

The German Romantic Movement

Start date 27 March 2020 **End date** 29 March 2020

Venue Madingley Hall
Madingley
Cambridge
CB23 8AQ

Tutor Dr Robert Letellier **Course code** 1920NRX040

Director of ISP and LL Sarah Ormrod

For further information on this course, please contact the Lifelong Learning team Zara Kuckelhaus, Fleur Kerrecoe
shortcourses@ice.cam.ac.uk or 01223 764637

To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

Robert Ignatius Letellier is a lecturer and author and has presented some 30 courses in music, literature and cultural history at ICE since 2002. Educated in Grahamstown, Salzburg, Rome and Jerusalem, he is a member of Trinity College (Cambridge), the Meyerbeer Institute Schloss Thurmau (University of Bayreuth), the Salzburg Centre for Research in the Early English Novel (University of Salzburg) and the Maryvale Institute (Birmingham) as well as a panel tutor at ICE.

Robert's publications number over 100 items, including books and articles on the late seventeenth-, eighteenth- and early nineteenth-century novel (particularly the Gothic Novel and Sir Walter Scott), the Bible, and European culture. He has specialized in the Romantic opera, especially the work of Giacomo Meyerbeer (a four-volume English edition of his diaries, critical studies, and two analyses of the operas), the opera-comique and Daniel-François-Esprit Auber, Operetta, the Romantic Ballet and Ludwig Minkus. He has also worked with the BBC, the Royal Opera House, Naxos International and Marston Records, in the researching and preparation of productions.

Course programme

Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00 Dinner

20:30 – 22:00 **Session 1: Introduction, origins, great men (Sturm und Drang, Herder, Goethe, Schiller, Beethoven)**

22:00 Terrace bar open for informal discussion

Saturday

07:30 Breakfast

09:00 – 10:30 **Session 2: Schubert: the fragility of life and beauty, wandering, death and resignation. Poetry: cycles and collections (Heine, Müller and Schubert)**

10:30 Coffee

11:00 – 12:30 **Session 3: Prose novels and Novellen (Novalis, Eichendorff, Hoffmann); Religion, Legends and Myths: The Grimm Brothers, Wagner; Folktales The Grimm Brothers, Humperdinck**

13:00 Lunch

14:00 – 16:00 Free

16:00 Tea

16:30 – 18:00 **Session 4: Women (the salons, the poets, the visionaries); Art and Artists Caspar David Friedrich**

18:00 Free

18:30 Dinner

20:00 - 21:30 **Session 5: Legends and Opera: Friedrich Kind and Carl Maria von Weber Der Freischütz**

21:15 Terrace bar open for informal discussion

Sunday

07:30 Breakfast

09:00 – 10:30 **Session 6: Romantic Opera: ETA Hoffmann, Spohr, Marschner, Lortzing, Flotow, Nicolai, Wagner**

10:30 Coffee

11:00 – 12:30 **Session 7: Lasting Influences (Mahler, Korngold, Richard Strauss)**

12:45 Lunch

The course will disperse after lunch

Course syllabus

Aims:

To explore the Romantic Period in Germany, examining the historical and social background (its context, centres and legacy), aspects of the Romantic imagination (literary, musical and plastic genres) and famous figures (authors, musicians, painters, collectors).

Content:

In this course the history, both political and intellectual, of Europe, but especially in the German-speaking lands, will be fundamental to consideration of the pre-Romantic and Romantic impulses that dominated the period 1770-1830. The Romantic Period in Germany is investigated in terms of the historical and social background (its context, centres and legacy), aspects of the Romantic imagination (concepts of truth, creativity, transcendence, liberty and redemption), dominating personalities of immense influence (Goethe, Schiller, Beethoven), the great literary collections of folktale and folksong (the Grimm Brothers, Arnim and Brentano), the novel (Novalis, Tieck, Hoffmann, Eichendorff, Fouqué), the lyric (Uhland, Heine), the drama (Kotzebue, Werner), the visual arts (Friedrich, Runge, Wackenroder), the music (especially song and opera, Schubert, Weber). The wider legacy is also explored in the enduring influence of literary ideas on music throughout the nineteenth and into the twentieth centuries (Wagner, Humperdinck, Mahler, Richard Strauss). The centrepiece of the whole exercise is the Romantic opera *Der Freischütz* (1821). Using a folk tale from a popular collection of ghost stories, the poet Friedrich Kind produced a libretto that touched the very heart of the age, and inspired the composer Carl Maria von Weber to produce his masterly score that seemed to distil the very essence of Romanticism, and serves as an appropriate icon for the whole movement.

