

# Faust In Copenhagen

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in 1932 the so called annus mirabilis of modern physics a group of scientists gathered in copenhagen for a week long conference on the extraordinary new work that was taking place in laboratories across the world work that would ultimately lead to the development of nuclear weapons and the ensuing international power struggles segrè s erudite and impressive account explores this crucial moment in history through the lives and careers of seven physicists sitting in the front row of the copenhagen meeting six of them were already in the pantheon of genius while the seventh max delbrück was the author of a skit performed at the conference that lightly parodied the struggle between the old and new

theories of physics and eerily foreshadowed the events that were to unfold in the struggle between peaceful uses of scientific discovery and destructive ones

known to physicists as the miracle year 1932 saw the discovery of the neutron and the first artificially induced nuclear transmutation however while physicists celebrated these momentous discoveries which presaged the era of big science and nuclear bombs europe was moving inexorably toward totalitarianism and war in april of that year about forty of the world s leading physicists including werner heisenberg lise meitner and paul dirac came to niels bohr s copenhagen institute for their annual informal meeting about the frontiers of physics physicist gino segrè brings to life this historic gathering which ended with a humorous skit based on goethe s faust little knowing the faustian bargains they would face in the near future capturing the interplay between the great scientists as well as the discoveries they discussed and debated segrè evokes the moment when physics and the world was about to lose its innocence from publisher description

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

exploring the questions of the universe through poetry and science

this third tome is dedicated to the german literary sources that were significant for kierkegaard in particular the work of authors from german classicism and romanticism important forerunners for many of kierkegaard s literary motifs and characters can be found in the german literature of the day his use of pseudonyms and his interest in irony were both profoundly influenced by german romanticism this volume demonstrates the extent to which kierkegaard s views of criticism and aesthetics were decisively shaped by

the work of german authors

i would like to write a novel in which the main character would be a man who got a pair of glasses one lens of which reduced images as powerfully as an oxyhydrogen microscope and the other of which magnified on the same scale so that he perceived everything relatively a flight of fancy by an aspiring science fiction writer while it may sound as such this wistful musing is one of the little discussed personal reflections of nineteenth century philosopher søren kierkegaard whose remarkable journals and notebooks unpublished during his lifetime are presented here the first of an eleven volume series produced by copenhagen s søren kierkegaard research centre this volume is the first english translation and commentary of kierkegaard s journals based on up to date scholarship it offers new insight into kierkegaard s inner life in addition to early drafts of his published works the journals contain his thoughts on current events and philosophical and theological matters notes on books he was reading miscellaneous jottings and ideas for future literary projects kierkegaard wrote his journals in a two column format one for his initial entries and the second for the marginal comments he added later the new edition of the journals reproduces this format and contains photographs of original manuscript pages as well as extensive scholarly commentary translated by leading experts on kierkegaard journals and notebooks will become the benchmark for all future kierkegaard scholarship

published in cooperation with the sren kierkegaard research centre foundation  
copenhagen

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