

Faust

Since its emergence in sixteenth-century Germany, the magician Faust's quest has become one of the most profound themes in Western history. Though variants are found across all media, few adaptations have met with greater acclaim than in music. Bringing together more than two dozen authors in a foundational volume, The Oxford Handbook of Faust in Music testifies to the spectacular impact the Faust theme has exerted over the centuries. The Handbook's three-part organization enables readers to follow the evolution of Faust in music across time and stylistic periods. Part I explores symphonic, choral, chamber, and solo Faust works by composers from Beethoven to Schnittke. Part II discusses the range of Faustian operas, and Part III examines Faust's presence in ballet and musical theater. Illustrating the interdisciplinary relationships between music and literature and the fascinating tapestry of intertextual relationships among the works of Faustian music themselves, the volume suggests that rather than merely retelling the story of Faust, these musical compositions contribute significant insights on the tale and its unrivalled cultural impact.

This book is intended for m.

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While preserving the line structure of the German original and verbal echoes that permeate the poem, Margaret Kirby's translation of Faust I attempts to capture in unrhymed modern English the distinctive voices, wide metrical range, quick shifts in tone, comic and tragic registers, and other key stylistic elements of Goethe's greatest poetic and dramatic masterpiece.

Faust: The First Part of the Tragedy

My Soul be Damned for the World

Part two

The Faust Legend

A Struggle for the Soul of Physics

Parts I and II.

Goethe's Collected Works: Faust I & II

Faust, tempted by Mephistopheles, continues his journey through ancient Greek mythology and finds himself smitten with Helen of Troy.

Goethe's most complex and profound work, Faust was the effort of the great poet's entire lifetime. Written over 60 years, it can be read as a document of Goethe's moral and artistic development. This edition is a completely new translation that communicates both its poetic variety and its many levels of tone. The language is present-day English, and Goethe's formal and rhythmic variety is preserved in its richness.

A 1994 scholarly edition of a major Renaissance text linked with Marlowe's Dr Faustus.

Faust Adaptations from Marlowe to Aboudoma and Markland

Goethes Faust: The first part

The Faust Tales of Christoph Rosshirt - a Critical Edition with Commentary

Faust's Death. A tragedy, in five acts [and in verse].

Adaptation, Reception, Translation

Faust

This CliffsNotes guide includes everything you've come to expect from the trusted experts at CliffsNotes, including analysis of the most widely read literary works.

The first cohesive Faust narrative in facsimile form, German transcription, and (first-ever) English translation, plus a history of Faust illustrations and an assessment of Faust's history.

A collection of essays by leading scholars presenting international perspectives on adaptation, reception and translation of the Faust theme in literature, theatre and music.

One of the glories of Elizabethan drama: Marlowe's powerful retelling of the story of the learned German doctor who sells his soul to the devil in exchange for knowledge and power.

Footnotes.

Goethe's Faust in Music

Lives of Faust

The Oxford Handbook of Faust in Music

Goethe's Faust

Goethe's Collected Works: Faust I & II

Part One and Selected Sections of Part Two in the German Original with an English Translation

