

**Diablerie, Magic, Magnetism: Franz Liszt and the
(im)materiality of celebrity culture in the 1830s and 1840s**

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The lecture focuses on Franz Liszt and the early celebrity culture of the nineteenth century. As a musician, Liszt was particularly active: he toured around the continent, and his fame was fostered and intensified by the rise of transport technology, newspaper publishing and bourgeois music culture. Heinrich Heine coined the term “Lisztomania” to describe the hysterical relationship of the audience towards the famous virtuoso. In many contemporary reviews Liszt’s emotional contagiousness and those mysterious powers that drew people towards him were intensively discussed. After he had performed in Milan in 1838, the *Allgemeine Musikalische Zeitung* wrote on 9 May that he was ‘a physiological-psychological-artistic triad’, ‘an aggregate of all in his body acting forces’. The lecture analyses the materiality of emotions both from the perspective of the emotionality of the audience but also by focusing on how Liszt was interpreted as a generator of emotionality, as an assemblage of human and non-human forces. At the same time, the emerging celebrity culture emphasised his immaterial qualities, his sublime, distant character as a musical star.