

# Aurelia Gerard De Nerval

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## CERVANTES ROGERS

### Nerval, Hegel, and the Modern Self

Stanford University Press  
 For the first time in English, Jung's landmark lecture on Nerval's hallucinatory memoir In 1945, at the end of the Second World War and after a long illness, C. G. Jung delivered a lecture in Zürich on the French Romantic poet Gérard de Nerval. The lecture focused on Nerval's visionary memoir, Aurélia, which the poet wrote in an ambivalent attempt to emerge from madness. Published here for the first time, Jung's lecture is both a cautionary psychological tale and a validation of Nerval's visionary experience as a genuine encounter. Nerval explored the irrational with lucidity and exquisite craft. He privileged the subjective imagination as a

way of fathoming the divine to reconnect with what the Romantics called the life principle. During the years of his greatest creativity, he suffered from madness and was institutionalized eight times. Contrasting an orthodox psychoanalytic interpretation with his own synthetic approach to the unconscious, Jung explains why Nerval was unable to make use of his visionary experiences in his own life. At the same time, Jung emphasizes the validity of Nerval's visions, differentiating the psychology of a work of art from the psychology of the artist. The lecture suggests how Jung's own experiments with active imagination influenced his reading of Nerval's Aurélia as a parallel text to his own Red Book. With Craig Stephenson's authoritative introduction, Richard Sieburth's award-winning translation of Aurélia, and Alfred Kubin's haunting illustrations to the text,

and featuring Jung's reading marginalia, preliminary notes, and revisions to a 1942 lecture, On Psychological and Visionary Art documents the stages of Jung's creative process as he responds to an essential Romantic text.

*Aurélia ; Followed by Sylvie* LGF/Le Livre de Poche  
 Poetical biographies of six radical thinkers from Cagliostro to Restif de la Bretonne, by the leading figure of French Romanticism First published in French in 1852, *The Illuminated* was the first of a string of Gérard de Nerval's late works that would culminate in his posthumous fantastical autobiography *Aurélia* in 1855. *The Illuminated* collects six portraits of men whom Nerval mysteriously dubbed "precursors of socialism"--visionaries who together formed an alternative history of France and a backdrop to a mystical form of madness that Nerval ultimately claimed

for himself. Nerval here presents the reader with Raoul Spifame, a mad lawyer who imagined himself to be Henry II; the Abbé de Bucquoy, a man who opposed the monarchy and whose amazing escapes suggested the possession of magical powers; Nicolas Restif de la Bretonne, the 18th-century theosophist who defined God in human terms rather than spiritual; the Count Alessandro di Cagliostro, the famous magus and alchemist; Jacques Cazotte, author of *The Devil in Love*, who created a synthesis between hermetic ideas and Catholic thought; and Quintus Aucler, a lawyer who sought to revive paganism in the unstable world of French society in the immediate aftermath of the Revolution of 1789. An overlooked work by Nerval, *The Illuminated* brings together the picturesque and pathos, a peculiar gallery of portraits that blur the boundaries between mysticism and mystification. Gérard de Nerval (1808-55) was a writer, poet and translator who wedded French and German Romanticism and transformed his research into mystic thought and his bouts of mental illness into such visionary works as *Aurélia*.

#### Daughters of Fire Routledge

This is an important new analysis of the problematic relationship between dreams and madness as perceived by nineteenth-century French writers, thinkers, and doctors. Those wishing to know the nature of madness, wrote Voltaire, should observe their dreams. The relationship between the dream-state and madness is a key theme of nineteenth-century European, and specifically French, thought. The meaning of dreams and associated phenomena such as somnambulism, ecstasy, and hallucinations (including those induced by hashish) preoccupied writers, philosophers, and psychiatrists. In this path-breaking cross-disciplinary study, Tony James shows how doctors (such as Esquirol, Lélut, and Janet), thinkers (including Maine de Biran and Taine), and writers (for example, Balzac, Nerval, Baudelaire, Victor Hugo, and Rimbaud) grappled in very different ways with the problems raised by the so-called 'phenomena of sleep'. Were historical figures such as Socrates or Pascal in fact mad? Might dream be a source of creativity, rather than a merely subsidiary, 'automatic' function? What of lucid dreaming? By exploring these questions, *Dreams, Madness, and Creativity in Nineteenth-Century France* makes good a considerable gap in the history of pre-Freudian psychology and sheds new and fascinating light on the central French writers of the period.