Johann Wolfgang von Goethe's Faust is a tragic play in two parts: Faust. Der Tragödie erster Teil translated as: Faust: The First Part of the Tragedy) and Faust. Der Tragödie zweiter Teil (Faust: The Second Part of the Tragedy). Although rarely staged in its entirety, it is the play with the largest audience numbers on German-language stages. Faust is Goethe's most famous work and considered by many to be one of the greatest works of German literature. The principal characters of Faust Part One include: Heinrich Faust, a scholar, sometimes said to be based on the real life of Johann Georg Faust, or on Jacob Bidermann's dramatized account of the Legend of the Doctor of Paris, Cenodoxus Mephistopheles, a Devil (Demon) Gretchen, Faust's love (short for Margaret; Goethe uses both forms) Marthe, Gretchen's neighbour Valentin, Gretchen's brother Wagner, Faust's famulus Faust Part One takes place in multiple settings, the first of which is heaven. Mephistopheles makes a bet with God: he says that he can lure God's favourite human being (Faust), who is striving to learn everything that can be known, away from righteous pursuits. The next scene takes place in Faust's study where Faust, despairing at the vanity of scientific, humanitarian and religious learning, turns to magic for the showering of infinite knowledge. He suspects, however, that his attempts are failing. Frustrated, he ponders suicide, but rejects it as he hears the echo of nearby Easter celebrations begin. He goes for a walk with his assistant Wagner and is followed home by a stray poodle (the term then meant a medium-to-big-size dog, similar to a sheep dog). In Faust's study, the poodle transforms into the devil (Mephistopheles). Faust makes an arrangement with the devil: the devil will do everything that Faust wants while he is here on Earth, and in exchange Faust will serve the devil in Hell. Faust's arrangement is that if he is pleased enough with anything the devil gives him that he wants to stay in that moment forever, then he will die in that moment. When the devil tells Faust to sign the pact with blood, Faust complains that the devil does not trust Faust's word of honor. In the end, Mephistopheles wins the argument and Faust signs the contract with a drop of his own blood. Faust has a few excursions and then meets Margaret (also known as Gretchen). He is attracted to her and with jewellery and help from a neighbor, Martha, the devil draws Gretchen into Faust's arms. With influence from the devil, Faust seduces Gretchen. Gretchen's mother dies from a sleeping potion, administered by Gretchen to obtain privacy so that Faust could visit her. Gretchen discovers she is pregnant. Gretchen's brother condemns Faust, challenges him and falls dead at the hands of Faust and Mephistopheles. Gretchen drowns her illegitimate child and is convicted of the murder. Faust tries to save Gretchen from death by attempting to free her from prison. Finding that she refuses to escape, Faust and the devil flee the dungeon, while voices from Heaven announce that Gretchen shall be saved - "Sie ist gerettet" - this differs from the harsher ending of Urfaust - "Sie ist gerichtet!" - "she is condemned." It was reported that members of the first-night audience familiar with the original Urfaust version cheered on hearing the amendment.

Faust has been called the fundamental icon of Western culture, and Goethe's inexhaustible poetic drama is the centrepiece of its tradition in literature, music and art. In recent years, this play has experienced something of a renaissance, with a surge of studies, theatre productions, press coverage and public discussions. Reflecting this renewed interest, leading Goethe scholars in this volume explore the play's striking modernity within its theatrical framework. The chapters present new aspects such as the virtuality of Faust, the music drama, the modernization of evil, Faust's blindness, the gay Mephistopheles, classic beauty and horror as phantasmagoria, and Goethe's anticipation of modern science, economics and ecology. The book contains an illustrated section on Faust in modern performance, with contributions by renowned directors, critics and dramaturges, and a major interview with Peter Stein, director of the uncut 'millennium production' of Expo 2000.

The legend of Faust grew up in the sixteenth century, a time of transition between medieval and modern culture in Germany. Johann Wolfgang von Goethe (1749-1832) adopted the story of the wandering conjuror who accepts Mephistopheles's offer of a pact, selling his soul for the devil's greater knowledge; over a period of 60 years he produced one of the greatest dramatic and poetic masterpieces of European literature. David Luke's recent translation, specially commissioned for The World's Classics series, has all the virtues of previous classic translations of Faust, and none of their shortcomings. Cast in rhymed verse, following the original, it preserves the essence of Goethe's meaning without sacrifice to archaism or over-modern idiom. It is as near an 'equivalent' rendering of the German as has been achieved. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

A comprehensive exploration of Dr. Faust, the man who sold his soul to the devil, and those who lived to tell his tale. Volume I includes: New insights into the life and times of the historical Dr. Faustus, the notorious occultist and charlatan who reputedly declared the devil was his 'brother-in-law'. A detailed study of the first Faust books and the popular Faustian folk tales. Original discussions on Christopher Marlowe's famous drama and his 'atheistic' rendition of the Faustian myth, including a unique and controversial analysis of the A and B texts. The days of the Faust puppet plays. Gotthold Ephraim Lessing's unfinished Faust drama. Volume II features: A unique, in-depth account of Johann Wolfgang von Goethe's masterpiece, Faust, Parts One and Two. An examination of the early sketches of his classic drama. Includes detailed explanations of Goethe's hidden symbolism in the text,

his interest in history and science, the occult, alchemy, Freemasonry and his warnings to future generations.

CliffsNotes on Goethe's Faust, Part 1 and 2

A History of Berlin

Reunions and departures

Dr. Faustus

Faust in Copenhagen

(Vocal Score). French/English. Translated by Martin.

