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# Half a Life: Dialectics of Music and Poetry in German and English Art Song

Bergmann, R. J. Rubin

Princeton, NJ : Princeton University

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# HALF A LIFE:

## DIALECTICS OF MUSIC AND POETRY IN GERMAN AND ENGLISH ART SONG

R. J. Rubin Bergmann

A DISSERTATION PRESENTED TO THE FACULTY

OF PRINCETON UNIVERSITY

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## ABSTRACT

It is widely agreed that the German *Lied* underwent a profound reinvention under the auspices of Franz Schubert, who recognized untapped artistic potential in the setting of poetry to music. There is far less agreement on the philosophical meaning of Schubert's innovations. *Half a Life: Dialectics of Music and Poetry in German and English Art Song* asks what is expressed and accomplished through the German Romantics' renewed interest in the setting of poetry to music. The two basic questions that drive the project are: What are the aesthetic properties of the art song (speaking both generically and of individual art songs), and what conditions permitted and promoted the rebirth of art song in nineteenth-century Europe? While focusing on the German-speaking world of the early nineteenth century, this dissertation also looks to England for comparison, especially by way of the nineteenth-century British novel and the English Musical Renaissance of the late nineteenth and early twentieth centuries. The central claim is that in the art song form, words and music exist in a dialectical relationship that is at once cooperative and mutually undermining. Several dialectical phenomena receive special attention, including dialectics of meaning-making, meter, the creative aspect of interpretation, the concept of the "lyric" in *Lieder*, and the capacity of music to extend the afterlife of a poem in posterity. The conclusion develops the analogy between intermedial and interpersonal interdependence, exploring the ethical as well as aesthetic implications of the comparison. An introduction and coda situate this inquiry within the political and pedagogical contexts of the present moment.

## DEDICATION

This dissertation is dedicated, with humble gratitude for the term, to the Beloved Community.[1] In this I include everyone who has ever wished for the ministrations of a "same-sensed soul," or longed for better means of expression and self-actualization. My own *gleichgesinnte Seelen* are many in number and form: my family and my friends, my students and my teachers, ancestors long forgotten, and the yet unborn to whom the memory of my generation will fall. You are my strength and my joy. Without you, neither this beloved project nor I would be here.

[1] Coined in 1916 by Josiah Royce, popularized and deepened by Dr. Martin Luther King, Jr., beginning in 1956.

## ACKNOWLEDGEMENTS

**[…]**

## AUTHOR'S NOTE

I never imagined that I would submit my doctoral dissertation, a true labor of love and the product of many years' happy work, in such a state of incompleteness as that of this present document. I humbly thank my committee and my readers for giving me the benefit of the doubt in allowing me to submit and defend these pages in their current state as a prolegomena for a future book, and thereby make the most of the fellowship of which I am the grateful recipient. I am honored by this act of trust and faith in me, especially in light of the devastation that surrounds us at the end of this *annus horribilis* (to borrow a phrase from one of my very understanding readers), and I hope all of my worthy colleagues in need of similar grace will be as fortunate as I have been. I wish to emphasize that any errors in citation or otherwise in the text are purely accidental and are not intended to cause harm. Regarding its generally unfinished quality, I ask the forbearance of any reader who happens to pick up this dissertation in the fragmentary form in which I now submit it. Rough as they are, it gives me joy to present these beloved fragments that will one day be the stuff of a first book project, should I be so lucky.

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“Und so—gebe ich dieses Schriftstück der Zukunft; Möge Der, Der Es einstmals findet des Unterzeichneten beim lesen dieser Zeilen in Liebe Gedenken.”

“... And so I give this message to the future, and may the person who will one day find it think of the signer with love on reading these lines.”

–From a letter found hidden in an urn on the eaves of a house in Germany, penned by Samuel Wallersteiner, first cousin-five-times-removed of the author
Biberach, Germany, 24. Aug. 1894[2]

“Ich kann weder spielen noch singen, und wenn ich dichte, so sing’ ich doch und spiele auch. Wenn ich die Weisen von mir geben könnte, so würden meine Lieder besser gefallen als jetzt. Aber getrost, es kann sich ja eine gleichgesinnte Seele finden, die die Weise aus den Worten heraushorcht und sie mir zurückgibt.”

“I can neither play nor sing, yet when I write verses, I sing and play after all. If I could produce the melodies, my songs would be more pleasing than they are now. But courage! perhaps there is a kindred spirit somewhere who will hear the tunes behind the words and give them back to me.”

—Wilhelm Müller, poet of Schubert’s song cycles, diary entry 1815

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# Introduction

## Words Without Songs: The Art Song Idea

When commentators on German art song wish to praise their subject matter, often as not they turn to these famous words from Wilhelm Müller, poet of Schubert's great song cycles *Die Schöne Müllerin* and *Winterreise*:

> "Ich kann weder spielen noch singen, und wenn ich dichte, so sing' ich doch und spiele auch. Wenn ich die Weisen von mir geben könnte, so würden meine Lieder besser gefallen als jetzt. Aber getrost, es kann sich ja eine gleichgesinnte Seele finden, die die Weise aus den Worten heraushorcht und sie mir zurückgibt." (Tagebuch 1815)
>
> "I can neither play nor sing, yet when I write verses, I sing and play after all. If I could produce the melodies, my songs would be more pleasing than they are now. But courage! perhaps there is a kindred spirit somewhere who will hear the tunes behind the words and give them back to me." (Diary 1815)

The most fundamental idea in these lines is a very old one, that words by themselves cannot produce their full or desired effect in the absence of a musical complement. To ask why or in what respect they might be found lacking, and what it is that music should supply to them, is my project in this dissertation.

In the first place, an ambiguity in these lines must be addressed: Is it Müller's own verses that he finds wanting without the intervention of music, or does this concern apply to the whole of poetry, or written language in general, or even to all of verbal life? Both readings are of interest for purposes of this dissertation, which entertains alike theories of the word-music relationship that treat language (poetic or otherwise) as deficient without musical complementation, and views of individual poems or bodies of work insofar as they require,

tolerate, or foreclose the addition of music ("text-setting," or *Vertonung*). Of the former category, Jean-Jacques Rousseau's *Inquiry into the Origins of Language* is a case in point. The latter is in evidence in the testimonies of poets on musicalizations of their verses, from Wilhelm Müller's diary entry quoted above to eulogies for Franz Schubert by his poet-friends, to Goethe's specifications of the manner of text-setting that he considered appropriate for poems as replete as his own. Indeed, the admittedly subjectives qualities of repleteness or spareness of particular poems is grist for the philosophical mill and features in several chapters of this dissertation.

It is important to clarify some basic concepts. The musical genre known as "art song," "*Lieder*," or "*Kunstlieder*" (used interchangeably here unless otherwise specified) consists of lyric poems, typically by a known rather than anonymous poet, set to music by a known composer. Generally speaking, *Lieder* are written for solo voice and piano. The terms "art song" and "*Kunstlied*," opaque in themselves, originally distinguished this type of song from folk song, or "*Volkslieder*," songs written not by known individuals but held to derive via tradition from an entire population, namely the imaginary class construed as "das Volk" in eighteenth- and nineteenth-century discourses. This "Volk," however artificial a construct, stood in complex and ambivalent relation to the category of art song. Herder, Goethe, and Achim von Arnim held up "Volkstümlichkeit" as an aesthetic desideratum closely connected with nationalism and other cultural forces prevalent around the turn of the nineteenth century. Many composers, not least of all those favored by Goethe as musicalizers of his own poems, aimed in their music for an ideal of simplicity, transparency, and democratic comprehensibility, known as the "Volksweise ideal." Some poets, including Goethe in certain of his modes, also sought to incorporate this so-called folk character into their poems. Whether or not Wilhelm Müller's poems in *Die Schöne Müllerin* and *Winterreise* fit this characterization has been a matter of critical contention, with some

implications for the arguments of future chapters. As the nineteenth century progressed, ideals of *Bildung* came to predominate in the artistic classes of the Austro-German world, though the influence of folklikeness as a Romantic touchstone never entirely lost its power. Under Franz Schubert's reinvention of *Lieder*, complexity ruled the day. Schubert composed not for the amusement of amateur musicians or listeners, but members of the intelligentsia and especially for his own social circles. In doing so, he moved art song away from its pretensions to earthy simplicity and firmly into the domain of professional singers and pianists as well as learned or frustration-tolerant audiences.

