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Chapter 1 : William Pierce, "The Faustian Spirit" | Counter-Currents Publishing

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As the first female president of Harvard University, Drew Gilpin Faust has broken down the gender barrier that has surrounded higher education for centuries. Before becoming university president of Harvard, she was the founding dean of the Radcliffe Institute for Advanced Study beginning in 2001. Born in New York City on September 18, 1949, Catharine Drew Gilpin was the rebellious daughter who perpetually challenged what it meant to be a young girl and later, a woman in higher education. Her parents met on a fox hunt in the mid-1940s and lived in New York City before Drew was born, but later moved to Millwood in Clarke County, Virginia to raise their family on a farm. Along with her three brothers, Faust started her education at the Blue Ridge Country Day School, a co-ed private school near her home in Virginia. There, she was known as a precocious child who earned high marks and loved to read. She spent her summers doing the high society activities expected of a young girl, including joining the Girl Scouts and taking dancing lessons. However, she resisted becoming a debutante in her teen years. However, it is clear that her upbringing would have implications on her career later in life. At age 9, she sent a letter to President Dwight D. Eisenhower decrying segregation; this early awareness of inequality in race relations presaged her later scholarly interest in the history of the American South. Faust went against family norms with her selection of college; however, this decision was less about being a black sheep in the family and more about the educational environment from women in the 1960s. Although her father, two of her brothers, and several of her uncles and male cousins graduated from Princeton, Princeton did not admit women in the mid-1960s, so she went to Bryn Mawr instead. Faust later went on to become the acting dean of the Radcliffe Institute for Advanced Study from 2001 until 2007, when Faust took her place. She gave the commencement address to her peers, in which she told them of her desire to turn her interests in activism into scholarship because she believed that if she had a better understanding of history, she could have a more significant impact on the future. With that goal in mind, she went on to the University of Pennsylvania, in Philadelphia, Pennsylvania, to study American civilization. However, Faust was initially denied admission to University of Pennsylvania on the basis of gender. The graduate history program at the University of Pennsylvania did not have any female faculty at the time, so despite her honors and grades, she was rejected. The department head told Faust that they did not want someone who was just following her husband since right after her graduation from college, she had married her college sweetheart, Stephen Faust, who was in medical school at Penn. In 1971, after she received her PhD, Faust and her husband divorced, but she remained at the university and served on the faculty for 25 years. In 1996 and 1997, she received distinguished teaching awards. While at the University of Pennsylvania, Faust authored many historical books, specifically on Civil War related topics, focusing on the lives of Confederate women. Some of her more popular titles include: *The Creation of Confederate Nationalism: Death and the American Civil War*. Faust was appointed the 28th president of Harvard University on July 1, 2007, and was formally installed on October 12, 2007. She was the first woman to hold this position in the history of Harvard University. Many sources say she was a surprise choice for the position after the high-profile and controversial Lawrence Summers stepped down in 2005. However, while Summers was in office, he publicly suggested that genetic gender differences may explain why few women attain top math, science and engineer degrees and, ultimately, jobs. His comment sparked controversy in academic and feminist circles around the country, so as an effort to redeem himself, he asked Faust to head an effort to recruit and retain female students and faculty at Harvard. According to a New York Times article, when asked if her appointment as president of Harvard signified the end of sex inequities at the university, she said: There is a lot of work still to be done, especially in the sciences. Monrad professor in the social sciences at Harvard. Together, Faust and Rosenberg have one daughter, Jessica, born in 1978. Jessica graduated from

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Harvard in Professor Rosenberg also has a daughter, Leah, from a previous marriage, who is now a professor at the University of Florida. In , Faust was diagnosed with breast cancer, an event that caused her to reevaluate her life. She continues to serve on the educational advisory board of the Guggenheim Foundation, which provides fellowships for advanced professionals in the academic fields of the natural sciences, social sciences, humanities and creative arts. Previously, Faust has served as president of the Southern Historical Association, vice president of the American Historical Association, and executive board member of the Organization of American Historians and the Society of American Historians. As a sign of her historical and professional accomplishments, Faust was elected to the American Academy of Arts and Sciences in , the Society of American Historians in , and the American Philosophical Society in . As a pioneer for women in higher education at one of the most prestigious schools in the country, Faust has broken through the glass ceiling that has kept many women out of academia and challenged the role that so many wanted her to conform to, especially her mother. Campbell and Kym S. University Press of Virginia, *Ideology and Identity in the Civil War South*. Louisiana State University Press, University of North Carolina Press, *This Republic of Suffering*: Bombardieri, Marcella, and Maria Sacchetti.

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Chapter 2 : Faust, Part One (eBook)