Presentation of the course:

The course will be conducted by lectures, readings, seminar situations, student contributions and presentations. Students will be invited to participate in discussion, and to observe their reactions to the matters raised in the individual sessions.

As a result of the course, within the constraints of the time available, students should be able to:

At the end of the course, students should be able to define Romanticism more accurately, place the notion of Romanticism in a more specific historical and intellectual context, and find their attitude to genre more focussed. By looking at cultural and political history, the impulse of intellectual concepts and movements, the elements feeding into Romanticism should have a sharper profile. Aesthetic and philosophical theories should be relatable to the artistic production of poetry, drama, fiction, painting, and music (symphony, fantasia, chamber music, song, opera), and appreciation of these genres should ideally be renewed and perhaps extended. There should be a fresh perception of the dominating ideas and mythologies of the age, and the resultant cults of heroism, historicism, popular folk culture, nature, transcendence, liberty and redemption. The student should be able to perceive the heritage of Romanticism more fully, ask how this legacy has endured, and what it means to our own current cultural understanding.

Reading and resources list

Listed below are texts that might be of interest should you wish to supplement your learning on the course. Any essential reading is marked with an asterisk *

The list for German Romanticism is potentially enormous. The following is a basic guide, restricted mainly to literary works, and in English translation. This is to encourage and enable maximum participation, especially for those who have no knowledge of German. For those wishing to refer to economically priced texts in German, the Goldmann and Reclam editions are recommended. The following basic texts have all appeared in many editions. Only the first edition is listed here.

Author	Title	Publisher and date
H.G Fiedler	<i>The Oxford Book of German Prose</i> Ed..	Oxford, 1943
E. L. Stahl.	<i>The Oxford Book of German Verse</i> (1911). Third ed	Oxford, 1967
Berlin, Isaiah	<i>The Roots of Romanticism.</i>	London: Chotto & Windus, 1999
Willoughby, L. A	The Romantic Period in Germany	Oxford University Press, 1930. Rpt. 1966
Introduced and edited by Leonard Foster	<i>The Penguin Book of German Verse</i>	1957
Edited and translated by S. S. Prawer	<i>The Penguin Book of Lieder</i>	1964
Edited and translated by Carol Tully	<i>Romantic Fairy Tales (Goethe, Tieck, Fouqué , Brentano).</i>	. London: Penguin, 2000
Translated by Ronald Taylor	<i>Six German Romantic Tales (Heinrich von Kleist, Ludwig Tieck, E. T. A. Hoffmann).</i>	London: Angel Books, 1985, 1995
Translated by Bayars Quincy	Eichendorff, Joseph von. <i>Memoirs of a Good- for-Nothing</i>	Morgan. New York: Frederick Ungar, 1951, 1981
Translated by Paul Turner.	Fouqué, F. H. de la Motte. <i>Undine</i>	London: John Calder, 1960
Translated by Philip Wayne	Goethe, J. W. <i>Faust/Parts One and Two.</i>	Penguin, 1949, 1959
David Luke	Goethe. <i>Selected Verse.</i> With an introduction and prose translations	1964
Trans. Catherine Hutter	Goethe. <i>The Sorrows of Young Werther.</i>	London: Signet Classic, 1962

Grimm, Jacob and Wilhelm	<i>Selected Tales</i> . Translated with an introduction by David Luke	1982
Heine, Heinrich. <i>Heine</i>	<i>Selected Verse</i> . Prose translation by Peter Branscombe.	. Penguin, 1967
Hoffmann, E. T. A	<i>The Golden Pot and other tales</i> . A new translation by Ritchie Robertson	Oxford University Press, 1992
Translated by Palmer Hilty	Novalis. <i>Henry von Ofterdingen</i>	New York: Frederick Ungar, 1958
Schiller, Friedrich	<i>The Robbers and Wallenstein</i> . Translated with an Introduction by F. J. Lamport	Penguin, 1979
Translated by Robert David MacDonald.	<i>Schiller. Five Plays</i>	London: Absolute Classics, 1998
Wackenroder, Wilhelm Heinrich	<i>Confessions and Fantasies</i> . Translated Mary Hurst Schubert	Pennsylvania State University Press, 1971
Weber, Carl Maria von	<i>Der Freischütz</i> . Vocal score (Schirmer/Peters); full score (Dover).	

Additional information

Venue

Details of how to find Madingley Hall can be found on our website:
<http://www.ice.cam.ac.uk/who-we-are/how-to-find-the-institute>

Refreshments

Tea and coffee, lunch and dinner will be provided as outlined in the timetable. If you have any specific dietary requirements or allergies and have not already advised us, please inform our Admissions Team on ice.admissions@ice.cam.ac.uk or +44 (0)1223 746262.

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of: 23 January 2020