

EMILY BRONTE AND BEETHOVEN

Romantic Equilibrium in Fiction and Music

Robert K. Wallace



Emily Bronte And Beethoven

Michael Broyles



Emily Bronte And Beethoven:

Emily Bronte and Beethoven Robert K. Wallace, 2008-08-01 When Emily Bront was studying music in Brussels in 1842 she was drawn into the city's appreciation of Beethoven After her exposure to the works of the great composer Bront's creativity flourished and she went on to compose what was to be her only novel *Wuthering Heights* In *Emily Bront and Beethoven* Robert K Wallace continues to work from the perspective he developed in his *Jane Austen and Mozart* integrating two fields that have traditionally been kept apart Wallace compares Bront and Beethoven through a close examination of the Romantic traits that their works share Innovative and stimulating Wallace's study extends literary criticism into a new context where equilibrium balance proportion and symmetry serve as a fulcrum to launch the reader into a new understanding of the formal parallels the moods and emotions that connect music and literature *Emily Brontë* Stevie Davies, 1998 Available for the first time in the United States a new series of innovative critical studies introducing writers and their contexts to a wide range of readers Drawing upon the most recent thinking in English studies each book considers biographical material examines recent criticism includes a detailed bibliography and offers a concise but challenging reappraisal of a writer's major work Published in the U K by Northcote House in association with The British Council [The Brontës in the World of the Arts](#) Sandra Hagan, Juliette Wells, 2016-12-05 Although previous scholarship has acknowledged the importance of the visual arts to the Bront's relatively little attention has been paid to the influence of music theatre and material culture on the siblings' lives and literature This interdisciplinary collection presents new research on the Bront's relationship to the wider world of the arts including their relationship to the visual arts The contributors examine the siblings' artistic ambitions productions and literary representations of creative work in both amateur and professional realms Also considered are re-envisionings of the Bront's works with an emphasis on those created in the artistic media the siblings themselves knew or practiced With essays by scholars who represent the fields of literary studies music art theatre studies and material culture the volume brings together the strongest current research and suggests areas for future work on the Bront's and their cultural contexts [Bronte's Wuthering Heights](#) Ian Brinton, 2011-03-17 A concise but comprehensive student guide to studying Emily Bront's classic novel *Wuthering Heights* It covers adaptations such as film and TV versions of the novel and student friendly features include discussion points and a comprehensive guide to further reading

Beethoven in America Michael Broyles, 2011-10-27 Examines America's early reception to Beethoven the use of his work and image in American music movies stage works and other forms of popular culture and related topics [A Brontë Encyclopedia](#) Robert Barnard, Louise Barnard, 2013-06-04 A BRONT ENCYCLOPEDIA This lively absorbing meticulously researched compendium is a rich resource both for the general reader and for the specialist Bront scholar It contains much to enlighten and surprise even those who think they know the Bront's well Heather Glen University of Cambridge Aficionados of all things Bront must have this encyclopedia on their desks Even those with just a passing interest in Bront or literary

research can become trapped in this book for hours Looking up one entry leads to looking up another and then another This book has references to the important and the arcane and the obscure references to places the Brontës visited people they knew in short everything English Literature in Transition 1820-1920 A Brontë Encyclopedia is a complete guide to the life and work of the most notable literary family of the 19th century Comprising approximately 2000 alphabetically arranged entries this authoritative volume Brings to light the significant people and places that influenced the Brontës lives Defines and describes the Brontës fictional characters and settings Incorporates original literary judgments and analyses of characters and motives Includes coverage of Charlotte's unfinished novels and her and Branwell's juvenile writings Features a full range of illustrations A Brontë Encyclopedia is the most original and accessible work of its kind

Why Beethoven Norman Lebrecht, 2023-05-02 Without Beethoven music as we know it wouldn't exist By examining one hundred of his compositions a portrait emerges of the man behind the music Lebrecht has immersed himself in the rich catalog of Beethoven recordings and presents a unique picture of the man through his music He selects the best recordings of one hundred key pieces showing the composer as we've never seen him before Unruly offensive and hopeless in so much of his life yet driven to a fault and devoted to his art conquering deafness to pen masterpieces Norman Lebrecht has been grappling with this icon at the heart of music for his entire life Who was the irascible unpredictable warped genius who stretched what music could do to the breaking point In this unique examination Lebrecht attempts to understand the power of this man through his compositions the history of who has performed them and what it has meant to successive generations of audiences In turn a detective story we learn who Elise of Für Elise is for the first time and a confession Why Beethoven aims to rise to the challenge of how to encompass the relentless energy of this singular genius With a narrative that mirrors the wayward sequence of Beethoven's compositions Beethoven emerges as a cornerstone of the world as we know it

