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# Fantasy Pieces In Callots Manner Pages From The Diary Of A Traveling Romantic

**AnnaHarwell Celenza**



## **Fantasy Pieces In Callots Manner Pages From The Diary Of A Traveling Romantic:**

**Fantasy Pieces in Callot's Manner** Ernst Theodor Amadeus Hoffmann, 1996 Among the many works in the Romantic ground swell that marked a transformation of the artistic imagination none is more fascinating or more revealing than a remarkable collection of prose published anonymously in 1814 The sole credit of authorship rested in the subtitle *Blätter aus dem Tagebuche eines reisenden Enthusiasten* itself a manifesto in miniature of the new Romantic creed The Enthusiast literally one inspired or possessed by a god a term previously applied in mockery was E T A Hoffmann a struggling composer with a history of misadventure in his bureaucratic career the description of his book as diary pages suggested intimate spontaneous outpourings unfiltered by art's traditional rules The German title *Fantasiestücke in Callots Manier* evokes association with *Lehrstücke* what the apprentice offers to prove his command of his craft in Callot's Manner extends this embedded simile by indicating that the contents demonstrate mastery in a certain style one of the tests of an apprentice Fantasy Pieces then should be regarded not merely as a selection of new and fugitive writings but as a sampler pointedly derived moreover from fantasy that revolutionary quality raised to pre-eminence by the Romantic artist Curiously no earlier English edition of a complete Fantasy Pieces has appeared and two of its major tales *The Recent Adventures of the Dog Berganza* and *The Mesmerist* have never previously been available in English Hoffmann's Anglophone readers have also been hampered by pared down stilted or careless renderings Joseph Hayse's translation painstakingly accurate in the face of syntactical difficulties conveys the flavor of Hoffmann's language the greater effect of his effort however lies in presenting Hoffmann's first volume complete A multifaceted document of an emergent genius it also illuminates the complex mind of a new age

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved *Hans Christian Andersen and Music* AnnaHarwell Celenza, 2017-07-05 Hans Christian Andersen was the most prominent Danish author of the nineteenth century Now known primarily for his fairy tales during his lifetime he was equally famous for his novels travelogues poetry and stage works and it was through these genres that he most often reflected on the world around him With the bicentennial of Andersen's birth in 2005 there is still much about the writer that is not yet common knowledge This book explores a single aspect of that void his interest in and relationship to the musical culture of nineteenth century Europe Why look to Andersen for information about music To begin Andersen had a musical background He enjoyed a brief career as an opera singer and dancer at the Royal Theater in Copenhagen and in later years he went on to produce opera libretti for the Danish and German stage Andersen was also an avid music devotee He made thirty major European tours during his seventy years and on each of these trips he regularly attended opera and concert performances recording his impressions in a series of travel diaries In short Andersen was a well informed listener and as this book reveals his reflections on the music of his age serve as valuable sources for the study of music reception in the nineteenth century Over the course of his life Andersen embraced and then later rejected performers such as Maria Malibran Franz Liszt and Ole Bull and his interest in

opera and instrumental music underwent a series of dramatic transformations In his final years Andersen promoted figures as disparate as Wagner and Mendelssohn while strongly objecting to Brahms Although such changes in taste might be interpreted as indiscriminate by modern day readers this study shows that such shifts in opinion were not contradictory but rather quite logical given the social and cultural climate of the age