There are many ways of discussing the puzzles and paradoxes that attend the transformation of a free-standing verbal work, regardless of its literary quality, into a hybrid verbal-musical complex. Chapter One and the Interlude that follows examinesa nexus of eighteenth- and nineteenth-century conceptions for the word-music relationship that shed light on Romantic views of song composition via text-setting. Müller's "gleichgesinnte Seele," mentioned above, is one such model. Most views of the musicopoetic complex, whether in art song or in general, are generatively unstable or difficult to tease apart from one another. For this reason, it is not possible to supply in this dissertation a clearly differentiated taxonomy of aesthetic viewpoints on this subject. I aim instead at a thematic comparison and exploration of the language used by writers, thinkers, artists, and commentators to characterize the elusive alchemy at the heart of art song. Of special interest is the interpretive act undertaken by the *Lied* composer in selecting a poem and transmuting it into song form. In addition to aesthetic-philosophical and formal analysis, I consider aspects of *Lied* composition in their analogy to ethical and psychological concerns germane to the Romantic period, and often well beyond it.

We can already see an expression of the psychoethical dimension of text-setting in the words of Müller's diary entry: "Aber, getrost!"

At the heart of this dissertation is the claim that the transformation of the *Lied* under Schubert, Schumann, and their contemporaries and successors bears some relation to certain Romantic or pre-Romantic extra-musical preoccupations: the fascination with incomplete or uncompletable forms or entities; the growing interest in the relationship between the various artistic media, typified and initiated by Lessing's *Laocoön*; and the expansion of hermeneutics under Schleiermacher and Friedrich Ast from a strictly religious discipline to one that accommodates texts of every variety. It is not my purpose to show an explicit causal relationship between these elements of early Romantic culture in the German-speaking world and the reimagining of *Lied* composition in the early to mid-nineteenth century; I aim simply to explore the interrelation of all these developments and their analogs and offshoots in other genres, including novels, opera, and unmusicalized poetry. Although my focus is on the German-speaking world of the nineteenth-century, I also consider developments in England that influenced or were influenced by German Romanticism, from the Elizabethan lute song tradition to the English Musical Renaissance of the late nineteenth and early twentieth centuries.

In short, the project of the dissertation is to tell a story of what I refer to interchangeably as the "*Lied* idea," "*Lied* logic," the "art song principle," and so forth. By this, I mean the growing interest among song composers in the process and outcome of textual interpretation, and the view that the literary-hermeneutical act is central to the creation of *Lieder* in their mature Romantic mode. In other words, this is a study of how composers threw open the possibilities of

song-writing by becoming serious readers, and specifically, practitioners of the act now known as "close reading."

It is a striking feature of the rediscovery of art song is that the form itself is so very not-new—by many conceptions, the hermeneutically-informed adaptation of poetic lines to music is an ancient if not ageless practice. [___ years before Schubert,] it had enjoyed a high point during the [English ___/years] under the powers of Thomas Morley, John Dowland, Thomas Campion, Robert Johnson, other lutenist-songwriters up to Henry Purcell in __. [These as a point of contact and of comparison with Germany—Dowland's visit, German interest in Shakespeare, etc. Several of these composers or poets and other writers of that period entered into complicated theorizations of words and music should interact, including in the specific context of the lute-song, the *Lied* of the English Renaissance.]

The timing of the *Lied*'s rebirth—by a convention, 1816 the year of Schubert's paradigm-changing "Gretchen am Spinnrade" and "Erlkönig"—is also interesting because of its co-occurrence with the revaluation of specifically wordless instrumental music as the highest sort, as championed and famously articulated by E. T. A. Hoffmann. Though this might seem a paradox at first glance, there is a causal connection between singular rise of textless and text-based musical forms: It is precisely the advancement and, as it is often called, "emancipation," of instrumental music from language that transformed the piano in the *Lied* from accompaniment to the singer's musical equal and full partner. Technical and theoretical advancement propelled the piano to new expressive heights, which themselves were a condition for the [transformation] of art song. This is an example of the dialectical character of so many aspects of the art song, both historical and formal, the analysis of which is the main project of this dissertation.

In Thomas Mann's 1947 *Doktor Faustus: ___*, the novel's narrator offers a fine encapsulation of the aesthetic phenomena I hope to address in this dissertation in relating the efforts of the composer Leverkühn to compose songs on the odes of Keats:

> I can understand how these odes presented a challenge to wreath their vase-like beauty with music—not to make them more perfect, for they are perfect, but rather to give stronger articulation to their proud, sorrowful charm, to set it in relief, to lend fuller permanency to the previous moment of each detail than is ever granted to the soft breath of words: to such moments of compressed imagery as the declaration of in the third stanza of "Melancholy" that "in the very temple of Delight veil'd Melancholy has her sovran shrine, though seen of none save him whose strenuous tongue can burst Joy's grape against his palate fine"—which is simply dazzling and scarcely leaves much for music to add. Perhaps it can merely avoid doing damage by speaking along *ritardando*. I have often heard it said that a poem should not be too good if it is to provide a good song. Music does much better when its task is to guild the mediocre—just as virtuoso acting shines most brightly in poor plays. But Adrian's relationship to art was too proud and critical for him to have wished to let his light shine in the darkness…[3]

Mann in Zeitblom's voice raises several points of interest to the aesthetics of the art song:

- It is often thought to be easier to set a mediocre poem to music well than to do so with a great poem.
- Qualities in a poem that appear to deprive music of its ability to "add" anything include that which Zeitblom denotes as "perfect" or "dazzling."
- Keats, and particularly the sensorily rich lines from the "Ode on Melancholy" that Zeitblom quotes, is a prime example of poetry that would tend to "compete" with an added musical element, such that the composer must proceed carefully and inventively in order for music to "merely avoid doing damage" to the perfection of the text.
- Why should a composer bother with such a project in that case? Leverkühn proceeds out of pride, for one thing, but the more revealing answer is "to give stronger articulation to" and "set it in relief" the achievements of the poetry. To say what is meant by this, and by "[lending] fuller permanency to the previous moment of each detail than is ever granted to the soft breath of words," is in its own right a provocative challenge.
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[3] *Doctor Faustus: The Life of the German Composer Adrian Leverkühn As Told by a Friend.* Trans. John E. Woods. New York: A.A. Knopf, 1997. (280)

In 1817, the musicologist and critic Hans Georg Nägeli [predicts/calls for] "a new epoch in the art of song," a "higher style of Lied." This elevation in the genre was to consist of a new approach to the practice of text-setting that [exploits] "an as of yet unrecognized polyrhythm, so that the rhythm of speech, singing and playing will be subsumed into a higher artistic whole." Nägeli's approach has in common with eighteenth-century and early nineteenth century outlooks an awareness of the interplay of text, music, and performance as the aesthetic underpinnings of all vocal music; his innovation is to treat this interplay as itself a site for artistic experimentation and expression. It is widely noted that what Nägeli foresees and calls for is exactly what Schubert accomplished as a song composer, and that the two were likely responding to the same conditions without knowing it (Nägeli's writings mention Schubert's piano music but not his songs) (c.f. Malin 35). Malin contextualizes this shift in emphasis in terms of the transition from the classical to romantic aesthetics. Where the classical ideals of song, exemplified by Goethe's views on the subject, were "simplicity, singability, and *Volkstümlichkeit*," the romantic art song aspires to "use all the resources of musical art combined with those of poetry" in thoughtful and intentional combination to produce an otherwise unachievable artistic synthesis (Malin 35).

Some twenty years earlier, Friedrich Schlegel wrote in his "Letter About the Novel": "I can scarcely visualize a novel but as a mixture of storytelling, song, and other forms…. If there is a novel in which this does not or cannot occur, it is only due to the individuality of the work and not the character of the genre; on the contrary it is already an exception" [cite]. Like Nägeli, Schegel speaks here as harbinger of a romanticization of an already established genre, in this case the novel. Both pin their expectation for a revitalization, a new and better stage, of the genres in question on taking a fresh look at the relationship between the various artistic media

and taking fuller and more deliberate advantage of the creative possibilities latent in these relationships.

The major aspects of the *Lied* singled out for dialectical analysis in this dissertation include that between the primacy of poem and music, the contrasting meters of the two, the historical relationship of music to poem, the dialectic of great and small, and others, elaborated progressively in each of the chapters.

A Note on Dialectics:

It is not my aim to align myself with one thinker's conception of "the dialectic" over another's. I will draw on several philosophical accounts, notably from Hegel and Adorno. My primary question is not whether the dialectic of art song admits of a synthesis or not (the answer being, I feel, being a choice between several equally plausible interpretations). Unless otherwise specified, the dialectic framework I have in mind is just the general dynamic of "more of X means more of Y, but more of Y means less of X" or "this even as that."

[Sehnsucht, dictionary of untranslatables]

Adorno: the dialectic of *Sehnsucht*—the object of longing is the longing itself—what's that about? Is this a function of all longing/(or even all desire?) or specific to longing that takes itself to be categorically (rather than incidentally) unfulfillable? Or both in different ways? I posit some difference in the dialectic of longings that take themselves (rightly or wrongly!) to be

categorically unfulfillable and those that expect or even admit the possibility of satisfaction. Something special about the longing that takes itself to be unfulfillable and thus becomes its own object; because it becomes in such a case the constant companion, not something that comes and goes. That longing—queer longing!—takes on a presence, a positivity, palpability, a concreteness; it almost becomes like another person, though hard to conceive as fully separate.