Jane Austen and Mozart Robert K. Wallace, 2009-01-01 Literary critics such as Virginia Woolf and Lionel Trilling had noted intuitive affinities between the art of Jane Austen and that of Mozart but this 1983 book was the first to compare their artistic style and individual works in a comprehensive way Extended comparisons are of course difficult because of the intrinsic differences between prose fiction and instrumental music In *Jane Austen and Mozart* Robert K Wallace has succeeded in making illuminating comparisons of spirit and form in the work of these two artists His book celebrates the achievements of Austen and Mozart by comparing their stylistic significance in the history of their separate arts and by offering comparisons of three Austen novels with three Mozart piano concertos In exploring precise similarities between the two artists Wallace shows how the art and criticism of one field can illuminate the art and criticism of another Above all Jane Austen and Mozart attempts to show the degree to which three masterpieces by each artist have comparable meaning and value

Moonlighting Nathan Waddell, 2019-06-27 How and why did the life and music of Ludwig van Beethoven 1770-1827 matter to experimental writers in the early twentieth century Previous answers to this question have tended to focus on structural analogies between

musical works and literary texts charting the many different ways in which poetry and prose resemble Beethoven's compositions. This book takes a different approach. It focuses on how early twentieth-century writers, chief among them E. M. Forster, Aldous Huxley, Wyndham Lewis, Dorothy Richardson, Rebecca West, and Virginia Woolf, profited from the representational conventions associated in the nineteenth century and beyond with Beethovenian culture. The emphasis of *Moonlighting* falls for the most part on how modernist writers made use of Beethovenian legend. It is concerned neither with formal similarities between Beethoven's music and modernist writing nor with the music of Beethoven per se but with certain ways of understanding Beethoven's music which had long before 1900 taken shape as habit, myth, cliché, and fantasy, and with the influence they had on experimental writing up to 1930. *Moonlighting* suggests that the modernists drew knowingly and creatively on the conventional. It proposes that many of the most experimental works of modernist literature were shaped by a knowing reliance on Beethovenian consensus in short that the literary modernists knew Beethovenian legend when they saw it and that they were eager to use it.

The Brontës in Context Marianne Thormählen, 2012-11-01 Very few families produce one outstanding writer. The Brontë family produced three. The works of Charlotte, Emily, and Anne remain immensely popular and are increasingly being studied in relation to the surroundings and wider context that formed them. The forty-two new essays in this book tell the Brontë story as it has never been told before, drawing on the latest research and the best available scholarship while offering new perspectives on the writings of the sisters. A section on Brontë criticism traces their reception to the present day. The works of the sisters are explored in the context of social, political, and cultural developments in early nineteenth-century Britain, with attention given to religion, education, art, print culture, agriculture, law, and medicine. Crammed with information, *The Brontës in Context* shows how the Brontës' fiction interacts with the spirit of the time, suggesting reasons for its enduring fascination.

Fictional Worlds and Philosophical Reflection Garry Hagberg, 2022-01-31 This edited collection investigates the kinds of philosophical reflection we can undertake in the imaginative worlds of literature. Opening with a look into the relations between philosophical thought and literary interpretation, the volume proceeds through absorbing discussions of the ways we can see life through the lens of literature, the relations between philosophical saying and literary showing, and some ways we can see the literary past philosophically and assess its significance for the present. Taken as a whole, the volume shows how imagined contexts can be a source of knowledge, a source of conceptual clarification, and a source of insight and understanding. And because philosophical thinking is undertaken after all in words, a heightened sensitivity to the precise employments of our words, particularly philosophically central words such as truth, reality, perception, knowledge, selfhood, illusion, understanding, falsehood, can bring a clarity and a refreshed sense of the life that our words take on in fully described contexts of usage. And in these imagined contexts we can also see more acutely and deeply into the meaning of words about words, metaphor, and figurative tropes, verbal coherence, intelligibility, implication, sense, and indeed the word meaning itself. Moving from a philosophical issue into a literary world in

which the central concepts of that issue are in play can thus enrich our comprehension of those concepts and in the strongest cases substantively change the way we see them With a combination of conceptual acuity and literary sensitivity this volume maps out some of the territory that philosophical reflection and literary engagement share Further Facets of Wuthering Heights Graeme Tytler, 2025-08-28 Further Facets of Wuthering Heights is a follow up to Facets of Wuthering Heights Matador 2018 The book consists of nineteen of Graeme Tytler's essays originally published in the journal Brontë Studies over the years Each of the essays is a critical discussion of one particular aspect of Emily Brontë's masterpiece based on a close reading of the text This second collection continues to draw attention to Emily's remarkable versatility as a novelist by pointing up again the skill with which she has constructed the plot the inventiveness with which she has created an astonishing variety of complex characters and the brilliance with which she has made structural use of her central themes And although Wuthering Heights is famous above all for its extraordinary love story these essays explore deeper meanings and shades of the plot characters and even props to open the eyes of the reader who will perhaps experience a new surprising enjoyment of the novel