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Liszt Ferenc October 22, 1811 – July 31, 1886, was a Hungarian virtuoso pianist and composer. He was a renowned performer throughout Europe during the 19th century, noted especially for his showmanship and complete sovereignty over the keyboard. Today, he is generally considered to be one of the greatest pianists who ever lived. Liszt studied and played at Vienna and Paris and for most of his early adulthood toured throughout Europe giving concerts. He is credited with inventing the modern piano recital, where his virtuosity earned him approbation by composers and performers alike. His great generosity with both time and money benefited the lives of many people: He also contributed to the Beethoven memorial fund. His piano compositions include works such as his Piano Sonata in B minor, and two piano concertos, which have entered the standard repertoire. He also made many exuberant piano transcriptions of operas, famous symphonies, Paganini Caprices, and Schubert Lieder. His music is well loved in part because of its melodic and emotional harmonies. He would often add a few pages of flashiness in his music to impress the young women. He deeply loved women and wrote many love songs for them. His baptism record is in Latin and lists his first name as Franciscus. The Hungarian variant Ferenc is often used, though Liszt never used this himself. Franz was a weak and sickly child, and was surrounded from his early childhood with music. Liszt displayed incredible talent at a young age, easily sight-reading multiple staves at once. His father gave him his first music lessons when he was six years old. Local aristocrats noticed his talent and enabled him to travel to Vienna and later to Paris with his family. As a result, Liszt never fully learned Hungarian; his later letters and diaries show that he came to regret this deeply. One letter to his mother begins in faltering Hungarian, and after an apology continues in French his preferred language. In Vienna he was educated in piano technique by Carl Czerny. On April 13, 1822, Liszt gave a concert, and it is often said that the year-old Ludwig van Beethoven gave him a kiss for his marvelous playing. Years of Pilgrimage Liszt left Vienna in 1823 to travel. In Paris, on March 9, 1825, he attended a concert by the virtuoso violinist Paganini and became motivated to become the greatest pianist of his day. He often took to seclusion in his room, and was heard practicing for over 10 hours a day. Also composed in this period were the 12 Grandes Etudes Liszt later rewrote these into the 12 Transcendental Etudes in 1838. He was very widely read in philosophy, art and literature and was on friendly terms with the painter Ingres and the authors Heine, Lamennais, H. Between August 17 and September 26, 1828, they gave 50 concerts around England which were generally unsuccessful, having an average attendance of 100. The second tour which encompassed Liverpool, Ireland and Scotland from November to January was mildly more successful, with audiences of more than 100 in Dublin. The tour was however a financial failure, and Liszt waived his promised guineas a month fee. His admirers praised and courted him, and ladies fought over his handkerchiefs and gloves, which they often ripped to pieces as souvenirs. The Princess was an author, whose one work was published in 16 volumes, each containing over 100 pages. Her longwinded writing style had some effect on Liszt himself. The couple had intended to marry in 1829, but since the Princess had been previously married and her husband was still alive, the Roman Catholic authorities could not approve the wedding. Liszt and Princess Carolyne remained friends, although Liszt never recovered from being unable to marry her. During the years in which he performed regularly in public, he was almost universally acknowledged even by musical conservatives who disliked his compositions as the foremost pianistic executant and interpreter. His main rival in public esteem as a virtuoso was Sigismond Thalberg, who specialized in salon music, especially operatic fantasies. Liszt in Weimar In 1833, Liszt gave up public performances on the piano and went to Weimar, remaining there until 1849. He also wrote articles championing Berlioz and Wagner, and produced those orchestral and choral pieces upon which his reputation as a composer mainly rests. His efforts on behalf of Wagner, who was then an exile in Switzerland, culminated in the first performance of Lohengrin in 1845. In retirement Liszt

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retired to Rome in 1846. During this time, his relationship with Wagner grew more strained. The intensely devout Catholic Liszt was personally repulsed by his new son-in-law, but continued to champion his music, and regularly attended the Bayreuth Festival. From 1848 until his death he also taught for several months every year at the Hungarian Conservatoire of Budapest. He died in Bayreuth on July 31, 1886, as a result of pneumonia which he contracted during the Bayreuth Festival hosted by his daughter, Cosima. At first he was surrounded by some of his more adoring pupils, including Arthur Friedheim, Siloti and Bernhard Stavenhagen, but they were denied access to his room by Cosima shortly before his death. He is buried in the Bayreuth Friedhof. *Abschied Farewell* and *Nuages Gris* are examples of this less virtuosic style, as are at least some of the six *Consolations*. In his most popular and advanced works, he is the archetypal Romantic composer. Liszt pioneered the technique of thematic transformation, a method of development which was related to both the existing variation technique and to the new use of the leitmotif by Richard Wagner. He also largely invented the symphonic poem, or tone poem, in a series of single-movement orchestral works composed in the 1840s and 1850s. Other pieces are based on works by Lord Byron, Goethe and Dante. His transcriptions met with less criticism. As a transcriber of even the most unlikely and complicated orchestral works, he created piano arrangements which stood on their own merits; many other pianist-composers followed his example. While his Hungarian nationalist works are widely recognized, his understanding of form, expression and use of virtuosity for musical effect are more apparent elsewhere. This set of three suites ranges from the pure virtuosity of the *Suisse Orange Storm* to the subtle and imaginative visualizations of artworks by Michaelangelo and Raphael in the second set. The relative obscurity of the vast majority of his works may be explained by the immense number of pieces he composed. His piano works have always been well represented in concert programs and recordings by pianists throughout the world. Many of his works have been recorded a multitude of times. However the only pianist who has recorded his entire pianistic oeuvre is the Australian Leslie Howard. This massive undertaking included a number of premiere recordings. To play these pieces, a pianist must connect with the piano as an extension of his own body. Liszt claimed to have spent ten or twelve hours each day practicing scales, arpeggios, trills and repeated notes to improve his technique and endurance. All of these piano techniques were often applied in his compositions with, often unparalleled difficulty. He would often challenge himself and his immaculate fingering by presenting random problems to his playing. Piano recital While touring, Liszt would play before as many as three thousand attendees. He would learn entire programmes from memory, play with the piano at right angles to the platform with its lid open, reflecting sound across the auditorium, and traversed the European continent from the Urals to Ireland. Those were all feats unmatched by any solo pianist at the time.

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Chapter 3 : Franz Liszt â€“ Faust

Faust owes his posthumous fame to the anonymous author of the first Faustbuch (), a collection of tales about the ancient magiâ€”who were wise men skilled in the occult sciencesâ€”that were retold in the Middle Ages about such other reputed wizards as Merlin, Albertus Magnus, and Roger Bacon.