A Note on Queerness and the German Art Song:

The force I have just characterized as "queer longing" is one of this dissertation's major subtexts, perhaps even its reason for being. The argument is not that there is anything intrinsically "queer" about the art song genre, so much as that, as an experiment in a dynamic hybrid form, it stands open to analogy-making with many different kinds of incompleteness, lack, missing-ness, and longing for fuller expression or self-actualization. This analogy—not the fruit of deduction, but of a sheer hermeneutics of recognition, the connection to which you can't point but that once you've seen you can't unsee—is the queer heart of this project.

For some decades, the name of Franz Schubert has been speculatively linked with queerness. In 1989, Maynard Solomon's famous article, "Schubert and the Peacocks of Benvenuto Cellini" raised the possibility that Schubert may have been attracted to men and possibly had male sex partners. While Solomon's speculation is reasonable and of interest, the debate it precipitated quickly disintegrated into veiled homophobia and careless assumption-making about what a "gay" Schubert would mean for posterity. The fruitlessness and toxicity of this long debate could easily have been avoided through a more sophisticated view of Schubert's "queerness," starting with a frank assessment of what information is to be gained from knowing

whether, for instance, Schubert slept with his sometime roommate, the poet Mayrhofer. Even if we could confirm such an event, Schubert left us little to no way of saying what such a union would have meant to him—or even whether he enjoyed the encounter. If we could confirm that such an encounter took place and did not fail to please, the nonbinary reality of human sexuality forbids us from reaching for easy labels such as "gay" or "homosexual."

For purposes of clarification, it is worth noting that the case is different with, for example, the queerness of Thomas Mann. Mann himself writes widely of his attraction to men and boys, explicitly in his diary and codedly but consistently in his fiction. Although he was married for decades and had six children by his wife, there is no question that his attraction to men—which for cultural reasons he considered all but unfulfillable—loomed large in his personal and artistic consciousness. In one diary entry, Mann speculates that he "might be done with women for good."[4] We also know from his direct professions as well as his fictional characterizations that Mann was deeply in love with his friend Paul Ehrenberg, a painter and violinist. It is widely wondered but not known whether a physical liaison ever took place between the two men, but if it should ever be proven so, this would be far more illuminating than in Schubert's case for the simple reason that we know what a moving occasion such an event would likely be for the lover, Thomas Mann.[5]

These remarks are meant to clarify the queer nature of this undertaking, pointing up the broader sense of queerness (by etymology, "*quer,"* what is "over there," not "here" but elsewhere) and its openness to metaphors of Romantic *Sehnsucht*, fragmentarity and un-

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5 Worth noting also the

wholeness. I hope also to show by this example that sexual queerness, like Thomas Mann's, is only one variety, and that it does not suffice to reduce queerness to gayness without some compelling reason to do so. The queer longing I have in mind—a desire not just for another but for the self, the painfully thwarted drive to self-actualize-- more resembles the force that Adorno identifies in Eichendorff's poetics:

> "Sehnsucht mündet in sich als in ihr eigenes Ziel, so wie, in ihrer Unendlichkeit, der Transzendenz über alles Bestimmte, der Sehnsüchtige den eigenen Zustand erfährt; so wie Liebe stets so sehr der Liebe gilt wie der Geliebten."
>
> "Longing opens out onto itself as its proper goal, just as the one who yearns experiences his own situation in the infinity of longing, its transcendence beyond all specificity; just as love is always directed as much to love itself as to the beloved." (trans. Sherry Weber Nicholson)[6]

…

Schubert in Metternich's Police State

Schubert's arrest, Senn's exile; life as a poet-censor; Mayrhofer's suicide; Bauernfeld's testimony

Led to lack of direct documentary evidence by Schubert of his own activities; limited information in diary

**Leon Botstein, "Schubert's Vienna"**

…

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This introduction presents in brief this dissertation's dialectical understanding the of art song, both in its dynamic complex of words and music and in its lifecycle from composition to performance to posterity. Each chapter examines in greater depth a different aspect of the argument: the genesis of art song in lyric poetry, the creative-hermeneutical transformation wrought by the song composer on this poetic material, the compounding interpretive work carried out in performance by both singer and instrumentalist, the power of music to extend the aesthetic life of text, and the migration of the logic that I have called the "art song idea" from the German-speaking world to England and from the art song per se to prose fiction that engages with this idea. A coda offers a reflection ways to teach dead white Europeans in an anti-oppressive twenty-first century classroom.

# Chapter One

## Conception: The Birth of Art Song Out of the Spirit of Poetry

In 1820, Goethe wrote to the composer Carl Friedrich Zelter,

> "I feel that your compositions are identical with my poems, the music, just like an in-flowing gas, takes the balloon into the air. With other composers, I first have to see how they perceive the poem and what they have made out of it" (Goethe-Zelter Briefwechsel, Jan. 30, 1820, qtd. Whitton 69)[7]

Similarly, in a letter to August Wilhelm Schlegel, Goethe called Zelter's *Lieder* a "a radical reproduction of the poetic intentions." In other words, Goethe favored Zelter's settings of his poems precisely because he did not see them as competing with the text for control over its meaning. All this implies a strong position on the song-composer's interpretive role, revealing as much about Goethe's hermeneutical thinking more broadly as it does about art song. Goethe seems to be praising Zelter for matching in music what he, the poet, "meant" to write while sparing the listener his own (the composer's) interpretation of the poem ("how [he] perceives the poem and what [he] has made out of it"). At stake in Goethe's [statements] is a power struggle between poet and composer over the meaning and manner of expression of the poet's work. Goethe's anxiety over who sets his poems to music and in what way contrasts starkly with Wilhelm Müller's stated wish, elaborated in the introduction to the dissertation, for the aid of a musical "gleichgesinnte Seele, die die Weisen aus den Worten heraushorcht, und sie mir zurückgibt." The reason for this desire, Müller makes clear, is his assessment of his own poems as expressively lacking or incomplete: "Wenn ich die Weisen von mir geben könnte, so würden

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meine Lieder besser gefallen als jetzt." The tone and attitude of this passage from Müller's diary are strikingly antithetical to Goethe's imperious stance on musicalizations of his poems; yet the complexity and ambivalence of Goethe's many testimonies on this subject and the variety of Müller's accomplishments forbids a simple comparison between these poets' views on musico-poetic relations. As we will see, Goethe very much wished his poems to be made into songs, as Müller did; it is mainly in the tenor and implications of his views on the incompleteness of poems that his feeling differs from Müller's as stated in the 1815 diary entry.

This chapter sets aside a closer look at the practical business of the literary-interpretive and compositional acts that yield an art song, to which we will return in depth in Chapter __, in favor of a broader look at the aesthetic and political conditions of poetry around and after the turn of the nineteenth century—a transformative period not just for the development of the *Lied*, but for the whole of the German-speaking world. Where later chapters delve into both poetry and its function for art song, this chapter sets the scene with a survey of the literary currents that ran from the late eighteenth century into the early nineteenth, and which newer Romantic developments either harnessed, resisted, or redirected. The pivotal figure is Johann Wolfgang von Goethe, active in both centuries and virtually every available discipline, with serious investments in music as well as literature. The first portion of the chapter attempts to piece together his numerous and diverse contributions to the discourses surrounding song-craft and musico-poetic relations more generally. To properly understand the kind of thinking out of which his and his associates' ideas developed, we must look first at the idealization of the folk song that dominated aesthetic [precepts/ideals] before and around the turn of the nineteenth century. To this end, I begin by showing the roots of Goethe's views on music in this *Volksweise* ideal. A look at Achim von Arnim's and Clemens Brentano's hugely popular and influential folk song

collection, *Des Knaben Wunderhorn*, and the critical apparatus surrounding it, provides necessary literary and political context for the innovations of Goethe and the writers and composers who followed.

The second portion of the chapter surveys the literary landscape around the turn of the century and in the succeeding decades, looking not yet at poetry and music as combined in art song, but at evidence of mounting interest in this combination as manifest in the prose fiction of these years. Beginning with Wilhelm Wackenroder and Ludwig Tieck's *Herzensergießungen eines Kunstliebenden Klosterbruder,* an artistic watershed in its time, I move on to Tieck's *Liebesgeschichte der schönen Magelone und des Grafen Peter von Provence,* Novalis' *Heinrich von Ofterdingen,* Goethe's *Die Wahlverwandtschaften*, E. T. A. Hoffmann's *Der Goldene Topf*; and Joseph von Eichendorff's *Das Marmorbild*. Subsequent chapters build on the tropes and themes we will uncover in these prose works, drawing on them as the aesthetic problems of the fully Romantic *Kunstlied* come to the fore.

