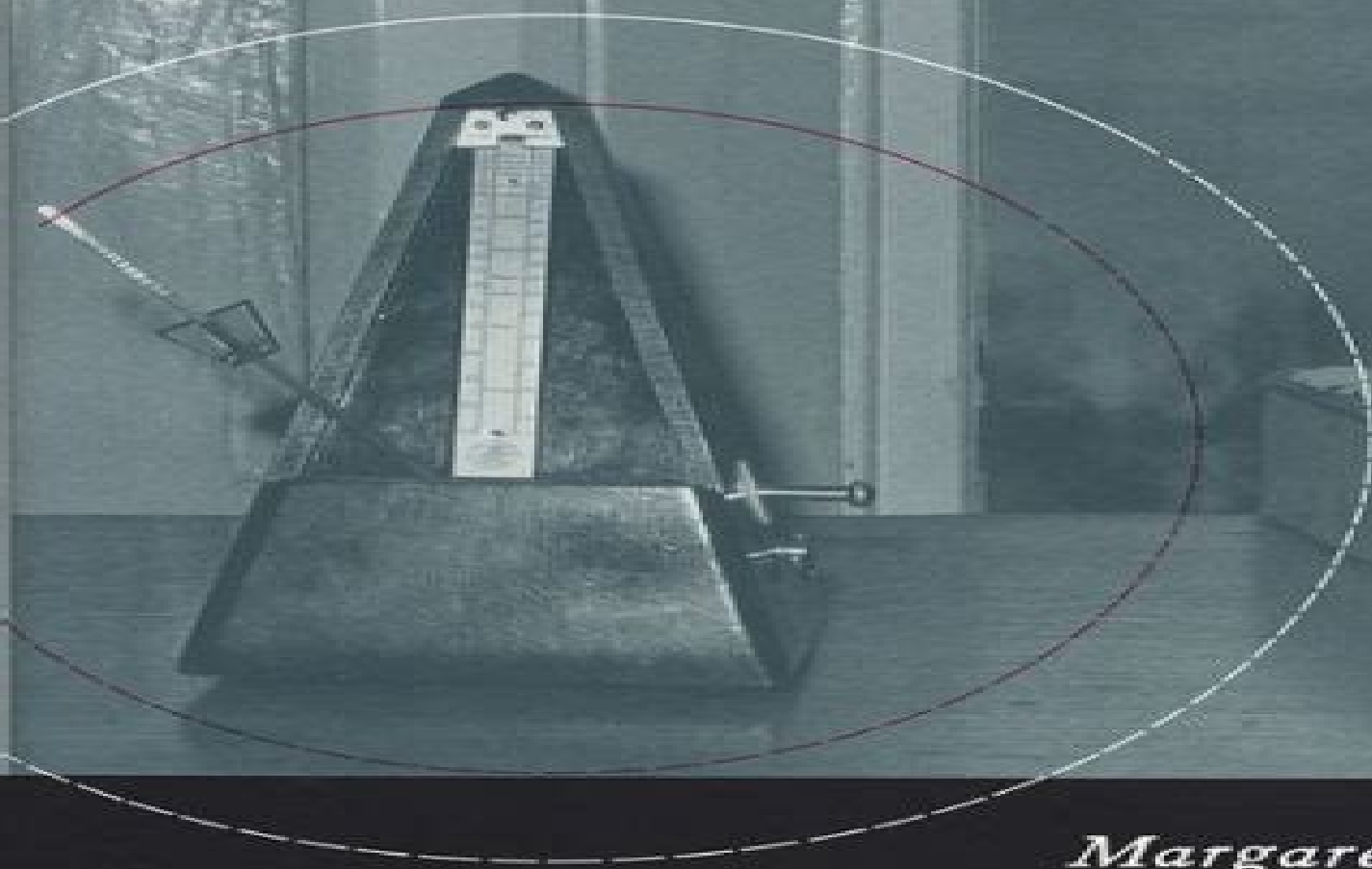


# RESONANT

GAPS *Between*  
*Baudelaire & Wagner*



*Margaret Miner*

# Resonant Gaps Between Baudelaire Wagner

**Deborah J. Johnson, David  
Ogawa, Kermit Swiler Champa**



## **Resonant Gaps Between Baudelaire Wagner:**

**Music Writing Literature, from Sand via Debussy to Derrida** Peter Dayan, 2017-07-05 Why does poetry appeal to music Can music be said to communicate as language does What between music and poetry is it possible to translate These fundamental questions have remained obstinately difficult despite the recent burgeoning of word and music studies Peter Dayan contends that the reasons for this difficulty were worked out with extraordinary rigour and consistency in a French literary tradition echoed by composers such as Berlioz and Debussy which stretches from Sand to Derrida Their writing shows how it is both necessary and futile to look for music in poetry or for poetry in music necessary because each art defines itself by reference to what it is not and cannot be in order to point to an idealized totality outside itself futile because the musicality of poetry like the poetic meaning of music must remain as elusive as that idealized totality its distance is the very condition of the art Thus is generated a subtle but unmistakable general definition of the nature of art which has proved uniquely able to survive all the probings of poststructuralism That definition of art is inseparable from a disturbingly effective scepticism towards all forms of explication and explanation in critical discourse so it is doubtless not surprising that critics in general have done their best to ignore it But by bringing out what Sand Baudelaire Mallarm Proust Debussy Berlioz Barthes and Derrida all do in the same way as they work on the limits of the analogy between music and literature this book shows how it is possible productive illuminating and fascinating to work on those limits though to do so as we find repeatedly in Chopin's dreams as in Derrida's tombeaux requires us to have the courage to face in music our literal death and the limits of our intelligence