**Fantasy Pieces in Callot's Manner** Ernst Theodor Amadeus Hoffmann, 1996 Among the many works in the Romantic ground swell that marked a transformation of the artistic imagination none is more fascinating or more revealing than a remarkable collection of prose published anonymously in 1814 The sole credit of authorship rested in the subtitle *Blätter aus dem Tagebuche eines reisenden Enthusiasten* itself a manifesto in miniature of the new Romantic creed The Enthusiast literally one inspired or possessed by a god a term previously applied in mockery was E T A Hoffmann a struggling composer with a history of misadventure in his bureaucratic career the description of his book as diary pages suggested intimate spontaneous outpourings unfiltered by art's traditional rules The German title *Fantasiestücke in Callots Manier* evokes association with *Lehrstücke* what the apprentice offers to prove his command of his craft in Callot's Manner extends this embedded simile by indicating that the contents demonstrate mastery in a certain style one of the tests of an apprentice Fantasy Pieces then should be regarded not merely as a selection of new and fugitive writings but as a sampler pointedly derived moreover from fantasy that revolutionary quality raised to pre-eminence by the Romantic artist Curiously no earlier English edition of a complete Fantasy Pieces has appeared and two of its major tales *The Recent Adventures of the Dog Berganza* and *The Mesmerist* have never previously been available in English Hoffmann's Anglophone readers have also been hampered by pared down stilted or careless renderings Joseph Hayse's translation painstakingly accurate in the face of syntactical difficulties conveys the flavor of Hoffmann's language the greater effect of his effort however lies in presenting Hoffmann's first volume complete A multifaceted document of an emergent genius it also illuminates the complex mind of a new age

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved [The Aesthetics of Fear in German Romanticism](#) Paola Mayer, 2020-02-13

Enlightenment both the phenomenon specific to the eighteenth century and the continuing trend in Western thought is an attempt to dispel ignorance achieve mastery of a potentially hostile environment and contain fear of the unknown by promoting science and rationality Enlightenment is often accompanied and challenged by countercultures such as German Romanticism which explored the nature of fear and deployed it as a corrective to the excesses of rationalism *The Aesthetics of Fear in German Romanticism* uncovers the formative role this movement played in the development of dark or negative aesthetics Recovering a missing chapter in the history of the aesthetics of fear Paola Mayer illustrates that Romanticism was a crucial transitional phase between the eighteenth century sublime and the early twentieth century uncanny Mayer puts literature and philosophy in dialogue examining how German Romantic literature employed narratives of fear to radicalize and then subvert the status quo in society culture and science She traces the development of this aesthetic from its inception

with pre Romantics such as Jean Paul Richter to its end in Joseph von Eichendorff's critical retrospective and juxtaposes canonical authors such as E T A Hoffmann the father of the modern fantastic with writers who have previously been ignored Today when the dark side of science looms in the foreground *The Aesthetics of Fear in German Romanticism* points to the power of a literary movement to construct competing currents of thought **Romantic Rapports** Larry H. Peer, Christopher R. Clason, 2017 New essays offering fresh glimpses of Romanticism as interdisciplinary and cross linguistic illuminating the discursive features and the pan European nature of the movement *The Director's Prism* Dassia N. Posner, 2016-08-15 Finalist 2017 Theatre Library Association George Freedley Memorial Award Shortlist 2019 Prague Quadrennial Best Scenography and Design Publication Award *The Director's Prism* investigates how and why three of Russia's most innovative directors Vsevolod Meyerhold Alexander Tairov and Sergei Eisenstein used the fantastical tales of German Romantic writer E T A Hoffmann to reinvent the rules of theatrical practice Because the rise of the director and the Russian cult of Hoffmann closely coincided Posner argues many characteristics we associate with avant garde theater subjective perspective breaking through the fourth wall activating the spectator as a co creator become uniquely legible in the context of this engagement Posner examines the artistic poetics of Meyerhold's grotesque Tairov's mime drama and Eisenstein's theatrical attraction through production analyses based on extensive archival research that challenge the notion of theater as a mirror to life instead viewing the director as a prism through whom life is refracted A resource for scholars and practitioners alike this groundbreaking study provides a fresh provocative perspective on experimental theater intercultural borrowings and the nature of the creative process Radio Benjamin Walter Benjamin, 2021-12-07 Walter Benjamin was fascinated by the impact of new technology on culture an interest that extended beyond his renowned critical essays From 1927 to 33 he wrote and presented something in the region of eighty broadcasts using the new medium of radio *Radio Benjamin* gathers the surviving transcripts which appear here for the first time in English This eclectic collection demonstrates the range of Benjamin's thinking and his enthusiasm for popular sensibilities His celebrated Enlightenment for Children youth programs his plays readings book reviews and fiction reveal Benjamin in a creative rather than critical mode They flesh out ideas elucidated in his essays some of which are also represented here where they cover topics as varied as getting a raise and the history of natural disasters subjects chosen for broad appeal and examined with passion and acuity Delightful and incisive this is Walter Benjamin channeling his sophisticated thinking to a wide audience allowing us to benefit from a new voice for one of the twentieth century's most respected thinkers *Haydn's Sunrise, Beethoven's Shadow* Deirdre Loughridge, 2016-09-06 The years between roughly 1760 and 1810 a period stretching from the rise of Joseph Haydn's career to the height of Ludwig van Beethoven's are often viewed as a golden age for musical culture when audiences started to revel in the sounds of the concert hall But the latter half of the eighteenth century also saw proliferating optical technologies including magnifying instruments magic lanterns peepshows and shadow plays that offered new performance