The two-part structure of this chapter reflects the idea that the mature Romantic *Lied* was not the scion of a single literary root, but of at least two parallel and sometimes intersecting ones, namely, Goethe and the writers collectively known as the *Frühromantik*. One commonality between the early Romantic authors and their legendary elder is that all of them worked in a wide variety of forms including poetry, novels, and theoretical tracts. Since future chapters concern themselves deeply with poems and aesthetic theory, this chapter makes use of the opportunity to see how what I have called the "*Lied* idea" or "*Lied* logic" crops up in novels and novellas from the late 1790s to the 1820s. Since the relationship between prose, verse, and philosophy was deliberately blurred by novelists in the *Frühromantik* tradition, it is especially fruitful to seek traces of my theme—the interest in the boundary between poetry and music as a

dynamic site of creative, destructive, and interpretive activity—in the prose fiction of this particular moment. Doing so provides needed context for the more focused analysis of the art song genre that is the core of this project. In addition, many of the figures introduced in this chapter as novelists or theorists reappear in future chapters as poets, or *vice versa*.

## I. Goethe and the "*Volksweise* Ideal"

Goethe's principle of interpretive transparency as articulated to Zelter reflects not only the desire to see his, the poet's, intentions expressly and diligently honored by any music to which they might be set; also at stake in his position is his commitment to the *Volksliedton* values deals of simplicity and accessibility. Johann Friedrich Reichardt, who together with Zelter is remembered as one of Goethe's trusted "court composers," offers this politically inflected paean to the early Romantic ideal of *Volkstümlichkeit:*

> Song melodies with which everyone who has no more than ears and a throat will be able to join in must so exactly strike the tone [*Weise*] of the poetic *Lied*,… that once one knows the melody, one will no longer be able to think of it without the words, nor the words without the melody; that the melody will be everything for the words and nothing for itself.…
>
> This is the way all *Lieder* were created in the times when our German *Volk* was still rich in song. (qtd. Gramit, "Cultivating Music" 74)

The nationalist urges implicit in Reichardt's comment reveal a link—though neither a simple one nor the only one—between the political anxieties of Germans and the prevailing aesthetics of this pivotal moment at the turn of the century. In addition to composing *Kunstlieder* of which Goethe approved, Reichardt also had one foot in the world of the supposedly genuine *Volkslied* embodied by Achim von Arnim's and Clemens Brentano's famous compendium, *Des Knaben*

*Wunderhorn: Alte deutsche Lieder*. This collection of "folk songs," massively popular and dedicated to its eminent admirer Goethe, appeared in three volumes, the first published in 1805 and the second two in 1808. The 1805 edition contains an illuminating essay by Arnim entitled "Von Volksliedern," included by way of an afterword and bearing the dedication, "An Herrn Kapellmeister Reichardt." An afterword to this afterword titled "*Nachschrift an den Leser"* [Postscript to the Reader] explains that Reichardt had published a portion of *Des Knaben Wunderhorn* in his "*geachteten musikalischen Zeitung*" ["respected musical newspaper"], thus helped the authors drum up publicity. Dedicating the collection to Goethe and the essay to Reichardt were politic moves on the authors' part and may have been a ploy to enlist the support of these literary and musical authorities, whose sympathies with the spirit of the project the authors clearly expected. They may also have hoped (in vain) to spur Reichardt on to new *Vertonungen* of poems in the collection. According to Eric Sams, Reichardt had already set to music "Die Falke," one of the poems from the collection, over thirty years before it was supposedly "discovered," underscoring the question of these songs' real age and origins.

Much has been written on the question of where Arnim and Brentano got their *Wunderhorn* songs and how many of them, if any, are actual products of folk tradition, passed down orally and without any identifiable poet or composer. Researchers such as David Gramit, Charlie Louth, Matthew Gelbart, and Richard Taruskin generally agree that Arnim and Brentano did as much inventing, reworking, and recombining of words and melodies as they did discovering or recording real folk songs in *Des Knaben Wunderhorn*. In their patchwork manner of song creation, "old" and "new" coexist in unstable and paradoxical standing with respect to one another, disparate elements yoked together in a precarious kind of synthesis, as Louth notes. Thus, although *Des Knaben Wunderhorn* is a pinnacle of the romanticization of the *Volkslied*

concept, the ersatz or pastiche-like nature of its contents reveal it to be already a point of transition between the ideal of the "found" *Volkslied,* an artifact, and the created *Kunstlied,* a work of art.

In "Von Volksliedern," Arnim articulates his program for *Des Knaben Wunderhorn*:

> Es wird uns, die wir vielleicht eine Volkspoesie erhalten, in dem Durchdringen unserer Tage, es wird uns anstimmend seyn, ihre [i.e., der Volkslieder] noch übrigen *lebenden Töne* aufzusuchen, sie kommt immer nur auf dieser einen ewigen Himmelsleiter herunter, die Zeiten sind darin feste Sprossen, auf denen Regenbogen Engel niedersteigen, sie grüßen versöhnend alle Gegensätzler unsrer Tage und heilen den großen Riß der Welt, aus dem die Hölle uns angähnt, mit ihrem Zeigefinger zusammen… (453)

The search for and conservation of surviving folksongs, Arnim asserts here, is meant to have a unifying social function, healing "the great rift of the world" and ending the strife of all antagonists. The sense of this "großer Riß der Welt" is manifold. On the one hand, Arnim seems to lament a general state of cultural decay in Germany. He speaks of

> jene Freiheit alter Sprache, die Starrheit der heutigen, sie sagen mehr, als ich sagen mag. Doch dieses wie so manches andere wunderbare Lied ist aus den Ohren des Volkes verklungen, den Gelehrten allein übrig blieben, die es nicht verstehen, alle Volksbücher sind so fortdauernd blos von unwissenden Speculanten besorgt, von Regierungen willkührlich leichtsinnig) beschränkt und verboten, daß es fast nur ein Zufall, oder ein hohes Schicksal, wie uns so manches Wunderschöne in diesen Tagen angemahnt hat, zu fühlen und zu wissen, zu ahnden, zu träumen was Volkslied ist und wieder werden kann, das Höchste und das Einzige zugleich durch Stadt und Land). (450-1)

The educated classes, for Arnim's purposes, are unworthy of the folkish inheritance that remains to them: they cannot understand the surviving books of folksongs, and their administrations have foolishly and uncomprehendingly constrained their free spread. The "freedom" of the old language is set favorably against the cold and ossified speech of the *Gelehrten* in their present

moment. The educated and ruling classes serve as a foil in "Von Volksliedern" for the authentic, live, spontaneous, and genuine.

Gramit draws attention to Reichardt's awareness of, and investment in, the social stakes of the folksong and its form. His concern for the immediate accessibility of a song, as quoted, correlates with a nationalist project, as Arnim's does. But as Gramit observes, Arnim and Reichardt were writing from different social positions. While Arnim was of noble birth, Reichardt was not and was at great pains to secure legitimacy for the profession of the bourgeois composer (*Cultivating Music* 78). In contrast to Reichardt's natural anxiety about class and the standing of the composer, Arnim mentions in "Von Volksliedern" that his first exposure to folksongs was hearing them sung by his family's domestic servants as a child. (*Cultivating Music* 78-9, Arnim 426). Thus, while Arnim enjoyed the leisure and privilege to collect (or construct) and disseminate folksongs—for him, already the music of serving people—with nationalism in mind, Reichardt was pulled between these ideals of *Volkstümlichkeit* and the desire for the social status of the bourgeois artist-intellectual. On one hand, he tried to emulate folklike simplicity in his own songs; on the other hand, his are by definition *Kunstlieder* and not *Volkslieder* no matter their orientation, simply by virtue of being conscious and deliberate *Vertonungen* of pre-existing poems. On Gramit's view, Reichardt's conception of the song composer as "the cultivated [artist] creating and returning genuine *Volkslieder* to the people"—the same capacity in Arnim praises him in "Von Volksliedern"—is precisely his attempt to resolve this dilemma through a "reuniting of the creative and the social that would overcome the specter of downward mobility" (*Cultivating Music* 76-7). This serves as a reminder that the individual interests of the poet and composer in the economic and social order must be taken into account in the development of Romantic song just as much as their larger political beliefs, such

as those about nationhood. More important for this study is to note the unstable dynamic of social and aesthetic forces that led to this transitional moment from one concept of Lieder and to another, and the non-linear quality of this transition.

