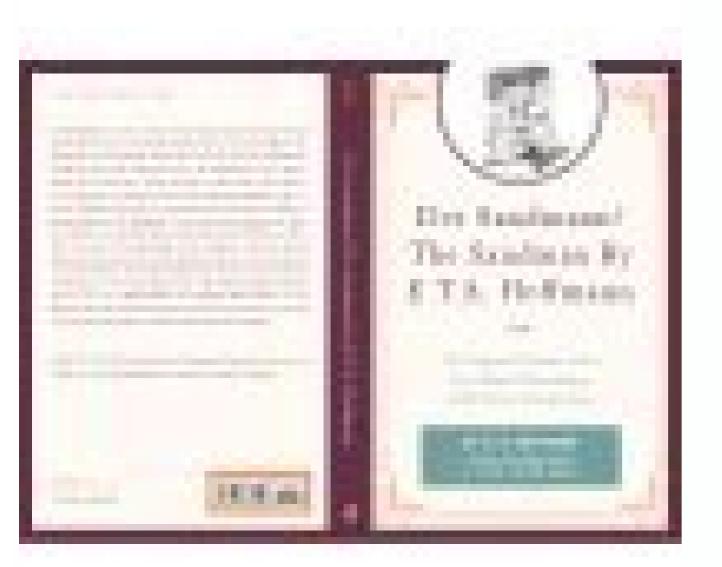
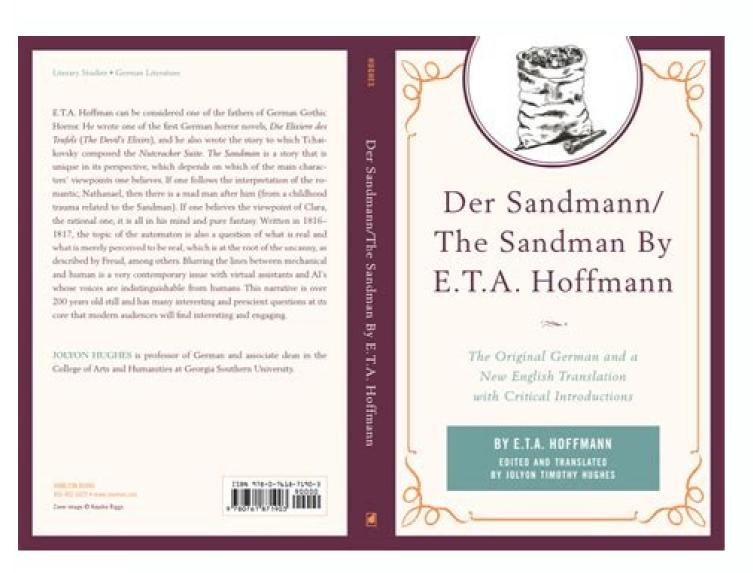
I'm not robot	reCAPTCHA