French translation here The following article is an elaboration of a portion of an address by Dr. Some regarded him as a skilled alchemist, who had acquired his powers through diligent work: The mysterious scholar was Doctor Johann Faust c. Half a century after his death there was published in Germany a book comprising these legends, Historia von Dr. Late in the 16th century the English playwright Christopher Marlowe wrote his Tragical History of Doctor Faustus based on these legends. After that countless others took up the Faust theme: The most noted writer in this vein was Johann Wolfgang von Goethe, the first part of whose long dramatic poem Faust was published in Throughout the 19th century and well into the 20th, symphonies, poems, plays, and novels dealing with the Faust legend continued to appear. The subject evidently resonates with something deep in the European soul. In fact, one may easily see a precursor of the Faust legend in that of Odin, whose quest for truth and understanding led him to give up one of his eyes and to be hanged for nine days from the World Tree. In the many versions of the Faust legend various elements are emphasized, but the persistent theme is that mentioned above: It is from this persistent theme, rather than from the semi-historical account of the life of Dr. The word refers to a spiritual tendency in the race which has shown such fascination down through the ages with the idea behind the Faust legend. It describes a fundamental urge or drive latent in the soul of European manâ€”and active in a few exceptional Europeans. The Faustian urge in our race-soul says to us: Thou must strive all the days of thy life. Thou must discover all things, know all things, master all things. It is what makes adventurers of us, drives us to risk our lives in ventures which can bring us no conceivable material benefitâ€”something which is totally foreign to other races, accustomed to judging everything according to its utility only. It is the Faustian urge which has made our race the pre-eminent race of explorers, which has driven us to scale the highest mountains in lands inhabited by men of other races who have been content to remain always in the valleys. It is what, more than intellect alone, has made us likewise the pre-eminent race of scientistsâ€”especially in those days before the practice of science became a well-paid profession. It is what sent us to another world and has us now reaching for the stars. But the Faustian urge is also more than all these things. It raises those imbued with it above the economic men, who, in the eyes of Western politicians and Eastern commissars, of labor bosses and captains of industry, of neo-liberal Democrats and conservative Republicans alike, are the sole denizens of the earth. It makes of man more than a mere consumer or producer. Faust is a restless scholar who has plumbed all of human knowledge but whose soul remains unslaked, his craving for ultimate truth unabated. Where shall I grasp thee, oh infinite Nature? He was, for 10, generations, a hunter of the herds of bison and reindeer and mammoths which roamed the frozen plain of northern Europe during the Ice Ages. We might expect, therefore, that he should show the inquisitiveness he does, which is the mark of the predator, whether cat or manâ€”but we might also ask why other races which went through a hunting phase do not show it to the same degree. We might expect, because our ancestors followed the herds in their seasonal migrations for so many centuries, owning only the property they could carry on their backs, that they should have acquired the restlessness of the wanderer, while more sedentary races should have become, over the eons, more inclined to accumulation and less to exploration. But, again, there have been more southerly nomadic races which seem not to have become imbued with the Faustian spirit. The rigor of the northern climate, the challenge of the ever-changing seasons certainly shaped the character of our race as strongly as any other factor. Aggressiveness, venturesomeness, boldness were traits which enabled our ancestors to find and exploit every scarce possibility for survival in a harsh and unforgiving environment. But the Mongoloid peoples, who evolved in a similarly harsh environment, seem to have responded somewhat differently to it and are today characterized more by stolidity than

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venturesomeness. We can only conclude that the Faustian spirit is the consequence of a unique and transitory combination of causative factors, to which a single race was exposed over a period just long enough to effect the necessary genetic transformation and give it a tenuous racial basis. Even in our own race it manifests itself strongly only in the few who prefer adventure to advantage, accomplishment to acquisition, self-knowledge to self-satisfaction, the conquest of new worlds to the convenience and safety of the old, a true understanding of the Absolute to the unquestionability of a narrow orthodoxy. The race which is the bearer of this spirit must, therefore, be doubly careful that its genetic basis is preserved—that it does not become a race solely of lawyers, clerks, laborers, and merchants but remains a race also of philosophers, explorers, poets, and inventors: Kevin Alfred Strom Arlington, Va.: National Vanguard Books, , p.

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Chapter 4 : Problem of Faust: Lecture IV: Faust and the "Mothers"

- *The Character of Mephistopheles in Faust* Mephistopheles, from the epic poem *Faust*, by Goethe, is one of the most interesting characters if examined carefully. Much like today's crude interpretations of the devil, Mephistopheles was a skeptic, a gambler, self-confident, witty, stubborn, smart, creative, tempting and of course, evil.