Gramit highlights one more point of political convergence between Arnim and Reichardt in spite of their social difference: "Reichardt had chosen as the first keyword for the developing artist a term fraught with significance for any contemporary reader of the German press: Freyheit… That term became a keyword summarizing rising bourgeois aspirations across all fields of public life" (*Cultivating Music* 77-8). "Freiheit," as we saw, is the the word Arnim uses for the quality "jener alten Sprache…" in favorable distinction to the "Starrheit der heutigen" (Arnim 450). The variations in meaning and use of *Freiheit* prove an indicator of the changing anxieties and pressures of the time. We will reencounter this word in a broader context in [Chapters ___].

At least two distinct anxieties are at work in "Von Volksliedern": a worry over the social and cultural standing of the bourgeois class and, implicitly, over class relations in general; and a powerful regret at Germany's lack of national unity (again, both political and cultural). Taruskin makes explicit the connection between these national and class-related anxieties and the history of German song:

> The answer to the question "What is German?" (*Was ist deutsch?*) arose most clearly in the romantic *Lied*, a genre that was inspired, one is tempted to say, by that burning question of national identity. In the light of contemporary philosophy and politics (and the links between them), the mission of the *Lied* to unite the "I" and the "We" takes on a newly clarified sense of purpose. (Taruskin, "Kultur")

Taruskin's analysis shows the role imagined for *Lieder* in building up a German national identity. Crucial elements of this identity were a cohesive cultural and artistic life, a stable class

structure, and the vision of a common origin or past. Arnim's words in "Von Volksliedern" express the desire for all of these elements and propose his folksongs as a means of satisfying these needs.

While Arnim located the unifying power of creativity specifically in "das Volk," other thinkers of the time were beginning to describe a different kind of creator, namely the individual artist. Matthew Gelbart writes:

> As the [eighteenth] century drew to a close, the concept of genius itself began to bifurcate: on the one hand there was the power of groups—ancient societies, nationalities, etc.—to create, and on the other hand the power of single, original, minds. In music, these would come respectively to represent the anonymous "folk genius" and the "genius" of the individual composer. … As long as "art" remained synonymous with artifice—with civilization—it was still set against natural, primal genius. (Gelbart 81)

By the time Arnim penned "Von Volksliedern" in 1805, "art" had already come largely detached from "artifice" and "civilization" and yoked instead to "natural, primal genius." This configuration would dominate much of early Romantic aesthetics. It is also, as Gelbart argues, a crucial plank in the formation of both folksong and art song as concepts. These historical categories, he suggests, cannot be separated anymore than could those of "nature" and "civilization" and exist strictly "as a binary, dialectical pairing" (Gelbart 7). He clarifies the importance of *das Volk* and of folk music as political instruments:

> "Since the 'folk' themselves were conjured up by educated nationalists to represent the new concept of a cultural nation, the characteristics of their music were also defined from without…. Bourgeois mediators who define, arbitrate, and idealize the products of their invented folk." (Gelbart 196)

The *Volksliedton* ideals of German song around this time, then, bear the imprint of both the tension between classes and anxieties over nationhood and national unity. Arnim's "great rupture

of the world," must be considered in the context of this lament over the "Starrheit" of both language and culture (and, perhaps implicitly, political efficacy) among the ruling class.

At the same time, the image of the "Großer Riß" also hints at the looming cataclysms of the Napoleonic age just beginning. The hellmouth that yawns from the rift suggests this urgency and danger. Martin Travers calls *Des Knaben Wunderhorn* "more than just a German version of Percy or *Ossian*; written at the time of Napoleon's greatest military successes, *Des Knaben Wunderhorn* is work of national (even nationalist) defiance, a rallying call to all who believe in the essential unity of the German people and harbor hopes for its future" (Travers 54).

How does Arnim propose that the practice and preservation of folksong should heal the ruptures of his world? This much is supposed to be the working of an idealized, common past, of which folksongs are a precious remnant and reminder. Some shared tradition was key to healing in the present, as we have already seen. Ethel Matala de Mazza elaborates:

> With a little help from the modern imagination, all these projects sought to rescue a threatened oral culture. The preservation of a native culture thus went hand in hand with its (re)invention. The intention was to recover an originary common property that could be claimed as the cultural inheritance of the nation and thus as a guarantee of national identity. (198)
>
> For political Romanticism, this mobilisation of a *Volk* and its originary 'Stimme' ('voice') was significant... In place of a *politically empowered* people, the source of identity appeared in the form of a *poetically productive Volk*. (199)

The analogy between poetic productivity, social coherence, and political power—and particularly the ideas of *Stimme* that underpin this triad—is too complex for focused consideration here, but Gelbart and Taruskin make the connection palpable enough. For present purposes, this much suffices regarding the political significance of folksong in the historicizing outlook of early Romantic thought, which looked to a hypothetical Ur-culture for social cohesion.

In addition to these considerations, Arnim mentions in passing a formal one: “Wen die Musik nun einmal wirklich berührt, den drängt und treibt sie etwas aufzusuchen, was nicht Musik, worin sie ihre vorübereilende Macht binden kann” (453). This idea of a “drive” or longing of one medium, here music, toward another, mirrors and anticipates the the coming efflorescence of *Kunstlieder* by way of one of that genre’s operative conditions, the longing of poetry after music that we have already found in Müller’s diary and which is the backbone of this dissertation.

Reichardt’s attitude toward the folksong found a fruitful match in the poetry of Goethe. Kenneth Whitton writes, “Reichardt clearly saw in Goethe’s nature poetry of the Storm and Stress movement almost perfect examples of that naturalness that he and earlier composers had found in the folk songs” (59). Indeed, Goethe’s own immersion in the folksong revival began early under Herder in the 1770s and bore fruit in many of his poems and also, importantly, in his views on songwriting.

Though not himself a composer, Goethe shared Reichardt’s and the *Wunderhorn* authors’ commitment to the setting of poetry to music. Taruskin adds:

> However wary he [Goethe] may have felt, as a poet, toward music carelessly applied, no lyric poem was complete without it. Only when set and sung, he wrote, is a poem's inspiration released into “the free and beautiful element of sensory experience.” In a wonderful formulation, he concluded that, when listening to beautiful words beautifully set and sung, “we think and feel at once, and are enraptured.” (Taruskin, “Kultur”)

That the poet should have perceived his dependence on another artistic medium is important: without this drive of poetry for completion in another art form, there would be no question for Goethe of the proper dynamic between words and music; the answer would be that music and any other intervening media should simply leave poetry be. What, then, was his vision for the

*Vertonen* of his poems? Though entire monographs on the subject exist in large number, I attempt a functional encapsulation in the following remarks.

It is tempting to take the famous lines from his poem "An Lina"—"Nicht lesen, immer singen" as a helpfully concise programmatic statement of Goethe's commitment to the musicalization of all of his verse. This commitment was both firm and lifelong; yet these lines cannot serve as its guarantor, because their meaning in the context of the poem is too complicated and multi-determined. "An Lina" is not only concerned with music and text-setting as concepts: At least as much, music performance appears in this poem as a social practice, and as a courtship ritual no less. "An Lina" reflects the social use of music in two senses: first, in that the speaker and addressee have evidently played "diese Lieder" together before at the same piano where he imagines her sitting now; and second, in that when he bids her to sing through them again now, he is in practice prolonging the courtship by compelling the beloved to think of him, the poet, "der Freund [der] sonst bei dir stand." "An Lina" does at least two things at once: it muses on the arts of music and poetry, and it prompts the addressee to turn her thoughts to the her admirer. The sly, erotic injunction implied by "Nicht lesen, immer singen" muddies their clarity as an aesthetic motto. Evidence for Goethe's views on text-setting, then, must be sought elsewhere.

Whitton dates Goethe's original interest in songcraft back to his "early acquaintance with the mid-eighteenth-century folk song type of *Lieder* and its 'appearance of familiarity'" (132). Between the backward-looking influence of this school of thought and his own strivings as an artist and intellectual, Goethe settled on a range of strongly held but deeply ambivalent views on songwriting, containing both conservative and innovative elements.

In terms of form, the conservative aspects of Goethe's position meant that he famously tended to prefer strophic to through-composed settings. As Reichardt suggests, the strophic form common to most *Volkslieder* demands the least attention and memory from both singer and audience, at least at first blush. Its crucial feature, musical repetition, gives even listeners with little musical instinct enough time to learn the recurring melody.

