk zentral und unterstreicht seine Bedeutung f r die Lyrik der Moderne Ausgehend vom Bild der f nffingrigen Hand der Sinne im Aufsatz Ur Ger usch 1919 erschlie t die Arbeit erstmals die poetologische Argumentation des Autors und weist sie in der dichterischen Praxis nach Rilkes Poetik folgt weder einer Hierarchie der Sinne noch syn sthetischen Konzepten vielmehr halten alle f nf Sinne auf eine Grenze des sinnlich Erfahrbaren zu Das Sehen werkgeschichtlich bislang leitend wird im Sp twerk nicht durch das H ren als neuem Leitsinn abgel st sondern bleibt in umgewerteter Weise f r das poetische Raumkonzept unabdingbar Sehen und H ren sind berdies eingespannt in eine Konfiguration der Sinne in der sich die Spannung zwischen Fa barkeit und Unfa barkeit realisiert **Formelsuche** Ursula Regener,2010-10-13 Gegen die vorherrschende Meinung da Eichendorffs lyrisches OEuvre durch zeitenthobene Formelhaftigkeit treffend charakterisiert ist versucht die vorliegende Studie eine chronologische Lekt re der Eichendorffschen Gedichte Eichendorffs Formelsuche nimmt im noch konventionellen Kr ftemessen mit Vorbildern der Gattung ihren Ausgangspunkt Noch bevor Eichendorff nach Heidelberg kommt gelingen ihm Ans tze zur h chsteigenen k nstlerischen Bew ltigung der Adoleszenzerfahrungen Als Eichendorff in den Bann Loebens ger t konfrontiert er sich mit einer priesterlichen Dichterauffassung die unf hig zur Selbstkritik die lebensabgewandte schriftstellerische Existenz in manieristischen Bildern verabsolutiert Ohne Korrektiv befangen in sich selbst mu der Dichter das zeigen die Gedichte dieser Phase mit zunehmender Eindringlichkeit dem Wahnsinn zutreiben Wie sehr Eichendorff nach einem Ausweg aus der Sackgasse des sthetizismus sucht zeigt die Spannweite seiner fr hen poetologischen Konzepte Auf der einen Seite verlangt er vom Dichter eine entschiedene Zeitgenossenschaft und geistige F hrerschaft Auf der anderen Seite gen gt die auf Verst ndlichkeit ausgerichtete rhetorische Qualit t der propagandistischen Lyrik weder seinen sthetischen Anspr chen noch seiner religi sen Weltsicht Diesem neuen Unbehagen an der Poesie wird Eichendorff durch eine den Weg bis in die Moderneweisende Poetologie gerecht die die lyrische Sprache dem Gesetz der Fluktuation unterstellt Im Fadenkreuz dieser beiden kontradiktorischen Positionen Verst ndlichkeit und Bilderverbot entwickelt er seine ersten Formeln Bilder die strukturell mit den Grundfragen eines jeden Selbstbewu tseins bereinstimmen und die das lyrische Ich deshalb als Erinnerungszeichen seiner Authentizit tserfahrung etabliert »O komm und geh" Christoph K nig,2014-06-30 Christoph K nig nimmt in seinem Buch ein einzelnes Gedicht in den Fokus O komm und geh aus Rilkes Zyklus Die Sonette an Orpheus 1922 Gro e Gedichte schreibt er sind wie Subjekte ebenso entschieden wie selbst ndig und sie erheben den Anspruch gem ihrer Eigenart gelesen zu werden K nig interpretiert das Gedicht und zeigt die Voraussetzungen seiner Lekt re Rilkes Idiomatik die Aneignung literarischer Traditionen seine Korrespondenz die 55 Sonette des Zyklus als die Welt des Sonetts und vor allem die Selbstreflexion der Gedichte Ein neues

Bild Rilkes entsteht Hinter dem populären esoterischen philosophischen oder mythopoetischen Autor wird der Skeptiker greifbar der in seinem Werk über die Möglichkeitenbedingungen poetischer Erkenntnis nachdenkt Königs Lektüre die immer wieder zu dem Gedicht zurückkehrt umfasst in gleichem Maße die Interpretationsgeschichte der sie gegenbertritt König stellt sie in zwanzig Lektüreportraits von Heidegger Wittgenstein Paul Hoffmann Beda Allemann Ulrich F. Lelborn Celan oder Eichard Somit liegt ein Buch über einen neuen Rilke vor und ein Buch das das Potential einer wissenschaftsgeschichtlich aufgearbeiteten kritischen Hermeneutik demonstriert

