
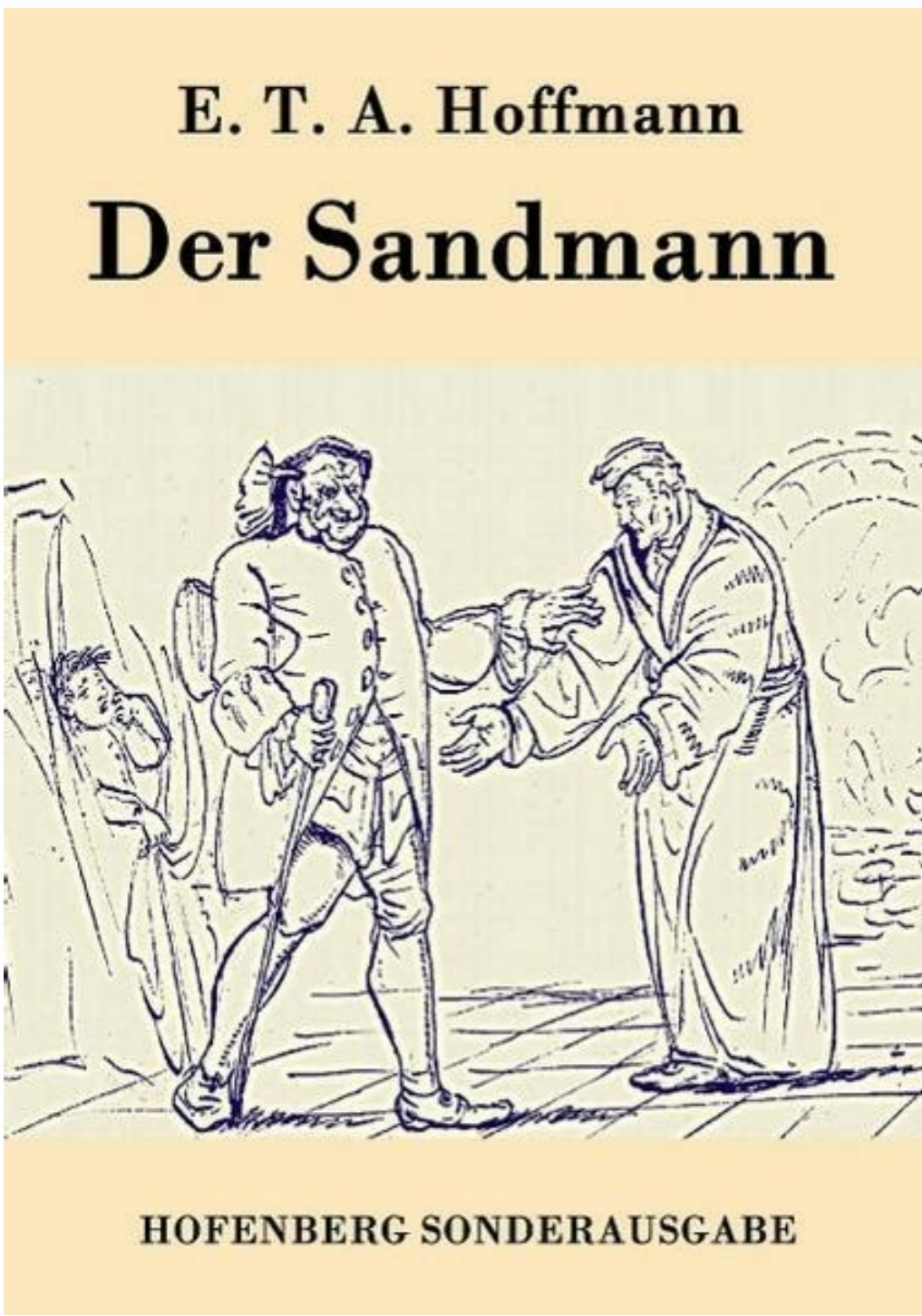
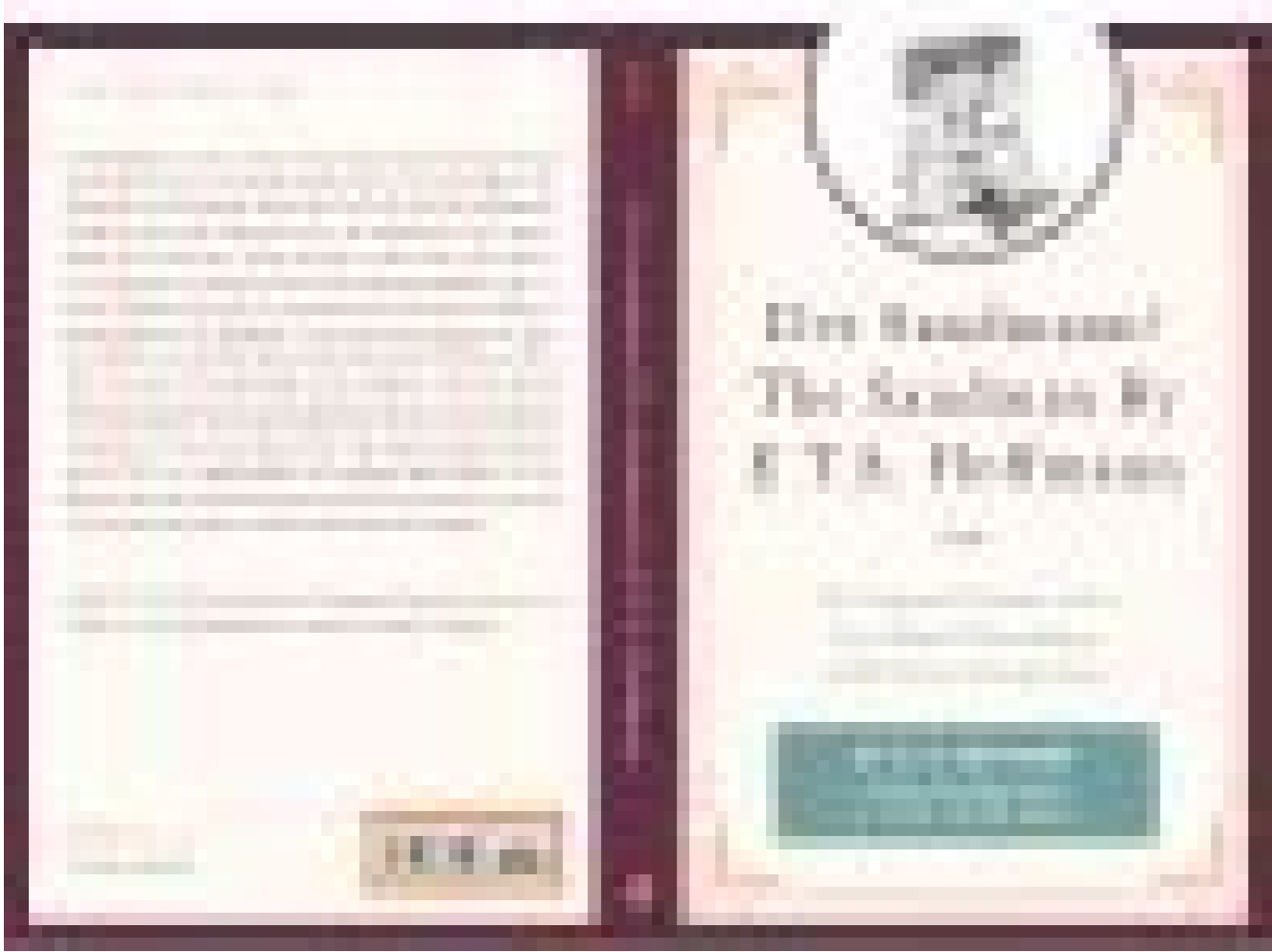


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The boy's fantasy, in any case, attempts to assert that the father is an Other father, one who may steal his eyes. 2d ed. Herausgegeben von E. 75.15. Hoffmann was one of many writers who seized upon this incident as the kernel for a story, and the basic idea became as important for the early 19th century as the motive of the Frozen Pirate was at the turn of the 19th and 20th centuries. Hoffmann's story is written against a background that is strikingly romantic in its concepts and associations. "At last, at last, O my darling Nathanael; now we have you again; now we are cured of your grievous illness, now you are mine again." And Clara's words came from the depths of her heart; and she clasped him in her arms. Scott, op. Through apotheosis he turns people into archetypes, and through reification he turns archetypes into people. Do the characters in the story exist, or are they fragments of personalities, or are both conditions true? Psychiatrically oriented readers have considered Nathanael to be mad, and have dismissed the story of Coppélius/Coppola as a projection, as the influence of a traumatic childhood experience on an unstable young man. During one of his remissions, he recognizes that he has been the victim of a "gruesome illusion ... the product of his own mind," and that the optician Coppola cannot possibly be "the ghostly double [verfluchter Doppelgänger] and revenant of the accursed Coppélius" (K, 156; W, 28). [The Serapion Brethren] (short stories) 1819-21 Lebens-Ansichten des Katers Murr nebst fragmentarischer Biographie des Kapellmeisters Johannes Kreisler in zufälligen Makulaturblättern (unfinished novel) 1820-22 Prinzessin Brambilla: Ein Capriccio nach Jacob Callot [Princess Brambilla] (novella) 1821 Meister Floh: Ein Märchen in sieben Abenteuern zweier Freunde [Master Flea] (novella) 1822 Die letzten Erzählungen von E. F. She is sad and nervous. Yes, it was Clara. "Siegmund would not let him speak further, fearing lest the painful recollections of the past might arise too vividly and too intensely in his mind. The time came for the four happy people to move to their little property. Despite this formal improvement the story itself lacks the vitality of "Nutcracker and the King of Mice," which has long been a favorite, both in itself and in its various musical and dramatic adaptations. "The Sand-Man" ("Der Sandmann"), which appeared in *Nachstücke*, Volume 1 (1816-1817), is one of Hoffmann's most bewildering stories. S.W., III, 40.12. 4. trans. But the conflicts struggling just below consciousness create ambivalence; "I liked nothing better than to hear or read horrible tales about goblins, witches, dwarfs [Kobolten, Hexen, Daumlingen] and such; but at the head of them all was the Sandman, of whom I was always drawing hideous pictures" (K, 141-42; W, 9). This edition is henceforward cited as Grisebach.5. S.W., III, 3.6. Quoted in C. Hoffmann hoped to transport readers beyond the physical realm by thrusting them into an environment palpably real, yet strangely unfamiliar. Mahlendorf, for example, sees Nathanael as a Romantic poet. 