Even so, it is a myth is now largely discredited that Goethe rejected through-composition out of hand. Reichardt and Zelter both made important forays into through-composition as well as other forward-looking techniques of songwriting, with the experiments of Zelter's "Erlkönig" setting being a case in point. Goethe admired a number of such non-strophic settings by these composers. Ultimately, his concern was not whether a setting of a poem—especially one of his poems—was strophic or through-composed, but how transparent the musical setting was. Taruskin drives this point home:

> What Goethe liked about Zelter's settings was their modesty and true *Volkstümlichkeit*. What he disliked in the settings of others (emphatically including Schubert) was the oversensitive, overcomplicated response to each successive line in a poem that "smothered" the words in musical artistry.[8]

Goethe, in other words, was wary of musical interference in a poem's integrity or meaning. Implicit in this is the anxious struggle for control between poet and composer, the natural result of submitting the work of one artist to the will of the other, as we have already seen in his letter to Zelter. The language in which Goethe casts his praise for Zelter in that letter is strange and suggestive, beginning with the paradoxical declaration that Zelter's "compositions are identical with my poems." To illustrate this already counterintuitive point, he employs an unusual simile,

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likening Zelter's musical additions to "an in-flowing gas, [which] takes the balloon into the air." Imagining music pervading a poem as air does a balloon is interesting for multiple reasons, even setting aside the swiftness with which this image undermines the identity claim Goethe has just ventured (air and a balloon being not, in fact, "identical"). Most telling of all is this figuration's dynamic and motile conception of intermediality and its appeal to the physiochemically tangible. Chapter Two examines this metaphor alongside others that posit an inside-outside dynamic between the textual monad and the ingressive "movement" of music. For now, it suffices to note Goethe's aversive reaction modes of text-setting that do not resemble a balloon being inflated: "With other composers, I first have to see how they perceive the poem and what they have made out of it" (Jan. 30, 1820, Whitton 69). This strongly stated preference, to avoid "seeing" how a composer sees his poem in the course of setting it to music, furnishes several fresh difficulties. Is the idea that the composer should interpret as minimally, unobtrusively, or invisibly as possible? That all traces of compositional process be erased after the fact, so that the music seems an unlabored and natural rather than artificial extension of the poem? That textual features such as meter, rhythm, and line breaks should be rendered into sound? At any rate, it is a further problem, and a concern of this dissertation's next chapter, to say what any such injunction would mean in practice.

Zelter himself provides some measure of clarity. In an 1824 letter to the ballad composer Carl Loewe, Zelter lays out some of his aesthetic principles for songwriting: The text must take priority; the strophic song is to be preferred to "absolute through-composing"; and the accompaniment must stay in the background (so that "if necessary the melody could exist without it"). This recalls Reichardt's ideal of the *Volkslied*, in which "the melody will be everything for the words and nothing for itself…" (Gramit, "Cultivating" 74). This last item is

arguably the most fundamental criterion for Goethe, his golden rule of text-setting: Music must always remain secondary and text primary—not only in time (in *Lied* composition, music is always fitted to a pre-existing text, never vice-versa) but also in terms of aesthetic priority. Music must never displace the centrality of the text, either within a given song or (presumably) in the larger enterprise of song-writing. This imperative may underlie Goethe's commitment to a folklike aesthetic in song; not strophic settings or genuine folk art, but expressive control is his object. This is not to obviate, but merely to relativize his valorizing of the strophic form and a style of cultivated simplicity inspired by local tradition.

All this raises the question: Why would Goethe desire the addition of music to his poems at all if the goal is for music to do as little as possible? Why not just dismiss the idea of text-setting if there is, seemingly, so little to be gained from it in a best-case scenario? It is far easier to find among Goethe's writings clear and concise negative statements about what music should not do than positive attestations of what it it should do. Jo Tudor's monograph *Sound and Sense: Music and Musical Metaphor in the Thought and Writing of Goethe and his Age* leaves no stone unturned in its pursuit of Goethe's actual views on music, diffuse though these are in the kaleidoscopic multiplicity, dynamism, fragmentarity, and sometimes obscurity of their presentation across his writings. Among Tudor's accomplishments in this book are to distill what appears to be an unruly, chaotic, widely dispersed, and perhaps even incoherent stream of remarks and implications into a series of manageable, streamlined problematics, each the subject of a chapter. These analytical categories include "Music as Based on Mathematical Relations," "Music as Based on Rhythm," "Music and Language as Similar," and "Music as Contrast and Complement to Language," to name just a few. This dissertation owes much to Tudor's tireless labors and takes up several of these themes in future chapters. For purposes of this chapter, it

will serve better to name a few of Tudor's most generative findings regarding Goethe's investments in music than to try to render the full complexity of his evolving musical thought.

In the first place, Tudor concludes, Goethe was "a writer acutely aware of both the splendors and miseries of language" (Tudor 452). In spite of his "anthropocentric and language-centric view of the world," he was "well aware that there is more to the universe on all sides than man and his media can encompass. In this perspective," she continues, "his comments on sound phenomena appear…. an appraisal of their faculty for conveying ideas on the very edge of thought, experience, and language" (Tudor 470). Put another way, "Music can potentially sensualize a great deal more sense about the universe than language can" (Tudor 471). The shortcoming of the verbal medium, on this view, belongs not to poetry alone, but to the whole of language. For this reason, "Goethe, like many of his contemporaries, aimed to diversify, extend and enhance the range and versatility of language. By conceiving music and other sound phenomena as part of a range of complementary means of communication through which he could move as occasion required, he could aim for the fullest and most animated communication attainable**,** "einen lebendigen Sinn in einen lebendigen Ausdruck" (Tudor 346). Combining music with poems, including Goethe's own, could be conceived as a strategy either for positively extending the range of meaning they could produce, or for compensating for their inability to convey that part of their proper content that lies at "the very edge of thought, experience, and language."

In addition to this additive or recuperative rationale for setting poems to music, putting words and notes in relation to one another may have seemed a natural and logical step in eighteenth-century aesthetic consciousness. "Precisely because Goethe and other writers in his epoch habitually understood music in terms of something else, and not infrequently understood

other things in terms of music," Tudor observes, "we can finally see why for Goethe and for some others music is potentially connected with most things in the universe, and most things in the universe are potentially connected with music" (Tudor 458). The inseparability of music, or at least musical discourse, from metaphor leaves its boundaries open-ended so that it cannot help but exist in relation to the other media. *Sound and Sense* takes eighteenth-century views on the role of metaphor, not only around music but in all of language, as a major axis for analysis, drawing on recent as well as historical developments in metaphorology. Chapter Two of this dissertation gives a skeletal account of metaphors used both by theorists and literary writers of the early nineteenth century to characterize the word-music relationship. Unlike some of these paradigms, the eighteenth-century idea of music opening out into other realms entails only the reliance of music on metaphor and does not assume the same applies to all media. For the moment, then, the full metaphorological complexity of musico-poetic interchange can be set aside for closer examination in later chapters.

Tudor raises the stakes of the question of music's function from the aesthetic to the broadly human in view of the thought of Shaftesbury, widespread in its influence during Goethe's lifetime. On such a view, humanity, poised between the animals' wordless, physically determined outlook and divinity with its omniscience, bears a special human "duty" to articulate what we see (Tudor 466). We must do this as best we can given the range and limitations of our powers to perceive, cognize, and express. Given the limits of language, like all media, this Shaftesburian task is a "heroic" if "impossible" one (Tudor 466). Not merely the desire for self-expression, but a sense of duty as a representative of the species may have driven Goethe and his coevals in their search for ways to say what words could not.

Lorraine Byrne Bodley points out an ongoing problem in the reception of Goethe's views on music and text-setting: These views were not static, but evolved over time in significant and often overlooked ways. Many traditional narratives characterize Goethe as musically conservative, particularly because of his supposed rejection of Schubert's settings of his poems, or even dismiss him as musically ignorant. Hans Keller's word, "unmusical," became a matter of doctrine for many. The charge of unmusicalness aimed at Goethe provoked an impassioned backlash, notably Kenneth Whitton's book *Goethe and Schubert* and Byrne Bodley's [___, the ____]. These authors among others take great pains to correct the beliefs that Goethe was "not musical" and that he consistently spurned Schubert's settings throughout his life. While the poet's initial rebuff of the young composer likely did reflect misgivings about his musically forward approach to the texts, Goethe experienced a change of heart later in life. He writes to Tomaschék on 18 July, 1820, that "the composer's setting of a poem is the most sincere sign of its appreciation: the music brings the poem to life, while it is the personality of the composer that individualizes it." He concludes: "Es entsteht dadurch ein neues Poem, welches den Dichter selbst überraschen muß." ["The end result is, quite simply, a new poem"] (Byrne 61). The mysterious, alchemistic nature of this "new poem" is the subject of the next chapter of this dissertation.