*Artaud Anthology* Princeton University Press

" Une dame que j'avais aimée longtemps et que j'appellerai du nom d'Aurélia, était perdue pour moi. Peu important les circonstances de cet événement qui devait avoir une si grande influence sur ma vie. Chacun peut chercher dans ses souvenirs l'émotion la plus navrante, le coup le plus terrible frappé sur l'âme par le destin ; il faut alors se résoudre à mourir ou à vivre : - je dirai plus tard pourquoi je n'ai pas choisi la mort. " A la différence du narrateur, Nerval choisit la mort un jour de janvier 1855, laissant Aurélia inachevé. Le récit, qui ne dissocie pas le rêve et la vie mais au contraire les réunit - c'est son sous-titre -, affirme la quête de l'unité perdue par un Je qui raconte et commente tour à tour l'expérience qu'il entend dépasser dans une harmonie retrouvée.

#### Aurélia City Lights Books

First published as a feuilleton in a left-wing newspaper in 1850, *The Salt Smugglers* provides a political satire of the waning days of France's short-lived Second Republic. With nods to Diderot and Sterne, this shaggy-dog story deals less with contraband salt smugglers than with the subversive power of fiction to transgress legal and esthetic boundaries. By writing what he claimed was a purely documentary account of his picaresque adventures in search of an elusive book recording the true history of a certain seventeenth-century swashbuckler, Nerval sought to deride the press censors of the day who forbade the serial publication of novels in newspapers - and in the process he provocatively deconstructed existing distinctions between fact and fiction. Never before translated into English and still unavailable as a separately published volume in French, *The Salt Smugglers* is a pre-postmodern gem of experimental prose. Richard Sieburth's vibrant translation and illuminating afterword remind us why Gérard de Nerval's blend of sly irony and acerbic social criticism proved so inspiring to authors as various as Baudelaire, Proust, and Leiris.

#### **Dream and Reality in Aurelia of Gerard de Nerval: a Phenomenological Study of Creative Imagination** Penguin

Throughout his life, the poet and writer Gerard de Nerval (1808-1855) struggled with bouts of madness, and ended his life wandering homeless on the streets of Paris until he was found hanging from a sewer grating, an apparent suicide. As one of the most individualistic of the colorful French Romantics, the details of Nerval's life have passed into legend, as writers and commentators have served up any

number of versions of his mysterious love affair with the actress Jenny Colon-not to mention his famous habit of walking a lobster on a pale blue leash through the gardens of the Palais Royal. Soon after the completion of his novella *Sylvie* in 1853, Nerval began, under advice from his doctor, an extended personal journal/essay chronicling his psychic experiences and visions. What emerged from these writings is *Aurelia*, a masterpiece in the literature of dreams and hallucinations, and one of the most remarkable prose works of nineteenth century French literature. Book jacket.

#### **With Reference to Aurelia** DOS Madres Press

Nerval is one of the most important writers of the French Romantic movement. His great sonnet cycle, *Les Chimères*, in its marvellous combination of spell, quest and dream, continues to fascinate writers, readers, and translators.

#### *Journey to the Orient* Archipelago

"Published with the support of the Philemon Foundation. This book is part of the Philemon Series of the Philemon Foundation."--Title page.

#### Aurelia, Aurélia Asylum Arts Pub

#### Aurélia & Other Writings

#### The Chimeras - Gérard de Nerval Peter Owen Publishers

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#### Aurélia Graywolf Press

Gerard de Nerval (1808-1855) was the nom-de-plume of Gerard Labrunie a French romantic poet, essayist and translator. He was a leading figure in the romantic movement and a precursor of the symbolists and surrealists. He travelled widely in the Orient and viewed dreams as a means of communication between the real world and the spirit world. From 1841 onwards he suffered from a series of mental breakdowns. It was

during this period that he produced some of his best writing. His works greatly influenced Andre Breton, Marcel Proust, Rene Duhamel and Antonin Artaud. His translation of Goethe's 'Faust' was highly praised by the author whose preferred translator he was. His major works are the collection of poems 'Les Chimeres', 'Voyage en Orient', 'Sylvie', considered by Marcel Proust and Umberto Eco to be a masterpiece and 'Aurelia'

Notes from C. G. Jung's Lecture on Gérard de Nerval's Aurélia Walter de Gruyter GmbH & Co KG

"I am the man," wrote Artaud, "who has best charted his inmost self." Antonin Artaud was a great poet who, like Poe, Holderlin, and Nerval, wanted to live in the infinite and asked that the human spirit burn in absolute freedom. To society, he was a madman. Artaud, however, was not insane but in luciferian pursuit of what society keeps hidden. The man who wrote Van Gogh the Man Suicided by Society raged against the insanity of social institutions with insight that proves more prescient with every passing year. Today, as Artaud's vatic thunder still crashes above the "larval confusion" he despised, what is most striking in his writings is an extravagant lucidity. This collection gives us quintessential Artaud on the occult, magic, the theater, mind and body, the cosmos, rebellion, and revolution in its deepest sense.