And what can be said in this regard will fit in well with the whole course of our present considerations. He has descended to the Mothers: Leaving aside what one otherwise knows of the matter and what has been said by us in the course of years, we need reflect only upon how the Greek poets, in speaking of the Mysteries, refer to those who were initiated as having learnt to know the three world-Mothers – Rhea, Demeter and Proserpina. These three Mothers, their being, what they essentially are – all this was said to be learnt through direct perception by those initiated into the Mysteries in Greece. When we dwell upon the significant manner in which Goethe speaks in this scene, and also upon what takes place in the next, we shall no longer be in any doubt that in reality Faust has been led into regions, into kingdoms, that Goethe thought to be like that kingdom of the Mothers into which the initiate into the Greek Mysteries was led. By this we are shown how full of import Goethe meaning is. How strange that sounds! We must now ask, and are able to do so on the basis of what we have been considering during these past years, what is supposed to happen to Faust in the moment that this higher mystery is unveiled before him? Into what world is he led? The world, into which he is led, the world he now enters, is the spiritual world immediately bordering on our physical one. Please remember clearly how I have already said that the crossing of the threshold into this world beyond the border must be approached in thought with great caution. As I said, this is because between the world that we observe with our senses and understand with our intellect, and that world from which the -physical one arises, there is a borderland as it were, a sphere where one may easily fall into deception and illusion when not sufficiently developed and prepared. It might be said that only in the world comprehended by the senses are there definite forms, definite outlines and boundaries. These do not exist in the world that is on other side of the border. This is something that it is very difficult to get the modern materialistic intellect to grasp – that in the moment that the threshold is passed everything is in constant movement, and the world of the senses rises out of all this continual movement like petrified forms. It is into this world so penetrated by movement – the imaginative world – that Faust is now transplanted; transplanted, however, by an external cause and not by gradual painstaking meditation. The cause comes from without. It is Mephistopheles, the force of evil working into the physical, who takes him over to the other world. And now there is something to which we must be very much alive to if we are not to develop erroneous opinions in this sphere. We, in anthroposophical circles, are seeking knowledge of the spiritual world. And here, as far as the present time and necessity are concerned in the giving out of these things to the world, it goes without saying that a halt must be made. Anyone wishing to advance beyond this, will come to the sphere that can be called the sphere of action in the supersensible world. This must be left to each individual. When he has once found the security of knowledge, he himself must undertake the action. But in what is meant to proceed between Faust and Mephistopheles this is not the case. Faust has actually to produce the departed Paris and Helen; therefore he does not only have to look into the spiritual world, he does not have to be an initiate only, but a magician, and must accomplish magical actions. It is very clearly shown here in the way this scene is handled by Goethe how deeply familiar he was with certain hidden things in the human soul. But at the same time he has to be given power to act out of supersensible impulses. In his connection with Faust, Mephistopheles, in his capacity as an ahrimanic force, belongs to our world of the senses, but as a supersensible being. He has been transplanted. He has no power over the worlds into which Faust is now to be transplanted. They really do not exist for him. Faust has to pass over into a different state of consciousness that perceives, beneath the foundation of our world of the senses, the never-ceasing weaving and living, surging and becoming, from which our sense-world is drawn. And Faust is to become acquainted with the forces that are there below. In the attributes of the mother is the union of what is physical

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and material with what is not. Picture to yourselves the coming into physical existence of the human creature, his incarnation. You must picture a certain process that takes place through the interworking of the cosmos with the mother-principle, before the union of the male and female is consummated. The man who is about to become physical prepares himself beforehand in the female element. And we must now make a picture of this preparation that is confined to what goes on up to the moment when impregnation takes place – all therefore that takes place before impregnation. One has a quite wrong and materialistically biased notion if one imagines that there lie already formed in the woman all the forces that lead to the physical human embryo. That is not so. A working of the cosmic forces of the spheres takes place; into the woman work cosmic forces. The human embryo is always a result of cosmic activity. What is described in materialistic natural science as the germ-cell is in a certain measure produced out of the mother alone, but it is a counterpart of the great cosmic germ-cell. Let us hold this picture in mind – this becoming of the human germ-cell before impregnation, and let us ask ourselves what the Greeks looked for in their three mothers, Rhea, Demeter and Proserpina. In these three Mothers they saw a picture of those forces that, working down out of the cosmos, prepare the human cell. These forces however do not come from the part of the cosmos that belongs to the physical but to the supersensible. The Mothers Demeter, Rhea and Proserpina belong to the supersensible world. Now think, my dear friends, what Faust really has to experience, If it were purely a matter of imaginative knowledge he would only need to be led into the normal state of meditation but, as has been said, he has to accomplish magical actions. For that it is necessary that the ordinary understanding, the ordinary intellect, with which men perceives the world of the senses, should cease to function. This intellect begins with incarnation into a physical body and ends with physical death. And it is this intellect in Faust that must be damped-down, clouded. He has to recognise that his intellect should cease to work. He must be taken up with his soul into a different region. This naturally should be understood as a significant factor in Faust is development. And it gives the former himself a sense of uneasiness; in a certain way it becomes dangerous for him also. What then are the possibilities? Faust may acquire the new state of consciousness, learn to know the other world from which he can draw upon miraculous forces, and go to and fro from one world to the other, thus emancipating himself from Mephistopheles for he would then learn to know a world where the latter had no place. With that he would, become free from Mephistopheles. Mephistopheles really puts himself in a very awkward situation. However, he has to do something. He has to give Faust the possibility of fulfilling his promise. He hopes that in some way or another the matter may arrange itself, for he wants neither of the alternatives. He does not want Faust to grow away from him nor does he wish him to be completely paralysed. I ask you to think over this and then to remember that it is all this that Goethe wants to indicate. In this scene of Faust: This is how things are connected. Since the beginning of the fifth post-Atlantean epoch the knowledge of these things has to a great extent been lost. I have told you that Goethe applied the knowledge he had. The whole connection with the Mothers had entered into Goethe's soul when he read Plutarch, the Roman story-teller whom Goethe read, speaks of the Mothers; and the following particular scene in Plutarch seems to have made a deep impression on Goethe. The Romans were at war with Carthage. Nicias is in favour of the Romans and wishes to seize the town of Engyon from the Carthaginians; he is therefore to be given over to the Carthaginians. We also find mention in Plutarch of how the world has a triangular form. Since we live in space, spatial images must be used for what is nevertheless beyond image, time or space. Thus Plutarch gives the picture of a triangular world. This the whole world see diagram. According to Plutarch in the centre of this triangle that is the world, the field of truth is found see red in diagram. Now out of this whole world Plutarch differentiates worlds. This resting field of truth Plutarch describes as being separated by time from the surrounding worlds – sixty on on each of the three sides of the triangle and one at each angle makes Thus Plutarch, who in a certain sense held sway over the mystery wisdom, quoted the remarkable number We must do so in the following way: We divide our Earth into:

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Chapter 5 : Faust | Pennsylvania Center for the Book

Faust: Positive or Negative The Faust legend, as with other great legends, has many interpretations. In Goethe's *Faust: Part One*, the protagonist's character is questioned, and this uncertainty contributes to the number of interpretations the story has.

Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. October Learn how and when to remove this template message Faust is bored and depressed with his life as a scholar. After an attempt to take his own life, he calls on the Devil for further knowledge and magic powers with which to indulge all the pleasure and knowledge of the world. He makes a bargain with Faust: During the term of the bargain, Faust makes use of Mephistopheles in various ways. Realizing this unholy act, she drowns the child, and is held for murder. However, in the early tales, Faust is irrevocably corrupted and believes his sins cannot be forgiven; when the term ends, the Devil carries him off to Hell. The Polish folklore legend bears many similarities to the story of Faust. Here, a saintly figure makes a bargain with the keeper of the infernal world but is rescued from paying his debt to society through the mercy of the Blessed Virgin. The Polish story seems to have originated at roughly the same time as its German counterpart, yet It is unclear whether the two tales have a common origin or influenced each other. The first known printed source of the legend of Faust is a small chapbook bearing the title *Historia von D. Johann Fausten* , published in . The book was re-edited and borrowed from throughout the 16th century. Other similar books of that period include: *Das Wagnerbuch Dr. Locations linked to the story*[edit] *Staufen* , a town in the extreme southwest of Germany, claims to be where Faust died c. These chronicles are generally considered reliable, and in the 16th century there were still family ties between the lords of *Staufen* and the counts of *Zimmern* in nearby *Donaueschingen*. This has led to a measure of speculation as to where precisely his story is set. Christopher Marlowe used this work as the basis for his more ambitious play, *The Tragical History of Doctor Faustus* published c. The first part, which is the one more closely connected to the earlier legend, was published in , the second posthumously in . It gathers together references from Christian, medieval, Roman , eastern, and Hellenic poetry, philosophy, and literature. The final version, published after his death, is recognized as a great work of German literature. Frustrated with learning and the limits to his knowledge, power, and enjoyment of life, he attracts the attention of the Devil represented by Mephistopheles , who makes a bet with Faust that he will be able to satisfy him; a notion that Faust is incredibly reluctant towards, as he believes this happy zenith will never come. In the first part, Mephistopheles leads Faust through experiences that culminate in a lustful relationship with Gretchen, an innocent young woman. Part one of the story ends in tragedy for Faust, as Gretchen is saved but Faust is left to grieve in shame. The second part begins with the spirits of the earth forgiving Faust and the rest of mankind and progresses into allegorical poetry. Faust and his Devil pass through and manipulate the world of politics and the world of the classical gods, and meet with Helen of Troy the personification of beauty. Finally, having succeeded in taming the very forces of war and nature, Faust experiences a singular moment of happiness. He produces works of increasing beauty to universal acclaim, even while physical illness begins to corrupt his body. In , when presenting his final masterwork *The Lamentation of Dr Faust* , he confesses the pact he had made: Scratch who offers him seven years of prosperity in exchange for his soul. Jabez Stone is eventually defended by Daniel Webster , a fictional version of the famous lawyer and orator, in front of a judge and jury of the damned, and his case is won. Dance Poem by Heinrich Heine Faust:

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Chapter 6 : Goethe, Johann Wolfgang von | Internet Encyclopedia of Philosophy

The Faust quotes below all refer to the symbol of Nature and the Earth Spirit. For each quote, you can also see the other characters and themes related to it (each theme is indicated by its own dot and icon, like this one:). Note: all page numbers and citation info for the quotes below refer to the.

See Article History Alternative Titles: Doctor Faustus, Faustus Faust, also called Faustus, or Doctor Faustus, hero of one of the most durable legends in Western folklore and literature, the story of a German necromancer or astrologer who sells his soul to the devil in exchange for knowledge and power. There was a historical Faust, indeed perhaps two, one of whom more than once alluded to the devil as his Schwager, or crony. One or both died about 1540, leaving a tangled legend of sorcery and alchemy, astrology and soothsaying, studies theological and diabolical, necromancy and, indeed, sodomy. Contemporary references indicate that he was widely traveled and fairly well known, but all observers testify to his evil reputation. Contemporary humanist scholars scoffed at his magical feats as petty and fraudulent, but he was taken seriously by the Lutheran clergy, among them Martin Luther and Philippe Melancthon. Ironically, the relatively obscure Faust came to be preserved in legend as the representative magician of the age that produced such occultists and seers as Paracelsus, Nostradamus, and Agrippa von Nettesheim. Faustus, illustration by Edwin Austin Abbey. In the Faustbuch the acts of these men were attributed to Faust. The Faustbuch was speedily translated and read throughout Europe. Faustus by Christopher Marlowe, who, for the first time, invested the Faust legend with tragic dignity. This association of tragedy and buffoonery remained an inherent part of the Faust dramas and puppet plays that were popular for two centuries. Faust, detail from the title page of the edition of The Tragical History of Dr. Faustus by Christopher Marlowe. Courtesy of the trustees of the British Library; photograph, R. The books included careful instructions on how to avoid a bilateral pact with the devil or, if need be, how to break it. The German writer Gotthold Lessing undertook the salvation of Faust in an unfinished play. This was the approach also adopted by Goethe, who was the outstanding chronicler of the Faust legend. In the end Goethe saves Faust by bringing about his purification and redemption. This work, first performed in 1808, is also staged as an opera. It was first performed in Paris in 1830. Faust was the figure in which the Romantic age recognized its mind and soul; and the character, in his self-consciousness and crisis of identity, continued to appeal to writers through the centuries. They feared that the Faustian spirit of insatiable scientific inquiry had been given modern expression. Learn More in these related Britannica articles:

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Chapter 7 : Faust | literary character | www.nxgvision.com

by Franz Liszt and was inspired by Johann von Goethe's drama, *Faust*. 3 Mvts each a character sketch: (1) Faust, (2) Gretchen, (3) Mephistopheles. Similar style to 13 symphonic poems. Does not attempt to tell the story of Goethe's drama, rather, he creates musical portraits of the three main protagonists.

Order now 19th Century Symphony In the 19th century many changes took place in the composing of symphonies that were largely due to the work of Beethoven. Symphony Audience Under the guidance of Beethoven, the symphony was written for the common person rather than the aristocracy and came to express the emotions and ideas of the composer as well as the community or all humanity. Symphony Ensemble changes Size of the ensemble was expanded due to the demands of Beethoven. Improved woodwinds and brass instruments, such as the Boehm key systems on flutes, clarinets, and oboes. New instruments such as the tuba, contrabassoon, English horn, and string bass added depth to the ensemble. String section grew for proper balance. The percussion section also increased in size. Magnitude of the ensemble provided composers with greater contrast in dynamics and tonal color. Like a musical drama except words are read silently, not spoken or sung and which contains outlines of traditional symphonic forms disguised through constant thematic development. Changes of 19th century symphony led to the advent of this new genre program notes The program notes may be brief, vague, long, or detailed and the relationship to music may be general or specific. All of which had a huge influence on Liszt and Berlioz first composer of the programmatic symphony Berlioz is typically identified as the first composer of the programmatic symphony. Content dictates form, resembles the idea of program symphony, but consists of a single extended movement that describes a scene or follows a narrative. Composers goal with tone poems Composers of this genre attempted to relate music to the world outside, elevate instrumental music to a level higher than that of opera. Gesamtkunstwerk Wagner attempted to merge all visual arts into what he called Gesamtkunstwerk. Symphonische Dichtung Franz Liszt coined the term Symphonische Dichtung Symphonic Poem for a one movement work of program music for orchestra that conveys a poetic idea, story, scene or succession of moods by presenting themes that are repeated, varied or transformed. He develops a few themes that are, repeated, varied or transformed. The content and form can be identified by title and program, i. Mazeppa, and Orpheus Gluck opera and Etruscan vase. Tasso, Prometheus and Mazeppa, and Orpheus Mazeppa Based on poem by Victor Hugo and is the sixth in the cycle of thirteen symphonic poems written by Liszt. Orpheus based on an Etruscan vase of Orpheus and drew inspiration from the Gluck opera *Orfeo ed Euridice* in No. Similar style to 13 symphonic poems. Thematic Transformation in Faust Masterful display of thematic transformation. Mvt I represents the very synthesis of the whole symphony, since many of its themes and motives appear throughout the score in various guises. In this context the composer could draw influence from literature and folk music of their homeland and write music of national character. Bedrich Smetana In *Ma vlast* my country Bedrich Smetana masterfully combines nationalism with the symphonic poem. Each movement represents episodes and ideas from Czech history. He creates links between movements by using an ancient Czech hymn. Rimsky-Korsakov, Mikhail Glinka, and Tchaikovsky. His *Romeo and Juliet* and *Hamlet* masterfully merged Shakespeare with sheer musical storytelling. Compositions based on literary influences appearing in genres other than the symphonic orchestra. Charles Ives composed the *Concord Sonata* for piano based on the transcendentalism writings of Emerson, Hawthorne, Alcotts, and Thoreau. Ives included detailed program notes for the listener and performer. Based on poem by Richard Dehmel Programmatic works in 20th Century In the 20th century a rejection of Romantic ideas was replaced by the ideas of abstraction and independence of music. The concept of programmatic works began to fade as modernist composers of the 20th century. Closing Connecting instrumental music to an outside source is a popular concept. Programmatic instrumental works are popular because they grant the listener an immediate point of reference. Choose Type of service.

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Chapter 8 : The symbol of Nature and the Earth Spirit in Faust from LitCharts | The creators of SparkNotes

In this volume, Steiner anticipates the best of Goethe's Faust by helping us to see the Neoplatonic Faust, the Hermetic Faust, the archetypal Faust—in short, the esoteric Faust. Goethe's Faust in the Light of Anthroposophy is a translation from German of Geisteswissenschaftliche Erläuterungen zu Goethes 'Faust', in 2 Bdn., Bd.2, Das Faust.

