

Madame De Stael And The Spread Of German Literature

[#Madame De Stael](#) [#German Literature](#) [#Literary Influence](#) [#European Romanticism](#) [#Cultural Exchange](#)

Explore Madame De Stael's pivotal role in the propagation and acceptance of German literature across Europe. Her influential writings and advocacy significantly shaped the intellectual landscape, fostering a deeper appreciation for German Romanticism and philosophical thought, thereby impacting the broader European literary consciousness.

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Madame de Staël and the Spread of German Literature

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Madame de Staël and the Spread of German Literature

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Madame De Staël and the Spread of German Literature (Classic Reprint)

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Germany

Ce livre historique peut contenir de nombreuses coquilles et du texte manquant. Les acheteurs peuvent généralement télécharger une copie gratuite scannée du livre original (sans les coquilles) auprès de l'éditeur. Non référence. Non illustré. 1918 édition. Extrait: "...of censure for the simulation of flattery and suspect a bookseller's puff when an author is not broken on the wheel." Then, after admitting the insular bias of English literary judgments based on moral considerations, he points out that in the third chapter of her book Madame de Stael professes to treat of the principal epochs of German literature, but without displaying much historical or antiquarian research. Taylor, well fitted by his own studies to discuss the subject, gives a clear outline of Madame de Stael's account of the history of German literature. He disagrees with Crabb Robinson as to the justness of her opinion of Goethe, for he says that "Madame de Stael's seventh chapter, concerning Goethe is excellent; it displays the observation which knows how to paint and to judge; and it forms in our opinion the most consummate piece of portraiture that she has executed." The delineation of Schiller he finds more vague, more general, less precise, and less individual than that of Goethe. In this third section, too, as in the first of his review of the Germany, Taylor performed the important function of pointing out to English readers Madame de Stael's distinction between Classicism and Romanticism. "The eleventh (chapter) divides European poetry into two schools, the classical, and the romantic. The first originates in the imitation of the ancients, the second, in the progressive amelioration of our native efforts to celebrate our own religion and our own exploits." ¹¹ "Monthly Review, ser. 2, vol. 72, (December, 1813), pp. 421-426. "Monthly Review, ser. 2, vol. 73, (January, 1814), pp. 63-68. Monthly Review, ser. 2, vol. 73, (April, 1814), pp. 352-365. On the last page...

Germany

The nine essays in this volume deal with several well known French authors through the ages - for example Descartes, Voltaire, Mme de Staël, Nerval, Verlaine - and explore the problematic relationship between dreams and literature. Generally speaking, contributors are interested in the production of literary meaning. How does various dream material, ranging from the traditional dream to visions and

hallucinations and day dreams, come to be? And how is the dream image transformed into discourse? What exactly is the relationship between dream and narrative? Each essay focuses on a different author and different period, ranging from the Middle Ages to the late nineteenth-century, but also takes a unique critical and theoretical approach. What the contributors have in common, though, is an analytical, sensemaking strategy that characterizes the interpretation of dreams through the ages, from ancients such as Artemidorus and Cicero to modern thinkers such as Freud. Most of the texts studied here, from the *Chanson de Roland* to Chateaubriand's *Mémoires d'outre-tombe*, lend themselves to this type of approach because they promote narrative unity. So too do Voltaire, Mme de Staël, Nerval and Verlaine. Many if not most texts, however, in the end, turn out to be not quite so tightly-knit as one may have supposed at first and, in the case of Agrippa d'Aubigné and Descartes, the reader is in for several surprises when the normal course of events leading from dream to text, from signifier to signified, is interrupted and subverted.

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Madame de Staël on Politics, Literature, and National Character

Selections from 39 critics.

Madame de Staël and the Spread of German Literature

Originally published in 1926, this book examines how interest in German literature in England grew immediately before and during the Romantic period.

Germany

Madame Germaine de Staël is often regarded as the "mistress to an age"

A Critical Analysis of Several Striking and Incongruous Passages in Madame de Staël's Work on Germany