*le rêve et la vie* Clarendon Press  
Admired by both Proust and Breton, this nineteenth century book was also the favourite of artist Joseph Cornell. An account of the author's passion for an actress and subsequent descent into madness, AURELIA is a document of dreams, obsessions, and insanity. One of the original bohemians, Nerval was well known in his day for parading a lobster on a blue ribbon through the gardens of the Palais-Royal, and for his suicide, (1855), hanging from an apron string he called the garter of the Queen of Sheba.

*The Life of Gérard de Nerval, 1808-1855* London : P. Owen

"In 1844 the French painter and poet Gerard de Nerval travelled to the Levant, to Cairo, Beirut and Constantinople, the 'font of drug-taking', in search of hashish, new and wondrous experiences, the occult, encounters with the culture of the Middle East and, especially, the pursuit of the Eternal Female." "Journey to the Orient is the result of these adventures. Whether he is describing the return of the pilgrims

from Mecca or the niceties of buying a Javanese slave-girl, Nerval has an eye for the real which is at once fantastic and humorous." "Impressionistic and lively, immediate and nervous, the style has not dated, and with his wild fluctuations of mood, the swashbuckling narrator reminds the reader of Henry Miller. Journey to the Orient is one of the most important literary rediscoveries of the past half-century."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

The Imagery of Gerard de Nerval Princeton University Press

*The Women of Cairo: Scenes of Life in the Orient*, first published in 1929, describes the trip to Egypt and other locations in the Ottoman Empire taken by French Romanticist Gerard de Nerval. The book focuses on both reinforcing and dispelling the old ways in which people saw the Orient, as well as examining their old and new customs. This book is perfect for those studying history and travel.

*Rational and Super-rational Experience in Gerard de Nerval's Aurelia and E.T.A. Hoffman's Die Elixiere Des Teufels* Franklin Classics

Poetry. Illustrated by Douglas Kinsey. Translated by Henry Weinfield. "The lovely Chimeras by Gérard de Nerval (1808-1855), musical and mystical jewels and among the most refined and rarified verse pieces in French poetry, present a daunting challenge to the reader and a formidable challenge to the translator. As a writer himself of refined and elegant verse poetry, a critic and scholar of French literature and of Western literature in general, Weinfield brings to bear, in this undertaking, the indispensable constellation of art, skill, and knowledge, and the resulting translations capture fully the evocative power and mystical beauty of Nerval's poems. This is both an impressive accomplishment and a tremendous service to the Anglophone reader."--Alain Toumayan

*The style of Nerval's "Aurélia"* Aurélia & Other Writings Admired by both Proust and Breton, this nineteenth century book was also the favourite of artist Joseph Cornell. An account of the author's passion for an actress and subsequent descent into madness, AURELIA is a document of dreams, obsessions, and insanity. One of the original bohemians, Nerval was well known in his day for parading a lobster on a blue ribbon through the gardens of the

Palais-Royal, and for his suicide, (1855), hanging from an apron string he called the garter of the Queen of Sheba. Aurélie rêve et la vie Aurélie rêve et la vie Selected Writings

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**Notes from C. G. Jung's Lecture on Gérard de Nerval's Aurélia** Ams Press Inc

Gerard de Nerval's greatest subject was himself. Throughout his tempestuous life that ended with suicide by hanging, this French Romantic poet journeyed to distant parts of the globe in order to comprehend and articulate the demons that assailed his innermost being. The culmination of Nerval's quest was Aurelia, a masterful surrealist prose dissection of mind and soul, completed only a year before his death in 1855. The partly autobiographical Aurelia, with Nerval as both narrator and protagonist, is a mind rending odyssey of cultural and spiritual exploration, shared by its tormented author and his spellbound readers. Nerval's search for the ideal woman, his fountainhead of grace and salvation, is personified in the distant, ethereal Aurelia, based on his real-life obsession with the performer Jenny Colon."

The Salt Smugglers

This newly selected and translated collection of de Nerval's writings includes his Oriental Tales; Recollections of Valois; his prose text about cities; his autobiographical October Nights; and his work on madness, Aurelia.

A Memoir

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