Deutsche Nationalbibliographie und Bibliographie des im Ausland erschienenen deutschsprachigen Schrifttums, 1989 *Intimacy, Performance, and the Lied in the Early Nineteenth Century* Jennifer Ronyak, 2018-09-10 The German lied or art song is considered one of the most intimate of all musical genres often focused on the poetic speaker's inner world and best suited for private and semi private performance in the home or salon Yet problematically any sense of inwardness in lieder depends on outward expression through performance With this paradox at its heart *Intimacy Performance and the Lied in the Early Nineteenth Century* explores the relationships between early nineteenth century theories of the inward self the performance practices surrounding inward lyric poetry and song and the larger conventions determining the place of intimate poetry and song in the public concert hall Jennifer Ronyak studies the cultural practices surrounding lieder performances in northern and central Germany in the first quarter of the nineteenth century demonstrating how presentations of lieder during the formative years of the genre put pressure on their sense of interiority She examines how musicians responded to public concern that outward expression would leave the interiority of the poet the song or the performer unguarded and susceptible to danger Through this rich performative paradox Ronyak reveals how a song maintains its powerful intimacy even during its inherently public performance *2000 Notable American Men* J. M. Evans, 1992 **Comprehensive Dissertation Index**, 1989 *The Idea of Infancy in Nineteenth-Century British Poetry* D.B. Ruderman, 2016-04-28 This book radically refigures the conceptual and formal significance of childhood in nineteenth century English poetry By theorizing infancy as a poetics as well as a space of continual beginning Ruderman shows how it allowed poets access to inchoate uncanny and mutable forms of subjectivity and art While recent historicist studies have documented the freshness of experience childhood confers on 19th century poetry and culture this book draws on new formalist and psychoanalytic perspectives to rethink familiar concepts such as immortality the sublime and the death drive as well as forms and genres such as the pastoral the ode and the ballad Ruderman establishes that infancy emerges as a unique structure of feeling simultaneously with new theories of lyric poetry at the end of the eighteenth century He then explores the intertwining of poetic experimentation and infancy in Wordsworth Anna Barbauld Blake Coleridge Erasmus Darwin Sara Coleridge Shelley Matthew Arnold Tennyson and Augusta Webster Each chapter addresses and analyzes a specific moment in a writer's work moments of tenderness or mourning birth or death physical or mental illness when infancy is analogized eulogized or theorized Moving between canonical and archival

materials and combining textual and inter textual reading metrical and prosodic analysis and post Freudian psychoanalytic theory the book shows how poetic engagements with infancy anticipate psychoanalytic and phenomenological i e modern ways of being in the world Ultimately Ruderman suggests that it is not so much that we return to infancy as that infancy returns obsessively compulsively in us This book shows how by tracking changing attitudes towards the idea of infancy one might also map the emotional political and aesthetic terrain of nineteenth century culture It will be of interest to scholars in the areas of British romanticism and Victorianism as well as 19th century American literature and culture histories of childhood and representations of the child from art historical cultural studies and literary perspectives D B Ruderman s *The Idea of Infancy in Nineteenth Century British Poetry Romanticism Subjectivity Form* is an interesting contribution to this field and it manages to bring a new perspective to our understanding of Romantic era and Victorian representations of infancy and childhood a supremely exciting book that will be a key work for generations of readers of nineteenth century poetry Isobel Armstrong Birkbeck University of London *Victorian Studies* 59 4 Gedichte 1910 bis 1926 Rainer Maria Rilke, 1996 **Deutsche Nationalbibliographie und Bibliographie des im Ausland erschienenen Deutschsprachigen Schriftums**, 1989 *Natur bei Rainer Maria Rilke* Alfred Hagemann, 2015 Du siehst ich stecke mitten im Wald Rilkes Zitat von 1909 ist nur eines von zahlreichen Belegen in seinen Briefen die Alfred Hagemann untersucht Sein Hauptaugenmerk liegt dabei auf den Sujets Wald Park und Garten in allen Textgattungen Werkstufen sowie s mtlichen biographischen Phasen Rilkes Intertextuelle und intermediale Aspekte erg nzen die Interpretation Die europ ischen Orte die Rilke literarisch gestaltet erweisen dabei ihre besondere Qualit t als poetische Orte Bisher unber cksichtigt in der Forschung war der Aspekt Wald Insgesamt entsteht ein Themenpanorama das von Nat rlichkeit bis K nstlichkeit reicht Aspekte des Themas Natur bei Rilke werden auf diese Weise erkennbar aber auch die jeweiligen Querverbindungen zur Kunst und zum Zeitkontext Zum 60. Todestag des Dichters am 4. Dezember 1993, 1993

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