First edition bound in blue paper covered boards with gold lettering on the front board. The spine has been re-backed with black cloth tape. Corners have small rubs that show the boards underneath. Shipping at the head of the spine. The interior is clean, tight and unmarked. There is a diagonal, 4" tear at the lower left edge of the rear endpaper but nothing is cracked or loose. A very scarce book by an author better known as western novelist Max Brand. Seller assumes all responsibility for this listing. Shipping and handling This item will ship to Germany, but the seller has not specified shipping options. Contact the seller- opens in a new window or tab and request a shipping method to your location. Shipping cost cannot be calculated. Please enter a valid ZIP Code. Alliance, Ohio, United States Shipping to: Worldwide No additional import charges at delivery! This item will be shipped through the Global Shipping Program and includes international tracking. Learn more- opens in a new window or tab Change country: There are 1 items available. Please enter a number less than or equal to 1. Select a valid country. Please enter 5 or 9 numbers for the ZIP Code.

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Chapter 9 : The Faust Tradition from Marlowe to Mann

Faust is the protagonist of a classic German legend, based on the historical Johann Georg Faust (c.). The erudite Faust is highly successful yet dissatisfied with his life, which leads him to make a pact with the Devil, exchanging his soul for unlimited knowledge and worldly pleasures.

Aesthetics, Politics, and Theology 1. With Goethe, however, his poetry, scientific investigations, and philosophical worldview are manifestly informed by his life, and are indeed intimately connected with his lived experiences. Goethe had four siblings, only one of whom, Cornelia, survived early childhood. He did, however, learn Greek, Latin, French, and Italian relatively well by the age of eight. There he gained a reputation within theatrical circles while attending the courses of C. In he fell in love with Anne Catharina Schoenkopf and wrote his joyfully exuberant collection of nineteen anonymous poems, dedicated to her simply with the title Annette. After a case of tuberculosis and two years convalescence, Goethe moved to Strassburg in to finish his legal degree. Herder encouraged Goethe to read Homer, Ossian, and Shakespeare, whom the poet credits above all with his first literary awakening. Inspired by a new flame, this time Friederike Brion, he published the *Neue Lieder* and his *Sesenheimer Lieder*. Though set firmly on the path to poetry, he was promoted Licentiat of Juris in and returned to Frankfurt where with mixed success he opened a small law practice. Seeking greener pastures, he soon after moved to the more liberal city of Darmstadt. His next composition, *Die Leiden des jungen Werther*, brought Goethe nearly instant worldwide acclaim. On the strength of his reputation, Goethe was invited in to the court of then eighteen-year-old Duke Carl August, who would later become Grand Duke of Saxe-Weimar-Eisenach. From to Goethe took his *Italienische Resie*, in part out of his growing enthusiasm for the Winckelmannian rebirth of classicism. There he met the artists Kaufmann and Tischbein, and also Christiane Vulpius, with whom he held a rather scandalous love affair until their eventual marriage in . Although Goethe had first met Friedrich Schiller in , when the latter was a medical student in Karlsruhe, there was hardly an immediate friendship between them. When Schiller came to Weimar in , Goethe dismissively considered Schiller an impetuous though undeniably talented upstart. In , the pair became intimate friends and collaborators, and began nothing less than the most extraordinary period of literary production in German history. Working alongside Schiller, Goethe finally completed his Bildungsroman, the great *Wilhelm Meisters Lehrjahre*, as well as his epic *Hermann und Dorothea* and several balladic pieces. Johann Wolfgang von Goethe died on March 22, in Weimar, having finally finished *Faust* the previous year. Philosophical Background The Kultfigur of Goethe as the unspoiled and uninfluenced genius is doubtless over-romanticized. Goethe himself gave rise to this myth, both in his conversations with others and in his own quasi-biographical work, *Dichtung und Wahrheit*. No disciple of any particular philosopher or system, he instead borrows in a syncretic way from a number of different and even opposing thought systems in the construction of his *Weltanschauung*. In logic it seemed strange to me that I had so to tear asunder, isolate, and, as it were, destroy, those operations of the mind which I had performed with the greatest ease from my youth upwards, and this in order to see into the right use of them. Of the thing itself, of the world, and of God, I thought I knew about as much as the professor himself; and, in more places than one, the affair seemed to me to come into a tremendous strait. Philosophy apparently held just slightly less interest than good pastry. Notwithstanding this estimation, indelible philosophical influences are nevertheless discernible. But it is clear that there are philosophical reasons besides these practical ones. Only through the interplay of these oppositions, which Rousseau never came to recognize, could one attain classical perfection. Although educated in a basically Leibnizian-Wolffian worldview, it was Spinoza from whom Goethe adopted the view that God is both immanent with the world and identical with it. While there is little to suggest direct influence on other aspects of his thought, there are certain curious similarities. Both think that ethics should consist in advice for influencing our characters and eventually to making us more perfect individuals. And both hold that happiness means an inner, almost stoically tranquil superiority over the ephemeral troubles of the world. Yet