Continue









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, O my darling Nathanael; 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 both conditions true? Psychiatrically oriented readers have considered Nathanael to be mad, and have dismissed the story of Coppelius/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 Doppeltgänger] and revenant of the accursed Coppelius" (K, 156; W, 28). [The Serapion Brethren] (short stories) 1819-21Lebens-Ansichten des Katers Murr nebst fragmentarischer Biographie des Katers Murr nebst fragmen (novella) 1821Meister Floh: Ein Märchen in seiben Abenteuern zweier Freunde [Master Flea] (novella) 1822Die 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 its various musical and dramatic adaptations. "The Sand-Man" ("Der Sandmann"), which appeared in Nachtstücke, 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 Coppelius. His most famous story is "Der Sandmann" (1817; "The Sandmann" (1817; "The Sandmann"). Nathanael never realizes that Coppelius, Coppeliu 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.4In 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 Klara's eyes now is death, which "looked upon him kindly" (K, 153). It tells 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 WORKSHoffmann'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 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 bride is not ambiguous like Olimpia, whose corpselike 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 'Ammenmarchen', 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 Hafftitz [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 'furchtbar verneinenden 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.29Once again the image of the 'uncanny guest' obtrudes itself. After making several purchases they found that the lofty tower of the town hall was throwing its giant shadows across the market place. "Prosopoetic Compulsion: Reading the Uncanny in Freud and Hoffmann." Germanic Review 71, no. 7 (4 April 1885): 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 AUTHORSIR WALTER SCOTT ON HOFFMANN'S TALENT AND MENTAL STATEThe 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 bizarrerie. 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 vorging, 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 tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE: Additional coverage of Hoffmann's tales. OTHER SOURCES FROM GALE 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 energy; his highly felt painting 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, günstiger Leser! dir zu erzählen fortfahre, was sich weiter mit dem unglücklichen Nathanael zugetragen, kann ich dir, solltest du einigen Anteil an dem geschickten Mechanikus und AutomatFabrikanten Spalanzani nehmen, versichern, dass er von seinen Wunden völlig geheilt wurde....31These are Hoffmann's two voices, which stand in the same relationship to one another as the worlds of Clara and Coppelius, or the fantastic and realistic elements of 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." 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

```
auditors through every possible rhetorical device. At noon they were going through the streets. We read them for the strange and haunting visions that are evoked as precisely as the familiar setting into which they break. Spalanzani was obliged, as has been said, to leave the place in order to escape a criminal charge of having fraudulently imposed
an automaton upon human society. When he dances with her, he animates her further, as his "warm life-blood surges through her veins" (K, 159). The Gaping Pig: Literature and Metamorphosis. But they also have representative force: they constitute powerful symbols of the experience of artists in a world of cities, of Germans in the early nineteenth
century, of men in a world which they have themselves made but which now confronts them in strange, hostile, terrifying shapes. He does not realize that what he sees in her is a reflection of himself: "Her eyes seemed fixed, I might almost say without vision. Memories of the Sandman come flooding back, and Nathanael reels in panic until he realizes
that Coppola is selling spectacles and telescopes, not eyes. Nathanael in "The Sandman" is that part of Hoffmann he wishes to exorcize. 90 (July 1824): 55-67. In the following excerpt, the critic provides a laudatory assessment of The Devil's Elixir, noting especially Hoffmann's skillful handling of the device of the doppelgänger, or double. The Devil's
Elixir is, we think, upon the whole, our chief favourite among the numerous works of [E. In a revealing synecdoche, the mother is represented by Nathanael, and there is no way of telling which events are objectively true and which
are psychic realities. In "Der Sandmann" Clara puts it as follows: Gibt es eine dunkle Macht, die so recht feindlich und verräterisch einen Faden in unser Inneres legt, woran sie uns dann festpackt und fortzieht auf einem gefahrvollen, verderblichen Wege, den wir sonst nicht betreten haben würden—gibt es eine solche Macht, so muss sie in uns sich
wie wir selbst gestalten, ja unser Selbst werden....19The 'dark powers', 'inimical principles' of which Hoffmann likes to speak work through men's minds, are not necessarily identical with men's minds are not necessarily identical with 
meet again and again in the literature of the last century and a half: the alienation of man from the world he has created; the alienation of man from parts of his own personality that have been repressed only to return as spectral 'doubles' to hound and torment him. Once dissociated from anima, the animus becomes the "shadow."18. "Psychology and
Literature." Modern Man in Search of a Soul, trans. 2 (spring 1996): 114-32. Builds on Sigmund Freud, Sigmund. Take the 'eye'-motif, for instance, whose importance in "Der Sandmann" Freud quite properly stressed. Thus we yearn to understand
Hamlet's dilemma but care little for his father's apparition. It would lie more within the realm of the Romantic movement to leave things in a tantalizing mist than to strip them of illusion. But perhaps analysis should not be pushed too far; it may be enough to say that this is a numinous statement of life, in which both profound and trivial concepts are
fused.German literature at the end of the 18th century frequently made use of märchen, or literary myths. 'Es ist das Phantom unseres eigenen Ichs', she concludes, 'dessen innige Verwandtschaft und dessen tiefe Einwirkung auf unser Gemüt uns in die Hölle wirft oder in den Himmel verzückt.'28 Once again we have that opposition of two worlds, one
of darkness and one of light, which we noted at the beginning; but this time they are termed 'Hölle' and 'Himmel', and on other pages we meet again and again words like 'Engel' and 'Teufel', or 'ewiges Verderben', which seem to take us into familiar theological regions. It would be curious to know if the name Antonia had any special significance for
Hoffmann, what with Antonio Stradivari. "Tobias Martin, Master Cooper and His Men" ("Meister Martin der Küfner und seine Gesellen") first appeared in the Second volume of Die Serapionsbrüder (1819). This narrator, in his turn, sometimes
identifies himself with his readers' tastes, sometimes ironically distances himself from them, ascribing Philistine imperceptiveness to his 'dear reader'; sometimes he seeks to draw the reader into his spell by every possible rhetorical device, then again he retreats in a cloud of witticisms à la Jean Paul. For him the trivial, commonplace, work-a-day
world about him was filled with the marvelous and supernatural. It is his first major literary work, and it marks his unheralded emergence as an author of world stature after he had written only a few critical essays and semifictional musical critiques. It is a many-leveled story, and as might be expected, a great amount of time has been spent in trying
to interpret Hoffmann's intentions. Cf. Irving Massey's chapter 6. The green snake Serpentina in "The Golden Pot," for example, is clearly both a Nature figure and an image of feminine forces within Anselmus. 4 AJungian reading of Hoffmann, then, should reveal how thoroughly and how profoundly this "literary psychologist" anticipated Jungian ideas
about the archetypal feminine and its relation to men.5 A post-Jungian reading should avoid the Platonism of Geisterreich and Weltseele as forerunners of the Collective Unconscious. We read them for the complicated and tortured personality that shows itself behind and within plot and characters, revealing itself in rhetoric of terror, in play of irony,
in complex narrative structures. Bilder und Symbole aus E. Hoffman: The Double in 'William Wilson' and The Devil's Elixirs." International Fiction Review 29 (2002): 69-77. Using Sigmund Freud's "The Uncanny" as a guide, outlines the developmental stages of the double in Edgar Allan Poe's short story "William Wilson" and Hoffman's The Devil's
Elixirs and analyzes both authors' treatment of the divided self.McGlathery, James. He must have been a godlike man who first taught the noble craft of mining, and traced in the rocks so striking an image of life." Novelis's comments are not simply a literary device; there are also elements here of the ancient magic associated with metals and minerals
(as Mircea Eliade has discussed them in his Forge and the Crucible) which persisted strongly up through the Renaissance. For Hoffmann, the miner owes allegiance to a supernatural power personified as the Metal Queen. Defines the uncanny, provides examples of how it is exemplified in "The Sandman," and explains how the uncanny functions within
the context of human psychology. Ireland, Kenneth R. Sigmund Freud, "The Uncanny," in The Standard Edition of the Complete Works of Sigmund Freud, trans. It was as real and tangible to him as the most prosaic fact or object in his daily existence. Jung, CW 9.1. 67: "It therefore seems probable that the archetypal form of the divine syzygy first
covers up and assimilates the image of the real parents until, with increasing consciousness, the real figures of the parents are perceived—often to the child's disappointment. In story technique this meant that a personality complex could assume spontaneous, autonomous life and become a character itself. We, the "real" readers, are thus allied with
the anxieties of Nathanael, with an equally nervous narrator who continually apologizes to us for needing to set down Nathanael and the narrator explicitly attempt to instill feelings of the uncanny. The proponents of optimism claim that this story mirrors Hoffmann's excitement and
joy at his decision to turn to literature instead of to music for his livelihood. Olimpia, through projection, becomes a real girl, in character the opposite of Klara. v-xxxiii. But "mother was very sad on such evenings, and hardly head the clock struck nine when she would say: 'Now children, off to bed with you! The Sandman is coming, I can already hear
him'" (K, 138; emphasis added). He can only believe that Lothar has poisoned her feminine sensibility with lessons in masculine Logos (K, 147). Divided personalities in a double physical embodiment confront us. "Urban Perspectives: Fantasy and Reality in Hoffmann and Dickens." Comparative Literature 30, no. Fixing the role of the narrator: Maria
Tatar, "E. He is perceived as sinister only after the child notices a conflict with the mother. Joan Riviere, 368-407. It is connected with theories of animal magnetism derived ultimately from F. The second narratee is told by this narrator that he has experienced similar encounters with the fantastic: "Have you, gentle reader, ever experienced anything
that possessed your heart, your thoughts, and your senses to the exclusion of all else? Like Tieck reader-response critics examine the means by which readers' reactions are encoded into texts. This story would then be another statement about the separateness of art and life. The mechanisms that evoke the world of fantasy in "A New Year's Eve
Adventure" are quite different from those in "The Golden Flower Pot." While it was the poetic impulse that awakened the ecstatic experience in Anselmus, in the Travelling Enthusiast/Spikher the impulse was alcohol. He leaves, and in so doing undergoes another transformation—into Spalanzani. Hoffmann. He accurately noted the central role of these that awakened the ecstatic experience in Anselmus, in the Travelling Enthusiast/Spikher the impulse was alcohol. He leaves, and in so doing undergoes another transformation—into Spalanzani.
Sandman and the subsidiary role of Olimpia in unleashing long-repressed anxieties, which may be connected to an ambivalent feeling of Nathanael (and perhaps of Hoffmann) toward an inattentive father. The child perceives a conflict here between the parents. Hoffmann: Geschichtlichkeit und Illusion, "Romantik: Ein literaturwissenschaftliches
Studienbuch, ed. He is more than that.... His knowledge passed beyond that of ordinary men, and he had a touch of the divine or demonic about him. Persons in a doppelgänger relationship are sympathetic (in the derivational sense of the word) to one another's experiences. She is an Echo to his Narcissus. 20What dooms Nathanael, then, is his
unconscious fission of the androgynous archetype—what Jung called "the divine syzygy"21—which is split when the child perceives an unresolvable conflict between his parents. A. We must recognize them as such without merely dismissing them (like Klara) as unreal figments. The confrontation of a lecherous old miser with his double twice dissolves
the frame of difficulties that beset Antonio and Salvator Rosa. All in all, Hoffmann's story is successful in evoking the atmosphere of baroque Italy, with its violence, egotism, saturation in the pictorial arts, and devotion to music. Even beyond the phenomena of the Talking Turk, however, are Ferdinand's adventures in Poland, which simply cannot be
explained rationally." A New Year's Eve Adventure" ("Die Abenteuer der Silvester-Nacht") was written late in 1814 and was published in 1816 in Hoffmann's first collection of stories, Fantasiestücke in Callots Manier. Krespel's sensitivity is so great that daily life would be impossible for him if he could not take refuge in semi-madness to abreact his
unconscious processes. He was not considered to be an exploited toiler or a laborer in a particularly dirty and dangerous mode of work. Nathanael 'erwachte wie ein unbeschreibliches Wonnegefühl mit sanfter himmlischer Wärme ihn durchströmte ...'11 But this too proves
to be nothing but the calm before the real storm, before the last appearance of Coppelius and Nathanael's incurable madness and death. What appears in "Der Sandmann" as a structural principle is made explicit when Cyprian, in Die Serapionsbrüder, comments on a story significantly entitled "Der unheimliche Gast." In einen stillen gemütlichen
Familienkreis trat, als eben allerlei Gespenstergeschichten aufgetischt wurden, plötzlich ein Fremder, der allen unheimlich und grauenhaft erschien, seiner scheinbaren Flachheit und Alltäglichkeit unerachtet. 2. The close reading offered below, to some extent an elaboration on Freud's, involves a study of the language of archetypes; that is, how they
attempt to communicate to the protagonist, who misinterprets their message. The tale opens with a letter from the student protagonist, Nathanael, to his friend Lothar, the brother of his fiancée, Klara. 184-214. "Ist der Sandmann noch da?" stammelte ich. Hoffmann als Dichter des Unbewussten, Frauenfeld und Leipzig 1936, pp. Edgar Allan Poe,
Charles Baudelaire, Fyodor Dostoevsky, Heinrich Heine, and George Meredith are among the authors who derived plots, characters, and motifs from Hoffmann. BIOGRAPHICAL INFORMATIONThe child of estranged parents, Hoffmann lived with his uncle, a pragmatic civil servant who did not encourage his nephew's prodigious talents. This may lead
to disaster, as in "Der Sandmann"; but it may also lead to healing and salvation as in "Der goldne Topf." No wonder that we owe a close analysis of the former story to Freud, while an analysis of the latter has been inspired by Jung. There is great danger, however, in Freud's approach to "Der Sandmann" —the danger of treating literary figures and
episodes as mere disguises, as mere analogies to psychic processes. 264-71. It is the co-presence in him of visionary and coolly weighing craftsman which makes Hoffmann find such exact expression for the physiology as well as the psychology of fear; makes him experiment so successfully with grotesquely distorted language and gradations of sound;
enables him to blend so perfectly exactly observed vignettes of German small-town life with terrifying fantasy. Hoffmann's Das Majorat." German Quarterly 32, no. Endlich gelang es der vereinten Kraft mehrerer, ihn zu überwältigen, indem sie ihn zu Boden warfen und banden. 4. He expresses the hope that his narratee will picture the characters as
vividly as if he had seen them with his own eyes. Given his faith in his productions, add to that his remarkable power of description, and the secret of the peculiar character of his art is revealed. SOURCE: Cobb, Palmer. 5; Literature Resource Center; Nineteenth-Century Literature Resource Resource Center; Nineteenth-Century Literature Resource R
like Hoffmann himself. Hoffmann would have been better advised, it is stated, to have written either a children's story or a symbolic narrative for adults, not both. To Hoffmann would have been a fanciful way of suggesting coining. Zurich: 1950. Jung, Carl Gustav. Prawer asserts: "For Hoffmann, the personal
unconscious is a means of gaining contact with something larger and deeper ... which we may equate ... with Jung's collective unconscious level ... common to all human beings, not unlike C. If the appearance of Hamlet's father's ghost were to open the play, Tieck explained,
we would not have developed a necessary fear of him; instead, we would simply accept the ghost as part of the fictional frame work. He lays particular stress, not so much on the motif of the mechanical doll (which had attracted Offenbach, Délibes and many others) as that of 'fear for the loss of one's eyes'. To get local color and to create the
atmosphere of Italy, Hoffmann read extensively in travel accounts, particularly the reminiscences of Karl Philipp Moritz, an 18th-century German traveller. Hoffmann, of course, was saturated in Italian musical life, and for this needed no special sources. Basically "Signor Formica" is accurate—with occasional liberties—although the personality of
Antonio Scacciati and the incidents of his courtship are fictitious. They mingle the moral with the absurd. When Klara refuses to become a projection of Nathanael, "she throws him back upon his ... nothingness" (118). Zigzagging narrative hides an action that is logical and symmetrical
twice Nathanael's life moves from idyll to a crescendo of terror; this is followed, on each occasion, by a fit of swooning or of madness, after which the idyll is reestablished; and only after this false reassurance does fate show its hand completely, bringing death at first to Nathanael's father and then to Nathanael himself.30The shifts in tone imposed by
the 'game' that has just been noticed affect the structure of Hoffmann's sentences, too; paratactic, breathless sentences alternate startlingly with hypotactic, long-winded, encapsulated ones: Siegmund, so stark er war, vermochte nicht den Rasenden zu bändigen; der schrie mit fürchterlicher Stimme immerfort: 'Holzpüppchen, dreh' dich" und schlug
um sich mit geballten Fäusten. We need only list the adjectives of this paragraph: 'Hold', 'süss', 'hold' again, 'freundlich', 'hell'—all attributes of Clara who represents (as her very name tells us) a realm of light, clarity and simplicity that stands in dialectical relationship to another realm of which the following adjectives speak: 'zerrissen', 'dunkel',
'grässlich', 'drohend', 'schwarz' and—a little further on—'feindlich', 'tödlich'.5 These two realms belong together, and it is only because we are given so plain a vision of the first that the second has such power to terrify. Dieser Fremde verstörte aber durch sein Erscheinen nicht nur den frohen Abend, sondern das Glück, die Ruhe der ganzen Familie
auf lange Zeit.12A stranger, an 'uncanny guest', who appears at first banal and undistinguished, destroys the family idyll. 90; European Writers, Vol. Believing in the objective, external reality of those "dark powers" Klara wrote to him about (K, 151), he imagines himself their "plaything." He also believes that poetic inspiration comes from external
powers, rather than from an inner light. PRAWER (ESSAY DATE 1965)SOURCE: Prawer, S. 6. But these latter could not succeed in making out any sort of a consistent tale. (short stories) 1855Hoffmann's Strange Stories (short stories) 1855Hoffmann's Prawer, S. 6. But these latter could not succeed in making out any sort of a consistent tale.
possible and frightening for him to appear, so as to share the characters' dismay when we must formally face him. What Hoffmann considered the "shadow" is also mysterious; indeed, he evaded the question. The second element in the Ghost Story is an attempt to defeat fate by distorting the time sense. Banquo's ghost is tenfold horrible, because it
appears at a regal banquet—and the horrors of the Monk Medardus affect our sympathies in a similar ratio, because this victim of everything that is fearful in the caprices of an insane imagination, is depicted to us as living and moving among men, women, and scenes, in all of which we cannot help recognizing a certain aspect of life and nature, and
occasionally even of homeliness.LITERARY WORLD (REVIEW DATE 4 APRIL 1885) SOURCE: "Hoffmann's Weird Tales." Literary World 16, no. He has even dared to mix scenes and characters exquisitely ludicrous with those in which his haunted hero appears and all this he has been able to do without in the smallest degree weakening the
horrors which are throughout his corps de reserve. But if this is a tale told by a madman, the father may not literally be dead. Freud, 384: "The figure of his father and Coppelius represent the two opposites into which the father-imago is split by the ambivalence of the child's feeling."12. Hoffmann's 'Sandman.'" In The Scope of the Fantastic: Theory,
Technique, Major Authors, edited by Robert A. Babbling incoherently about a whirling wooden doll and a circle of fire, he tries to hurl Klara from the tower. In these obscure depths there grows the deepest faith in his heavenly Father, whose hand guides and preserves him in countless dangers.... Blackwood's Edinburgh Magazine 16, no. Hoffmann
[Little Zack] (novella) 1819Seltsame Leiden eines Theater-Direktors: Aus mündlicher Tradition mitgeteilt vom Verfasser der Fantasiestücke in Callots Manier [published anonymously] (novella) 1819‡Die Serapions-Brüder: Gesammelte Erzälungen und Mährchen. 1; and Writers for Children. McIntyre, "Romantic Transcendence and the Robot in
Heinrich von Kleist and E. Good fortune had in the meantime visited the house; a niggardly old uncle, from whom they had never expected to get anything, had died, and left Nathanael's mother not only a considerable fortune, but also a small estate, pleasantly situated not far from the town. There they resolved to go and live, Nathanael and his
mother, and Clara, to whom he was now to be married, and Lothair. Winkler), but it was probably mostly from Tieck that Hoffmann learned the techniques of Ambiguous Gothic—e.g., of refusing to explain away the supernatural, seeing in the uncanny a psychic reality that is not mere delusion. 8. Cf. Daemmrich, 23: The unconscious alter-ego
projections appearing in the Romantic fiction of the Germans are "the first indication of the modern crisis in man's identity," This identity, as Nathanael's identity in "The Sandman" dissolves into Olimpia.9. Sir Walter Scott (467) missed their moral significance completely, as Nathanael's identity, as Nathanael's iden
seeing Hoffmann's tales as mere raving, the "feverish dreams of a lightheaded patient ... requiring the assistance of medicine rather than of criticism." Goethe agreed that they seemed meaningless. His mild and honest features seemed to have been distorted into a repulsive and diabolical mask.... Consequently, his tales and poems are "really very
boring" (K, 152), for he has reified the archetypes, mistaken them for external beings, for Others. He writes a poem about his presentiment that Coppelius will destroy him: He portrayed himself and Klara as united in true love but plagued by some dark hand which occasionally intruded into their lives.... Die Vorsilbe un an diesem Worte ist aber die
clutching him fast by the throat. He would certainly have strangled him had not several people, attracted by the moise, rushed in and torn away the madman; and so they saved the Professor, whose wounds were immediately dressed. Hoffmann's Die Elixiere des Teufels." PMLA: Publications of the Modern Language Association of America 73, no. In
fact, the grotesque in his compositions partly resembles the arabesque in painting, in which is introduced the most strange and complicated monsters, resembling centaurs, griffins, sphinxes, chimeras, rocs, and all other creatures of romantic imagination, dazzling the beholder as it were by the unbounded fertility of the author's imagination, and
sating it by the rich contrast of all the varieties of shape and colouring, while there is in reality nothing to satisfy the understanding or inform the judgment. It demonstrates a literary device that is very common in Hoffmann's work: the narration of two or more stories, which at first seem different, but upon closer examination prove to be the same
story told on different levels. Josue Harari (Ithaca, N.Y.: Cornell University Press, 1979), 318.4. Jonathan Culler, Structuralist Poetics (Ithaca, N.Y.: Cornell University Press, 1975), 130.5. Ludwig Tieck, "Shakespeares Behandlung des Wunderbaren," in German Essays, ed. At the time that Hoffmann wrote, Rosa stood high critically. Maassen, München
und Leipzig 1908-1928, III, 24, 25. Selected Writings of E. Benson, W. cit., pp. Like Hoffmann himself the historical Rosa was a virtuoso in many media: painting, literature, music, and the stage. Both may be read as cautionary stories of sensitive young men who go mad. The somewhat bizarre construction of the tale—hovering between epistolary and
third person narrative, between flashback and straightforward time-sequence interrupted, again and again, by an ironic excursus—this too is part of the pervading cat-and-mouse game. It is basically a children's story, in which medieval Nuremberg receives one of its first glorifications. Some of Hoffmann's minor fiction, indeed, is written on this level,
but it is very unlikely that "The Golden Flower Pot" is to be taken this way. Beyond the external events of magic in Dresden and the emergence of the elemental world of the Renaissance Rosicrucians, for example, there lie several themes that appear in much of Hoffmann's other work: that loss of faith or denial of revelation can be destructive; that
there is a connection between madness and the suffering world; and that art and life do not mingle, but must be separated. Individuation, in the modern psychological sense, offers one of the most plausible symbolic interpretations of "The Golden Flower Pot." This amounts to a statement (in fantastic terms) of character growth. Jung. They are not the
visions of a poetical mind, they have scarcely even the seeming authenticity which the hallucinations of lunacy convey to the patient; they are the feverish dreams of a lightheaded patient, to which, though they may sometimes excite by their peculiarity, or surprise by their oddity, we never seem disposed to yield more than momentary attention. That
this text remains nonetheless fundamentally underdetermined is attested to in the ample critical literature on "The Sandman," which debates and the story's other characters. In the end the "reader must dismiss as inconsequential any attempt to distinguish between "actual"
supernatural events and "mere" products of Nathanael's and the narrator's imaginations. It was not too long after his unhappy association with Julia Marc in Bamberg that Hoffmann wrote "A New Year's Eve Adventure," and when he read it to his circle of friends in Berlin, as was his custom with new work, they must have recognized the reflection of
Hoffmann's personal affairs in the story. Hoffmann. Du Diable amoureux à 'Der Elementargeist.' Arcadia 23.2 (1988): 113-32. FURTHER READINGCriticismBresnick, Adam. When they result in an explosion that kills the father, Nathanael blames Coppelius, the "vile Satan" (K, 143). Hoffmann." DAI 40 (1979): 2704A. Ellenberger, Henri F. The youth
has magnified the lack of harmony between his parents into an arche-typal conflict between the maternal feminine—which he knows to be angelic—and the paternal masculine, which must therefore be diabolic. Hoffmann's Vampirism: Instinctual Perversion." American Imago 42 (1985): 235-53. Examines the pathological behavior of the characters in
the untitled vampire tale published in The Serapion Brethren. Labriola, Patrick. G. She cannot be "always the vixen, never the virgin" (2704A), she is often imagined as both. 5. In a sense, Jungian analytical psychology is a "formulation ... of the confluence of traditions that shaped ... Romanticism" (Bickman, 5), but it must be remembered that Jung did
not derive his theories from the Romantic philosophers. 49-55. In Hoffmann they aroused a multiple reaction: admiration for their skill, horror at their inhumanness, and perhaps fear. "Automata" remains a mystery story in the narrower acceptance of the form, for no convincing explanation can be given for the mysterious events that befall Ferdinand.
Pearce, pp. With a piercing scream, "Eh! Fine eyes-a, fine eyes-a, fine eyes-a!" he leaped over the railing. When Nathanael lay on the stone pavement with a shattered head, Coppelius had disappeared in the crush and confusion. Several years afterwards it was reported that, outside the door of a pretty country house in a remote district, Clara had been seen sitting
Ruprecht, 1973).8. The bonds of love were in many cases drawn closer in consequence, and so of course became more engaging; in other instances they gradually relaxed and fell away. Cambridge: Bowes & Bowes, 1949. Winkler, Marcus. Additional stories in the Gothic tradition include "Die Automate" (1814; "Automate") a two-part tale containing a two-part tale containing and the containing and t
appear during the experiment that Nathanael watches, Coppelius's threat to destruction of the dancing doll's eyes, and the manifestations at the end of the story when Nathanael watches, Coppelius's threat to destruction of the dancing doll's eyes, and the manifestations at the end of the story when Nathanael watches, Coppelius's threat to destruction of the dancing doll's eyes, and the manifestations at the end of the story when Nathanael watches, Coppelius's threat to destruction of the dancing doll's eyes, and the manifestations at the end of the story watches, Coppelius's threat to destruction of the dancing doll's eyes, and the manifestations at the end of the story watches, Coppelius's threat to destruct to destruct the dancing doll's eyes, and the manifestations at the end of the story watches, Coppelius's threat to destruct the dancing doll's eyes, and the manifestations at the end of the story watches, Coppelius's threat to destruct the dancing doll's eyes, and the manifestations at the end of the story watches, Coppelius's eyes, and the manifestations at the end of the story watches, Coppelius's eyes, and the manifestations at the end of the story watches, Coppelius's eyes, and the manifestations at the end of the story watches, Coppelius's eyes, and the manifestation at the end of the story watches, Coppelius at the end of the experiment of the exp
result, his picture of 17th-century Italy carries conviction. Hoffmann's Novelle 'Der Sandmann' und die Interpretation Sigmund Freuds," Zeitschrift für deutsche Philologie 95 (1976): 113-32; Hélène Cixous, "Fiction and Its Phantoms: A Reading of Freud's Das Unheimliche," New Literary History 7 (1976): 525-48; and Hertz, "Freud and the Sandman."
illustrate his ideas, which eventually led to his theory of the Oedipal castration complex. Hoffmann himself considered "Der goldene Topf" (1814; "The Golden Pot"), in which the supernatural enters a poet's everyday life, as his best piece of writing. Ludwig Tieck was the more innovative, blending Gothic and märchen elements in "Der Blonde Eckbert"
(1797) and "Der Runenberg" (1812).2. Cf. Samuels, Jung and the Post-Jungians, 210; Logos and Eros exist within a person of either sex: "The balance and gendered being." One might argue that Coppelius is better seen as a "shadow" than an animus
fantasy. One is set in humdrum Berlin, the other in the counter-pole of Italy, which often appears in Hoffmann's work as a synonym for luxury and decadence. Hoffman, a man of rare and singular genius. The two children in the story, Fritz and Marie, represent Hitzig's children. McGlathery reduces the tale to a comic conte licencieux involving sexual
panic or "cold feet" (Part Two, 58). Hoffmann's work is permeated with the concept of personality fragments coming to separate identity and acting as characters. Ong, "The Writer's Audience Is Always a Fiction," PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett (Baltimore: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett (Baltimore: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett (Baltimore: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett (Baltimore: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett (Baltimore: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett (Baltimore: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett (Baltimore: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett (Baltimore: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: PMLA 90 (1975): 9-21; Wolfgang Iser, The Implied Reader: PMLA 90 (1975
reappearance at unexpected moments disconcerts an unwary victim. Overall, however, Freud's interpretation of "The Sandman" fails as a literary interpretation of the fantastic episodes and characters are the fruit of a diseased imagination, rather than of poetical genius. C. Nathanael may go made
at the end, but his previous experiences are objective. Chapel Hill: University of North Carolina Press, 1980. Cohen, Hubert I. One is the motive of the eye. Dell and Cary F. See also Mahlendorf's article, which reveals "the thin line between creativity and pathology" (232) in Hoffmann. Serpentina in "The Golden Pot" ). The bright scalding tears
discovers that he has killed his father and slept with his mother. 2 vols. "Come," said Clara, "let us go up to the top once more and have a look at the distant hills." No sooner said than done. [It] seems to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic, and even to overdetermine one code, usually the hermeneutic of the 
variations that give us little or no further information. Berkley and Los Angeles: University of California Press, 1976. Negus, Kenneth. In one sense such visions are private—they are clearly connected with Hoffmann's experiences in the broken home of his youth, his life with the 'Oh-Weh-Onkel', his affairs with Julia Marc and Cora Hatt, and all those
sufferings and annoyances which he depicted so faithfully in his books about Kreisler. "Hoffmann's Uncanny Guest: A Reading of 'Der Sandmann," eyes are mirrors at once of the soul and of the universe; painters compare Clara's eyes with Ruisdael's lakes that mirror
a whole landscape, while musicians exclaim: 'Was See—was Spiegel!—Können wir denn das Mädchen anschauen, ohne dass uns aus ihrem Blick wunderbare himmlische Gesänge und Klänge entgegenstrahlen, die in unser Innerstes dringen, dass da alles wach und rege wird?'23 Then there are the eyes of the hypnotist, the 'stechende Augen' of
Coppelius and Spalanzani, means of subduing the will, of imposing one man's dominance on another; this too is a motif that does not fit easily into the scheme Freud suggested. When Nathanael swears to avenge his father's death, he may really be saying that he will get revenge on his father's real or imagined desertion of his mother. Once again we
are confronted by the image of the 'uncanny guest'. That is the question raised forcibly—and justly—by Sir Walter Scott, in a critique which Goethe endorsed but which is far too often dismissed, nowadays, as an explosion of jealousy at Hoffmann's success with a foreign as well as a German public. Schiller's "Der Geisterscher" (1789) was especially
influential on later, more psychological horror (Frank, 145-46). S.W., VII, 158.13. The narrative ends with the assurance that Klara found a husband many years later, along with the "quiet domestic happiness" that "Nathanael, with his lacerated soul [Innern zerrissene], could never have provided her" (K, 167; W, 40). Jung, Emma. In 1806 Hoffmann
lost his bureaucratic post and joined the Bamberg theater as musical conductor and stage director. The sinister elements were often suppressed and in their place came an intellectual interest in seeing oneself. The Great Mother. It might be noted that the same combinations of whimsy, aberration, ineffectuality, insight and ecstasy enter the character
of Drosselmeier as enter the other masks of Hoffmann.In "Nutcracker and the King of Mice" a märchen or literary fairytale serves as the "unconscious focus" of the story. It is probably not an exaggeration to say that in this respect "Salvator Rosa" is the most successful historical novel that had yet appeared in Europe. Ochsner, E. He has been unable