tools fostered musical innovation and shaped the very idea of pure music Haydn's Sunrise Beethoven's Shadow is a fascinating exploration of the early romantic blending of sight and sound as encountered in popular science street entertainments opera and music criticism Deirdre Loughridge reveals that allusions in musical writings to optical technologies reflect their spread from fairgrounds and laboratories into public consciousness and a range of discourses including that of music She demonstrates how concrete points of intersection composers treatments of telescopes and peepshows in opera for instance or a shadow play performance of a ballad could then fuel new modes of listening that aimed to extend the senses An illuminating look at romantic musical practices and aesthetics this book yields surprising relations between the past and present and offers insight into our own contemporary audiovisual culture *Literature, Politics, and the English Avant-Garde* Paul Peppis, 2000-02-10 Accounts of the historical avant garde and of high modernism often celebrate the former for its revolutionary aesthetics or denigrate the latter for its proto fascist politics In *Literature Politics and the English Avant Garde* Paul Peppis shows how neither interpretation explains the writings of avant gardists in early twentieth century England Peppis reads texts by writers such as Ford Madox Ford Wyndham Lewis Dora Marsden and Ezra Pound alongside English political discourse between the death of Victoria and the end of the Great War He traces the impact of nation and empire on the avant garde arguing that Vorticism England's foremost avant garde movement used nationalism to advance literature and avant garde literature to advance empire Peppis's study demonstrates that these ambitions were enabled by a period conception of nationality as an essence and construct By recovering these neglected aspects of avant garde politics Peppis's book opens important avenues for assessing modernist politics after the war **Bestiarium**

**Judaicum** Jay Geller, 2017-11-14 Given the vast inventory of verbal and visual images of nonhuman animals pigs dogs vermin rodents apes disseminated for millennia to debase dehumanize and justify the persecution of Jews *Bestiarium Judaicum* asks What is at play when Jewish identified writers tell animal stories Focusing on the nonhuman animal constructions of primarily Germanophone authors including Sigmund Freud Heinrich Heine Franz Kafka and Gertrud Kolmar Jay Geller expands his earlier examinations *On Freud's Jewish Body Mitigating Circumcisions and The Other Jewish Question Identifying the Jew and Making Sense of Modernity* of how such writers drew upon representations of Jewish corporeality in order to work through their particular situations in Gentile modernity From Heine's ironic lizards to Kafka's Red Peter and Siodmak's Wolf Man *Bestiarium Judaicum* brings together Jewish cultural studies and critical animal studies to ferret out these writers engagement with the bestial answers upon which the Jewish and animal questions converged and by which varieties of the species Jew were identified **Music in German Philosophy** Stefan Lorenz Sorgner, Oliver Fürbeth, 2011-01-15 Though many well known German philosophers have devoted considerable attention to music and its aesthetics surprisingly few of their writings on the subject have been translated into English Stefan Lorenz Sorgner a philosopher and Oliver Fürbeth a musicologist here fill this important gap for musical scholars and students alike with this

compelling guide to the musical discourse of ten of the most important German philosophers from Kant to Adorno Music in German Philosophy includes contributions from a renowned group of ten scholars including some of today s most prominent German thinkers all of whom are specialists in the writers they treat Each chapter consists of a short biographical sketch of the philosopher concerned a summary of his writings on aesthetics and finally a detailed exploration of his thoughts on music The book is prefaced by the editors original introduction presenting music philosophy in Germany before and after Kant as well as a new introduction and foreword to this English language addition which places contemplations on music by these German philosophers within a broader intellectual climate

