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Der Beitrag rekonstruiert erstmals den 1869 erschienenen Aufsatz »Die dichterische Phantasie und der Mechanismus des Bewußtseins« des Neukantianers Hermann Cohen. Der in der Fachgeschichte der Literaturwissenschaft unbekannt Text stammt aus Cohens vor-neukantianischer Phase und orientiert sich an der Philosophie Johann Friedrich Herbart.

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~~Dichterische Phantasie Und Der Mechanismus Des ...~~

Phantasie wichtiger sei als Wissen, zum anderen, dass Wissen begrenzt sei. Sie stehen zueinander, wenn ich es so nennen darf, in einem „Abhängigkeitsverhältnis“, da These eins auf These zwei aufbaut. Denn nur weil Wissen begrenzt ist, ist Phantasie wichtiger als jenes. Der erste Teil von Einsteins Annahme ist folglich nur korrekt, wenn ...

~~„Phantasie ist wichtiger als Wissen, denn Wissen ist ...~~

Der seit 1974 amtierende brasilianische Staatspräsident General Ernesto Geisel sagt in einer landesweit verbreiteten Erklärung, Berichte, wonach er eine Rückkehr zur Demokratie anstrebe seien das Ergebnis übergroßer Fantasie oder sogar Teil einer Intrige. Seit 1964 übt in Brasilien das Militär die Herrschaft aus.

~~Fantasie | Rechtschreibung — wie schreibt man Fantasie ...~~

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~~???/???? — ?????~~

Als Tr umer bist Du immer ein schizophrene Wesen, das sich Bilder seines eigenen Un-bewu tseins ansehen mu , ja sogar selbst in seiner eigenen bildhaften Traumwelt zu leben glaubt, ohne sich in seinem g ttlichen Schlaf dar ber bewu t zu sein, da sich diese pers nliche Welt nur aus dem eigenen Unbewu ten

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entfaltet, das per-sono in ein nur imagin res Au en klingt.

~~heiko-drewes.de~~

Available in the National Library of Australia collection. Author: Muschg, Walter, 1898-1965; Format: Book; 180 p. ; 22 cm.

~~Die dichterische Phantasie : Einführung in eine Poetik ...~~

Additional Physical Format: Online version: Cohen, Hermann, 1842-1918. Dichterische Phantasie und der Mechanismus des Bewusstseins. Berlin, F. Dümmler, 1869

~~Die dichterische Phantasie und der Mechanismus des ...~~

Die Phantasie selbst sei kokett, applauslüstern, ironisch, eher wie eine leichtbeschwingte kleine Operettengöttin. Es schlage hier durch, dass Raimund ursprünglich für Therese Krone eine Soubrettenrolle habe schreiben wollen, die Änderung auf eine lyrische Figur sei ihm gänzlich misslungen.

~~Die gefesselte Phantasie—Wikipedia~~

2. Die dichterische Phantasie im Traume 3. Die Traumphantasie in der Dichtkunst 4. Das Malerische im lyrischen Gedichte 5. Die ästhetische Anschauung Editionsbericht Werkverzeichnis Literatur . The art itself is nature. (Shakespeare: Wintermärchen IV. 3.) [289] 1. Einleitung.

~~1878 Karl du Prel: Beiträge zu einer Philosophie der Lyrik.~~

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Fantasie ist die Fähigkeit, sich vorzustellen, wie die Dinge sein könnten oder wie sie hätten sein können. In der Fantasie spielen wir gedanklich durch, dass vieles anders wäre als es ist, und wir können uns sogar völlig fremde Welten vorstellen: Welten, in denen Honig in den Flüssen fließt und Schweine fliegen können, in denen Bäume sprechen, in denen wir selbst Fußballweltmeister ...

~~Was ist Fantasie? | Max-Planck-Institut für Dynamik und ...~~

eBook: Der zweite Dreißigjährige Krieg (ISBN 978-3-95650-491-4) von Dieter Martin, Christoph Schmitt-Maaß, Fabian Lampart aus dem Jahr 2019

~~Der zweite Dreißigjährige Krieg eBook (2019) / 978-3-95650 ...~~

Die Phantasie ist eine erstaunliche Leistung. Wessen? Hat das Gehirn damit zu tun? Ist es vielleicht eine Frage der Person, des Charakters, der Erziehung, der Erfahrungen, ob ein Mensch viel Phantasie hat oder kreativ begabt ist? Und was lässt sich überhaupt damit anfangen? Fantasie - ein Monatsthema auf UNI.DE

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~~Die Aesthetische Phantasie. Begriffsgeschichte, Diskurs ...~~

A mesure qu'avance notre lecture, la problématique de l'identification se complique et se disperse. Les

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premiers développements du concept, liés au mode particulier de relation que l'hystérique entretient avec ses objets d'amour et de rivalité sexuelle, vont s'élargir pour englober la vie amoureuse de l'homme en général, hystérique, pervers ou normal ; l'analyse du ...

Originally devoted to the history of literature in general. Beginning with v. 3 the history of German literature is the principal subject treated.