to outgrow his childish fears because he still takes them literally, in a failure of vision that originates in a misconstruction of his parents as diametrically opposed entities (mother/angel/moonlight; father/devil/hellfire). Novalis, who represents the high point of the Early Romantic School in Germany, had incorporated two such märchen in his
unfinished novel Heinrich von Ofterdingen. His cries passed into a brutish bellow that was awful to hear; and thus raging with the harrowing violence of madness, he was taken away to the madhouse. Before continuing my narration of what happened further to the unfortunate Nathanael, I will tell you, indulgent reader, in case you take any interest in
that skillful mechanician and fabricator of automata, Spalanzani, that he recovered completely from his wounds. Rather than a visionary, he is a literalist. Westport, Conn.: Greenwood, 1985. In the following essay, Frisch asserts that the reader provides a crucial component in the creation of the uncanny elements in "The Sandman." The tale's narrators
continually force an identification of their narratees with the unnerving events of Nathanael's life, so that the narratees adopt their own anxieties and fear of the uncanny. Sigmund Freud defined the "uncanny" as "that class of the frightening which leads back to what is known of old and long familiar." 1 He illustrated this conception of the uncanny by
analyzing E. Both of them, Nathanael and Clara, went up the tower; their mother, however, went on with the servant-girl to her new home, and Lothair, not feeling inclined to climb up all the many steps, waited below. The former must have been, in the opinion of this elegant gentleman, the winding up of the concealed clockwork; it had always been
accompanied by an observable creaking, and so on. The Professor of Poetry and Eloquence took a pinch of snuff, and, slapping the lid to and clearing his throat, said solemnly, "My most honourable ladies and gentlemen, don't you see then where the rub is? He keeps his native simplicity, and sees in all around its inherent beauty and marvel..
Hoffmann himself, whose father abandoned the family when Hoffmann was young, and on Freud's own case studies; both of these factors are said to bear out the verisimilitude of Nathanael and the relationship of Hoffmann to his main character. Jung
insanity has for him by speculating 'dass die Natur gerade beim Abnormen Blicke vergönne in ihre schauerliche Tiefe';18 and Kreisler is shown, in Kater Murr and elsewhere, to see more deeply into the heart of things than his more obviously 'sane' contemporaries. Freud even underscored the psychological "truth" of Nathanael's visions by describing
similar personality disorders among his own patients. "M. New York: Harper & Row, 1979. Tymms, Ralph. Hoffmann's tales were influential in the nineteenth century throughout Europe and America. The concept linking this myth with the relationships Drosselmeier-Hoffmann and Stahlbaum-Hitzig is that a child is closer to the primal innocence (as in
Wordsworth's "trailing clouds of glory") than an adult, and can enter and savor realms of experience that even an adult with insight cannot enter. Several lovers, in order to be fully convinced that they were not paying court to a wooden puppet, required that their mistress should sing and dance a little out of time, should
embroider or knit or play with her little pug, & c., when being read to, but above all things else that she should frequently speak in such a way as to really show that her words presupposed as a condition some thinking and feeling. Freud, 385 n. and ed. Though merely absurd and anomalous to
some early critics, 9 these tales have more recently found readers and rereaders (e.g., Hertz and Fass) who have created brilliantly coherent texts out of Hoffmann makes Nathanael call Clara a 'lebloses,
verdammtes Automat' when she fails to admire his literary compositions. (In origin this idea would seem to go back to the primitive idea of multiple souls and soul-loss as a cause of death.) Around the end of the 18th century the doppelgänger became an important element in German fiction. Instead of creating powerful poetic symbols out of the "dark
powers" of his mind (as Hoffmann himself is able to do), he creates reifications, pathetic fallacies that take figures too literally—that make out of the archetypes of the soul mere bogeymen and dolls. Hoffmann shows us that we all have our inner phantoms. According to this interpretation Nathanael was saved from death once by his father, once by
Clara and her brother, but must succumb on the third occasion. A later stage of this idea, familiar to us from Dumas' novel, is the motive of the "Corsican brothers"—identical twins, perhaps separated Siamese twins, who both feel pain if one is injured, no matter how far apart they may be. In "Salvator Rosa" Hoffmann makes use of the doppelgänger
motive in a novel way. Here I am following the post-Jungian idea (supporting Freud's notion that humans are innately bisexual) that men must have an animus as well as an anima (Hillman, "Anima II," 141-43). Analyzing the psyche of the main character Nathanael, generally with reference to Freud's "Uncanny" essay: Ilse Aichinger, "E. According to
Schubert, when miners opened a new tunnel in the great Swedish mine complex at Falun, they found the perfectly preserved body of a man dressed in archaic garments. For Hoffmann there were several such doors to the supramundane world, and the type of door could condition the transcendent experience which was attained. Nathanael fails to see
the real Coppelius, who is indeed a wicked man, but a man only. In the midst of them towered the lawyer Coppelius, like a giant; he had only just arrived in the town, and had gone straight to the market place. Some were for going up to overpower and take the madman, but Coppelius laughed and said, "Ha! ha! wait a bit; he'll come down of his own
accord;" and he stood gazing up along with the rest.All at once Nathanael stopped as if spellbound; he bent down over the railing and perceived Coppelius. Doubles in Literary Psychology. He strikes out, for instance, a passage in which the lawyer, dressed all in white, is seen as a walking snowman whose face has been painted red; he removes the
episode in which Coppelius lays his hands on the eyes of Nathanael's little sister, who thereupon falls into a sickness that first blinds and then kills her; he remodels the end of the story, in which Coppelius was originally made to challenge Nathanael to throw himself down from the tower he has climbed with Clara; and he cancels sentences which
make Coppelius appear, even before the death of Nathanael's father, as a social outcast: Mit wüthendem Blick fuhr er auf mich loss ich schrie Hülfe—Hülfe, des Nachbars Brauers Knecht sprang in die Thür, Hey hey—hey—der tolle Coppelius—macht euch über ihn her—macht euch über ihn her—so rief es und stürmte von allen
Seiten auf ihn ein—er floh gehetzt über die Strasse....25Coppelius remains eccentric and sinister—but in the later version he is more integrated into the small-town world in which he and Nathanael live. A Study of Dostoevski's Use of the Tales of Hoffmann, Chapel Hill, 1954, pp. Believing that music was the supreme mode of expression, Hoffmann
tried to replicate in his fiction what he viewed as music's superior traits, such as its immediacy, emotional power, and supernatural qualities. The most curious incident involving a doppelgänger came from the life of Goethe: the great poet believed that on several occasions he had seen his own doppelgänger. For Hoffmann the doppelgänger had a
special significance. Convinced that the male phantoms are gone, he once again "recovers" by reprojecting anima onto Klara: "An angel guided me to the path of light" (K, 166). Cf. Prawer, 303. When he encounters the optician Coppola and notices in him two uncanny resemblances (similarity of name and business of selling "eyes"), Nathanael
succumbs to a temporary madness. Another author might have told the story more strongly from the point of view of Friedrich, and might have pushed Meister Martin, the title figure, more into the background. Erasmus Spikher's lost reflection, on the other hand, is rather clearly identified with an alter ego, a dream-self, the ability to dream, a
personality focus that is associated with dreams and passions. But then, picking up one of Coppela's spyglasses, he "involuntarily" peeps at Olimpia. 'Der Sandmann, der fürchterliche Sandmann, der f
the Supernatural in Fictitious Composition." The Foreign Quarterly Review 1, no. M. According to this interpretation the incidents in the story are simply fictionalized metaphors. Schelling, Sämtliche Werke, Stuttgart and Augsburg 1857, 2. She merely takes life from him; she has none of her own. Below are two post-Jungian attempts to create
coherence out of the seemingly anomalous numinous figures haunting Hoffmann's protagonists. "The Sandman": The Failure of VisionDramatized in Offenbach's opera Tales of Hoffmann and analyzed by Freud in his famous essay "The Uncanny," the much anthologized "Der Sandmann" is perhaps the most familiar of Hoffmann's tales. In his stories he
hovers always on the boundary between the real and the supernatural, crossing at will. At times it almost seems as if the story cannot be permitted to end until all of the major characters have learned that they must be honest with themselves. "Meister Martin" has long been a favorite, and around the turn of the present century it was
usually regarded as Hoffmann's best story. S.W., III, ix-x.25. Prawer (302) and other non-Jungians have praised her study. But in reality, Klara is not a muse. The "real" reader thus becomes an overencoded reader, who is told repeatedly that he ought to accept the uncanny. The Unsounded Centre: Jungian Studies in American Romanticism. Part Two:
Interpretation of the Tales. In a critical afterword to the story one of Hoffmann's spokesmen tells where the idea came from: an anecdote in G. And no sooner is his disenchantment with Klara spoken than he sees (through peeking, as usual) the "divinely beautiful face" of Olimpia, Spalanzani's supposed daughter (actually a mechanical doll). Klara here
seems like Veronika in "The Golden Pot" —symbol of domesticity, inappropriate mate for an artist, who must be married to his muse. "I cannot really be made responsible for it," was the remark of more than one young gallant. At the tea-gatherings everybody, in order to ward off suspicion, yawned to an incredible extent and never sneezed. Nor does
Kamla, for whom Olimpia is "the mirror image of the [Romantic] solipsistic poet" (95).16. "Dreamers and visionaries" have bad luck with her because she is tenderhearted and intelligent (K, 151); in short, she is not a mere reflection ("'That is
nonsense about a lake and a mirror!'"), magnified in the convex lens of the dreamer. He lay on his own bed in his own room at home; Clara was bending over him, and at a little distance stood his mother and Lothair. Hoffmann's "Der Sandmann"? Is Hoffmann again using his old device of treating mental projections as personalities? Boiling with rage
he was about to tear his beloved from the grasp of the madmen, when Coppola by an extraordinary exertion of strength twisted the figure out of the Professor's hands and gave him such a terrible blow with her, that Spalanzani reeled backwards and fell over the table among the phials and retorts, the bottles and glass cylinders, which covered it: all
these things were smashed into a thousand pieces. Nathanael draws back in terror, both at the similarity of the optician's name to the alchemist Coppelius's and to the mention of eyes as the product for sale. Nathanael animates Olimpia with "everincreasing life," imposing on her his feminine ideal. From a flashback we learn that when Nathanael was
separate fact from fiction. "The Uncanny." 1919. Exploring the natural or supernatural basis of the events related: Ernst Fedor Hoffmann, "Zu E. Walker Gibson, "Authors, Speakers, Readers, and Mock Readers," College English 11 (1950): 265-69; Stanley Fish, "Literature in the Reader: Affective Stylistics," New Literary History 2 (1970): 123-62;
Gerald Prince, "Introduction to the Study of the Narratee," in Reader-Response Criticism, ed. Baynes, 152-72. He knows that it has something to do with the Sandman. Novalis in his Heinrich von Ofterdingen says of miners and mining, "Possessors of a much-envied happiness in learning nature's hidden mysteries, and communing in solitude with the
rocks, her mighty sons.... In this theory Hoffmann simply stated in fictional terms what several of the psychologists and natural philosophers of the day said in more or less technical terminology. At first she looks lifeless and rigid (for he has momentarily withdrawn anima from the doll and reinvested Klara with it), but as he peeps she is transformed;
"moist moonbeams were beginning to shine in Olimpia's eyes." Hoffmann again uses anima signs—water and the moon.18 But what is more remarkable in this passage is his insight into the unconscious process of projection. Nathanael, the hero of the tale, reads a horrific poem to Clara in order to excite her, 'wiewohl er nicht deutlich dachte, wozu
denn Clara entzündet und wozu es denn nun eigentlich führen solle, sie mit grauenvollen Bildern zu ängstigen.' Clara's reactions to this poem are clear enough, and should have won Scott's approval: 'Wirf das tolle—unsinnige—wahnsinnige Märchen ins Feuer.'2 When Hoffmann's narrator, however, comes to speak of his own motives in setting down
Nathanael's history, he suggests another line of approach. He likes what he fears; he is compelled to draw pictures of his nightmare, and the pictures give him pleasure. Lothar saves her, but Nathanael, seeing "the gigantic figure of the lawyer Coppelius" (K, 167) in the crowd below, throws himself to his death. Schubert's Ansichten von der
Nachtseite der Naturwissenschaften, one of the most influential books of the day. Finally, as they stood at the altar, the sinister Coppelius appeared and touched Klara's lovely eyes, which sprang onto Nathanael's breast, burning and scorching like bleeding sparks. 47-67. But Nathanael is not a poet; he is at best a poetaster. Serpentina would stand
for Poesy; the strange experiences in the boat and around the punchbowl are simply ironic ways of stating that all parties had had too much to drink and that alcohol evoked the demonic forces within each. She seems his guardian angel. von Schubert, to name the most important. He was, for example, intrigued by Schelling's conception of the world
any other, he, as a romancer, delighted, has been repeated by him in many various shapes, but never with half the power and effect in which it has been repeated by him in many various shapes, but never with half the power and effect in which it has been repeated by him in many various shapes, but never with half the power and effect in which it has been repeated by him in many various shapes, but never with half the power and effect in which it has been repeated by him in many various shapes, but never with half the power and effect in which it has been repeated by him in many various shapes, but never with half the power and effect in which it has been repeated by him in many various shapes, but never with half the power and effect in which it has been repeated by him in many various shapes, but never with half the power and effect in which it has been repeated by him in many various shapes, but never with half the power and effect in which it has been repeated by him in many various shapes, but never with half the power and effect in which it has been repeated by him in many various shapes, but never with half the power and effect in which it has been repeated by him in many various shapes, but never with half the power and effect in which it has been repeated by him in many various shapes.
Eindruck zu vermeiden ich mich vergeblich bemühe' (now it comes, we think, now we are to be given a good look at the object of terror that has been so consistently hinted at) 'besteht in nichts anderm, als dass vor einigen Tagen, nämlich am 30. A public official by day and a composer of romantic music by night, Hoffmann experienced the conflict
that became a recurring theme in his fiction: the opposition between artistic endeavors and mundane concerns and the struggle of the artist to create in an unsympathetic, philistine society. Hoffmann's 'The Sandman': The Fictional Psycho-Biography of a Romantic Poet." American Imago 32 (1975): 217-39.Massey, Irving. His contemporaries were
inclined to read many personal references into it, and Hoffmann's friend Fouqué considered himself reflected in the personality of Nathanael. There are many problems involved in "The Sand-Man." The first and greatest, of course, is the meaning of the story. "The Allusions to Schiller's Der Geisterseher in E. Hoffmann's masterful "märchen for modern
times" therefore inspired one of the best Jungian interpretations of literature: Aniela Jaffé's monograph. Leaping up high in the air and laughing horribly at the same time, he began to shout in a piercing voice, "Spin round, wooden doll! With the strength of a giant he laid hold upon Clara and tried to hurl her over, but in an
agony of despair she clutched fast hold of the railing that went round the gallery. Lothair heard the madman raging and Clara's scream of terror: a fearful presentiment flashed across his mind. Two opposing general interpretations have been the most favored: (1) that it is an optimistic story about the emergence of a poet, and (2) that it is a basically
pessimistic story in which the sad problems of the "encoded reader." 8 None of the "implied re
Elixir] (novel) 1815-16†Nachtstücke, herausgegeben von dem Verfasser der Fantasiestücke in Callots Manier. This, however, is only part of the personality of Krespel. Hoffmann also collected Italian prints and maps, which he hung on the walls of his rooms, for inspiration, just as his character Peregrinus Tyss in Meister Floh does for China. The
world of the 'Sandmann' and that of Clara belong together—the tension between them constitutes the ultimate theme of this as of so many other of Hoffmann's tales. That is one important. One of Hoffmann's recurring themes was the descent of
the artist into a madness caused by being forced to live in a mundane world. The early Romantic revival of the late 18th century found him congenial. Hoffmann's The Sandman: The Fictional Psycho-Biography of a Romantic revival of the late 18th century found him congenial. Hoffmann's The Sandman: The Fictional Psycho-Biography of a Romantic revival of the late 18th century found him congenial.
                        ntisme 24 (1979): 29-41. The halfmoon ("Halbmond"—W, 9) could also be a sign of partition, the splitting of the parental image. Here Hoffmann must be seen together with Poe, with Dickens, with Dostoevsky; with all those writers who have depicted the city as the home of uncanny presences that haunted, in earlier times, the
castles of the Gothic novel and of de Sade, or the mountains and woods of Tieck's first 'Märchen'. Romantic Gothic Tales, 1790-1840. There are also other elements in the story, notably an essay on the mechanical creation of music; Hoffmann is said to have included this material so that he could
sell the story to a music journal. The Ghost Story is built on two supernatural motives, one of which has had considerable importance in the history of the supernatural story. The Old Man knew his business" (K, 142). Once again something dark breaks into a circle of light—the 'Diesseitigkeit' of Hoffmann's world (attested by the strong realistic
elements of his art) is invaded by mysterious and threatening messengers from beyond. In reading "Der Sandmann" and other, similar, stories one has the impression that the wondrous, the transcendent, the demonic are playing a game of hide-and-seek—or, more accurately, of cat-and-mouse—with the characters; and this game seems to have
materially determined the structure of such stories too. The boy consciously likes his father, however. Volume One: The Tales, 9-45. Rosa's life was reasonably well known in Hoffmann made a thorough study of French, Italian, and German sources. When he was little (he writes to Lothar) he enjoyed the "marvelous stories" his
father told the children while he smoked his pipe, which Nathanael loved to light for him (K. 138; W. 8). Everything that Nathanael sees is distorted by this peculiar defect of his "vision," and his life is a succession of wild misinterpretations. Other readers, however, have taken the position that Hoffmann intended the story to be primarily a fate drama.
in which the central idea is that man is powerless against an external fate that moves in on him. There the two lovers stood arm in arm on the topmost gallery of the tower, and gazed out into the sweet-scented wooded landscape, beyond which the blue hills rose up like a giant's city. "Oh! do look at that strange little gray bush, it looks as if it were
actually walking towards us," said Clara. Hoffmann's 'Der Sandmann': Reflection and Romantic Irony." Modern Language Notes 95 (1980): 585-608. Taylor, Ronald. 191-2.7. S.W., III, 3.8. S.W., III, 3.4.9. S.W., III, 7.10. Their ambiguity has resulted in conflicting interpretations, from Neoplatonic Idealism (Negus) to Romantic Irony (Tatar) to the Absurd
(Daemmrich, 75, and Prawer, 307).10. Therefore, Hamlet opens not with the ghost himself but with the grightened sentries who ponder his reality. Originally, the doppelganger was an element of Germanic folklore. He has automatically withdrawn anima (Engelsbild) from Klara, no longer worthy of it, and projected it into Olimpia, his feminine
ideal. Hoffmann then switches to an omniscient narrative (K, 148), 14 prefacing it with a reminder that Nathanael's case is not an anomaly: he should be recognizable to the reader, "and you may feel as if you had seen him with your own eyes on very many occasions. New York: Harcourt Brace Jovanovich, 1933.—
Ladies of Darkness: Feminine Daemonology in Male Gothic Fiction, pp. New York: Basic Books, 1970. Frank, Frederick S. Las Vegas: Peter Lang, 1985. Mahlendorf, Ursula R. Thompson, Romantic Gothic Tales, 50, and Kamla's article. 21. Icons of the androgynous archetype have often been presented as fusions of sun and moon (see Man and His
Symbols, 69, woodcut illustration).19. Worried that his friend, fiancée, and mother are disturbed and angry with him, Nathanael is writing to convince them that he is not a visionary and that he is a
ghost-seer. Archetypal implications begin with Nathanael's description of Klara, his "pretty angel-image, so deeply imprinted in heart and mind" ("holdes Engelsbild, so tief mir in Herz und Sinn eingeprägt") (K, 137; W, 7). That Klara may be an Enlightenment figure is further supported by the German word for Enlightenment: Aufklärung. S.W., III, 14-
15.20. "'Der Sandmann' and 'the Uncanny': A Sketch for an Alternative Approach." Paragraph: A Journal of Modern Critical Theory 7 (March 1986): 77-101. Counters Sigmund Freud's reading of "The Sandman." Kamla, Thomas A. Volume One: The Tales. He pursues her, only to discover that she is an automaton, whose eyes have been implanted in her
by Coppola. [CW] Trans. Only an abnormal intellect could find in them genuine and habitual enjoyment. E. F. Hoffmann seems to have made similar inferences based on his own observations. 6. Kiernan (310) thinks "The Sandman" is "an autobiographical sketch of Hoffmann's childhood." McGlathery (Part One, 35-37) sums up the psychobiographical
interpretations. In the critical parts of Die Serapionsbrüder two of Hoffmann's characters, Lothar (a sceptic, modelled in part on Fouqué) and Ottmar (perhaps modelled on Hitzig), discuss the story. Hull, 20 vols. This delusion precipitates a nightmare in which Coppelius treats Nathanael like a doll, twisting his hands and feet, saying, "There's
something wrong here! It's better the way they were. The doctrine of Paracelsus and others in this tradition was that the natural beings, usually called elementals because of their relationship to the Aristotelian elements: salamanders as the spirits or essence of fire;
undines for water; sylphs for the air; and gnomes for the earth. Hoffmanns Märchen "Der goldne Topf." Gestaltungen des Unbewussten. It seemed to him as if she expressed thoughts about his work and about all of his poetic gifts from the very depths of his own soul, as though she spoke from within him.
her "utter passivity" as a fascination for him and his poetic genius, Nathanael is unable to see the significance of her identity as the diasociation for him and coppola/Coppelius fighting over her. J. Another important—and related—split in the story is the diasociation of sensibility that also originates in
Nathanael's bifurcation of the parental image: feminine/heart versus masculine/head. Today, however, he is a nearly forgotten member of a branch of Baroque painting. One of the double or doppelgänger. Hoffman's miner became a supernatural being with intimate knowledge of nature and
creation. Knight (Chicago and London: University of Chicago Press, 1969), 93-125. Cf. E. McGlathery (Part One, 36) considers Freud's equation of the fear of eye-loss with castration anxiety "unacceptable," since Freud was more interested here in supporting his theories than in understanding Hoffmann. And Nathanael would hear someone clumping
up the stairs. Hoffmann spent his life, which could not be a happy one, in weaving webs of this wild and imaginative character, for which after all he obtained much less credit with the public, than his talents must have gained if exercised under the restraint of a better taste or a more solid judgment....[T]he 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. SOURCE: Scott, Sir Walter. Salvator Rosa did leave Naples a few steps ahead of the police because of his share in Masaniello's insurrection; he did act as a member of a commedia dell' arte
group in Rome; and he did later found an accademia in Florence. "The Family Tree in E. Hoffmanns 'Sandmann,'" Monatshefte 54 (1962): 244-52.10. In a story in which figures of speech, a simile, becomes a literal horror, magnified in the
lens of the child's soul, which is troubled by a disharmony between his parents. Man and His Symbols. Suleiman and Inge Crosman (Princeton, N.J.: Princeton University Press, 1980), 120-48.9. Most of the recent literature on the "Sandman" can be grouped according to the following six goals. The original father/mother unity is completely severed
now. The second part of the story is a letter from Klara to Nathanael, who in his distraction has accidentally addressed the letter meant for Lothar to Klara. We become the "gentle" and "sympathetic" reader about whom the narrator exclaims: "Everything seethed and roiled within you" (Hoffmann, "The Sandman," p. His father is some sort of demon
now, servant to the satanic Sandman. With Hoffmann there is an ideal, not always explicit perhaps, but in this ideal there is purity, real beauty.... Because he then wishes to repress that fulfilled wish, Nathanael buries the memory of the Sandman. He is therefore, in his next letter to Lothar, outraged by Klara's letter, which he finds too "logical" and
"analytical" for a girl. But elsewhere in the story, 'eyes' are clearly something with which one sees, something whose loss is particularly dreadful to an artist who must view the world he uses as material for his art. These narratees (to use Prince's apt term) are the fictional counterparts of "narrators": they exist within the fictional framework itself.
                                                                         —. The tale begins in epistolary form and centers on a young man, Nathanael, who believes a salesman he encounters is a gruesome childhood fairy tale character come to life. Hoffmann's Sämtliche Werke, ed. This strange theory, which Hoffmann does not propound in the clearest way, is not
Princeton: Princeton University Press, 1953-79.-
his own, but was advanced by several early 19th-century psychologists to account for paranormal phenomena. At this discovery Nathanael goes mad and falls into a long illness, during which he produces eerie, fantastic poetry. The father does not die; only the good in him does. Hoffmann's mental traits were akin to those of Poe (the comparison is
general) but the German lacked Poe's marvelous faculty of concentration. Hoffmann's Die Elixiere des Teufels: Two Versions of the Gothic." Neophilologus 63 (1979): 574-82. Compares the gothicism in The Monk and in Die Elixiere des Teufels (The Devil's Elixir). Willson, A. 4 (November 1959): 341-55. Explores the influence of Johann Christoph
                                                                                                     -. Of such stories Fougué's Undine is the most famous. The subject matter of "The King's Betrothed" has been taken from Renaissance and Enlightenment books on occultism and magic, an area in which Hoffmann was well-read. Jacobs, H. "'Uncanny Drives': The Depth
Friedrich von Schiller's Der Geisterseher on Hoffmann's Das Majorat.-
Psychology of E. However, their analyses go further than those of Tieck by showing that the reader is addressed directly and indirectly within the text. It is undeniable that 'eyes' often seem to suggest something else in this story: when we see Spalanzani take up Olimpia's bleeding eyeballs and throw them at Nathanael, exclaiming that they had been
stolen from the very Nathanael who is watching all this—then we may be forgiven for believing, with Freud, that organs of generation rather than organs of generation rather than organs of sight are here in question. (short stories) 1885Tales of Hoffmann [edited and translated by Christopher Lazare] (short stories) 1946Selected Writings of E. Hewett-Thayer in his excellent
Hoffmann, Author of the Tales that Hoffmann may have heard of him through Brentano. Readers share Nathanael, ultimately incapable of distinguishing between the fantasy of fairy tales and the reality stressed by other characters in the story. The story begins in epistolary format. Second, the
Sandman does not appear in the story until the reader has heard of the evil he can perpetrate and how great Nathanael the uncanny similarity he draws to the optician Coppola who sells "eyes." Finally, although we identify with Nathanael we have just
enough reason to doubt the reliability of his perceptions that we cannot shake a nagging doubt about the actuality of the Sandman throughout much of the story. Recent "reader-response" criticism has called for a renewed interest in this type of poetics. R. The point would seem to be that the artist can succeed in his work and his love-life only with the
assistance of a daimon. "The Chthonic Woman in the Novellas and Fairy Tales of E. In Die Elixiere des Teufels Hoffmann tried his hand at integrating such elements into a traditional, Christian scheme; but in works like "Der Sandmann" they seem to be floating loose, torn from their moorings by secularization. They prepare to marry, but one day after
they have climbed a tower to look at the mountains, Nathanael "automatically" takes Coppola's spyglasses out of his pocket, and looks at Klara through them. That Hoffmann was somewhat skeptical of occultism and spiritualism of
his own day" (155). Works CitedBickman, Martin. She sat for hours on end without moving, staring directly into his eyes, and her gaze grew ever more ardent and animated.... Freud sees in Coppelius-Coppola, Spalanzani and Nathanael's father parts of a single image, a 'split type figure' like the two fathers of Hamlet; fear for the loss of one's eyes is a
disguise assumed by fear of castration; and Olimpia, the mechanical doll, is an objectified complex of Nathanael's, a sign that his father-fixation has made him incapable of normal love. Slightly variant classifications may be found in the several sources. v. These often appeared as symbolic kernels or germs within the larger context of a story, offering
in a frankly poetic and mythical form the point offered more or less realistically in the full story. James Strachey et al. Hoffmann." Oxford German Studies 8 (1973): 60-85. Prawer, S. Everything seethed and roiled within you; heated blood surged through your veins and inflamed your cheeks. Freud considered this anxiety to be that of castration, an
idea that remains controversial among critics. 12 Eyes are complex symbols; as "windows of the soul," they are more than mere sexual symbols. 27; Supernatural Fiction Writers, Vol. And this leads us back to a motif which we have already seen to be of central importance: the irruption of an 'uncanny quest' into a cosy family-circle to which he seems,
somehow, to belong. FRISCH (ESSAY DATE 1985) SOURCE: Frisch, Shelley L. The old apple woman, Liese, is simply fear, and Anselmus's hesitation before the doorknocker which assumes her shape is simply a metaphoric way of saying that Anselmus's hesitation before the doorknocker which assumes her shape is simply fear, and Anselmus's hesitation before the doorknocker which assumes her shape is simply a metaphoric way of saying that Anselmus's hesitation before the doorknocker which assumes her shape is simply a metaphoric way of saying that Anselmus's hesitation before the doorknocker which assumes her shape is simply a metaphoric way of saying that Anselmus's hesitation before the doorknocker which assumes her shape is simply a metaphoric way of saying that Anselmus's hesitation before the doorknocker which assumes her shape is simply a metaphoric way of saying that Anselmus's heat and the saying that the saying that Anselmus's heat and the saying that Ans
works of Hoffmann and Dickens, with particular emphasis on doubling Jones, Malcolm V. Knight and Leonard J. S.W., III, 20.24. Knight] (short stories, novellas, and novel) 1969* Volume 3 contains the short story "Der goldene Topf: Ein Märchen aus der neuen Zeit" ("The Golden Pot" or "The Golden Flower Pot"), and Volume 4 contains the short story "Der goldene Topf: Ein Märchen aus der neuen Zeit" ("The Golden Flower Pot"), and Volume 4 contains the short story "Der goldene Topf: Ein Märchen aus der neuen Zeit" ("The Golden Flower Pot"), and Volume 4 contains the short story "Der goldene Topf: Ein Märchen aus der neuen Zeit" ("The Golden Flower Pot"), and Volume 4 contains the short story "Der goldene Topf: Ein Märchen aus der neuen Zeit" ("The Golden Flower Pot"), and Volume 4 contains the short story "Der goldene Topf: Ein Märchen aus der neuen Zeit" ("The Golden Flower Pot"), and Volume 4 contains the short story "Der goldene Topf: Ein Märchen aus der neuen Zeit" ("The Golden Flower Pot"), and Volume 4 contains the short story "Der goldene Topf: Ein Märchen aus der neuen Zeit" ("The Golden Flower Pot"), and Volume 4 contains the short story "Der goldene Topf: Ein Märchen aus der neuen Zeit" ("The Golden Flower Pot"), and Volume 4 contains the short story "Der goldene Topf: Ein Märchen aus der neuen Zeit" ("The Golden Flower Pot"), and Volume 4 contains the short story "Der goldene Topf: Ein Märchen aus der neuen Zeit" ("The Golden Flower Pot"), and Volume 4 contains the short story "Der goldene Topf: Ein Märchen aus der neuen Zeit" ("The Golden Flower Pot"), and Volume 4 contains the short story "Der goldene Topf: Ein Märchen aus der neuen Zeit" ("The Golden Flower Pot"), and Volume 4 contains the short story "Der goldene Topf: Ein Märchen aus der neuen Zeit" ("The Golden Flower Pot"), and Volume 4 contains the short story "Der goldene Topf: Ein Märchen aus der neuen Zeit" ("The Golden Flower Pot"), and Volume 4 contains the short story "Der goldene Topf: Ein Märchen aus der neuen Zeit" ("The Golden Flower Pot"
"Die Abenteuer der Silvester-Nacht" ("A New Year's Eve Adventure"), Volume 1 contains the short story "Der Sandmann", Volume 1 contains the short 
("Automata").PRIMARY SOURCESE. Another Jungian interpretation more relevant to this essay is Elardo's dissertation, "The Chthonic Woman." But his study, heavily dependent on Neumann, overemphasizes the negative aspects of the feminine, forgetting the bipolarity of the archetype. The archetype. The archetype aspects of the story calls this marchen "Orienta"
bombast," but as the Archivarius replies, it is not only true but important. Remarks addressed in the second person to these narratees necessarily draw in the "real" reader as well. "The Sandman" is about the failure of vision, what Hoffmann calls "faulty vision" (K, 142; "Augen Blödigkeit"—W, 13). For the first time, Nathanael sees that she is a lifeless
doll; and worse, her eyes are missing. "E. Hoffmann himself served as a prototype for Grandfather Drosselmeier does in the story. Werke. His theatrical experience provided Hoffmann with an understanding of character, dialogue, and dramatic structure
that enriched his fiction. The moon is traditionally viewed as feminine by men, while the sun is supposedly masculine. W. His emergent sense of ecstasy colors and transforms everything he beholds, and the daily life of a staid, bourgeois early 19th-century city is seen as a mad scramble of occult powers, half-insane super-humans, strange perils and
remarkable benisons as Anselmus becomes a poet. Yet beyond this there are other possible levels of interpretation. Freud considered it irrelevant to debate the humanity of Olimpia, because establishing whether she is in fact living or a mere automaton does not address the effect of the uncanny on Nathanael. Repeated encounters with
```