REUNIONS AND DEPARTURES With the help of Marion and Nico the homunculus, Johanna reaches the great belfry where Mephistopheles' head is kept. Johanna is nearly finished with the century-long game she's played with her demonic companion, but with Johanna's body slowly shrinking away and the church stopping at nothing to prevent her unholy reunion, will she accomplish her goal before it's too late? FINAL VOLUME

Today is the most important day in Peter Booker's career. Nothing is going to stop him from getting to work, certainly not a homeless man asking for help. However, there is more to this encounter than Peter thinks, and it soon leads him to the biggest story of his life. As he enters the heart of a powerful conspiracy, Peter learns that while the truth may save lives, it could also cost him his own.

This book explores the poetic articulations of a shift from a transcendent to an immanent worldview, as reflected in the manner of evaluation of body and soul in Goethe's Faust and Ḥāfiẓ' Divan. Focusing on two lifeworks that illustrate their authors' respective intellectual histories, this cross-genre study goes beyond the textual confines of the two poets' Divans to compare important building blocks of their intellectual worlds.

Goethe's Faust and the Divan of Ḥāfiẓ

Annotated

Frau Faust

Body and Soul in Pursuit of Knowledge and Beauty

Part 2

A Tragedy

In the 1960s and '70s the long forgotten and forbidden Great Goddess roused herself from millennia of slumber and took possession of young women's imaginations. That cast out She offered a Faustian bargain—She would rip you out of your narrow domesticated self image, thrust you into the wilds of sex, power and creativity, initiate you into the mysteries of Earth and Starry Heaven, but you would owe Her your soul. A generation of women followed Her. Some knew her as Feminism, some knew her as the Deep Feminine, many as both. The Faust Woman Poems trace one woman's Faustian adventures through that time. Most of a lifetime later the Great Goddess returns to the poet. As oceans rise and species die She demands Her due.

Provides a fresh interpretation of the nineteenth-century German masterpiece, describes Goethe's attitudes towards writers, composers, and artists, and suggests that he saw all art as a part of a tradition

In Berlin, history is tangible. The sense of the past; of Europe, of Germany, and of the 20th century's myths, depravities, idealism and horror, hangs in the air around the old Hinterhofs and deserted railway stations. No other city has played such a part in the tides of twentieth-century European affairs.

A physicist himself, Gino Segrè writes about what scientists do and why they do it with intimacy, clarity, and passion. In Faust in Copenhagen, he evokes the fleeting, magical moment when physics' and the world was about to lose its innocence forever. Known by physicists as the miracle year, 1932 saw the discovery of the neutron and antimatter, as well as the first artificially induced nuclear transmutations. However, while scientists celebrated these momentous discoveries, which presaged the nuclear era and the emergence of big science, during a meeting at Niels Bohr's Copenhagen Institute, Europe was moving inexorably toward totalitarianism and war.

International Faust Studies

The Faust Woman Poems

Music in Goethe's Faust

Inside The East German Doping Machine

Part one

Large Print

Faust Johann Wolfgang von Goethe Faust is the protagonist of a classic German legend. He is a scholar who is highly successful yet dissatisfied with his life, so he makes a pact with the Devil, exchanging his soul for unlimited knowledge and worldly pleasures. The Faust legend has been the basis for many literary, artistic, cinematic, and musical works that have reinterpreted it through the ages. Faust and the adjective Faustian imply a situation in which an ambitious person surrenders moral integrity in order to achieve power and success for a delimited term. The

Faust of early books-as well as the ballads, dramas, movies, and puppet-plays which grew out of them-is irrevocably damned because he prefers human to divine knowledge; "he laid the Holy Scriptures behind the door and under the bench, refused to be called doctor of Theology, but preferred to be styled doctor of Medicine." Plays and comic puppet theatre loosely based on this legend were popular throughout Germany in the 16th century, often reducing Faust and Mephistopheles to figures of vulgar fun. The story was popularised in England by Christopher Marlowe, who gave it a classic treatment in his play, The Tragical History of Doctor Faustus. In Goethe's reworking of the story two hundred years later, Faust becomes a dissatisfied intellectual who yearns for "more than earthly meat and drink" in his life. We are delighted to publish this classic book as part of our extensive Classic Library collection. Many of the books in our collection have been out of print for decades, and therefore have not been accessible to the general public. The aim of our publishing program is to facilitate rapid access to this vast reservoir of literature, and our view is that this is a significant literary work, which deserves to be brought back into print after many decades. The contents of the vast majority of titles in the Classic Library have been scanned from the original works. To ensure a high quality product, each title has been meticulously hand curated by our staff. Our philosophy has been guided by a desire to provide the reader with a book that is as close as possible to ownership of the original work. We hope that you will enjoy this wonderful classic work, and that for you it becomes an enriching experience.

