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Foreword; Acknowledgments; Introduction; Liszt the Politician; Receiving Liszt: Fetis, Meyerbeer, Paganini, and Schumann; A Call for Change; Liszt's Swiss and Italian Journeys; Translator's Notes; Part I: Essays; 1 On the Situation of Artists. Six Articles (1835); 2 About Church Music of the Future. A Fragment (1834); 3 About Popular Editions of Important Works (1836); 4 About Meyerbeer's Huguenots (1837)

5 Thalberg's Grande fantasia, op. 22, and Caprices, op. 15 and 19 (1837)6 "Thalberg and Liszt" by Fetis (An Article against Liszt); 7 To Professor Fetis (1837); 8 Robert Schumann's Piano Compositions: op. 5, 11, [and] 14 (1837); 9 Paganini: A Eulogy (1840); Part II: Letters of a Traveling Bachelor of Music (1835-1840); 1 To George Sand (1835); 2 To George Sand (1837); 3 To George Sand (1837); 4 To Adolphe Pictet (September 1837); 5 To Louis de Ronchaud (September 1837); 6 At Lake Como: To Louis de Ronchaud (October 1837); 7 La Scala: To Maurice Schlesinger (March 1838)

8 To Heinrich Heine (Venice, April 1838)9 To Lambert Massard [sic] (Venice, April and May 1838); 10 On the Condition of Music in Italy: To Mr. Schlesinger (Florence, November 1838); 11 St. Cecilia by Raphael, to Mr. d'Ortigue (Bologna, October 1838); 12 To Hector Berlioz (San Rossore, October 1839); Appendix: Facsimiles of De la situation des artistes and Sur Paganini a propos de sa mort; Bibliography; Index; About the Editor/Translator

Sommario/riassunto

During his early years, Franz Liszt worked as a traveling piano virtuoso, his adventures highlighted by his entree into the literary world as a correspondent for the most popular French journals of his time. In this second volume of Janita Hall-Swadley's *The Collected Writings of Franz Liszt*, Liszt's work as a music essayist and journalist is on full display. In his essays, readers will see the influence of the revolutionary theories of Hugues-Felicite Robert de Lamennais, Victor Hugo, and Francois-Rene de Chateaubriand a