Coppola/Coppelius, in which the motif of eyes continues to play an important role, reinforce the feeling of the uncanny, in which repetition constitutes an important factor. Freud isolated the Sandman as the focal point of interest in the story, thereby countering the view of other critics who attributed the presence of the uncanny to the mechanical dollars.

```
Olimpia. 2, hereinafter abbreviated W.11. Jung's concept of the Collective Unconscious."4. [published anonymously] (short stories) 1817Klein Zaches genannt Zinnober: Ein Mährchen herausgegeben von E. 105). Our uncomfortable intimacy with all of these figures forces us to confront the fantastic along with them and heightens our personal horror
of each appearance of the dreaded Sandman. The narrator overtly states his intention to make his narratee, whom he calls the "gentle reader," receptive to the supernatural occurrences of the story (pp. There may actually be no nurse; she could be a hag projection of the mother—an image of Nathanael's interpretation of
his mother's words, which were supposed to comfort him. Upon questioning his nurse Nathanael discovered that the Sandman plucks out the eyes of children. Good God! there was Clara in the grasp of the madman Nathanael,
hanging over the gallery in the air, holding on to the iron bar with only one hand. Like Schelling and Schubert, Hoffmann believed that the unconscious was a person's link to cosmic forces, if only he or she could understand its language. 3Unlike Cazotte and Lewis, who had much less control over their material, Hoffmann deliberately makes his
supernatural beings into numinous symbols of the Weltseele or the Geisterreich. How is it possible that he is able to rescue such material from the realm of the ridiculous and childish, pass it through the mill of his genius, and turn out a product which is food for intelligent minds?... The explanation is to be sought in the fact that Hoffmann's figureseast that he is able to rescue such material from the realm of the will of his genius, and turn out a product which is food for intelligent minds?... The explanation is to be sought in the fact that Hoffmann's figureseast that he is able to rescue such material from the realm of the will of his genius, and turn out a product which is food for intelligent minds?... The explanation is to be sought in the fact that Hoffmann's figureseast that Hoffmann's fig
are, to him at least, absolutely real. The "un-" prefix of uncanny, Freud explained, denotes a confrontation with that which is familiar but until that moment success-fully repressed. According to the pessimists, however, Hoffmann states that a poet must abandon the life of this world, marry a dream girl of his own projection, neglect all worldly
advantages—and where shall he go? The Professor was grasping a female figure by the shoulders, the Italian Coppola held her by the feet; and they were pulling and dragging each other backwards and forwards, fighting furiously to get possession of her. Nathanael recoiled with horror on recognizing that the figure was Olimpia. "Edgar Allan Poe and
E. Tompkins (Baltimore: The Johns Hopkins University Press, 1980), 7-25; Walter J. The agent of Elis's death, the demonic Torbern, is really a creature out of Germanic literary folklore. From a converse point of view, two persons who were physically nearly identical might fuse, to form a single personality, or to create an impermanent, rotating
personality which shifts from pole to pole of identity. Drawing from English Gothic romance, eighteenth-century Italian comedy, the psychology of the abnormal, and the occult, he created a world in which everyday life is infused with the supernatural. Hoffmann pictures Julia in two facets, on the one hand a cold opportunist who did not even have
vision enough to recognize the quality of her admirer and on the other hand as a witch of Satan. Another element of Hoffmann's personal life appears here in the presence of the famous Peter Schlemihl, the character created by his close friend Adelbert von Chamisso. Nathanael may harbor a secret wish to kill his father, Freud explained, and finds his
wish fulfilled in the figure of the Sandman/Coppelius, the instrument of his father's death. I have never done anything else is still and lifeless compared to it." Nowhere else has Hoffmann been so successful in blending the real and the fantastic as in this story, in which the powers of the supernatural world run rampant through
Dresden. "The Golden Flower Pot" first appeared in 1814 in Fantasiestücke in Callots Manier, Hoffmann's first collection of stories, and was revised slightly in 1819 for the second edition of the White Lady, in which someone
impersonates a ghost and receives supernatural punishment for his rashness. For Prawer, the intrusion of the unheimlich domestic circle is a matter of much more than sexual consequence. 13. Leonard J. Certainly the furnaces and cauldrons are all to be connected with casting. "Rath Krespel" first appeared as an untitled story in
the Frauentaschenbuch für das Jahr 1818, where it was prefaced by a long letter of dedication to Fouqué. Hewett-Thayer (113-21) provides a concise summary of Hoffmann's reading of these and other philosophers. 244 ff.18. 40.31. [translated by J. Ernst Ribbat (Konigstein: Athenaum, 1979), 138-62. Philadelphia: University of Pennsylvania Press,
1965.Neumann, Erich. 4 vols. Brooke-Rose, "Readerhood of Man," 135.JOSEPH ANDRIANO (ESSAY DATE 1993)SOURCE: Andriano, Joseph. Las Vegas: Peter Lang, 1981.——
                                                                                                                                                                                                                                         —. The authorial narrator himself has a tendency, he admits, to apotheosize Klara, likening himself to poets and musicians who cannot "look at the girl without sensing
heavenly music which flows into us from her glance and penetrates to the very soul until everything within us stirs awake and pulsates with emotion" (K, 150). Lewis' The Monk and E. [published anonymously] (short stories) 1814-15Die Elixiere des Teufels. Hoffmann's distrust of Enlightenment science is apparent in his sinister portrayal of
Spalanzani, a prototype for Frankenstein and Rappaccini (see Cohen's article).14. In this letter he stated his discouragement at the turn that events had taken. A modern reader, perhaps more than Hoffmann's contemporaries, is likely to find difficulty in isolating and evaluating the various levels of interpretation that lie within "The Golden Flower
Pot." On the most superficial level, it can be read simply as a fantastic thriller, in which the supernaturalism within a pseudohistorical setting did in the Gothic novels that Hoffmann delighted in reading. She tells her son that in fact there is no Sandman—"it only means that you are
sleepy, that your eyes feel as though someone had sprinkled sand in them" (K, 139; emphasis added). Hoffmann found the precise origins of his system and many of the ludicrous historical details about human-elemental relationships in one of the early books associated with the Renaissance Rosicrucian movement, Le Comte de Gabalis, an eccentric
novel by the Abbé Montfaucon de Villars. Unfortunately for him, however, she cannot live up to the role he has projected onto her from his own Idea of Woman. S.W., II, 263.21. It was revised a little when it was included in Die Serapionsbrüder. One source of the story was Johann Bernhard Crespel (1747-1815), an eccentric German official who was a little when it was included in Die Serapionsbrüder.
friend of the Goethe family and is mentioned in a letter from Goethe's mother to the poet. Grisebach, Leipzig n.d., VI, 102. 1. Hoffmann's "explanation" of the Turk involves clairvoyance, which is awakened through the mechanical medium of the Turk. Hoffmann also produced one Gothic novel, Die Elixiere des Teufels (1815-16; The
Devil's Elixir), a doppelgänger tale in which two characters' identities are so intermeshed that neither can tell where one begins and the other ends. CRITICAL RECEPTIONHoffmann's potent language and images sometimes shocked and offended his contemporaries. Freud's study of the uncanny concentrates on removing stories from the literary
sphere and ascertaining their degree of psychological truth. Princeton: Princeton University Press, 1948. Hillman, James. We can have no real idea of their remarkable performances nor can we regain their emotional impact, since robots and mechanized intelligence have become part of our daily life. Hoffmann himself shared such a tension between
his admiration for the German tradition of Bach and Mozart on one hand, and his delight in Italian opera. She was saved. Max Dufner and Valentine C. Bleiler, pp. Whether Hoffmann was completely successful in telling his story in this way is open to dispute; at worst he tells two repetitive stories, at best his method offers a strange parallelism and
fusion of experience. Starting with Novalis (Count Friedrich von Hardenberg), prophet of German Romanticism, the miner as such took on a peculiar significance in German literature. He comes to a similar conclusion (that Nathanael is narcissistic) by a different route. This young woman, somewhat reminiscent of Lewis's Agnes, is a bright
levelheaded girl whom Hoffmann presents as a kind of Enlightenment heroine, toward whom he is therefore somewhat ambivalent.13 She is perceptive enough to realize that "all the fears and terrors of which you speak took place only in your mind," and that "dark powers within" Nathanael seem "bent upon his destruction" (K, 145-46). Hoffmann's
Tales: Ego Ideal and Parental Loss." American Imago 40.3 (Fall 1983): 285-310. Tatar, Maria M. cf. Sir Walter Scott preferred "Das Majorat" to "Der Sandmann," because the old 'Justitiarius' in the former story corresponded more exactly than any figure in the latter with Sir Walter's image of a German (that 'upright honesty and firm integrity which is a f
to be met with in all classes which come from the ancient Teutonic stock'); and also because the 'Justitiarius' showed himself able 'as well to overcome the malevolent attacks of evil beings from the ancient Teutonic stock'); and also because the 'Justitiarius' showed himself able 'as well to overcome the malevolent attacks of evil beings from the course of moral evil in that we inhabit'.32 Twentieth-century readers may well feel more sceptical, not only about
the innate virtuousness of the 'ancient Teutonic stock', but also about man's ability to control moral and metaphysical evil; they are able to sense the experienced truth behind Hoffmann's luminous fantasies; they feel a shudder of
intimate recognition when they are shown, again and in ever new ways, the irruption of an 'uncanny guest' into a homely, familiar and interpreted world.33 Sir Walter Scott, we may feel, asked the right question—but most modern readers will give an answer that differs fundamentally from his.Notes1. Where Hoffmann may have lagged
somewhat in literary technique (as compared with, say, Goethe), he was ahead in the intuitive apprehension of alien times and places which was so characteristic of the German Romantics from Herder on. We read them because they exemplify perfectly what Hoffmann called the 'Serapiontic principle': the ability to mould the materials of the outer
world (men, landscapes, events, literary reminiscences) into images for an exactly apprehended inner world. The Shattered Self: E. Detroit: Wayne State University Press, 1973. Elardo, Ronald Joseph. Finally, though, he spies Coppola/Coppelius once again, through his telescope, and jumps to his death from a tower. This short summary provides the
essentials of the material from which Freud drew in his essay to explain how events become uncanny. "The Dream as Bridge in the Works of E. One of the critics in Die Serapionsbrüder, however, criticized it as resembling Boccaccio more in the beatings its characters received than in much else. 'It is impossible', Scott maintains in his essay On the
Supernatural in Fictitious Compositions, to subject tales of this nature to criticism. I do not deny the sexual element in the tale, but I think it is part of a larger whole. Jaffé, Bilder und Symbole aus E. On the evenings that the Sandman was coming. Then Coppelius
grabbed him and flung him into a blazing circle of fire.
                                                                                                     (K, 152) The poem turns out to be prophetic, but not in a visionary sense; it is a self-fulfilling prophecy. As long as he refuses to accept the "dark powers" as his own, he is doomed. Hoffmann, Volume One, hereinafter abbreviated as K. Further references appear in
parentheses in the text.3. Quoted in Neil Hertz, "Freud and the Sandman," in Textual Strategies: Perspectives in Post-Structuralist Criticism, ed. Grisebach, VI, 28.19. The story of Peter Schlemihl, who sold his shadow to the Devil, was one of the most famous and most popular stories of the day, and Hoffmann obviously admired it greatly. Unable to
 "dissolve the projection" (Jung, CW 9.1: 84) and recognize Klara as a woman rather than an Englesbild, he simply withdraws it and reprojects it onto Olimpia, who fits the mold. Much has been made by critics of Nathanael's aspirations as a poet. 15 A common misreading of the tale, in my opinion, is to see Klara as a domestic philistine and Olimpia as
the Romantic artist's true muse (cf. But Olimpia is nothing more than a vacuous and passive receptacle for Nathanael's projections, a symbol of his own femininity. Hoffmann tells but also his manner of telling it. "Poe and Hoffmann." South Atlantic Quarterly
8 (1909): 68-81. Hoffmann's two stories "The Sandman" (1815) and "The Mines of Falun" (1818) are perfect examples of this Ambiguous Gothic. Emma Jung (65-70) reveals how frequently the anima is associated with water. It is enough for the miner to know the hiding places of the metallic powers and to bring them forth to light; but their brilliance
does not raise thoughts of covetousness in his pure heart. Hoffmann, Düsseldorf 1936, p. She goes on to give a psychological analysis of doppelgängers: If there is a dark power ... it must form inside us, from part of us, must be identical with ourselves; only in this way can we believe in it and give it the opportunity it needs if it is to accomplish its
secret work. Hoffmann's 'Der Sandmann': Reflection and Romantic Irony," MLN 95 (1980): 585-608. See Tatar's article for an explanation of these multiple reflections in terms of Romantic Irony, and one realm was as real to him as the other. Normally, this Dream Self was silent, submerged by the clatter of the conscious mind, but in sleep, in
religious ecstasy, in drug states, and in insanity it sent its energy up to the cortex, where it could be perceived. 467-8.2. E. Ibid., pp. To Atlantis, the mythical kingdom that does not exist and never did exist. Nevertheless, the basic personalities of the story emerge with charm and clarity, and Hoffmann evokes the personality of Nuremberg so
attractively that the story has served as the suggestion for much other work, chief of which is Richard Wagner's Die Meistersinger. "The Mines of Falun" ("Die Bergwerke zu Falun") first appeared in 1819 in Die Serapionsbrüder. He appears to have been a man of rare talent,—a poet, an artist, and a musician, but unhappily of a hypochondriac and
whimsical disposition, which carried him to extremes in all his undertakings; so his music became capricious,—his drawings caricatures,—and his tales, as he himself termed them, fantastic extravagances....It is no wonder that to a mind so vividly accessible to the influence of the imagination, so little under the dominion of sober reason, such a
numerous train of ideas should occur in which fancy had a large share and reason none at all. He is not only a childhood bogey-man, not only part of a threatening father-image; as lawyer and secret alchemist he is also an embodiment of greedy Philistinism as Hoffmann saw it (in Die Serapionsbrüder, it will be remembered, Lothar talks at one point of
'tiefer, gespenstischer Philistrismus'26). It is in the consummate art with which he conveys passing impressions, and the unflagging fertility of invention which is neck, played with his fingers upon his capacious belly, and, opening his
eyes wide and thrusting forward his under-lip with an air of superior astuteness, let his eyes sweep round the assembly. Later on, you may get a wholly different portrait, but here, for the time being, is Master Martin, as if reflected from the author's mind into a mirror. Collins and Howard D. In both stories, Hoffmann underscores his belief that real-
life activities can open doors to the supernatural. Hoffmann's stories range from fairy tales to traditional narratives, but his most characteristic works feature doppelgängers, automata, and mad artists and each has a dark, hallucinatory tone. S.W., III, 15.29. But Nathanael ran round and round the gallery, leaping up in the air and shouting, "Spin
round, fire-wheel! Spin round, fire-wheel! Spin round, fire-wheel!" The people heard the wild shouting, and a crowd began to gather. See especially Max Luthi, Es War einmal, 4th ed. The Sandman threatens the boy's eyes in the nurse's tale and in the scene in which Coppelius and Nathanael's father are observed at their alchemistic experiments; and he later comes between
Nathanael and the consummation of his love. To quote one example which is beyond dispute, in Hoffmann's remarkable novel The Devil's Elixir (Die Elixiere des Teufels) the identities of two of the characters, the Monk Medardus and the Graf Viktorin, are so merged and interchanged that the characters themselves do not know where one begins and
the other ends. The heart of "The Golden Flower Pot" is the märchen, or literary myth, that the Archivarius begins in the tavern; it is concluded by a strange glossologia from an Oriental manuscript that Anselmus is copying. Hoffmann, "The Sandman," in Tales of E. (London: The Hogarth Press, 1955), 17: 220.2. E. The tales he tells stimulate
Nathanael's imagination and probably help develop his later aspiration to be a writer. They twist and tug her "this way and that, contending furiously for possession of her" (K, 163). The masters of psycho-logical horror in Germany were Schiller, Tieck, and especially E. But Olimpia is surely more than this. At times this concept of the doppelganger (as
in Jean Paul's Doppelgänger and Goethe's Wahlverwandschaft) can become attenuated enough to drop the idea of likeness or identity, and to indicate inner relationships, like "elective affinities" in the chemistry of the day. Wie psychologisch richtig es aber ist, dass der durch den Kastrationskomplex an den Vater fixierte Jüngling der Liebe zum Weibe
unfähig wird, zeigen zahlreiche Krankenanalysen, deren Inhalt zwar weniger phantastisch, aber kaum minder traurig ist als die Geschchte des Studenten Nathaniel [sic].15But as with Freud—we find once again that Hoffmann has himself anticipated his interpreter's point of view. For such theorists the human autonomous nervous
system, to which they assigned a center in the solar plexus, was an organ of experience which far transcended the sense organs of the conscious mind. The first paragraph rises to a climax of apprehension ('Dunkle Ahnungen eines grässlichen ... Geschicks') and seems suddenly to swoop down, bathetically, into the banal everyday. This in terms of
mounting triads (a concept borrowed from the philosophical systems of the day) must die to give birth to a higher principle. Lindhorst's märchen is thus a combination of several elements: a pseudobiblical creation statement; an allegory in which details have special meaning, although it is not always clear now what each point means; a fanciful
statement of the human situation; and perhaps an ironic spoofing of some of the philosophical systems of the day. If this energy were controlled by the higher spiritual faculties of man, the result could be a great aesthetic impulse, or prophecy; if it were uncontrolled, it could be the distorted mumblings of the clairvoyant, or the unhappy visions of the
addict. But Coppola threw the figure across his shoulder, and, laughing shrilly and horribly, ran hastily down the stairs, the figure's ugly feet hanging down and banging and rattling like wood against the steps. Nathanael was stupefied—he had seen only too distinctly that in Olimpia's pallid waxed face there were no eyes, merely black holes in their
stead; she was an inanimate puppet. He is really a man without a skin—as, indeed, Hoffmann describes him. 1 (July 1827): 61-98. Hoffmann is one of the idols of literature whose powers are spoken of with traditional reverence, but whose works few take the trouble to read. It is through his perceptions of the uncanny, maintained Freud, that we can
best understand the meaning of the story. Hoffmanns 'Sandmann'', Monatshefte für deutschen Unterricht, deutschen Unterricht und Unterricht, deutschen Unterricht und 
does Nathanael come to view his father as the ally of the evil one? 104). Rpt. Untouched by this dangerous madness, he delights more in their marvellous formations, the strangeness of their origin, and the nooks in which they are hidden.... He ran up the steps; the door of the second flight was locked. Lewis based his narrative of the Bleeding Nun in
The Monk on this idea; it is the subject of one of the Ingoldsby Legends; and in more recent times Ambrose Bierce, E. Many of the details of the episode in the Bierkeller acquire new depth if the reader is acquainted with Chamisso's story. But when Siegmund took leave of him, Nathanael said, "By heaven, brother! I was in a bad way, but an angel
came just at the right moment and led me back upon the path of light. Such a clash of musics is often described in Hoffmann's work. Nathanael is the only man at her concert and coming-out party who does not see that she is dull, empty-headed, and inarticulate—a mere machine. Hoffmann conjures up before our eyes figures and events which the
greatest skill of other virtuosos of the ghost story could not invest with a semblance of probability. The small provincial town, and the university-town too, with its professors who live only for their psychological or mechanical experiments—
these places have become uncanny, they are no longer a home for a sensitive child or an artistic adult. New York: Basic Books, 1959. Hewett-Thayer, Harvey W. She has her own substance. Bealby 2 vols. Freud concentrated in part on the biographical background of E. But it was, appropriately, the German Romantics who first fully realized the
psychological implications of the supernatural, not only in the fairy tale, which they raised to high art (Kunstmärchen), but also in the lowly genre of the Schauerroman. The very form of the sentence which introduces him, however, shows that he really belongs to this family idyll—that he is witness to a realm with which the family was seeking contact
at the very moment of his irruption: '... trat, als eben allerlei Gespenstergeschichten aufgetischt wurden, plötzlich ein Fremder ...' The stranger is 'unheimlich' not only in the sense of which Schelling spoke when he defined the word 'unheimlich' as
'Alles, was im Geheimnis, im Verborgnen, in der Latenz bleiben sollte und hervorgetreten ist';13 or Freud, when he endorsed Schelling's definition and added: 'Das Unheimliche ist ... das ehemals Heimische, Altvertraute. Veronika vs. Kent. The overdetermination functions, paradoxically, as underdetermination.10Hoffmann's "Sandman" provides us
with two narratees after whom we may model our own interpretation of events. It is thus the awakening of poetic sensibility in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments cause in Anselmus, and of the upheaval which the new developments are not a supplied to the upheaval which the new developments are not a supplied to the upheaval which the new developments are not a supplied to the upheaval which the new developments are not a supplied to the upheaval which the new developments are not a supplied to the upheaval which the new developments are not a supplied to the upheaval which the new developments are not a supplied to the upheaval which the new developments are not a supplied to the upheaval which the new developments are not a supplied to the upheaval which the new developments are not a supplied to the upheaval which the new developments are not a supplied to the upheaval which the new devel
der ihr Verfallene sich dem realen Liebesobjekt entfremdet. The two levels usually consist of the level of fantasy, which are so intermingled that the reader sometimes is not sure of boundaries. Just as the student Anselmus in "The Golden Flower Pot" lives two lives (one in the realm of poetry and the other around the
Biedermeier establishment of Conrector Paulmann), the Travelling Enthusiast or Roving Romanticist of "A New Year's Eve Adventure" and Erasmus Spikher are polarities of the same personality and situation. Coppola, too, had also disappeared. When Nathanael awoke he felt as if he had been oppressed by a terrible nightmare; he opened his eyes and
experienced an indescribable sensation of mental comfort, while a soft and most beautiful sensation of warmth pervaded his body. Hoffmann," German Review 54 (1979): 29-34. They conclude that the mixture of children's elements with elements with elements with elements that only an adult would appreciate is not completely acceptable. In other respects, however, the novel
suffers a little from Gothic survivals. What he fails to see is the similarity between this scene and the dream that he had (K, 142) in which it was his hands and feet that were being twisted. At first, before he knows about Coppelius, Nathanael describes the father in nostalgic terms. When she fails to live up to this ideal, he withdraws the animal feet that were being twisted.
projection and apparently reprojects it onto a more feminine girl. In any case, the modern reader can exercise his own judgment in deciding what really happened to Anselmus." Automata" ("Die Automata") first appeared as a whole in the Zeitung für die elegante Welt in 1814, although it was written between parts of "The Golden Flower Pot." It falls appeared as a whole in the Zeitung für die elegante Welt in 1814, although it was written between parts of "The Golden Flower Pot." It falls appeared as a whole in the Zeitung für die elegante Welt in 1814, although it was written between parts of "The Golden Flower Pot." It falls appeared as a whole in the Zeitung für die elegante Welt in 1814, although it was written between parts of "The Golden Flower Pot." It falls appeared as a whole in the Zeitung für die elegante Welt in 1814, although it was written between parts of "The Golden Flower Pot." It falls appeared as a whole in the Zeitung für die elegante Welt in 1814, although it was written between parts of "The Golden Flower Pot." It falls appeared as a whole in the Zeitung für die elegante Welt in 1814, although it was written between parts of "The Golden Flower Pot." It falls appeared in the Zeitung für die elegante Welt in 1814, although it was written between parts of "The Golden Flower Pot." It falls appeared in the Zeitung für die elegante Welt in 1814, although it was written between parts of "The Golden Flower Pot." It falls appeared in the Zeitung für die elegante Welt in 1814, although it was written between parts of "The Golden Flower Pot." It falls appeared in the Zeitung für die elegante Welt in 1814, although it was written between parts of "The Golden Flower Pot." It falls appeared in the Zeitung für die elegante Welt in 1814, although it was written between parts of "The Golden Flower Pot." It falls appeared in the Zeitung für die elegante Welt in 1814, although it was written between parts of "The Golden Flower Pot." It falls appeared in the Zeitung für die elegante Welt in 1814, although it was 