On history of communication

Carl Gustav Carus (1789-1869)--court physician to the king of Saxony--was a naturalist, amateur painter, and theoretician of landscape painting whose *Nine Letters on Landscape Painting* is an important document of early German romanticism and an elegant appeal for the integration of art and science. Carus was inspired by and had contacts with the greatest German intellectuals of his day. Carus prefaced his work with a letter from his correspondence with Johann Wolfgang von Goethe, who was his primary mentor in both science and art. His writings also reflect, however, the influence of the German natural philosopher Friedrich Wilhelm Joseph Schelling, especially Schelling's notion of a world soul, and the writings of the naturalist and explorer Alexander von Humboldt. Carus played a role in the revolution in landscape painting taking place in Saxony around Caspar David Friedrich. The first edition

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appears here in English for the first time.

When Friedrich Gilly died in 1800 at age twenty-eight, his architectural career had spanned less than a decade and construction of his major designs was incomplete. Nevertheless, his ideas so strongly influenced Berlin architecture of the next century that he is now widely regarded as the founder of Berlin's distinct architectural tradition. By uniting Rationalist and Neoclassicist principles, his designs achieve an artistic expression that is at once visually dramatic and formally pure. Today, his theories are known primarily through the work of Karl Friedrich Schinkel, his student who became one of Berlin's primary modern architects. In addition to presenting five of Gilly's most influential essays, this volume contains previously unpublished archival records that clarify the intellectual context in which Gilly developed his thoughts on architecture. A catalog of Gilly's personal library is especially illuminating.

Experiencing ethics not only refers to being confronted with a situation in which one must choose a course of action; it also makes reference to giving a narrative account of the circumstances and chain of events leading to such crossroads. Between both there is a chasm, a space of indeterminacy into which R. Musil and L. Sterne delve with aesthetic means. Their poetics move in opposite directions, but by following them to their last critical consequences this study reveals a kindred ethical stance. This interpretation sheds light on the ethics revolving around character construction by examining the constraints thwarting any attempt to complete a biographical account or convey a protagonist that led his or her life. Neither Musil nor Sterne posit a narrative agenda that could reach a last chapter or lead to a groundwork determining their ethics. A closer look into their tight-knit prose reveals that both rely on the narrating, on a skill that must be incessantly cultivated through a digressive or essayistic style.

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Equipped with a vast theoretical repertoire, this approach makes a strong case for a new constellation in comparative literature.

This collection of essays studies the encounter between allegedly ahistorical concepts of narratology and eighteenth-century literature. It questions whether the general concepts of narratology are as such applicable to historically specific fields, or whether they need further specification. Furthermore, at issue is the question whether the theoretical concepts actually are, despite their appearance of ahistorical generality, derived from the historical study of a particular period and type of literature. In the essays such concepts as genre, plot, character, event, tellability, perspective, temporality, description, reading, metadiegetic narration, and paratext are scrutinized in the context of eighteenth-century texts. The writers include some of the leading theorists of both narratology and eighteenth-century literature.

Why did Greek tragedy and "the tragic" come to be seen as essential to conceptions of modernity? And how has this belief affected modern understandings of Greek drama? In *Genealogy of the Tragic*, Joshua Billings answers these and related questions by tracing the emergence of the modern theory of the tragic, which was first developed around 1800 by thinkers associated with German Idealism. The book argues that the idea of the tragic arose in response to a new consciousness of history in the late eighteenth century, which spurred theorists to see Greek tragedy as both a unique, historically remote form and a timeless literary genre full of meaning for the present. The book offers a new interpretation of the theories of Schiller, Schelling, Hegel, Hölderlin, and others, as mediations between these historicizing

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and universalizing impulses, and shows the roots of their approaches in earlier discussions of Greek tragedy in Germany, France, and England. By examining eighteenth-century readings of tragedy and the interactions between idealist thinkers in detail, *Genealogy of the Tragic* offers the most comprehensive historical account of the tragic to date, as well as the fullest explanation of why and how the idea was used to make sense of modernity. The book argues that idealist theories remain fundamental to contemporary interpretations of Greek tragedy, and calls for a renewed engagement with philosophical questions in criticism of tragedy.

Landscape, as it appears and is described throughout the works of Bernardo Carvalho and Robert Walser, provides an excellent—yet virtually unexplored—pathway to the authors' literary projects. The landscape functions here as a synthetic and unifying figure that triggers, at first, through the analysis of its description per se, the main and most evident elements of the authors' works. However, when sustained as a methodological figure beyond the scope of its own description, the landscape soon reveals a darker, far more fascinating and far less explored side of the authors' oeuvres: a vengeful, seemingly defeatist resentment against the status quo, which gives way to the more latent and biting elements of the authors' prose, such as irony, the *unheimlich*, an anti-heroic agenda, the apocalyptic aesthetics of a disaster-prone fictional world, as well as an understanding of history and literature through the figures of failure and marginality. By drawing from diverse critical traditions from Latin-America and Europe, this comparative text seeks to unravel, in all of its complexity and scope, the fictional stage upon which Walser's and Carvalho's characters narrate, with their dying breath, a world that is slowly undoing itself.

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