For nearly twenty-five years, East Germany's corrupt sports organization dominated international athletics. While the German Democratic Republic's secret "State Plan" was in effect, more than ten thousand unsuspecting young athletes-- some as young as twelve years old-- were given massive doses of performance-enhancing anabolic steroids. These athletes achieved miraculous success in international competitions, including the Olympics, but for many of them, their physical and emotional health was permanently damaged. Faust's Gold draws on the revelations of the ongoing trials of former GDR coaches, doctors, and sports officials who have now confessed to conducting ruthless medical experiments on young and talented athletes selected for Olympic training camps. It also draws on the extensive research of Brigitte Berendonk, who escaped from East Germany to begin a decade-long crusade to bring justice to her fellow athletes, and that of her husband, Professor Werner Franke. Berendonk's story, and those of her colleagues in the GDR, offers a unique insight into a bizarre regime. Faust's Gold is a true-life detective story that plunges into the dark, secretive world of the GDR doping scam, where elite competitors and their families are up against a formidable opponent: the East German secret police, known as the STASI. What emerges is a complex tapestry of the politicized modern Olympics that culminates in a powerful testimony to the massive wrong done by one Eastern Bloc nation to its world-class athletes.

This sparkling new translation of FAUST: PART TWO now affords English-language readers much of the pleasure found by readers of the original German. Award-winning translator Martin Greenberg casts Goethe's verse in a natural, vigorous, lucid English that preserves Goethe's poetic effects while accurately rendering the sense of the original lines.

Faust Adaptations, edited and introduced by Lorna Fitzsimmons, takes a comparative cultural studies approach to the ubiquitous legend of Faust and his infernal dealings. Including readings of English, German, Dutch, and Egyptian adaptations ranging from the early modern period to the contemporary moment, this collection emphasizes the interdisciplinary and transcultural tenets of comparative cultural studies. Authors variously analyze the Faustian theme in contexts such as subjectivity, genre, politics, and identity. Chapters focus on the work of Christopher Marlowe, Johann Wolfgang von Goethe, Adelbert von Chamisso, Lord Byron, Heinrich Heine, Thomas Mann, D. J. Enright, Konrad Boehmer, Mahmoud Aboudoma, Bridge Markland, Andreas Gössling, and Uschi Flacke. Contributors include Frederick Burwick, Christa Knellwolf King, Ehrhard Bahr, Konrad Boehmer, and David G. John. Faust Adaptations demonstrates the enduring meaningfulness of the Faust concept across borders, genres, languages, nations, cultures, and eras. This collection presents innovative approaches to understanding the mediated, translated, and adapted figure of Faust through both culturally specific inquiry and timeless questions.

The First Part

Theatre of Modernity

The Tragedy

Opera in Four Acts

Faust: Part One

Faust's Metropolis

This book is an interdisciplinary collection of essays examining Goethe's Faust and its derivatives in European, North American, and South American cultural contexts. Topics include the authority of the word in Faust and Dr.Faustus, cultural memory of Herder, the Eternal-Feminine, Coleridge's responses to Faust, Argentinean adaptations, performances by Peter Stein and the Goetheanum, Canadian reception of Faust, Werner Fritsch's multimedia project Faust Sonnengesang, and the relevance of Faust for models of artificial intelligence.

Faust is the protagonist of a classic German legend. He is a scholar who is highly successful yet dissatisfied with his life, so he makes a pact with the Devil, exchanging his soul for unlimited knowledge and worldly pleasures. The Faust legend has been the basis for many literary, artistic, cinematic, and musical works that have reinterpreted it through the ages.