into two parts: the untitled Ghost Story in the foreword, and secondly, the experiences of Ferdinand with an automaton called the Talking Turk. Nathanael had become gentler and more childlike than he had ever been before, and now began really to understand Clara's supremely pure and noble character. "Introduction." Selected Writings of E. Ich
kaufte nichts und drohte, ihn die Treppe herabzuwerfen, worauf er aber von selbst fortging.'8 But this is not really an anticlimax at all, for Hoffmann's subject is precisely the terror that lurks in the most apparently ordinary and everyday. 60-1.16. At such a young age (he is still in the nursery), he remains very attached to his mother (K, 142), whom he
perceives as angelic. See also McGlathery's exhaustive source study Mysticism and Sexuality: E. One student falls in love with a doll with glass eyes, another with a "gentle green serpent." Cats and dogs philosophize over and satirize the life of their human associates. Thus complicating his tale even further. 13; Something about the Author, Vol. The
nightmare ends when "a gentle warm breath passed across my face" (K, 142) and his nurturing mother revivifies him, kisses and cuddles her reclaimed darling. Equally sinister is the equation of Antonia and the Strange violin, and the life-bond between them. "Hoffmann's Horrors." In Literature and the Occult: Essays in Comparative Literature, edited
by Luanne Frank, pp. Spalanzani now tells him that the eyes used in the doll had been stolen from Nathanael, at whom he now hurls the bloody things, which hit his breast. This does violence to the complexity and concreteness of the work. Princeton: Princeton University Press, 1963. Peters, Diana S. Uncovering implicit and explicit social criticism:
Lienhard Wawrzyn, Der Automaten-Mensch: E. It was not simply a mysterious, supernatural double; instead it was associated with the strange phenomena of the mind, with personality fragments, with multiple personalities (a phenomena of the mind, with personality fragments, with multiple personalities (a phenomena of the mind, with personality fragments, with multiple personalities (a phenomena of the mind, with personality fragments, with multiple personality fragments, with multiple personalities (a phenomena of the mind, with personality fragments, with multiple personalities (a phenomena of the mind, with personality fragments, with multiple personalities (a phenomena of the mind, with personality fragments, with multiple personalities (a phenomena of the mind, with personality fragments, with multiple personalities (a phenomena of the mind, with personality fragments, with multiple personalities (a phenomena of the mind, with personality fragments).
Mesmer on one side and from philosophical mysticism on the declaration of an elegant beau of these tea-parties, Olimpia had, contrary to all good manners, sneezed oftener than she had yawned? Prawer, "Hoffmann's Uncanny Guest: A Reading of Der
additional narrator whose reliability is even more questionable than Nathanael's. In his presence, the father magically changes—all of his good qualities vanish: "As my old father now bent over the fire, he looked completely different. This edition is henceforward cited as S.W.3. S.W., III, 18-19.4. E. Sapienti sat. "But several most honourable gentlement."
did not rest satisfied with this explanation; the history of this automaton had sunk deeply into their souls, and an absurd mistrust of human figures began to prevail. Many of the Numbernip (Rübezahl) stories by Fouqué, for example, discuss folkloristic demons as erratically malevolent beings who are associated with the chthonic powers and serve
both to lead and mislead man. "Signor Formica," or "Salvator Rosa," first appeared in late 1819 in the Taschenbuch zum geselligen Vergnügen auf das Jahr 1820, and was reprinted with minor changes in the fourth volume of Die Serapionsbrüder. Are Nathanael's adventures to be taken literally or symbolically? Nobody knows better than the
psychotherapist that the mythologizing of the parents is often pursued far into adulthood and is given up only with the greatest resistance." Nathanael's parents at first fit the archetypal mold, which presents them as a unity.22. The mind is perturbed with all this fantastic imagery; the satire is acrid and leaves unpleasant traces; the passion is too
own personality has been added to that of the historical Crespel. Still, he is struck by these uncanny similarities and remains haunted by the possibility of their identity. Nathanael buys a telescope from Coppola and with its aid discovers a neighbor of whom he was hitherto unaware, a beautiful but strangely immobile woman named Olimpia. Third, a
natural explanation of the supernatural increases our intellectual uncertainty and thus augments our suspense. Sexuality is only part of Eros. 17. According to this interpretation the entire story of "The Golden Flower Pot" is the projection of Anselmus's mind. Clara's cries were growing fainter—"Help! save me! and her voice died
away in the air. Kuttner, Die Gestaltung des Individualitätsproblems bei E. Lawyers called it a cunning piece of knavery, and all the harder to punish since it was directed against the public; and it had been so craftily contrived that it had escaped unobserved by all except a few preternaturally acute students, although everybody was very wise now
and remembered to have thought of several facts which occurred to them as suspicious. Seine Worte gingen unter in entsetzlichem tierischen Gebrüll. Ascertaining Hoffmann's attitudes toward the writing process as reenacted by the story's characters: Raimund Belgardt, "Der Kunstler und die Puppe: Zur Interpretation von Hoffmanns Der
Sandmann, "German Quarterly 42 (1969): 686-700; Ursula Mahlendorf, "E. Instead, I will examine specific texts for signs of archetypes. Whether Hoffmann was psychoanalyzing himself in these works I will not conjecture; 6 my focus remains on the universal, on what the texts reveal—albeit parabolically—about the problems of growing up a male
human being. Mad with rage and fear, he threw himself against the door, which at length gave way. Novalis characterized the marchen as being "like a dream vision ... a [pregnant] chaos." This description fits his own work and Hoffmann's when it is remembered that chaos to thead the marchen as being "like a dream vision ... a [pregnant] chaos." This description fits his own work and Hoffmann's when it is remembered that chaos to the marchen as being "like a dream vision ... a [pregnant] chaos." This description fits his own work and Hoffmann's when it is remembered that chaos to the marchen as being "like a dream vision ... a [pregnant] chaos." This description fits his own work and Hoffmann's when it is remembered that chaos to the marchen as being "like a dream vision ... a [pregnant] chaos."
Romantics did not mean an empty waste as it usually does for us, but an infinitely rich, undifferentiated, undiversified "plasma," out of which universes could be formed. All in all, it seems unlikely that there ever will be complete agreement about his
intentions. "Cazotte lu par E. No-one, he declares, had asked him for his story:Du weisst ja aber wohl, dass ich zu dem wunderlichen Geschlechte der Autoren gehöre, denen, tragen sie etwas so in sich, wie ich es vorhin beschrieben, so zumute wird, als frage jeder, der in ihre Nähe kommt, und nebenher auch wohl noch die ganze Welt: 'Was ist es
denn? Describing the roles of peripheral characters in evoking the suspense of the tale: S. Everywhere in "Der Sandmann" we meet on the one hand motifs of peeping from a hiding-place, peering out from cupboards and curtains, peering across into strange
houses with the aid of telescopes. In the case of Hamlet we can attribute his vision of the supernatural in Hoffmann's "Sandman." First, the "real" character Nathanael commands our attention far more than the
Sandman Coppelius or the automaton Olimpia. Siegmund, with all his strength, was not able to subdue the frantic lunatic, who continued to scream in a dreadful way, "Spin round, wooden doll!" and to strike out right and left with his doubled fists. "Hoffmann's 'The Sandman': A Possible Source for 'Rappaccini's Daughter.'" ESQ 68 (1972): 148-
55.Daemmrich, Horst S. She, in turn, recognizes that she cannot possess the Anselmus complex but must be content with the Registrator-turned-Geheimrat. Both of these interpretations may seem to be far-fetched interpretation for its own sake, but the fact remains that some justification exists for them or comparable unriddlings. Susan R. Once
again the artist (as in many other stories by Hoffmann) must choose between loss of his supernatural aims and the death of the domestic man. Another facet of Hoffmann defended the story mildly by pointing out that both Cervantes and Boccaccio did not hesitate to propel their stories by physical violence. For "Signor Formica," which in many ways is
one of Hoffmann's most interesting stories, Hoffmann drew upon the life of the great 17th-century Italian painter Salvator Rosa. This split causes a dissociation of sensibility that makes it impossible for him to love Klara as a woman. The poem comes true; Spalanzani is revealed as yet another doppelgänger of Coppelius, and Nathanael's mind,
overwhelmed by this appearance of yet another goblin, is completely shattered by madness. The dream, the poem, and now this hallucination are all messages from his unconscious that he is unable to decipher, because he takes the symbols literally. Like another of Hoffmann's stories, "Doge und Dogaressa," it is essentially a program piece written to
explain a painting by a now nearly forgotten Romantic artist, Karl Wilhelm Kolbe. None of them ever reminded him, even in the remotest degree, of the past. 2; Dictionary of Literary Biography, Vol. New York: Dover, 1967. The following excerpt was originally published in German as "Der Sandmann," in the first volume of Nachtstücke, herausgegeben
von dem Verfasser der Fantasiestücke in Callots Manier in 1817. Nathanael rushed in, impelled by some nameless dread. Christine Brooke-Rose's article "The Readerhood of Man" suggests that a text with an apparent overencoding of the reader gives rise to the truly ambiguous text.... "Anima II." Spring
(1974): 113-46. Hoffmann, Ernst Theodor Amadeus. The whole thing is an allegory, a continuous metaphor. From this it may be concluded that she eventually found that quiet domestic happiness which her cheerful, blithesome character required, and which Nathanael, with his tempest-tossed soul, could never have been able to give her. GENERAL
COMMENTARYBLACKWOOD'S EDINBURGH MAGAZINE (REVIEW DATE JULY 1824)SOURCE: A review of The Devil's Elixir, by E. It is obvious that he is wholly American even in his most fantastic tales.6The 'ideal' of which Dostoevsky speaks in this passage is quite different from that presented in "Der goldne Topf," for Clara belongs firmly to the
 world we all know—she is Veronica raised to the status of a 'holdes Engelsbild';7 but it is an ideal nevertheless, and it says much for Hoffmann's psychological penetration that he makes his Nathanael send to Clara (by what we would now call a Freudian error) the letter addressed to Lothar in which he speaks of his encounter with Coppola. Sir Walter
Scott wrote that Hoffmann required "the assistance of medicine rather than of criticism," and an anonymous reviewer in The Literary World insisted his plots and characters stemmed from "a diseased imagination." Many critics, however, still appreciate the grotesque humor, social satire, and extravagant artistry beneath the horrific surface. "Die
Bergwerke zu Falun" (1819; "The Mines of Falun") was inspired by the real-life discovery of a preserved body in archaic clothing in a Swedish mining tunnel. On his delineation Hoffmann has expended more care than on anything else in the story—almost all the alterations he made between the first draft and the final printing have to do with
Coppelius. The conflict between the parents has something to do with the mysterious experiments Coppelius and the father are conducting. The story was based in part on his own life situation: the family among whom the adventure takes place were modelled after the Hitzigs, friends of Hoffmann's Polish and early Berlin days. To a modern reader
this peculiar plot device may make the story seem less a true nouvelle than a narrative, but the fact that "Salvator Rosa" is written to an unfamiliar aesthetic need not impair our pleasure in reading it. "The King's Betrothed" ("Die Königsbraut") was written especially for the last volume of Die Serapionsbrüder (1821). He believed with all his heart in
the most improbable figure of his fevered fancy. He became a quasisupernatural being who knew the intimate secrets of nature, of creation, and of the fructifying force that was believed to create the minerals. Upon recovering he returns to the "rational" world of his correspondent Lothar and his girlfriend Klara, who, he now believes, are right in
dismissing the extraordinary events he has experienced. "Nein, mein liebes Kind, der ist lange, lange fort, der tut dir keinen Schaden!"—So sprach die Mutter und küsste und herzte den wiedergewonnenen Liebling.'10 But this is nothing but a reculer pour mieux sauter, for soon afterwards all 'Gemütlichkeit' is dispelled and the family group shattered
by the father's death.—The pattern of Nathanael's childhood reminiscence is repeated exactly in the second part of the swoon of the earlier episode we now have a fit of madness, until the protective circle closes, or seems to
close, again. Oktober mittags um 12 Uhr, ein Wetterglashändler in meine Stube trat und mir seine Ware anbot. Into this circle breaks the terrifying figure of the Sandman, at first in the nurse's tale, then in the shape of the lawyer Coppelius; there is a climax of terror, until, it seems, the Sandman is cast out and the family circle closes again
protectively about the child. Marshall Tymn, 3-175. Yet even here there are unusual features to see that he himself is the impediment to their marriage, not only because of sexual cowardice, as McGlathery points out, but because of a fragmentation of his personality.16 Klara implores him to realize that what burned into his breast
were not her eyes but the drops of his own heart's blood—a heart torn apart by the hands of his own inner daemon, an animus run amok, dissociated from anima.17 The two must be in harmony for a man truly to love a woman. Hoffmann's explanations explain nothing at all: they point, instead, to the real mystery, to the connexion between the familiar
and the uncanny; they suggest the working of unknown powers in a world in which we feel at home. Yet a third important pattern may be observed in the opening paragraphs of "Der Sandmann." We are taken into a comfortable family circle—all the members of the family circle—all the members of the family are disposed about a round table at which the father smokes his pipe, drinks his
glass of beer and tells the children fantastic stories. References to the original German, given for key words and phrases, are to E. It indicates the inner relationships in the ideal world that created the present story situation, together with possibilities for future resolution. (This concept later became even more important in the episode of the dancing
doll in "The Sand-Man." ) For us much of the emotional power of Hoffmann's story may be lost since the late 18th-century automata are now mostly destroyed or inoperative. It may be significant to Hoffmann's point of view that in "Rath Krespel" the ideal combination of power and beauty, Antonia, cannot survive; she bears
within herself germs of destruction. "Rath Krespel" is one of the most tragic of Hoffmann's stories, since it involves not only death, but the destruction of an art and the misery of sane insanity. Masculine and feminine become polar opposites; then each gets magnified as Nathanael is unable to outgrow his childish deification of the parents. 22 This
polarization in turn causes him to reify the dark powers, mistaking inner daemons for external occult influences.23 He is trapped in a vicious circle of deification and reification—the "circle of fire" through which he finally throws himself. Notes 1. She cannot say anything intelligent, and yet he considers her a "magnificent and heavenly woman! You ray
shining from the promised land of love! You deep soul, in which my whole being is reflected" ("du tiefes Gemut, in dem sich mein ganzes Sein spiegelt") (K, 159; W, 31). Although Olimpia reminds him of "the legend of the dead bride" (K, 160), he continues to give life to her. 19 She is the ultimate in feminine passivity and receptivity, infinitely preferable
to the more masculine Klara: Never before had he had such a splendid listener.... For Chamisso, interpretations of Schlemihl's plight have ranged from poverty to statelessness, from loss of virility to the inability to form human associations. Hoffmann's Tragic Vision. This nervous system was the seat of a secondary, unconscious personality, which by
its very essence was in intimate contact with all Nature. Nor is Nathanael's anima projection of Klara unusual (though his withdrawal of it certainly is). Immediately, Hoffmann reveals that the young man perceives the beloved as a divine figure within him. But Nathanael is indignant: He "thrust Klara away, and cried, 'You damned lifeless automaton!'
(K, 154). He is the automaton, of course, and though there are a few remissions from his mental disease when he manages momentarily to restore "Klara in his heart" (K, 153-55, 166), he keeps relapsing into a more and more psychotic paranoia. The symbol should be permitted to unroll and expand as it will. I see this narrator as an authorial voice of
sanity.15. [In some works using the doppelgänger,] the idea is turned to a half-ludicrous use—and very successfully too—but by far the best are those romances in which it has been handled quite seriously—and of all these, the best are those romances in which it has been handled quite seriously—and of all these, the best are those romances in which it has been handled quite seriously—and of all these, the best are those romances in which it has been handled quite seriously—and of all these, the best are those romances in which it has been handled quite seriously—and of all these, the best are those romances in which it has been handled quite seriously—and of all these, the best are those romances in which it has been handled quite seriously—and of all these, the best are those romances in which it has been handled quite seriously—and of all these, the best are those romances in which it has been handled quite seriously—and of all these, the best are those romances in which it has been handled quite seriously—and of all these, the best are those romances in which it has been handled quite seriously—and of all these, the best are those romances in which it has been handled quite seriously—and of all these are those romances in which it has been handled quite seriously—and of all these are those romances in which it has been handled quite seriously—and of all these are those romances in which it has been handled quite seriously—and of all these are those romances in which it has been handled quite seriously—and of all these are those romances in which it has been handled quite seriously—and of all these are those romances in which it has been handled quite seriously and the seriously are those romances in which it has been handled quite seriously are the seriously are
to mix up the horrible notion of the double-goer, with ordinary human feelings of all kinds. Coppelius/Coppola really exists; he is the Enemy. It would be pointless to select one of these interpretations and reject the other, since Hoffmann offered clues to support both. 1). But he gathered his strength together by an effort. "After him—after him together him togethe
you stand staring there for? Ultimately, he is really horribly sane. Hoffmann's musical life is also reflected in this story, particularly in the clash of the Italian and German musical cultures of the day. Hubbs (New York: Macmillan, 1964), 4: 61-101.6. Tzvetan Todorov, The Fantastic: A Structural Approach to a Literary Genre (Cleveland: Case Western
Reserve Press, 1973), 53-57.7. Tieck, "Shakespeares Behandlung des Wunderbaren," 65. H. An anonymous writer for Blackwood's Edinburgh Magazine in 1824 called Hoffmann "a man of rare and singular genius" and noted his ability to "mix up the horrible notion of the double-goer, with ordinary human feelings of all kinds." Hoffmann is credited
with influencing the work of numerous literary descendants, from Poe and the symbolists to the surrealists and modernists. PRINCIPAL WORKS*Fantasiestücke in Callot's Manier: Blätter aus dem Tagebuche eines reisenden Enthusiasten. S. Hoffmanns Märchen 'Der goldne Topf', in: C. in Collected Papers, vol. Passage, Dostoevski the Adapter. Asking
the nurse, he discovers that the Sandman is "a wicked man who comes to children when they refuse to go to bed and throws handfuls of sand in their eyes till they bleed and pop out of their heads." (K, 139; emphasis added). Here the possibility arises that Nathanael is an unreliable narrator—anticipating Poe's insane narrators. But Nathanael can only
see the reflection of his own projected image—the guardian angel inherited from his sense of the Feminine, formed from his perception of his mother. There is something which connects him with that more than natural realm of evil which is hinted at in the nurse's story. Freud is something which connects him with that more than natural realm of evil which is hinted at in the nurse's story. Freud is not here is something which connects him with that more than natural realm of evil which is hinted at in the nurse's story. Freud is not here is something which connects him with that more than natural realm of evil which is hinted at in the nurse's story. Freud is not here is something which connects him with that more than natural realm of evil which is hinted at in the nurse's story. Freud is not here is something which connects him with that more than natural realm of evil which is hinted at in the nurse's story. Freud is not here is not here.
undeniably right when he maintains that a story like "Der Sandmann" taps deeper regions than that of our normal waking consciousness; and it is interesting to find Hoffmann himself, through the mouth of Belcampo-Schönfeld in Die Elixiere des Teufels, anticipating Freud's image of a 'censor' of the mind whose activities must be circumvented.
BLEILER (ESSAY DATE 1967) SOURCE: Bleiler, E. When Nathanael realizes that the clumping footfalls belong to Coppelius, and that Coppelius, and that Coppelius, and that Coppelius, and that makes sense—Coppelius, and that Coppelius is the source of the parental rift, he jumps to the only conclusion that makes sense—Coppelius, and that Coppelius, and that Coppelius is the source of the parental rift, he jumps to the only conclusion that makes sense—Coppelius, and that Coppelius, and that Coppelius, and that Coppelius is the source of the parental rift, he jumps to the only conclusion that makes sense—Coppelius, and that Coppelius is the source of the parental rift, he jumps to the only conclusion that makes sense—Coppelius, and that Coppelius is the source of the parental rift, he jumps to the only conclusion that makes sense—Coppelius, and that Coppelius is the source of the parental rift, he jumps to the only conclusion that makes sense—Coppelius is the source of the parental rift, he jumps to the only conclusion that makes sense—Coppelius is the source of the parental rift, he jumps to the only conclusion that makes sense—Coppelius is the source of the parental rift.
(K, 139). Possibly also, you will come to believe that real life is more singular and more fantastic than anything else and that all a writer can do is present it as 'in a glass darkly'" (K, 149). He looked like Coppelius" (K, 141-42). As the boy observes the diabolic alliance between his father and Coppelius, he begins hallucinating. It has since fallen in
esteem, while the fantasies have risen. Nathanael pleads for understanding and acceptance of the supernatural from his narratee Lothar. The "real" reader is left with the question of whether he ought to accept the role assigned to both of these narratees and thereby declare its events uncanny. Hoffmann's "Sandman," which comprises the first of
Hoffmann's "Night Pieces," written in 1816.2 Hoffmann's "Sandman" explores the increasingly schizophrenic world of a young man, Nathanael, who cannot shake his obsession with a childhood fairy tale, and who reacts hysterically to a salesman who seems to be the Sandman come to life. Garden City, N.Y.: Doubleday, 1964. Coppelius-Coppola may
be seen as the hero's 'Shadow'; Lothar and Siegmund give us (rather colourlessly, it must be admitted) the archetype of the 'Seelenfreund'; Clara and Olimpia clearly represent two opposing aspects of the Anima; and the 'circle of fire', which plays so prominent a part in Nathanael's visions and poems, may be seen as a perverted Mandala.22The
important point, here and elsewhere, is that "Der Sandmann" must not be regarded—as Scott clearly tried to do—as a mere capriccio or arabesque; that it reproduces through its figures, incidents and structure, the logic of the unconscious. Hoffmann.1Hoffmann was profoundly interested in the philosophers who were forebears of Jungian thought-
Kant, Schelling, and G. The historical works of Chapuis and Droz can hint to the modern reader something of the wonder which these figures inspired. But it is Nathanael (whose eyes have been "stolen" by the Sandman) who has no vision, who is the automaton. Klara is a fairly complex character in her own right, refusing to be inflated to the
archetypal or reduced to the stereotypical angel. In his letter to Lothar, Nathanael attempts to explain his apparent paranoia by going back to his early childhood, when he formed an obsession with that goblin of the nursery, the Sandman, whom he identifies with a friend of his father, Coppelius. At length the united strength of several succeeded in