*The Other Jewish Question* Jay Geller,2011 Will appeal to readers interested in psychoanalysis in Jewish studies in cultural studies and in the whole question of the body which has been so intensely discussed in recent years Maps the dissemination of and possible interrelationships among these corporeal signifiers in Germanophone cultures between the Enlightenment and the Shoah Geller is known as a pioneer in Jewish studies especially in its cultural studies mode

[Listen](#) Michel Faber,2023-11-28 I m not here to change your mind about Dusty Springfield or Shostakovich or Tupac Shakur or synthpop I m here to change your mind about your mind There are countless books on music with much analysis given to musicians bands eras and or genres But rarely does a book delve into what s going on inside us when we listen Michel Faber explores two big questions how do we listen to music and why do we listen to music To answer these questions he considers a range of factors which includes age illness the notion of cool commerce the dichotomy between good and bad taste and much more From the award winning author of *The Crimson Petal and the White* and *Under the Skin* this idiosyncratic and philosophical book reflects Michel Faber s lifelong obsession with music of all kinds Listen will change your relationship with the heard world

*Romantic Prose Fiction* Gerald Ernest Paul Gillespie,Manfred Engel,Bernard Dieterle,2008 In this volume a team of three dozen international experts presents a fresh picture of literary prose fiction in the Romantic age seen from cross cultural and interdisciplinary perspectives The work treats the appearance of major themes in characteristically Romantic versions the power of Romantic discourse to reshape imaginative writing and a series of crucial reactions to the impact of Romanticism on cultural life down to the present both in Europe and in the New World Through its combination of chapters on thematic generic and discursive features Romantic Prose Fiction achieves a unique theoretical stance by considering the opinions of primary Romantics and their successors not as guiding truths by which to define the permanent meaning of Romanticism but as data of cultural history that shed important light on an evolving civilization

SPECIAL OFFER 30% discount for a complete set order 5 vols The Romanticism series in the Comparative History of Literatures in European Languages is the result of a remarkable international collaboration The editorial team coordinated the efforts of over 100 experts from more than two dozen countries to produce five independently conceived yet interrelated volumes that show not only how Romanticism developed and spread in its principal European homelands and throughout the New World but also the ways in which the affected literatures in reaction