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Goethe only came to read him seriously in the late 1780s, and even then only with the help of Karl Reinhold. While he shared with Kant the rejection of externally imposed norms of ethical behavior, his reception was highly ambivalent. The critique of reason was like a literary critique: Scientific Background and Influence. Goethe considered his scientific contributions as important as his literary achievements. But court life in Weimar brought Goethe for the first time in contact with experts outside his literary comfort zone. His directorship of the silver-mine at nearby Ilmenau introduced him to a group of mineralogists from the Freiburg Mining Academy, led by Johann Carl Voigt. His discovery of the intermaxillary bone was a result of his study with Jena anatomist Justus Christian Loder. Increasingly fascinated by botany, he studied the pharmacological uses of plants under August Karl Batsch at the University of Jena, and began an extensive collection of his own. He has alternately been received as a universal man of learning whose methods and intuitions have contributed positively to many aspects of scientific discourse, or else denounced as a dilettante incapable of understanding the figures—Linnaeus and Isaac Newton—against whom his work is a feeble attempt to revolt. Positivists of the early twentieth century virtually ignored him. Plants were classified according to their relation to each other into species, genera, and kingdom. The problem for Goethe was two-fold. Although effective as an organizational schema, it failed to distinguish organic from inorganic natural objects. And by concentrating only on the external characteristics of the plant, it ignored the inner development and transformation characteristic of living things generally. Goethe felt that the exposition of living objects required the same account of inner nature as it did for the account of the inner unity of a person. But whereas their versions dealt with the generation and corruption of living beings, Goethe sought the common limitations imposed on organic beings by external nature. But he only fully lays out the position as an account of the form and transformation of organisms in the *Zur Morphologie*. In the plant, for example, this determination of each individual member by the whole arises insofar as every organ is built according to the same basic form. As he wrote to Herder on May 17, "Any way you look at it, the plant is always only leaf, so inseparably joined with the future germ that one cannot think the one without the other. Through the careful study of natural objects in terms of their development, and in fact only in virtue of it, we are able to intuit morphologically the underlying pattern of what the organic object is and must become. The morphological method is thus a combination of careful empirical observation and a deeper intuition into the idea that guides the pattern of changes over time as an organism interacts with its environment. While the visible transformations are apparent naturalistically, the inner laws by which they are necessary are not. To do that, the scientist needs to describe the progressive modification of a single part of an object as its modification over time relates to the whole of which it is the part. Polarity between a freely creative impulse and an objectively structuring law is what allows the productive restraint of pure creativity and at the same time the playfulness and innovation of formal rules. But rather than a fanciful application of an aesthetic doctrine to the nature, Goethe believed that the creativity great artists, insofar as they are great, was a reflection of the purposiveness of nature. As with a plant, the creative forces of life must be guided, trained, and restricted, so that in place of something wild and ungainly can stand a balanced structure which achieves, in both organic nature and in the work of art, its full intensification in beauty. The early drafts of *Torquato Tasso* begun in the 1780s, for example, reveal its protagonist as a veritable force of nature, pouring out torrential feelings upon a conservative and repressed external world. By the time of the published version in 1790, the *Sturm und Drang* character of Tasso is polarized against the aristocratically reposed and reasonable character of Antonio. Only in conjunction with Antonio can Tasso come into classical fullness and perfection. As the interplay of polarities in nature is the principle of natural wholeness, so is it the principle of equipoise in the classical drama. Only from the polarized tension does his drive to self-formation achieve intensification and eventually classical perfection. I take no pride in it. At the same time, it was the source of perhaps his greatest disappointment. Like his work on morphology, his theory of colors fell on mostly deaf ears. Thus, while Goethe esteems Newton as a redoubtable genius, his issue is with those half-witted apologists who effectively corrupted that very same edifice they fought to defend. The refraction of pure white light projected at a prism produces the seven individual colors. Pragmatically, this

allowed Newton to quantify the angular bending of light beams and to predict which colors would be produced at a given frequency. That frequency could be calculated simply by accounting for the distance between the light source and the prism and again the distance from the prism to the surface upon which the color was projected. But by reducing the thing itself to its perceptible qualities, the Newtonians had made a grave methodological mistake. The derivative colors produced by the prismatic experiments are identified with the spectrum that appears in the natural world. But since the light has been artificially manipulated to fit the constraints of the experiment, there is no *prima facie* reason to think that natural light would feature the same qualities. Effects we can perceive, and a complete history of those effects would, in fact, sufficiently define the nature of the thing itself. The colors are acts of lights; its active and passive modifications: A light beam is no static thing with a substantial ontological status, but an oppositional tension that we perceive only relationally. Through careful observation of their interplay alone do we apprehend color. Color arises from the polarity of light and darkness. Darkness is not the absence of light, as both Newton and most contemporary theorists believe, but its essential antipode, and thereby an integral part of color. Through a series of experiments on his thesis that color is really the interplay of light and dark, Goethe discovered a peculiarity that seemed to confute the Newtonian system. If Newton is right that color is the result of dividing pure light, then there should be only one possible order to the spectrum, according to the frequency of the divided light. But there are clearly two ways to produce a color spectrum: Something bright, seen through something turbid, appears yellow. If the turbidity of the medium gradually increases, then what had appeared as yellow passes over into yellowish-red and eventually into bright-red as its frequency proportionally decreases. Something dark, seen through something turbid, appears blue; with a decreasing turbidity, it appears violet. The color produced also depends upon the color of the material on which the light or shadow is cast. If a white light is projected above a dark boundary, the light extends a blue-violet edge into the dark area. A shadow projected above a light boundary, on the other hand, yields a red-yellow edge. When the distances between the projection and the surface are increased, the boundaries will eventually overlap. Done in a lighted room, the result of the overlap is green. The same procedure conducted in a dark room, however, produces magenta. If Newton was correct that only the bending of the light beam affects the given color, then neither the relative brightness of the room, the color of the background, nor the introduction of shadow should have altered the resultant color. Alongside the physical issues involved with optics, Goethe thus also realized the aesthetic conditions in the human experience of color. The perceptual capacities of the brain and eye, and their situatedness in a real world of real experience must be considered essential conditions of how colors could be seen. His reification of darkness, moreover, remains difficult to conceptualize coherently, much less to accept. His call to recognize the role of the subject in the perception of color does have positive echoes in the neo-Kantian theories of perception of Lange, Helmholtz, and Boscovich. Traces can also be found in twentieth century thinkers as divergent as Wittgenstein and Merleau-Ponty.