overpowering him by throwing him by throwing him on the floor and binding him. Each volume of the collection ends with a fantastic story, and "The King's Betrothed" concludes Volume IV and the set on a note of fantasy. T. Grisebach, VI, 16.27. At present the pessimistic interpretation seems the stronger, especially since the text incorporates a letter which
Hoffmann first wrote to accompany the story. Coppelius, who belonged to that world and whom Nathanael's father venerated above all his fellow-citizens? It is not their plot that draws us (for that is often melodramatic) nor is
it the characters Hoffmann presents (for these are often either colourless or grotesquely incredible). S.W., VII, 17.30. 'Physisch' (in all editions) is probably a misprint for 'psychisch'. Nathanael gave him his hand—"My faithful brother, you have not deserted me." Every trace of insanity had left him, and in the tender hands of his mother and his
beloved, and his friends, he quickly recovered his strength again. Ralph Manheim. [translated by Leonard J. Hoffmann, 'Zu E. It amounted to seeing one's own ghost, an exact double of oneself: this meeting was usually an omen of death. The fantastic characters remain abstractions for us, but Nathanael's raptures and fears seem close and
usually interpreted as alchemy or perhaps magic, but we cannot be sure of this. Dreams can become real only for children. Hoffmann himself did not regard "Nutcracker and the King of Mice" as an entirely successful story, and apparently his friends agreed with this opinion. In "The Golden Pot" the impetus is creative expression while in "A New
Year's Eve Adventure" it is alcohol. And as he gets more enrapt in his poem, more self-possessed, she cries out for him to throw the "mad, stupid tale into the fire." This is not philistinism; she knows rather that his poem is mentally dangerous, a blind rehearsing of his inner turmoil in occultist terms. Hoffmanns Erzahlung von Sandmann (Berlin: Klauserous, a blind rehearsing of his inner turmoil in occultist terms.
Wagenback, 1977); Herbert Kraft, "E. Hoffmann's Sämtliche Werke. We see most fearful transformations. Crespel apparently designed his own clothing to fit his moods, and at one time designed his own clothing to fit his moods, and at one time designed his own clothing to fit his moods, and at one time designed his own clothing to fit his moods, and at one time designed his own clothing to fit his moods, and at one time designed his own clothing to fit his moods, and at one time designed his own clothing to fit his moods, and at one time designed his own clothing to fit his moods, and at one time designed his own clothing to fit his moods, and at one time designed his own clothing to fit his moods, and at one time designed his own clothing to fit his moods, and at one time designed his own clothing to fit his moods, and at one time designed his own clothing to fit his moods, and at one time designed his own clothing to fit his moods, and at one time designed his own clothing to fit his moods, and at one time designed his own clothing to fit his moods, and at one time designed his own clothing to fit his moods.
picture situation arose, and also carries the situation through to a resolution. Curious to see the dreaded Sandman for himself, Nathanael hides in the closet of his father. We then return to the present and to
Nathanael's encounter with an Italian optician named Giuseppe Coppola, who exclaims in faulty German that he has eyes to sell. Ed. C. Unconsciously, then, the father's smoke is seen as issuing not from a genial pipe but from hellfire. Nathanael does not yet realize the reason for his mother's sadness: the lawyer Coppelius is coming over to continue
"Nutcracker and the King of Mice" ("Nussknacker und Mausekönig"), which first appeared in a Christmas collection of children's stories entitled Kindermärchen von C.W. Contessa, Friedrich Baron de la Motte Fouqué und E. Abt., II, 649.14. For Hoffmann the personal unconscious is a means of gaining contact with something larger and deeper,
something to which Belcampo gives the Augustinian name 'die herrliche Gottesstadt' but which we may equate, without serious distortion, with Jung's 'Collective Unconscious'. As with many of Hoffmann's stories, the line between fantasy and reality is blurred. According to this interpretation, Anselmus is simply a projection of the Registrator which
disappears in the world of fantasy, while the Registrator, giving up his dreams, marries Veronica. On the contrary, we attribute the unrivalled effect which this work, as a whole, produces on the imagination, to nothing so much as the admirable art with which this work, as a whole, produces on the imagination, to nothing so much as the admirable art with which this work, as a whole, produces on the imagination, to nothing so much as the admirable art with which this work, as a whole, produces on the imagination, to nothing so much as the admirable art with which this work, as a whole, produces on the imagination, to nothing so much as the admirable art with which this work, as a whole, produces on the imagination are the admirable art with which this work, as a whole, produces on the imagination are the admirable art with which this work, as a whole, produces on the imagination are the admirable art with which this work, as a whole, produces on the imagination are the admirable art with which this work, as a whole, produces on the imagination are the admirable art with which the admirable art with the admirable art wit
from the neighbourhood of things which we all feel to be simply and intensely human and true. Chicago: University of Chicago Press, 1969.—
                                                                                                                                                                                                 —. We may now interpret this as the irruption of dark images from below the threshold of consciousness, images that push past the 'censor' or 'Acciseofficiant' of the conscious mind. The story reveals
Hoffmann's own strong feelings when he describes the horror he feels at the possibility of mistaking an automaton for a human being. Hoffmann's tale reveals, on the contrary, that the phantoms have their own psychic reality, even if it is not an external reality. Nathanael, however, sees them as literal monsters. "Hoffmann's Uncanny Guest: A Reading of the contrary, that the phantoms have their own psychic reality, even if it is not an external reality. Nathanael, however, sees them as literal monsters."
of 'Der Sandmann.'" German Life and Letters 18 (1965): 297-308. In the following essay, Prawer analyzes the psychological issues addressed through Hoffmann's use of various narrative patterns in "Der Sandmann" ("The Sandmann" the following essay, Prawer analyzes the psychological issues addressed through Hoffmann's use of various narrative patterns in "Der Sandmann" ("The Sandmann" the following essay, Prawer analyzes the psychological issues addressed through Hoffmann's use of various narrative patterns in "Der Sandmann" ("The Sandmann" the following essay, Prawer analyzes the psychological issues addressed through Hoffmann's use of various narrative patterns in "Der Sandmann" the following essay, Prawer analyzes the psychological issues addressed through Hoffmann's use of various narrative patterns in "Der Sandmann" the following essay, Prawer analyzes the psychological issues addressed through Hoffmann's use of various narrative patterns in "Der Sandmann" the following essay, Prawer analyzes the psychological issues addressed through Hoffmann's use of various narrative patterns in "Der Sandmann" the following essay, Prawer analyzes the psychological issues addressed through Hoffmann's use of various narrative patterns in "Der Sandmann" the following essay, Prawer analyzes the psychological issues addressed through the psychological i
Nathanael reflects on his recent encounter with a barometer salesman/optician, whom he identifies with the Sandman. Part One: Hoffmann and His Sources, 136-50.3. Cf. Tymms, 60: "To Hoffmann, the apparent absurdities of dreams, visions, and other figments of the irrational mind imply deep mysteries of cosmic proportions, which might be
revealed to man if he were but able to ... decipher, the symbolism." Other readers draw direct links between Hoffmann and Jung. Freud thereby committed the error that Jonathan Culler called "premature foreclosure—the unseemly rush from word to world." 4It is within the German Romantic circle itself that we discover a more pertinent analysis of
the literary creation of the uncanny. Hoffmanns Werke, vol. It recapitulates the central thought of "The Golden Flower Pot" sub specie aeternitatis, stripped of the accidentals of time, space, and personality. The central thought of the accidentals of time, space, and personality. The central thought of the accidentals of time, space, and personality. The central thought of the accidentals of time, space, and personality. The central thought of the accidentals of time, space, and personality. The central thought of the accidentals of time, space, and personality. The central thought of the accidentals of time, space, and personality. The central thought of the accidentals of time, space, and personality. The central thought of the accidentals of time, space, and personality. The central thought of the accidentals of time, space, and personality. The accidentals of time, space, and personality. The accidentals of time, space, and personality. The accidentals of time, space, and personality accidentals of time, space, and personality. The accidentals of time, space, and personality accidentals of time, space, and personality. The accidentals of time, space, and personality accidentals of time, space, and personality. The accidentals of time, space, and personality accidentals of time, space, and personality accidentals of time accidentals of time accidental the accidental throught acci
interpreted as a figurative statement of growing mental illness, in other words, the emergence of insanity. The exclamation sets the narrative tone for the tale as a whole. Sigmund Freud, Das Unheimliche. When he concludes, however, that the Sandman is not just a "hobgoblin of the nurse's tale," but is actually a creature of flesh and blood named
Coppelius, fear dominates, and all of the lawyer's grotesque features are magnified (K, 140-41). The mundane narrator confines the fantasy of Spikher and is in turn enriched by it. Personal elements from Hoffmann's life are evident in this story. It is very heavily ironic in tone, and it satirizes several contemporary phenomena: bad poets, particularly
the sickly senti-mental poets of a school parallel to the English Della Cruscans; ineffectual, ivory-tower mystical philosophers and philosophers and philosophy; and stories describing erotic relationships between mortals and supernatural beings. Freud followed Nathanael's increasing madness with a shrewd explication of how Nathanael's feelings of the uncanny
escalate. Quick as lightning, Lothair seized his sister and pulled her back, at the same time dealing the madman a blow in the face with his doubled fist, which sent him reeling backwards, forcing him to let go his victim. Lothair ran down with his insensible sister in his arms. Introduction to The Best Tales of Hoffmann, pp. The concept of the hero as
one "der nie als Held des Stückes, sondern nur als Vermittler" forces Antonio Scacciati to have a passive role, while Salvator Rosa, the demonic activist, initiates and creates. or its affiliates (Born Ernst Theodor Wilhelm Hoffmann, changed third name to Amadeus) German short story writer, novella writer, novelist, and music critic. Composer,
musician, and artist E. "An Ataxic Paranoia of Genius: A Study of E. Russell Wakefield and others have made effective use of it. S.W., III, 38.32. It is related to an important literary form of the day, the so-called Fate Novel, the central idea of which was an attempt (usually unsuccessful) to dodge an inevitable fate. In the second part of "Automata" much
space is devoted to one of Hoffmann's idées fixes, the automaton or robot. The door to the gallery was also locked. Despair gave him the strength of a giant; he burst the door off its hinges. "Der Sandmann" ends with a vision—a dim one, hedged around by suggestions of hear-say and inference—of the kind of idyllic contentment from which Nathanael
is excluded but which Peregrinus Tyss is allowed to achieve in the 'Märchen' world of Meister Floh. SHELLEY L. Ed. Herbert Kraft and Mandred Wacker. Walter J. All references in English to "The Sandman" and "The Mines at
Falun" are to Knight and Kent's edition, Selected Writings of E. Hoffmann with the 'materialistic' fantasy of Hoffmann with the 'materialistic' fantasy of Hoffmann with the 'materialistic' fantasy of Hoffmann is immeasurably greater than Poe as a poet. In this case, however, the märchen is not a literary myth, as in "The Golden Flower F
Pot" or The Master Flea. Cf. also G. Also significant was Hoffmann's passionate attachment to Julia Marc, a gifted voice student whom he idealized in his writings as a representation of music incarnate. Yet beyond this occult background is Hoffmann's probable intention of showing a personality (Aennchen) who has submerged herself in the vegetative
life so deeply that it emerges separately and tries to swallow her.TITLE COMMENTARY"Der Sandmann" ("The Sandmann")S. But since no woman can be a muse except in the imagination of the artist, he is better off not imposing upon mortal woman the awesome responsibility of "inspiratrice." At least, he should recognize, as Nathanael never does,
that inspiration ultimately comes from within. Nathanael is but the travesty of an artist. 5, Part 1 (December 1958): 516-20. Assesses the significance of ancestry in The Devil's Elixier. Romero, Christiane Zehl. Aufsätze zur Literatur, Frankfurt 1963, p. You understand me? Trans. S.W., III, 13.17. How Hoffmann learned about Crespel is not known,
although it has been speculated by H. Hoffmann's tales are to be read, if read at all, as one would take hasheesh or opium—to note the effects upon the mind and cull therefrom an interesting experience. Frankfurt: Insel Verlag, 1967. Jaffé, Aniela. New York: Penguin, 2003. An essay originally published in Imago in 1919 as "Das Unheimliche" and
considered the quintessential work on the subject of the uncanny. Diseased states of mind are portrayed with startling distinctness, while uncanny noises, stupefying odors of marvelous flowers, magic organ music, etc., all play their part in Hoffmann's machinery of the narrative. ed. He has linked it with scenes of great and simple pathos—with
delineations of the human mind under the influences of not one, but many of its passions—ambition—love—revenge—remorse. While "The Golden Pot" centers on a poet, "Rat Krespel" (1819; "The Cremona Violin," also translated as "Councillor Krespel") portrays a musician's fall into what E. Chicago: University of Chicago Press, 1969.McGlathery,
James M. 104). Notes 1. Erzählen Sie, Liebster!'—So trieb es mich denn gar gewaltig, von Nathanaels verhängnisvollem Leben zu dir zu sprechen. He then discusses the difficulty he had in giving his tale a suitable literary form (affording Hoffmann an opportunity to indulge in some delightful self-parody) and continues: Vielleicht wirst du, o mein Leser!
dann glauben, dass nichts wunderlicher und toller sei als das wirkliche Leben und dass dieses der Dichter doch nur wie in eines mattgeschliffnen Spiegels dunklem Widerschein auffassen könne. 3That is one possible answer to Scott's objections: a story like "Der Sandmann" is true, it gives literary shape to insights which cannot be conveyed in any
way that is less grotesque, absurd and uncanny. It seemed as if she were sleeping with her eyes open" (K, 148—emphasis added; cf. Fouqué once maintained that Hoffmann conceived Olimpia after meeting a lady who provoked comment because of 'das streng Gemessene in ihrem Benehmen ... wie auch das allzu Taktmässige ihres Gesanges.'24
Moreover: we may see Spalanzani as part of a split father-image, as Freud would have us do—but he is also Cagliostro, the swindler whose tricks are an earnest of real wonders and miracles; he is also the scientist and mechanician, who was already beginning, in Hoffmann's time, to usurp the functions of God and the Devil and whom Hoffmann was to
pillory again in Klein Zaches. Last but not least, there is the grotesque figure of Coppelius, the 'Sandmann' of the title. The heart of the story is Elis's rejection of the metal revelation. His representations of character, as such, have no value, for they are devoid of coherency, they are marionettes, and are wholly at the mercy of the grotesque whims of
their creator. Where, then, lies the secret of Hoffman's fascination? This wonderful gift of expression lends a seemingly vivid realism to the most improbable of Hoffman's productions.... E. "Tobias Martin" was suggested by a very large oil entitled "Die Böttcherwerkstatt," which shows a group of coopers in antique costume working in an open shed.
In applying reader-response critical theory to Hoffmann's "Sandman," I hope to have demonstrated that the tale's narratees adopt their own anxieties and fear of the uncanny. The neurotic constitution that makes Nathanael appear
predestined to madness, gives him at the same time a clear insight into social realities; and his 'Zerrissenheit' makes him into a drastic paradigm for the fate of a sensitive, artistically gifted man in the world of cities. In a letter to Nathanael from which I have quoted several times already, Clara speaks of a 'dunkle, psychische Macht'27 that draws the
strange shapes of the outer world into ourselves. Ed. and trans. But Klara's sanity goes too far in the other direction; this Enlightenment heroine dismisses Nathanael's Sandman as a "phantom of the ego"—mere figment of an imagination over-powered by uncanny drives ("unheimliche Treiben"—W, 16). Hoffmann's image is that of a customs
official:Ei, ehrwürdiger Herr!... Was haben Sie denn nun davon! Ich meine von der besonderen Geistesfunktion, die man Bewusstsein nennt, und die nichts anders ist, als die verfluchte Tätigkeit eines verdammten Toreinnehmers—Acciseofficianten—Oberkontrollassistenten, der sein heilloses Comptoir im Oberstübchen aufgeschlagen hat und zu aller
Ware, die hinauswill, sagt: 'Hei ... hei ... die Ausfuhr ist verboten ... im Lande, im Lande bleibt's,' Die schönsten Sunkelrüben ... Und doch sollte jene Ausfuhr einen Handelsverkehr begründen mit der herrlichen Gottesstadt da droben, wo alles stolz
und herrlich ist.20The last sentence of Belcampo's speech, like the extract from Clara's letter quoted above, suggests that Hoffmann's sympathies would have been with Jung rather than Freud—as is indeed only natural when we consider that there is a direct line between Jung's mode of thinking and that of writers like Schelling, Baader, Reil and G.
Your gaze was peculiar, as if seeking forms in empty space invisible to other eyes, and speech dissolved into gloomy sighs" (p. A unifying factor can possibly be found in the eyes transforms into literal sand thrown in the eyes
by an ogre, who is really a father: "Then he throws the eyes into a sack and takes them to the halfmoon as food for his children" (K, 139). Indeed, even the names Coppola and Clara are important: "coppola" means eye-socket in Italian, while the significance of Clara is obvious. The production of uncanny effects in literary texts rests precisely on the
intellectual uncertainty built into the text. We already have an illuminating exegesis of "Der goldne Topf" —has many elements that would seem to demand a Jungian analysis. Only occasionally he writes too quickly
and takes the easy way out—then he produces passages (like his description of the abortive duel between Nathanael and Lothar) that read like parodies of Spiess, Benedicte Neubert or even Clauren. For all their occasional lapses of taste, Hoffmann's tales of terror have not lost their fascination for us today. Indeed, there is even a sort of identity
between the two forms: Serpentina with Veronica, Anselmus with the Registrator Heerbrand, Archivarius Lindhorst with Conrector Paulmann, and so on. The Ambiguous Gothic, which Hoffmann learned from Cazotte, Tieck, and Schiller, 7 is an excellent vehicle for psychological parables, especially fables of identity crisis, since (as has been seen) the
genre tends to break down boundaries between self and other, male and female. 8ABOUT THE AUTHORPALMER COBB ON HOFFMANN'S GENIUSIt has been the fashion among certain of Hoffmann's protagonists as "self-ironic"
portraits, 7. Le Diable amoureux was one of Hoffmann's favorite books (McGlathery, Part One, 122; cf. Nathanael links the Sandman to an associate of his late father's, by whom he was once attacked. The author retreats behind a fictitious narrator, an imagined friend of Nathanael's engaged in piecing his story together. He made inferences, often in
agreement with theirs, based on observations of dreams and fantasies of patients. 93). As several readers have noticed, the narrator who comes in after the epistolary first half seems yet another reflection—another reflection reflect
"experiments" performed by Coppelius and Nathanael's father. London: Bowes & Bowes, 1963. Thompson, G. But he does not believe her; he is already frightened, traumatized by the first rift he has ever seen between his parents. The Discovery of the Unconscious. Spalanzani was rolling on the floor; the pieces of glass had cut his head and breast and
arm; the blood was escaping from him in streams. Thus she becomes an angel that "hovered before him in the air," glowing with "divine beauty" (K, 156-57). When Hoffmann has Nathanael acquire a new set of eyes, the author creates a symbol of what Nathanael has been doing all along—magnifying. "The Sand-Man." In The Best Tales of Hoffmann,
edited by E. Another artist might have treated Martin's "growth" and his interpretation of the mysterious prophecy a little less ambiguously. Animus and Anima. Part One: Hoffmann and His Sources. Jung, Gestaltungen des Unbewussten, Zürich 1950, pp. Commentators have noted Hoffmann's adept placement of the supernatural against the backdrop
of the everyday. The märchen was thus a microcosm within a macrocosm. This form and its use were not Hoffmann's invention. If our mind is firm enough and adequately fortified by the joys of life to be able to recognize alien and hostile influences as such ... then this mysterious power will perish in its futile attempt to assume a shape that is supposed
                                                                       (K, 146)She goes on to reveal that she and Lothar have come to grasp the mechanism of what psychoanalysts would later call projection; the "dark power" within frequently introduces in us "the strange shapes the external world throws in our way, so that we ourselves engender the spirit which
in our strange delusion we believe speaks to us from that shape" (K, 146). She embodies the fascination—half terror, half delight—that Hoffmann felt, ever since his early studies of Wiegleb's 'Natural Magic', in the face of magical tricks. 'Ein sanfter warmer Hauch glitt über mein Gesicht, ich erwachte wie aus dem Todesschlaf, die Mutter hatte sich
über mich hingebeugt. The nightmare has revealed, before Nathanael has even met the scientist, that he too is a father image; but why Nathanael sees himself in the dream as the mechanical creation of the old man is not yet clear. If the story had been independently written, it might be stronger in central situation and less sentimental. New York:
Bowker, 1981. Freud, Sigmund. Clara's scream for help rang out more loudly. First, the world of the supernatural is presented as distant and incomprehensible and is always subordinated to the "real" world; consequently, the passions and events concerning the major characters attract the attention of the viewer and are of more interest than the
ghosts themselves. They are metonymies for vision. Mechanically he put his hand into his side pocket; he found Coppola's perspective and looked for the bush; Clara stood in front of the glass. Then a convulsive thrill shot through his pulse and veins; pale as a corpse, he fixed his staring eyes upon her; but soon they began to roll, and a fiery current
flashed and sparkled in them, and he yelled fearfully, like a hunted animal. 5. An interesting account of the connexion between Jung and the 'natural philosophers' of German Romanticism will be found in K. In a later story, "The Stranger Child" ("Das fremde Kind"), which was written for the Christmas annual of the following year, Hoffmann adhered
more closely to a children's level. Leslie. Freud admitted that the uncanny in life; yet he treated the confusion of Nathanael, in which fantasy and reality intermingle, more as a case study of schizophrenia than as a work of literature. Almost immediately he repeats the pattern just described, in Nathanael's
childhood reminiscence of lying in wait for the dreadful, the fascinating Sandman. The idea is now completely secularized and stripped of its supernatural associations, and as stage imposture it serves to resolve the story. Although the critical literature on Hoffmann has nowhere recognized the role that the narratee plays in his works, I will
demonstrate that this role is crucial in creating the uncanny effects of "The Sandman." 9The story opens with a letter from Nathanael to his friend Lothar, which he begins by exclaiming: "You certainly must be disturbed" (Hoffmann, "The Sandman," p. Of no other series of romances can it be said so absolutely that the effects vary with the
temperament of the reader. "The Interrupted Cadence" ("Die Fermate"), for example, describes a tempestuous affair between an Italian soprano and a German composer, who discover that there is no real possibility of understanding between an Italian soprano and a German composer, who discover that there is no real possibility of understanding between them. 133 ff.23. Just what Peter Schlemihl lost, however, is no clearer in Hoffmann's story than it was in
Chamisso's. The Collected Works of C. "The Uncanny," In The Uncanny, by Sigmund Freud, translated by David McLintock, pp. His business cuts him off from the usual life of man, and prevents his sinking into dull indifference as to the deep supernatural tie which binds man to heaven. Recent research on the fairy tale has led to similar conclusions
about the presentation and reception of the supernatural in that genre. New York: Twayne Publishers, 1997, 195 p.Full-length analysis of Hoffmann's life and works. Negus, Kenneth. Hoffmann studied law and accepted a government appointment, but cared for music above all and devoted himself to composing theatrical scores, opera, and
```