Towards the end of his life, after hearing Schubert's setting of "Erlkönig" sung by the famous Wilhelmine Schröder-Devrient in 1830, he took her face in his hands and kissed her on the forehead, proclaiming:

> "Ich habe diese Komposition früher einmal gehört, wo sie mir gar nicht zusagen wollte, aber so vorgetragen, gestaltet sich das ganze zu einem sichtbaren Bild." Thus, on hearing "Erlkönig" for the first time, Goethe found favor with Schubert's portrayal of the horse's gallop. Later, when he heard an accom-

> plished performance of the Lied, Goethe recognized the real significance of Schubert's achievement.
>
> Like the second Berlin school of composers, Schubert recognized the importance of unifying words and music in the *Lied*. This was Goethe's main criterion in judging the success of a setting. Not only did Schubert fulfill this criterion, but his whole development of the nineteenth-century Lied centered around this portrayal of poetic meaning in his settings. (68-69)

Byrne Bodley's observations make it possible to see a continuity between Goethe's and later writers' views on the proper role of music in the *Lied*. His earlier prescription, influenced by the Second Berlin School and marked by anxiety over interpretive control, is that music should be subordinate to text but must nevertheless be part of the mix for (perhaps) the reasons surmised above. His later, more open stance is that his and the Second Berlin School's common goal of "unifying words and music in the Lied" (in Byrne's phrase) is best served by music that "realizes the dramatic potential in the poem," not necessarily that which departs least from the text. (Byrne 66). Byrne suggests that late in life, Goethe realized what music history has borne out: That Schubert and his predecessors differed less in their literary-musical aims than in how they measured success in bringing these aims about.

> In his Goethe settings Schubert transcends the unity of words and music achieved in Reichardt and Zelter's renditions and creates a new unity: one where poetry and song attain equal artistic value. In this respect Schubert's Goethe settings are distinguished from the work of his musical forebears, for they attain a true unity of form. (68)

I have aimed in these remarks to show multiples ways in which Goethe's work, thought, and personality were a determining condition for changes underway or shortly to come in the art song genre. This preliminary sketch has also introduced some of the key concepts and figurations to be developed in and beyond the remainder of this chapter. Not least of these is the ideal of

*Lebendigkeit* as it appears in Goethe's artistic desideratum, "einen lebendigen Sinn in einen lebendigen Ausdruck [zu machen]." We have also seen several variations on the theme of participatory interpretation as part of the process by which a poem seeks completion through an intermedial "Ganzheit." In the following analysis, we will see how several authors of the *Frühromantik* have unfolded these themes, mainly though not exclusively in experimental works of prose fiction.

As the nineteenth century wore on, writers in German began increasingly to try out new ways to discuss or represent music verbally, much as composers during this period sought out new ways to combine actual music with words. In Friedrich Schlegel's well-known, if enigmatic and irreducible, formulation from his "Brief über den Roman": "… ein Lied ebenso gut romantisch sein kann als eine Geschichte. Ja ich kann mir einen Roman kaum anders denken, als gemischt aus Erzählung, Gesang und anderen Formen." Although Schlegel's remark and the letter containing it are addressed to the novel (whose German name, *der Roman*, derives from this Romantic literary ideal), his logic clearly applies to all genres that permit intermedial mixing and other forms of creative combination. Opera, for instance, is by necessity a Romantic genre in Schlegel's sense in that it combines music with dramatic language (__). Mirko Hall writes that "Schlegel ultimately is concerned with how the parts of the romantic artwork relate to the whole structure" (_). When put in relation to one another, these parts set up a never-ceasing movement of "immanent dialectical contradictions" that yields a "reizende Symmetrie von Widersprüchen" [charming symmetry of contradictions] (_). Schlegel's language emphasizes the *Widersprüchen* of juxtaposed art forms or media whose *Reiz* is their range of endlessly proliferating sensory incitements; but these invariably give rise to a kaleidoscopic series of interpretive possibilities. In Hall's words, the formal *Mischungen* of Romantic art "[produces] nonexhaustive semantic

configurations, and whose construction as a medium of reflection structures the reader's thought processes aesthetically" (_). It is valuable for purposes of my argument that Hall repeatedly emphasizes the dialectical structure of meaning-making at both the sensory and semantic levels, for this corresponds with several aspects of the dialectic between music and language found in the Romantic *Lied*. These I elaborate in future chapters, but I introduce Schlegel's prescriptions here because they also illuminate the role of music and intermediality in the Romantic novel, a subject of the present chapter and a useful point of comparison with the art song.

In another famous formulation from Atheneum Fragment #116, Schlegel characterizes the novel form as a "*progressive Universalpoesie*" (_). This partially justifies my titling a chapter dealing in large part with novels "The Birth of Art Song out of the Spirit of Poetry." This title is meant to signal a broad view of the literary arts as ground, inspiration, and condition for the developments in early-nineteenth-century *Lied* composition. At the time, I do not mean to posit the Goethean and *Frühromantiker* principles discussed here as the absolute origin of Romantic *Lieder* or anything else, since these principles are themselves outgrowths of aesthetic and philosophical antecedents—including musical ones, as we have seen in Goethe. The "birth" of my chapter title is a moment inscribed in a larger European art-historical dialectic, several of whose stages feature in the chapters that follow.

The rest of this chapter explores the increasingly bold and self-aware forays into such admixtures in prose works by Wilhelm Wackenroder, Ludwig Tieck, Novalis, E.T.A. Hoffmann, and Joseph Eichendorff, as well as a contrasting use of music in Goethe's *Wahlverwandschaften.* Looking ahead, Chapter ___ follows these experiments from the German-speaking world to England and from the nineteenth century into the twentieth. We will see how English novelists from Jane Austen to George Eliot developed increasingly integrative strategies for working

music into fiction, culminating in Eliot's *Daniel Deronda* of 1876. This novel uses literary technologies for representing music and its functions that far outstrip in sophistication anything available to the early German Romantics or their English counterparts. We will see how Eliot's regard for German Romanticism and aesthetics may have provided the groundwork for these novelistic innovations, and how the Germanophilic impulse she shared with many contemporaries helped spur the so-called "English Musical Renaissance."

## II. Traces of the "*Lied* Idea" in Early Nineteenth-Century German Prose Fiction

Thus far I have focused on Goethe's ambivalent relationship to text-setting for several reasons. First, because of his outsize influence over the age in which he lived in seemingly every sphere of the arts, culture, and scholarship (hence the term "Goethezeit"); second, because of the aesthetic-philosophical interest of his views on song craft and their reflection of the mutually enhancing yet mutually disruptive dynamic of poem and music when yoked together in *Lieder*, the chief concern of this dissertation; and third, because no other poet in the history of German song has furnished more *Lied* texts, nor so many revered and famous examples at that. Chapter ___ explores several such songs on poems of Goethe and the ways in which music history in the Romantic period has creatively undermined his earlier (though not his later, per Byrne) precepts for text-setting.

The remainder of this chapter considers other literary heralds of the art song revolution to come, not in poetry but in prose fiction and the literary-critical discourses in whose philosophy such works are steeped. Of the novels and novellas to which I now turn, all but one—Goethe's

*Die Wahlverwandschaften*—are unabashedly Romantic in style and outlook. These include Wilhelm Wackenroder and Ludwig Tieck's *Herzensergießungen eines Kunstliebenden Klosterbruder;* Tieck's *Liebesgeschichte der schönen Magelone und des Grafen Peter von Provence*; Novalis' *Heinrich von Ofterdingen*; E. T. A. Hoffmann's *Der Goldene Topf*; and Joseph von Eichendorff's *Das Marmorbild*. Some of these may seem unusual selections for a study on literary-musical relations. Most of these authors wrote other works of fiction that feature characters who are musicians (Tieck's *Die Lustige Musikanten*, Hoffmann's *Kreisleriana* among many others, and Eichendorff's *Aus dem Leben eines Taugenichts*); yet, with the exception of the Joseph Berglinger story from the *Herzensergießungen,* I have chosen to focus on works with less obvious and more sublimated connections to musicianship or musical practice. One reason for this choice is that there already exist many studies in both English and German that compare these musician characters to one another or attempt to situate them within the aesthetic discourses of their time. The pieces considered here show more diffuse connections with musical thinking, often demonstrating its influence in the language of their prose rather than their thematic or characterological content. The story of the composer Joseph Berglinger is an exception, not only because it concerns a musician, but because its text is remarkably untouched by musical thinking or descriptions of Berglinger's compositions. Beginning with this cornerstone of literary Romanticism lets us to see how music came more and more to permeate the language of prose fiction independently of its subject matter. Eichendorff's is an interesting case: *Das Marmorbild,* examined here, is rife with music and appeals throughout to both auditory and visual senses, while *Aus dem Leben eines Taugenichts,* the story of a traveling violin player, is told in strikingly unmusical prose. The passages from Goethe's *Die Wahlverwandtschaften* are similarly music-less in their language. In that novel, the characters'

musical and literary pursuits serve mainly to give information about the changing relationships between them. I include these scenes as a counterpoint to the various Romantic purposes to which all these other prose works employ music and poetry.

