

# Contents

|  |      |
|--|------|
| List of Illustrations                                | viii |
| Preface  | ix   |
| Acknowledgments                                      | xi   |
| List of Abbreviations                                | xiii |
| Introduction: Approaches to the Serapionic Principle | 1    |

## Part 1

|  |     |
|--|-----|
| 1: Overture: <i>Jacques Callot</i>                                 | 21  |
| 2: <i>Der Einsiedler Serapion</i> : The Formulation of a Principle | 33  |
| 3: <i>Der Dichter und der Komponist</i> : Text and Music           | 57  |
| 4: <i>Alte und neue Kirchenmusik</i>                               | 72  |
| 5: <i>Prinzessin Brambilla</i> : Callot Revisited                  | 92  |
| 6: Epilogue: <i>Des Vettters Eckfenster</i>                        | 106 |

## Part 2

|  |     |
|--|-----|
| 7: Frame Narrative and the Serapionic Principle            | 119 |
| 8: From Visual to Verbal: Three Serapionic Tales           | 135 |
| 9: The “Nachtseite der Natur” and the Serapionic Principle | 157 |
| 10: The <i>Märchen</i> and the Serapionic Principle        | 169 |
| 11: The Serapionic Principle: The Wider Critique           | 185 |
| Conclusion   | 197 |
| Select Bibliography  | 201 |
| Index  | 207 |

# Illustrations

|  |        |
|--|--------|
| 1. Hoffmann's autograph for Louis Spohr of page of<br>“Still und hehr die Nacht”   | 68     |
| 2. Letter from Ludwig van Beethoven to Hoffmann,<br>23 March 1820  | 75     |
| 3. Hoffmann's sketch of his “Neue Wohnung in<br>der Taubenstraße”  | 112–13 |
| 4. <i>Doge und Dogaresse</i> . Copy of oil painting by<br>K. W. Kolbe  | 137    |
| 5. <i>Meister Martin und Seine Gesellen von E.T.A. Hoffmann</i> ,<br>etching by H. Schmidt after a painting by K. W. Kolbe | 142    |
| 6. <i>Gesellschaft in einer Römischen Locanda (Die Fermate)</i> .<br>Oil painting by J. E. Hummel                          | 149    |
| 7. Hoffmann's sketch for <i>Das fremde Kind</i>  | 174    |