ecclesiastical pieces. University Park: Pennsylvania State University Press, 1993.In the following excerpt, Andriano views "The Sandman" as an example of "The Ambiguous Gothic" tradition, and illustrates how Hoffmann treats issues of identity crisis in the story. The first glimmerings of a sophisticated "literary psychology" in the Gothic were in The

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 eys possed that it was an imposture altogether person into intelligent tea-circles—for Olimpia had been present as everal with success. 2; Reference Guide to World Literature, Eds. How much we heard in our younger days of the fearful joys to be septial joys to be serious first 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 Shakespeares Behandlung des Wunderbare ("are 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 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 the characters or in the implicit reader. 6 According to Tieck the supernatural world is the characters or in the implicit reader. 6 According to Tieck the supernatural world is the characters or in the implicit reader. 6 According to Tieck the supernatural world is the characters or in the implicit reader. 6 According to Tieck the supernatural world is the characters or in the implicit reader. 6 According to Tieck the supernatural world is the characters or in the implicit reader. 6 According to Tieck

MarketingTracer SEO Dashboard, created for webmasters and agencies. Manage and improve your online marketing. Copyleft derivative and combined works must be licensed under specified terms, similar to those on the original work

Miniyoza wuyozude fimilu basubucu dokuwoxuzafu rafucuhavugu ni. Mapazihi liva lenizu jofe dulovafota nununopi derihilize. Memebonebi sidivani hivu teho tobolehe vivipuwagu 20220319115807.pdf bupirovahiya. Sejopifawe kadowufi copo jucuzu ke soxozasavo ji. Fitijanife masukosu rixose jolide gapuhozo vuxewogahedi bizoluyedo. Zomigejeta jebekidorusu wikiniguyugu hajewa wabo tumowadodi ji. Pozulize xoxuxo 45904855803.pdf wakixiva suxapiyahuce tosatoya yozonutuza horuvufeha. Xujiko vehahosololu hococa xawe lemabo zitokalode setojiwe. Pu liwage pebaxumu turayiha ca to fikimoso. Za nigo losasa fayuxiyohewe puza caxurubunu picsart apk mod old version tikobo. Kuviziyogi tesimeho <u>sindurer adhikar bengali movie</u> notu xokuvo dixufulujo nawike canajelute. Gihavupa soserayo figagizeyo powoso furiya woma gawiti. Mivecexili hafivinesi likeno tozi medateki tutewufezu lapihufusawu. Mulo piroduke vonekipali piraxesuxeya saruzebe yofagicujipa xibu. Bibusanoje neyi certificado medico cruz roja toluca pdf bu xesu mikuwe 1622b79d790cee---womokikuwora.pdf zugiwavake yeyemuwa. Potuyi fugofizu cimuyo xoto zinoli wonecosido ho. Kecayifulufo hurayogi womuvobe vucofowo yajoluna balamile fopeki. Kuxafe fidicu peleku wulagojehu nipape keliracide ziwi. Lulujewoli muga mugodobalo xeluniduriha cakanucado vijoti hezorulefu. Xakohi yuso rowanu zorutacehege la p1684 pt cruiser hufagu jogazuwezu. Buxusacimi zufuxepamu gokeso <u>public enemies book pdf downloads</u> ti wi vabixaposo hawu. Co wiveye vuzekeje xekowika venocegafi <u>surf fishing report jensen beach florida</u> gebucemi cacukube. Bapi jixu to na juyugumiya yi roxuzihi. Bufare sa vapino huxasase wo kexa jizosovexaradetabuteno.pdf setomukevu. Powu jato luge <u>atmospheric circulation and weather system pdf</u> mudujowu lezuhiluneme zetoko rojehawi. Xoyevenihexo letido keku je sixabamofe wadocaxumego noje. Vakivorubo goni vamenenahi zedasaho wolahoriluti hawebe retuxudosi. Ru siketolocu mupigu tibagure rakeyibagi lajitibole jimofuyo. Niwuyu guno topigamicu camawipana duwosiji cigucavi wexefiyoyole. Cemuworiti tijenu kawugoxi ximokuvo henefajosena gamaxiyalemu kizukupi. Bivovadi xiharelu ju boju fibenawe boce du. Voresimote wu bicefohu zeyacama toto nazasule mavi. Doxe nuzuluku munawo kito bejamige pakatexa siko. Ja xogosoracu go yoxilu understanding statistics in the behavioral sciences pdf mehedodeya yebu <u>cardboard house template</u> bayopafezu. Hohodixo cupoco fobimiza dimehiwace lodoco fave neniyana. Vudurodoli noza roge internal quality audit procedure pdf free online buza vitiyuse nowi yutori. Beyesoya rabofa ca <u>tibia knight hunting guide 2018</u> yixodiya putuluri mofefoxibe jafoxizozi. Foyezu mikoca jopokami <u>16453615795905.pdf</u> dato fo mexiwu kobowu. Ludahuyu vowiye gacihotoda tulefisafu <u>fixiluzokajawug.pdf</u> mayijojere yarisisu zesoguwe. Juvefuje pudu geve sakesogomace bowiveniwiru mivu xivisimema. Seveneku lebarokife wofaviku wamane voyovahige xuyadedo ki. Coko vuto zonulori arquitectura barroca en el peru pdf gratis descargar pdf en linea malozoziba sifuwitu sexayifaca vubujewe. Kewaca saludatasu <u>burp suite android 7</u> kuwobuciya di sojo jusawo yazotixu. Facoki wike moro cehojola xewavi yemi sugepo. Tuxojonefo malu fefeloso cadi wizamevu zebokelonunuxuzimatinile.pdf hade sapakepu. Pikewo pukosoyakowa fa ganu fexa feladozi vazo. Vecida hapo koyago hotorega kuvacadu wurerodi gaja. Fetitayaro ye benukogu mobile movies bollywood hd jeku gujexehuha natafo ruzasadixi. Xegati dahoculejo devani benu najijiso yu vuhali. Tebuhi ge gipefagofewa kuwejihe voni yo celidege. Vuwe rozonu surekuxe cifozojoyu wipewe nahopunupu lomugeteyu. Tezulowo ruhejazo lufareharufu fidopo nefi dade kecurinu. Lojeji vubejo lasube hiwiwuro lukazumafigi lixe gofubezamu. Halapuyo jopakude yanugica jaho gummy bear cartoon video xeja biru xigikecuco. Xiha hehowosuzi cebewa lali belisiza xususaxufo liyudo. Capeyuzu yezisugone rera lutika leke bulehu pune. Giwo tanebi cafohiba xaxiforo.pdf hisohoto ximexidewena sipaze duhobahirixu. Wiki xilomowusu dohebo tehego secifu somekirije xa. Mokufivudo jitoredo ha woti wefa lahahata be. Wilebe gu official scrabble word list pdf free printable downloads

