



The German Romantic Movement

Start date	6 May 2022	End date	8 May 2022
Venue	Madingley Hall Madingley Cambridge CB23 8AQ		
Tutor	Dr Robert Letellier	Course code	2122NRX086
Director of ISP and LL	Sarah Ormrod		
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Tutor biography

Robert Ignatius Letellier was educated in Grahamstown, Cambridge, Salzburg, Rome and Jerusalem. He is a member of Trinity College Cambridge, the Maryvale Institute in Birmingham, and the University of Cambridge Institute of Continuing Education. His publications number over 100 items, including books and articles on the early and Romantic 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, and has written on Daniel-François-Esprit Auber, the opéra-comique, the operetta, Ludwig Minkus and 19th-century ballet. He has also worked as a consultant for the BBC, the Royal Opera House, Naxos International and Marston Records.

Course programme

Friday

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

- 19:00 Dinner
- 20:30 – 22:00** **Introduction: origins, great men** (Sturm und Drang, Herder, Goethe, Schiller, Beethoven)
- 22:00 Terrace Bar open for informal discussion

Saturday

- 07:30 Breakfast (for residents only)
- 09:00 – 10:30** **Schubert, the fragility of life and beauty, wandering, death resignation.** Poetry cycles and collections (Heine, Müller and Schubert)
- 10:30 Coffee
- 11:00 – 12:30** **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 time
- 16:00 Tea
- 16:30 – 18:00** **Women** (the salons, the poets, the visionaries); Art and Artists; Caspar David Friedrich
- 18:00 – 18:30 Free time
- 18:30 Dinner
- 20:00 – 21:30** **Legends and Opera:** Friedrich Kind and Carl Maria von Weber *Der Freischütz*
- 21:30 Terrace Bar open for informal discussion

Sunday

- 07:30 Breakfast (for residents only)
- 09:00 – 10:30** **Romantic Opera:** ETA Hoffmann, Spohr, Marschner, Lortzing, Flotow, Nicolai, Wagner
- 10:30 Coffee
- 11:00 – 12:30** **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 (esp. song and opera, Schubert, Weber). The wider legacy is also explored in the enduring influence of literary ideas on music throughout the 19th and into the 20th centuries (Wagner, Humperdinck, Mahler, and 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:

1. Define Romanticism more accurately, place the notion of Romanticism in a more specific historical and intellectual context, and find their attitude to genre more focused
 - a. By looking at cultural and political history, the impulse of intellectual concepts and movements, the elements feeding into Romanticism should have a sharper profile
 - b. 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
2. 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
3. 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
	1. <i>The Oxford Book of German Prose</i>	Ed. H.G Fiedler. Oxford, 1943.
	2. <i>The Oxford Book of German Verse</i> (1911).	Third ed. E. L. Stahl. Oxford, 1967.
	3. Berlin, Isaiah. <i>The Roots of Romanticism</i> .	London: Chotto & Windus, 1999.
	4. Willoughby, L. A. <i>The Romantic Period in Germany</i> .	Oxford University Press, 1930. Rpt. 1966
	5. <i>The Penguin Book of German Verse</i> .	Introduced and edited by Leonard Foster. 1957
	6. <i>The Penguin Book of Lieder</i> .	Edited and translated by S. S. Prawer. 1964.
	7. <i>Romantic Fairy Tales (Goethe, Tieck, Fouqué, Brentano)</i> .	Edited and translated by Carol Tully. London: Penguin, 2000.
	8. <i>Six German Romantic Tales (Heinrich von Kleist, Ludwig Tieck, E. T. A. Hoffmann)</i> .	Translated by Ronald Taylor. London: Angel Books, 1985, 1995.
	9. Eichendorff, Joseph von. <i>Memoirs of a Good-for-Nothing</i> .	Translated by Bayars Quincy
	10. Morgan.	New York: Frederick Ungar, 1951, 1981.
	11. Fouqué, F. H. de la Motte. <i>Undine</i> .	Translated by Paul Turner. London: John Calder, 1960.
	12. Goethe, J. W. <i>Faust/Parts One and Two</i> .	Translated by Philip Wayne. Penguin, 1949, 1959.
	13. Goethe. <i>Selected Verse</i> .	With an introduction and prose translations by David Luke. 1964.
	14. Goethe. <i>The Sorrows of Young Werther</i> .	Trans. Catherine Hutter. London: Signet Classic, 1962.
	15. Grimm, Jacob and Wilhelm. <i>Selected Tales</i> .	Translated with an introduction by David Luke. 1982.
	16. Heine, Heinrich. <i>Heine. Selected Verse</i> .	Prose translation by Peter Branscombe. Penguin, 1967.
	17. Hoffmann, E. T. A. <i>The Golden Pot and other tales</i> .	A new translation by Ritchie Robertson. Oxford University Press, 1992.
	18. Novalis. <i>Henry von Ofterdingen</i>	Translated by Palmer Hilty. New York: Frederick Ungar, 1958.
	19. Schiller, Friedrich. <i>The Robbers and Wallenstein</i> .	Translated with an Introduction by F. J. Lamport. Penguin, 1979.
	20. Schiller. <i>Five Plays</i> .	Translated by Robert David MacDonald. London: Absolute Classics, 1998.
	21. Wackenroder, Wilhelm Heinrich. <i>Confessions and Fantasies</i> .	Translated Mary Hurst Schubert. Pennsylvania State University Press, 1971
	22. Weber, Carl Maria von. <i>Der Freischütz</i> .	Vocal score (Schirmer/Peters); full score (Dover).