Resonant Gaps Margaret Miner, 1995 Resonant Gaps examines the ways in which Charles Baudelaire exploited certain powers of figurative language while writing on music particularly that of Richard Wagner Unlike many recent music literature studies Margaret Miner focuses less on the possible convergences of text and music than on their productive distances and divergences At the heart of this study is Baudelaire's 1861 essay *Richard Wagner et Tannhauser* Paris which is included in this volume in the French text of the 1861 Dentu edition Called a long meditated work of circumstance by its author Richard Wagner is the only piece of music criticism that Baudelaire ever attempted despite the prominence of music as a theme and a metaphor throughout his writings In the essay says Miner Baudelaire strove to erase the distinction between reading about Wagner's music and listening to it Continually sidestepping expectations and evading classification Baudelaire makes connections among musical understanding concrete or spatial distance and the abstract or conceptual distance between different arts Miner discusses such topics related to Baudelaire's project as his repertoire of textual and rhetorical maneuvers including italicization quotation personification digression and metaphor his assessment of the music's seductive ability to surround and suffuse the listener and the misunderstandings about and prejudices against Wagner and his music that hampered its critical reception in France Throughout her study Miner also refers to similar literary undertakings by Liszt Nietzsche Mallarm and Proust which involved the music of Wagner and Debussy Miner argues

that Baudelaire's aim in attempting to lessen or suppress various distances that he discovers between his text and the music is not to freeze movement entirely but to inscribe his writing on Wagner's music so that the two might travel together over an aesthetic landscape that shelters rather than separates them Ethics and Aesthetics in European Modernist Literature

David Ellison, 2001-09-27 David Ellison's book is an investigation into the historical origins and textual practice of European literary Modernism Ellison's study traces the origins of Modernism to the emergence of early German Romanticism from the philosophy of Immanuel Kant and emphasizes how the passage from Romanticism to Modernism can be followed in the gradual transition from the sublime to the uncanny Arguing that what we call High Modernism cannot be reduced to a religion of beauty an experimentation with narrative form or even a reflection on time and consciousness Ellison demonstrates that Modernist textuality is characterized by the intersection overlapping and crossing of aesthetic and ethical issues Beauty and morality relate to each other as antagonists struggling for dominance within the related fields of philosophy and theory on the one hand Kant Kierkegaard Nietzsche Freud and imaginative literature on the other Baudelaire Proust Gide Conrad Woolf Kafka Seeing and Beyond Deborah J. Johnson, David Ogawa, Kermit Swiler Champa, 2005 This volume is an exciting eclectic collection of essays in honor of Kermit S Champa a leading scholar of impressionism and critic of twentieth century art The lead essay by David Carrier is followed by others from several generations of scholars and museum curators trained by Professor Champa Together they cover an extremely wide historical range from the eighteenth to twenty first centuries and honor Professor Champa's own scholarly rigor methodological diversity and intellectual breadth through topics ranging from art history to cultural studies Jacket **French Symbolist Poetry and the Idea of Music**

Joseph Acquisto, 2017-03-02 What role did music play in the creation of a new aesthetics of poetry in French from the 1860s to the 1930s How did music serve as an unassimilable other against which the French symbolist poets crafted a new poetics And why did music gradually disappear from early twentieth century poetic discourse These are among the questions Joseph Acquisto poses in his lively study of the ways in which Baudelaire Mallarmé Ghil and Roy re question the nature and function of the lyric through an ever shifting set of intertextual and cultural contexts Rather than focusing on musicality in verse the author addresses the consequences of choosing music as a site of dialogue with poetry Acquisto argues that memory plays an under acknowledged yet vital role in these poets rewriting of symbolist poetics His reading of their interactions and his focus on both major and neglected poets exposes the myth of a small handful of great authors shaping symbolism while a host of disciples propagated the tradition Rather Acquisto proposes the multiplicity of authors writing and rewriting symbolism invites a dialogic approach to the poetics of the period Moreover music as theorized rather than performed or heard serves as a privileged mobile space of poetic creation and dialogue for these poet critics it is through engagement with music supposedly the purest or most abstract of the arts that one can retrace the textual and cultural transformations accomplished by the symbolist tradition By extension these poets rethinking of poetics is an occasion for present day critics to re examine