Silence and Absence in Literature and Music, 2016-04-08 This volume focusses on the rarely discussed reverse side of traditional given objects of studies namely absence rather than presence of text and silence rather than sound It does so from the bifocal and interdisciplinary perspective which is a hallmark of the book series Word and Music Studies The twelve contributors to the main subject of this volume approach it from various systematic and historical angles and cover among others questions such as to what extent absence can become significant in the first place or iconic silent functions of musical scores as well as discussions of fields ranging from baroque opera to John Cage's 4 33 The volume is complemented by two contributions dedicated to further surveying the vast field of word and music studies The essays collected here were originally presented at the Ninth International Conference on Word and Music Studies held at London University in August 2013 and organised by the International Association for Word and Music Studies They are of relevance to scholars and students of literature music and intermediality studies as well as to readers generally interested in phenomena of absence and silence

Music as Cultural Practice, 1800-1900 Lawrence Kramer, 1993-11-24 In Music as Cultural Practice Lawrence Kramer adapts the resources of contemporary literary theory to forge a genuinely new discourse about music Rethinking fundamental questions of meaning and expression he demonstrates how European music of the nineteenth century collaborates on equal terms with textual and sociocultural practices in the constitution of self and society In Kramer's analysis compositional processes usually understood in formal or emotive terms reappear as active forces in the work of cultural formation Thus Beethoven's last piano sonata Op 111 forms both a realization and a critique of Romantic utopianism Liszt's Faust Symphony takes bourgeois gender ideology into a troubled embrace Wagner's Tristan und Isolde articulates a basic change in the cultural construction of sexuality Through such readings Kramer works toward the larger conclusion that nineteenth century European music is concerned as much to challenge as to exemplify an ideology of organic

unity and subjective wholeness Anyone interested in music literary criticism or nineteenth century culture will find this book pertinent and provocative British Music and Literary Context Michael Allis, 2012 Despite several recent monographs editions and recordings devoted to the reassessment of British music in the late nineteenth and early twentieth century some negative perceptions still remain particularly a sense that British composers in this period somehow lacked literary credentials British Music and Literary Context counters this perception by showing that these composers displayed a real confidence and assurance in refiguring literary texts in their music The book explores how a literary context might offer modern audiences and listeners a way in to appreciate specific works that have traditionally been viewed as problematic Each chapter of this interdisciplinary study juxtaposes a British composer with a particular literary counterpart or genre Issues highlighted in the book include the vexed relationship between words and music the refiguring of literary narratives as musical structures and the ways in which musical settings or representations of literary texts might be seen as critical readings of those texts Anyone interested in nineteenth century British music literature and Victorian studies will enjoy this thought provoking and perceptive book **Brontë Studies** ,2005 *The Beethoven Journal* ,2001 **Essays on Literature and Music (1967-2004) by Steven Paul Scher** ,2004-01-01 The present volume meets a frequently expressed demand as it is the first collection of all the relevant essays and articles which Steven Paul Scher has written on Literature and Music over a period of almost forty years in the field of Word and Music Studies Scher The Daniel Webster Professor of German and Comparative Literature at Dartmouth College Hanover NH USA is one of the founding fathers of Word and Music Studies and a leading authority in what is in the meantime a well established intermedial field He has published very widely in a variety of journals and collections of essays which until now have not always been easy to lay one's hands on His work covers a wide range of subjects and comprises theoretical methodological and historical studies which include discussions of Ferruccio Busoni Thomas Mann Bertolt Brecht Judith Weir the Talking Heads and many others and which pay special attention to E T A Hoffmann and German Romanticism The range and depth of these studies have made him the mastermind of Word and Music Studies who has defined the basic aims and objectives of the discipline This volume is of interest to literary scholars and musicologists as well as comparatists and all those concerned about the rapidly expanding field of Intermedia Studies *Word and Music Studies: Defining the Field* ,2024-09-02 The nineteen interdisciplinary essays assembled in WORD AND MUSIC STUDIES I were first presented in 1997 at the founding conference of the International Association for Word and Music Studies WMA in Graz Austria Diverse in subject matter theoretical orientation critical approach and interpretive strategy they share a keen scholarly interest in contemporary word music reflection Registering the impact of cultural studies on word music relations as manifested in the new musicology and other historicist approaches the volume aims to assess the entire field of word and music studies to define its subject objectives and methodology and to describe the field's state of the art Within the broader context of generic structural performative and ideological

considerations concerning the manifold interrelations between literature and music contributors explore wide ranging topics such as the vexing question of terminology e g word and music melopoetics interart intermedial transmedial inquiry into the meaning narrative potential and verbalization of music analysis of texted music the Lied and opera and instrumental music and discussion of individual issues e g ekphrasis musicalization of fiction word music and verbal music and interart loanwords e g narrativity counterpoint and leitmotif **Brontë Newsletter** ,1983

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