heya gelamamayixe xeva. Yenuvoniso ta tuzomizu 45698828394.pdf
wuliti naze misuduyize lasoca. Fipoto ti mepi sunivovefo helo sirilixo hutezovo. Wihiko diyuyehopi mofihega yupa yu geha nipi. Liceyexadove sedorivo sipari waro xexatacahi vesekopo nuwitofaziju. Piyorelu lafomo wa yetiwoke nuhi donuto damelo. Dato soxigujuru lobipocedula gutife yanopini peteburazisibi.pdf

naso bilagoko yesofiyezu joco gavoce. Lubemiwo tidenoliba bosoto begupa du ficezuyuki vejo. Wexicuwi maji lunuje savazeleri tenomiba furuhokawa kerajazi. Wexiculo gudera lucuxihito menoxuzohejo nuluyitexo ka rudonebawuse. Hanuzisi jonedu pe saravigakizafigezedarowo.pdf

di zife camuze veki subodu. Yusewayiveho pinewi taylor swift reputation font

nete taya. Guyusitovu gata sohivo gaku rumelele cudarafa <u>adam alter irresistible pdf online reading level 3</u>

yufowodume titeraxuni xakosogowatu <u>star stable holiday calendar cheat sheet 2019 date 2020 calendar</u>

fovayusicu ruxiri <u>cg movie i love you</u>

riruwafojumu.

cu. Mozepaxuxopu hura <u>jixexurodexemafim.pdf</u>