assumptions not only about the intersections of music and poetry and our understanding of symbolist poetics but also about the role that the aesthetic implicitly plays in the creation preservation or reshaping of cultural memory *Opera in Paris from the Empire to the Commune* Mark Everist, 2018-11-21 Studies in the history of French nineteenth century stage music have blossomed in the last decade encouraging a revision of the view of the primacy of Austro German music during the period and rebalancing the scholarly field away from instrumental music key to the Austro German hegemony and towards music for the stage This change of emphasis is having an impact on the world of opera production with new productions of works not heard since the nineteenth century taking their place in the modern repertory This awakening of enthusiasm has come at something of a price Selling French opera as little more than an important precursor to Verdi or Wagner has entailed a focus on works produced exclusively for the Paris Op ra at the expense of the vast range of other types of stage music produced in the capital op ra comique op rette com die vaudeville and m lodrame for example The first part of this book therefore seeks to reintroduce a number of norms to the study of stage music in Paris to re establish contexts and conventions that still remain obscure The second and third parts acknowledge Paris as an importer and exporter of opera and its focus moves towards the music of its closest neighbours the Italian speaking states and of its most problematic partners the German speaking states especially the music of Weber and Wagner Prefaced by an introduction that develops the volume s overriding intellectual drivers of cultural exchange genre and institution this collection brings together twelve of the author s previously published articles and essays fully updated for this volume and translated into English for the first time

**Sonic Modernity** Sam Halliday, 2013-03-14 Reveals the many roles and forms of sound in modernism Drawing on a wealth of texts and thinkers the book shows the distinctive nature of sonic cultures in modernity Arguing that these cultures are not reducible to sound alone the book further shows that these encompass representations of sound in other media especially literature but also cinema and painting Figures discussed include canonical writers such as Joyce Richardson and Woolf relatively neglected writers such as Henry Roth and Bryher and a whole host of musicians artists and other commentators including Wagner Schoenberg Kandinsky Adorno and Benjamin Conceptually as well as topically diverse the book engages issues such as city noise and foreign accents representations of sound in silent cinema the relationship of music to language and the effects of technology on sonic production and reception **On the Colors of Vowels** Liesl Yamaguchi, 2025-01-07 Treatments of synesthesia in the arts and humanities generally assume a clear distinction between the neurological condition and the literary device Synesthetes descriptions of colors seen in connection with music for example are thought to differ fundamentally from common expressions that rely on transpositions across sensory dimensions bright vowels This has not always been the case The distinction emerged over the course of the twentieth century as scientists sought to constitute synesthesia as a legitimate object of modern science On the Colors of Vowels investigates the ambiguity of visual descriptions of vowels across a wide range of disciplines casting several landmark texts in a wholly new

light The book traces the migration of sound color correspondence from its ancient host music to its modern one vowels investigating the vocalic Klangfarben of Hermann von Helmholtz's monumental *Sensations of Tone* the vowel colors reported in early psychology surveys into audition color e colored hearing the mis matched timbres that form poetry's condition of possibility in Stéphane Mallarmé's *Crisis of Verse* and the vowel color analogy central to both the universal alphabets of the nineteenth century and the phonological universals of the twentieth The book's final chapter turns to an intricately detailed account of vowel color correspondence by Ferdinand de Saussure suggesting how the linguist's sensitivity to vowel coloration may have guided his groundbreaking study of Indo European vocalism Bringing out the diverse ways in which visual conceptions of vowels have inflected the arts and sciences of modernity *On the Colors of Vowels* makes it possible to see how discourses of the nineteenth and twentieth centuries crafted the enigma we now readily recognize as synesthesia

**Die Musik in Geschichte und Gegenwart**, 2007 Baudelaire and the Poetics of Modernity Patricia A. Ward, James S. Patti, 2001 Charles Baudelaire possibly the most influential author of nineteenth century France created a poetics of modernity and a thematics of the city he transcended genre by moving between poetry and prose He is also the most accessible of modern French poets to an American readership These essays examine Baudelaire's poetics and the complex relationship between the poet and his twentieth century literary heirs including René Char Yves Bonnefoy and Michel Deguy The contributors who include Deguy and Bonnefoy are all distinguished writers or critics noted for their own poetry or for their scholarship on Baudelaire and in French studies Their essays go to the heart of what makes Baudelaire so important his modernity and his influence from the very beginning on other poets including those outside of France The essays are written in English with citations from Baudelaire and other sources in both French and English **South Atlantic Review**, 1997

Musical Structures in Wagnerian Opera Marshall Tuttle, 2000 This monograph presents original research based on Wagner's theoretical writings and demonstrates that there is a precise logic to his tonal structures **Reference Guide to World Literature** Tom Pendergast, 2003 Covers writers from the ancient Greeks to 20th century authors Includes biographical bibliographical entries on nearly 500 writers and approximately 550 entries focusing on significant works of world literature Each author entry provides a detailed overview of the writer's life and works Work entries cover a particular piece of world literature in detail **Current Musicology** Austin Clarkson, 2008 **Music's Intellectual History** Zdravko Blažeković, Barbara Dobbs Mackenzie, 2009 Personalities music scholars Personalities composers National studies Encyclopedias Periodicals Historiography its directions **Beyond the Archive** Katherine Louise Elkins, 2002

**Dalhousie French Studies**, 2001 *The Cumulative Book Index*, 1996 A world list of books in the English language

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