Faust and the adjective Faustian imply a situation in which an ambitious person surrenders moral integrity in order to achieve power and success for a delimited term. The Faust of early books - as well as the ballads, dramas, movies, and puppet-plays which grew out of them - is irrevocably damned because he prefers human to divine knowledge; "he laid the Holy Scriptures behind the door and under the bench, refused to be called doctor of Theology, but preferred to be styled doctor of Medicine". Plays and comic puppet theatre loosely based on this legend were popular throughout Germany in the 16th century, often reducing Faust and Mephistopheles to figures of vulgar fun. The story was popularised in England by Christopher Marlowe, who gave it a classic treatment in his play, The Tragical History of Doctor Faustus. In Goethe's reworking of the story two hundred years later, Faust becomes a dissatisfied intellectual who yearns for "more than earthly meat and drink" in his life. - Amazon (summary for a later edition of this title).

This major interdisciplinary collection captures the vitality and increasingly global significance of the Faust figure in literature, theatre and music. Bringing together scholars from

around the world, International Faust Studies examines questions of adaptation, reception and translation centering on Faust discourse in a diversity of cultural contexts, including the Chinese, Japanese, Indian, African, Brazilian and Canadian, as well as the European, British and American. It broadens the field by including studies of lesser known or neglected Faust discourse, including the translation of Goethe's Faust recently attributed to Coleridge, in addition to the canonical.

Quickly expand your knowledge base and master your residency with Faust's Anesthesiology Review, the world's best-selling review book in anesthesiology. Combining comprehensive coverage with an easy-to-use format, this newly updated medical reference book is designed to efficiently equip you with the latest advances, procedures, guidelines, and protocols. It's the perfect refresher on every major aspect of anesthesia. Take advantage of concise coverage of a broad variety of timely topics in anesthesia. Focus your study time on the most important topics, including anesthetic management for cardiopulmonary bypass, off-pump coronary bypass, and automatic internal cardiac defibrillator procedures; arrhythmias; anesthesia for magnetic resonance imaging; occupational transmission of blood-borne pathogens; preoperative evaluation of the patient with cardiac disease; and much more. Search the entire contents online at Expert Consult.com.

A Critical Edition Based on the Text of 1592

The German Tragedy

Faust's Anesthesiology Review E-Book

Faust's Gold

The Faust Theme in Literature and Music. A Reader

The English Faust Book

Goethe fue un poeta, novelista, dramaturgo y científico alemán que ayudó a fundar el romanticismo, movimiento al que influyó profundamente. En palabras de George Eliot fue el más grande hombre de letras alemán... y el último verdadero hombre universal que caminó sobre la tierra. Su obra, que abarca géneros como la novela, la poesía lírica, el drama e incluso controvertidos tratados científicos, dejó una profunda huella en importantes escritores, compositores, pensadores y artistas posteriores, siendo incalculable en la filosofía alemana posterior y constante fuente de inspiración para todo tipo de obras."

Explores the influence of the Faust legend on drama and film from the sixteenth century to the contemporary era.

This book is an interdisciplinary reader on the Faust theme in literature and music from the Reformation to the present. Essays by Faust scholars set the texts in context. Peter Werres introduces the collection with The Changing Faces of Dr. Faustus. Osman Durrani and Gerald Strauss discuss contexts of the Faust Book, given in the English translation The Historie of the Damnable Life and Deserved Death of Doctor John Faustus. David Wootton compares Marlowe's Doctor Faustus and the English Faust Book. Klaus L. Berghahn's analysis of transformations of the theme and seventeenth- and eighteenth-century performance announcements contextualize the popular Puppet-Play of Doctor Faustus. Works of Faustian music include the ballad The Just Judgment of God shew'd upon Dr. John Faustus, Berlioz's The Damnation of Faust, and Gounod's Faust. Essays by Henry Bacon and Steven R. Cerf engage the Faust theme in Romantic music and twentieth-century opera. Osman Durrani introduces 19th-Century American Fausts, represented by Hawthorne's The Birthmark, and excerpts from Ethan Brand and Melville's Moby Dick. Faust themes in the 20th and 21st centuries are represented by Valéry's My Faust, Shapiro's The Progress of Faust, Osman Durrani's overview of Faust globalized, and Paul M. Malone's work on the Faust theme in rock opera. A reading list is included.

Joe Faust

Comparatist Interfaces

Goethe's Faust and Cultural Memory