104-5): "my dear reader, it was essential at the beginning to dispose you favorably towards the fantastic—which is no mean matter" (p. (This "Peeping Tom" motif is of course connected with the 'eye' images whose prominence has already been noted). Although she recognizes in the tale "the thin line between genius and madness," she does not see that Nathanael, as a reifying literalist, is no poet. Hoffmann does not dismiss his readers without another glimpse of that world of light which he had opposed, from the beginning, to that of Coppélius. His most famous story is "Der Sandmann" (1817; "The Sandman"). Nathanael never realizes that Coppélius, Coppola, Spalanzani, and the Sandman are all identical—all go back to his father imago, the child's unconscious image of the father. One remembers that Cyprian, in *Die Serapionsbrüder*, rejects 'Grauen ohne Not, ohne Beziehung' as forcibly as Scott himself. In the opening paragraph of "Der Sandmann" two worlds confront each other; and this confrontation determines the structure of the whole story that is to follow. But all Nathanael can see in Clara's eyes now is death, which "looked upon him kindly" (K, 153). It tells of the divine spark (phosphorus was the chemical symbol) for the nervous fluid or intelligence in some of the systems of the day) which awakens and fertilizes a vegetative life. This results in a horizontal concept of kinship as opposed to a vertical one. In Hoffmann's life, however, as in his fiction, the ideal is inviolable, and his love for Julia remained platonic. MAJOR WORKS Hoffmann's first published works were reviews of the works of composers such as Ludwig von Beethoven, Johann Sebastian Bach, Christoph Willibald Gluck, and Wolfgang Amadeus Mozart, the last of whom Hoffmann honored by changing his own third name from Wilhelm to Amadeus. 452, 462.33. Cf. Schneidermann, 285, who cites Heinz Hartmann's idea that "there is a tendency in the pre-phallic stage to identify the parents as idealized, powerful, magical protectors"—a tendency Jung explains as archetypal. 23. Richard. Hoffmann." The Alienist and Neurologist 17 (1896): 295-310. Knight, Elizabeth C., and Leonard J. The corpse bride (discussed more fully in Chapter 5 below), as Knight and Kent point out in a footnote (K, 160), is an allusion to Goethe's ballad "The Bride of Korinth." In Hoffmann, the necrophilia made explicit in the poem is only hinted at; Goethe's bride is not ambiguous like Olympia, whose corpse-like features are an ironic metaphor for what Nathanael really wants in a woman and for the dead state of Nathanael's soul. 20. This contributes to the uncanny effect of such stories: transcendence breaks, literally as an 'Ammenmärchen', into a world that has no generally accepted theological scheme to accommodate it; the demonic breaks into a world in which thoughts of the devil tempt to laughter as well as atavistic terror. Mag der ehrliche alte Haffitz [Lothar tells his fellow-'Serapionsbrüder' at one point] Anlass gehabt haben, jenes seltsame Ereignis, wie der Teufel in Berlin ein bürgerliches Leben geführt, anzumerken, welchen er will, genug, die Sache bleibt für uns rein fantastisch, und selbst das unheimlich Spukhafte, das sonst dem 'fürchtbar vermeinenden Prinzip der Schöpfung' beiwohnt, kann, durch den komischen Kontrast in dem es erscheint, nur jenes seltsame Gefühl hervorbringen, das, eine eigentümliche Mischung des Grauenhaften und Ironischen, uns auf gar nicht unangenehme Weise spannt. 