Germaine de Staël and German Women: Gender and Literary Authority (1800-1850) investigates Staël's significance as an icon of female artistic genius and political engagement for two generations of German women, including Caroline A. Fischer, Caroline Pichler, Johanna Schopenhauer, Bettina von Arnim, Ida Hahn-Hahn, and Luise Meibach. These authors drew a significant impetus from Staël's exemplary life and writings, especially her influential novels of political and artistic heroines, *Delphine* (1802) and *Corinne, or Italy* (1807), referring to them in order to authorize their own discourses on art and politics, and to buttress their identity as writers in a period when female authorship generated intense controversy. Taking references to Staël and her texts as a starting point opens fresh perspectives on German women's novels, while at the same time revealing their authors' participation in the broader European women's literary tradition. Whereas several novels from the first decade of the century echo *Delphine* by uniting domestic fiction with political themes, Staël's epoch-making novel of female poetic genius, *Corinne*, left a more lasting literary legacy in a tradition of German female artist novels. *Corinne* exemplified the creative woman's dilemma between fame and love, and subsequent German

novelists explore this conflict, while several also emulate Staël's myth-making in Corinne as a strategy for attributing transcendent genius to their heroines. Reading for subtexts of female self-expression and development brings to light counter-narratives of female creative transcendence, often evoked through allusions to mythological figures. Martin suggests a revision of German literary history by uncovering a neglected tradition of artist novels positioned between the German *Künstlerroman* and Staël's newly inaugurated international dialogue on women's role in public culture.

Germany ... Translated from the French

Hegel possessed : reading the gothic in the phenomenology of mind -- The male romantic poet as gothic subject : Keats's *Hyperion* and *The fall of hyperion* : a dream -- Sharing gothic secrets : Byron's *The Giaour* and *Lara* -- "This dream it would not pass away" : *Christabel* and mimetic enchantment -- The gothic romance of Sigmund Freud and Wilhelm Fliess

Madame de Staël's Literary Reputation in England

Excerpt from Madame De Stael's *De L'allemagne as a Cultural Power*: Thesis Before discussing the merits of this work, it may be wise to consider first of all what was the status of German literature when this book made its appearance. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.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.

Germany. Translated from the French

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Madame de Staël

This book explores the influences of German theology on Emanuel Gerhart and Charles Hodge, two Reformed theologians who addressed questions concerning method and atonement theology in light of modernism and new scientific theories.

Dreams in French Literature

A major rethinking of the European novel and its relationship to early evolutionary science The 120 years between Henry Fielding's *Tom Jones* (1749) and George Eliot's *Middlemarch* (1871) marked both the rise of the novel and the shift from the presumption of a stable, universal human nature to one that changes over time. In *Human Forms*, Ian Duncan reorients our understanding of the novel's formation during its cultural ascendancy, arguing that fiction produced new knowledge in a period characterized by the interplay between literary and scientific discourses—even as the two were separating into distinct domains. Duncan focuses on several crisis points: the contentious formation of a natural history of the human species in the late Enlightenment; the emergence of new genres such as the Romantic *bildungsroman*; historical novels by Walter Scott and Victor Hugo that confronted the dissolution of the idea of a fixed human nature; Charles Dickens's transformist aesthetic and its challenge to Victorian realism; and George Eliot's reckoning with the nineteenth-century revolutions in the human and natural sciences. Modeling the modern scientific conception of a developmental human nature, the novel became a major experimental instrument for managing the new set of divisions—between nature and

history, individual and species, human and biological life—that replaced the ancient schism between animal body and immortal soul. The first book to explore the interaction of European fiction with "the natural history of man" from the late Enlightenment through the mid-Victorian era, *Human Forms* sets a new standard for work on natural history and the novel.

Dreams in French Literature

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Literary Criticism

Die europäische Romantik war nicht nur heterogen und intern zerstritten. Sie hatte sich auch gegen Aufklärung und Klassizismus zu verteidigen, welche um die Zeit der Französischen Revolution weiterlebten. Klassizisten betrachteten die Romantik als Anhäufung abtrünniger »neuer Schulen«, die das Monopol der Classical Tradition bedrohten. Die erbitterten Debatten in Ästhetik und Politik wurden auf beiden Seiten mit den überkommenen Strategien der klassischen »ars disputandi« geführt. Unter schwerstem satirischem Beschuss begann die Romantik, sich als eine Bewegung zu begreifen, und es entstand der problematische Gegensatz von »klassisch« und »romantisch«. Diese Konstruktion war aber unverzichtbar, um die Fronten im Wirrwarr der Stimmen zu klären, und blieb es auch in der Literatur- und Kulturwissenschaft, die auf solche Subsumptionen nicht verzichten kann. Die Classical Tradition, die das Christentum einschließt, erweist sich als ein laufender Prozess von der Antike bis heute.

German Influence in the English Romantic Period 1788-1818

Includes Part 1, Books, Group 1, Nos. 1-12 (1942)

Politics, Literature and National Character

Madame de Staël