to Romanticism have redefined themselves on into Modernism A glance at the index of each volume quickly reveals the extraordinary richness of the series total contents Romantic Irony sets the broader experimental parameters of comparison by concentrating on the myriad expressions of irony as one of the major impulses in the Romantic philosophical and artistic revolution and by combining cross cultural and interdisciplinary studies with special attention also to literatures in less widely diffused language streams Romantic Drama traces creative innovations that deeply altered the understanding of genre at large fed popular imagination through vehicles like the opera and laid the foundations for a modernist theater of the absurd Romantic Poetry demonstrates deep patterns and a sharing of crucial themes of the revolutionary age which underlie the lyrical expression that flourished in so many languages and environments Nonfictional Romantic Prose assists us in coping with the vast array of writings from the personal and intimate sphere to modes of public discourse including Romanticism s own self commentary in theoretical statements on the arts society life the sciences and more Nor are the discursive dimensions of imaginative literature neglected in the closing volume Romantic Prose Fiction where the basic Romantic themes and story types the romance novel novella short story and other narrative forms are considered throughout Europe and the New World This enormous realm is seen not just in terms of Romantic theorizing but in the light of the impact of Romantic ideas and narration on later generations As an aid to readers the introduction to Romantic Prose Fiction explains the relationships among the volumes in the series and carries a listing of their tables of contents in an appendix No other series exists comparable to these volumes which treat the entirety of Romanticism as a cultural happening across the whole breadth of the Old and New Worlds and thus render a complex picture of European spiritual strivings in the late eighteenth and the nineteenth centuries a heritage still very close to our age E. T. A. Hoffmann, Cosmopolitanism, and the Struggle for German Opera Francien Markx,2015-11-02 In this first monograph on E T A Hoffmann and opera Francien Markx examines Hoffmann s writings on opera and the challenges they pose to established narratives of aesthetic autonomy the search for a national opera and Hoffmann s biography Markx discusses Hoffmann s lifelong fascination with opera against the backdrop of eighteenth century theater reform the creation of national identity contemporary performance practices and musical and aesthetic discourses as voiced by C M von Weber A W Schlegel Heine and Wagner among others The book reconsiders the traditional view that German opera followed a deterministic trajectory toward Wagner s Gesamtkunstwerk and reveals a cosmopolitan spirit in Hoffmann s operatic vision most notably exemplified by his controversial advocacy for Spontini in Berlin *The Real Tales of Hoffmann* Vincent Giroud,Michael Kaye,2017-06-08 Of all operas in the standard repertory none has had a more complicated genesis and textual history than Offenbach s Tales of Hoffmann Based on a highly successful 1851 play inspired by the short stories by the German Romantic writer E T A Hoffmann the work occupied the last decade of Offenbach s life When he died in October 1880 the work was being rehearsed at the Op ra Comique At once cut and rearranged the work was performed from the start in versions that ignored the



composer's final intentions Only a few decades ago when previously unavailable manuscripts came to light it became possible to reconstitute the score in its real form Vincent Giroud and Michael Kaye's *The Real Tales of Hoffmann* tells the full story for the first time in English After discussing how the work of Hoffmann became known and influential in France the book includes little known sources for the opera especially the complete Barbier and Carré play in French and English It describes the genesis of the opera The annotated libretto is published in full with the variants for the two versions of the opera with spoken dialogue or recitatives Essays explain what was done to the opera after Offenbach's death from the 1881 Opéra Comique production to more recent restoration attempts There is also a survey of *Les contes d'Hoffmann* in performance from the 1970s to the present and supplementary information including discography filmography and videography *The Real Tales of Hoffmann* is intended to appeal to anyone interested in the work specialists or non specialists Audiences musicologists and students of French opera and opéra comique will find it of particular interest as will opera houses conductors singers directors and dramaturgs involved in performances of the opera     *The Cambridge Companion to Mozart* Simon P. Keefe, 2003-05-22 *The Cambridge Companion to Mozart* paints a rounded yet focussed picture of one of the most revered artists of all time Bringing the most recent scholarship into the public arena this volume bridges the gap between scholarly and popular images of the composer enhancing the reader's appreciation of Mozart and his extraordinary output regardless of their prior knowledge of the music Part I situates Mozart in the context of late eighteenth century musical environments and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition Part II surveys Mozart's works in all of the genres in which he excelled and Part III looks at the reception of the composer and his music since his death Part IV offers insight into Mozart's career as a performer as well as theoretical and practical perspectives on historically informed performances of his music     *Nineteenth-century Studies*, 2005     *The Long Picturesque, or Unraveling the Rules of Art* Patricia Emison, 2024-10-16 This book provides a Renaissance art historian's view of how the picturesque aesthetic developed from roots in the sixteenth century mostly in painting but with ramifications for printmaking landscape design and architecture and further how the picturesque aesthetic fundamentally changed the relationship between art and nature between viewer and image The book's argument is based on wide reading of obscure yet piquant critical texts mostly of the seventeenth and eighteenth centuries together with consideration of varied works of art ranging from Fra Angelico to Raphael and Michelangelo and from Rubens to Canaletto and from James Gibbs to Jacques Demy all of them studied not for their place in the history of style but for their spatial imagination     *Marvels & Tales*, 2006  
Journal of fairy tale studies

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