29. Once again the image of the "uncanny guest" intrudes itself. After making several purchases they found that the lofty tower of the town hall was throwing its giant shadows across the market place. "Prosopoeitic Compulsion: Reading the Uncanny in Freud and Hoffmann." *Germanic Review* 71, no. 7 (4 April 1895): 111-12. In the following excerpt from a review of *Serapionsbrüder* (The Serapion Brethren), the critic maintains that Hoffmann's collection is without literary merit and is worthwhile only as an object of morbid curiosity. ABOUT THE AUTHOR SIR WALTER SCOTT ON HOFFMANN'S 'TALENT AND MENTAL STATE' the author who led the way in the Fantastic style) of literature was Ernest Theodore William Hoffmann; the peculiarity of whose genius, temper, and habits, fitted him to distinguish himself where imagination was to be strained to the pitch of oddity and bizarreness. New York: Dover, 1967. In the following excerpt, Bleiler surveys some of Hoffmann's works of short fiction. III Most critics agree that "The Golden Flower Pot" ("Der goldne Topf") is Hoffmann's best story. Nathanael is disappointed that they reject his poetic ventures but agrees that they are irrational. "Gerade heraus," writes Clara in the letter whose rationalizing Nathanael finds so distasteful, "will ich es Dir nur gestehen, dass, wie ich meine, alles Entsetzliche und Schreckliche, wovon Du sprichst, nur in Deinem Innern vorgeht, die wahre, wirkliche Aussenwelt aber daran wohl wenig Teil hatte." 16. The possibility that everything in the story which transcends ordinary experience may be taken as Nathanael's delusion is an important part of the effect of "Der Sandmann." 17. This does not mean, however, that the story has only private significance. Arlington, Tex.: University of Texas at Arlington, 1977. Explores elements of magic and the supernatural in Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's life and career is contained in the following sources published by Thomson Gale: Concise Dictionary of World Literary Biography, Vol. She even accepts the role (K, 146), but for her it is only a figure of speech, while for Nathanael it is a literal reality. HOFFMANN (STORY DATE 1817) SOURCE: Hoffmann, E. She is also, quite consciously, made into a symbol of all that is soulless in art and in society: a certain kind of bel canto singing, in which the human voice is reduced to the level of a mechanical instrument; a purely passive and receptive attitude to art, which enervates the artist and harms him more than the most destructive criticism; the state of mind of those who attended the 'aesthetic soirees' which were so prominent a feature of German social life in the early nineteenth century. His well-known terrillita, his devastating energy, his highly felt painting technique and subject matter, in which the forces of nature seemed to be the real subjects, with but a few scattered humans as symbolic punctuation; and his general evocation of untamable, dynamic violence—all aroused enthusiasm. So in grässlicher Raserei tobend wurde er nach dem Tollhause gebracht. Ehe ich, ginstiger Leser! dir zu erzählen fortfahre, was sich weiter mit dem unglücklichen Nathanael zugegetragen, kann ich dir, solltest du einigen Anteil an dem geschickten Mechanikus und Automatenfabrikanten Spalanzani nehmen, versichern, dass er von seinen Wunden völlig geheilt wurde... 31. These are Hoffmann's two voices, which stand in the same relationship to one another as the worlds of Clara and Coppélius, or the fantastic and realistic elements of the tale: the voice of the visionary who wants to draw the reader into his spell by fair means or foul, and the voice of the ironic artist who knows how to distance himself from his creation. "The Gothic Romance—1762-1820." *Horror Literature: A Core Collection and Reference Guide*, ed. Hoffmann, trans. Essays on Chivalry, Romance and the Drama, London n.d. (The Chandos Classics), pp. The Old Man, the reader does not realize until later, is the scientist Spalanzani. The enclosure of Anselmus in a glass bottle simply describes the paralysis which occurs when faith and hope have been lost. Freud once remarked to a friend that he was not fond of reading and commented: "I invented psychoanalysis because it had no literature." 3. He viewed the story through the perspective of the protagonist's neuroses and constantly judged its truth value. The narrator sees himself as an Ancient Mariner driven to speak of what he has seen, driven to compel the attention of his











Monk, for Lewis seemed intuitively aware of mental entities—to which Freud and Jung would later give a habitation and a name. He had, however, to leave the university, for Nathanael's fate had created a great sensation; and the opinion was pretty generally expressed that it was an imposture altogether unpardonable to have smuggled a wooden puppet instead of a living person into intelligent tea-circles—for Olimpia had been present at several with success. 2. Reference Guide to Short Fiction, Ed. 2. Reference Guide to World Literature, Eds. How much we heard in our younger days of the fearful joys to be snatched from the pages of this uncanny romance; and how little did the result appear in the full measure of breathless expectation! And now, after an interlude of Trollope, and Daudet, and Howells, we find it more difficult than ever to awaken a sympathetic thrill over the antiquated psychological horrors of the Serapionsbrüder [The Serapion Brethren]. Hoffmann himself considered it such, and while working on it, he wrote, "God grant me to finish the story as I have begun it. Ludwig Tieck's "Shakespeares Behandlung des Wunderbaren" of 1796 lays a theoretical foundation for the manner in which the illusion of the supernatural is created in the comedies and tragedies of Shakespeare.5 Tieck's discussion of comedies treats the Wunderbare ("marvelous") in much the same manner as Tzvetan Todorov's recent *Fantastic: A Structural Approach to a Literary Genre*: the supernatural events described provoke no definitive reaction of anxiety in either the characters or in the implicit reader.6 According to Tieck the supernatural world is moved so close to the reader (or viewer) that it becomes accepted as part of the fictional premise.7 His examination of tragedies demonstrates how fear and anxiety can be induced in the reading or viewing audience by the use of particular fictional techniques.The characteristics of the tragedies that compel the viewer both to accept and to be repelled by the supernatural are three, according to Tieck. In all probability he had both interpretations in mind when he wrote the story, and was deliberately creating a mystery. In fact, the inspirations of Hoffmann so often resemble the ideas produced by the immoderate use of opium, that we cannot help considering his case as one requiring the assistance of medicine rather than of criticism.And Scott breaks off his attempt to retell the plot of "Der Sandmann" with the words: 'But we should be mad ourselves were we to trace these ravings any farther.'1What Sir Walter seems to have missed is that the questions he quite properly raised were very much in Hoffmann's own mind, and that his indictment is in fact anticipated in "Der Sandmann" itself. Dallas: Spring Publ., 1981.Kierian, James G. And yet, a careful perusal of Hoffmann's tales brings no feeling of gratification. It was subtitled a "novella," and probably was written with the work of the Italian Renaissance novelists in mind. Hoffmann, although he was greatly interested in the outgrowths of Schelling's philosophy and accepted much of it, could be expected to retain a pawky incredulity at certain aspects of it. Hoffmann's Other World: The Romantic Author and His New Mythology, Mysticism and Sexuality. E. S.W., III, 10.11. 7. © 1996-2014, Amazon.com, Inc. This same book also served as the source for Hoffmann's well-known story about a homicidal maniac motivated by aesthetic impulses, "Das Fräulein von Scuderi," which has been variously translated under the titles "Mademoiselle de Scuderi," "Cardillac the Jeweller," "Cardillac," and so forth.In "Tobias Martin, Master Cooper," as in most of his historical nouvelles, Hoffmann used a straight-line mode of narration which contrasts greatly with the involved avant-garde development of his fantasies, what with their double narratives, symbolic cores and fragmentations of personality. Coppelius—Coppelius—he's stolen my best automaton—at which I've worked for twenty years—my life work—the clockwork—speech—movement—mine—your eyes—stolen your eyes—damn him—curse him—after him—fetch me back Olimpia—there are the eyes." And now Nathanael saw a pair of bloody eyes lying on the floor staring at him; Spalanzani seized them with his uninjured hand and threw them at him, so that they hit his breast.Then madness dug her burning talons into Nathanael and swept down into his heart, rending his mind and thoughts to shreds. Hoffmann thereby transmuted an academic painting into one of the most entertaining stories in early 19th-century German literature.The source for Hoffmann's information about medieval Nuremberg and the meistersingers and early guilds was Johann Christoph Wagenseil's *De sacri romani imperii libera civitate Noribergensi* Commentatio, or Chronicle of Nuremberg, which later became more famous as the source for Wagner's *Die Meistersinger*.

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