This study treats five different relations of music to the German and English Romantic novel, which may but need not cooccur in a given work. These relations are:

1. Music and musicians serving as plot elements.
2. Prose employing musical imagery, vocabulary, or figures, or giving frequent auditory information.
3. Prose incorporating or expressing music-critical, music-aesthetic, or music-historical ideas or excursus.
4. Novels embedding the texts of poems or "songs" that are performed or mentioned in the story.
5. Text "imitates" musical sounds or structures.

This fifth relation poses special problems in deciding what kinds of language "sound" musical, or try to, and in what respects. For the most part I sidestep this fifth kind of interconnection rather than dabble in a field of poetics that is a rich and complex discipline in itself. Some exceptions will arise, as, for example, in connection with lines from Thomas Mann's *Doktor Faustus* on the difficulty of setting Keats to music.

In the essay "How Meaningful is 'Musical' in Literary Criticism?" Steven Paul Scher does scholars of musico-literary relations a service in sorting through the proper and improper, or useful and obfuscating, applications of the term "musical" to works of literature. Scher identifies three defensible applications of the term, namely, to refer to "the acoustic, the evocative, or the

structural" qualities of the literary work. Of these three, he finds only characterizations of structural features as "musical" to be constructive: only in this [case] "are we dealing with literary techniques which can be proven on occasion to be more or less analogous to certain techniques in actual music." Only when we wish "to demonstrate the semblance of a specifically musical structure or device present in a literary work [does] the use of the term 'musical' see to me legitimate" (Bernhart and Wolf 44). Where we want to refer to the acoustic qualities of a literary text, Scher proposes instead "euphonious" for "the poetic use of smooth, mellifluous sound patterns, and "non-euphonious" or "cacophonous" for effects "from the strident through the sibilant to the muted" (45). Scher's approach saves a great deal of trouble in determining what is meant by calling language "musical" by restricting the term to specific, identifiable linguistic properties. Thus, where it might be tempting to call Tieck's prose in the "Magelone" romance "musical," I say instead, for instance, "rife with references to the auditory and to musical sounds." Calling Thomas Mann's writing "motivic" or a passage "contrapuntal" or even "fugal" is potentially fair game. An aurally intriguing line from Goethe or Keats might be called sonically rich, assonant, full of internal rhyme or dense phonological patterning. Special attention is due to problematic or ambiguous concepts, such as "lyricism." "Cadence," for instance, is a fundamental technical term in tonal music, but its older and broader, Latinate meaning—"fall"—is historically just as proper to language and in fact gives us the grammatical word "case" (analogous, for instance, to the Greek rhetorical term "polyptoton," from "πίπτειν," to fall; in a modern, poetic valence, one might think of T. S. Eliot's Prufrock, who employs both the word and this very device: "I know the voices dying with a dying *fall* / Beneath the music from a farther room" (emphasis added).

Although the problem Scher addresses is primarily of methodological interest here, it also resonates thematically with the concerns of this chapter. "The use of the word 'musical' in its vague, subjective sense is surely one of the many remnants of the romantic sensibility still surviving today, a practice which can be traced back through the symbolists to the romanticists' cultivation of the amalgamation and confusion of the arts" (Bernhart and Wolf 40). The literary-critical problem of "musicality" in language is a legacy of, for instance, Friedrich Schlegel's precepts, which stamped not only the German arts, but English Romanticism as well (Scher cites a passage from Coleridge by way of example) (Bernhart and Wolf 41). Novalis issued his own version of the precept: "Man muß schriftstellen, wie componieren [*sic*]" (qtd. Donovan and Eliot, *Music and Literature in German Romanticism,* xi)

Something Scher does not explore is the pragmatics of the age-old critical reflex. While it is true that calling language "musical" is often a merely "sentimental" or "impressionistic" gesture (Bernhart and Wolf 45), it is worth underscoring that the gesture is almost always one of flattery, especially in its more nebulous applications. This holds true for nearly all intermedial comparisons. Only a sophisticated and very sly critic would mean it pejoratively if they called a symphony poetic or picturesque, or called a poem a picture in words. Why should comparing one medium to another should be a way of conferring praise? In the chapters that follow, I explore the idea of interdependence among the arts, such as we have already seen in Wilhelm Müller's yearning for music to give his own poems back to him. For future reference, this phenomenon might reasonably be dubbed "intermedial envy."[9] That the various media can so hanker for one

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[9] C.f. Daniel Albright's *Panaesthetics: On the Unity and Diversity of the Arts*. Albright's suggestive concept of "Ekphrasis" akin to my "intermedial envy." Quotes interview with the poet Denise Riley about her attempts to render in poetry some paintings by Gillian Ayres. Riley

another's distinctive powers stands in fascinating dialectical tension with the way they can also undercut one another—as, for example, in the musical disruption of poetry that Goethe so dreaded. This dialectic is the beating heart of the art song genre, as we will see in the following chapter.

To focus my discussion of these divergent and dense prose works, I have identified four aesthetic principles that link them not only to each other, but also to my conception of art song. These are: *Lebendigkeit*, *Rhythmus*, polyphony, and the principle of active interpretation.[10]

*Lebendigkeit*

So foundational is the principle of *Lebendigkeit* that it has become a [byword] among Germanists and the subject of many books and articles. A volume edited by Armen Avanessian, Winfried Menninghaus, and Jan Völker bears the title "*Vita aesthetics: Szenarien ästhetischer Lebendigkeit*" and traces the concept from 1700 to 1900. As we have seen, Achim von Arnim invokes it in "Von Volksliedern" to refer to the animating effect of "*Töne*" on *Volkspoesie*: "Es

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describes a frustration—"ekphrastic disappointment" in ability of her own poetry to recreate or satisfyingly evoke Ayre's *Lure (1963):*

> "You get a feeling of speed and heaviness and immediacy just by being in the same room as those paintings. And is it possible to do it with poetry? My attempts are always going to end in tears; black and white typography on the page is so remorsefully different." (Albright 131-2)

[10] Note on "synaesthesia"—already well-covered, and moreover, has a specific [neuroaesthetic/neuropsychological (?) meaning that isn't actually what I'm talking about]

wird uns, die wir vielleicht eine Volkspoesie erhalten,… anstimmend seyn, ihre [i.e., der Volkslieder] noch übrigen *lebenden Töne* aufzusuchen." We have [also already] seen the principle of "Lebendigkeit" and the artist's endeavor to "beleben" their material in our inquiry into Goethe's musico-poetic values. At this juncture, it requires no further belaboring.

*Rhythmus*

The principle of *Rhythmus* is less self-explanatory, especially insofar as it differs from current prosaic uses of the term. In today's conventional sense, "rhythm" generally refers to the temporal moorings of any sequence-based art form such as music or poetry. A person with a good grasp of these bearings is said have a good sense of rhythm. Musical instruments whose primary function is time-keeping (not withstanding that all instrumentalists must play in time, and all instruments produce particular pitches) may be members of a "rhythm section." These are the most concrete contemporary meanings of the term; more blasé and attenuated uses also abound ("I had trouble keeping up with the demands of my new job until I got into the rhythm of things;" the "rhythm method.") It therefore takes some adjustment for a modern speaker to grasp the philosophical reach and importance of "Rhythmus" for the German Romantic imagination. In *Aesthetics and Subjectivity: From Kant to Nietzsche,* Andrew Bowie explains:

> Music is best able to evoke what Novalis requires for the 'Universal system of philosophy,' which 'must be like time, A tread along which one can run through endless determinations… It cannot be a 'positive system.' Like signifiers in language the notes depend upon other notes for their significance, they attain their full sense in the overall temporal continuum of the piece. This comes across in the idea of rhythm, to which Novalis attaches serious philosophical importance, however ironic his comments sometimes may be. Novalis claims: 'All method is *rhythm,'* and that Fichte did nothing but discover the rhythm of philosophy and express it verbal acoustically'… Rhythm, like language, is a form of meaningful

> differentially; a beat becomes itself by its relation to the other beats, in an analogous way to the way in which the I of reflection is dependent upon the not-I, the signifier on the other signifiers. Rhythm is a form of reflection. …. (Bowie 79)

In "The Cosmic-Symphonic: Novalis, Music, and Universal Discourse," James Hodkinson encapsulates Bowie's thorough and complex reading of Novalis' account as "an allegorical sense of rhythm operating within language and other semantically bound systems of knowledge, where it also constitutes transition between forms of articulation and between differing interpretative possibilities, and informs the speculative and dynamic property of Novalis's *Poësie*" (215). The importance for Novalis of both his conception of "rhythm" and of music more generally lies in what these principles can offer that language cannot.

Building on Bowie's insights, Hodkinson shows how "Novalis conceives of music as escaping the 'reflexivity' of language," and how "the resultant, apparently absolute, properties bring a feeling of wholeness to the listener…" (Hodkinson 215). The poet's disillusionment with the limited powers of language is, as we have seen and will see again, not Novalis' concern alone [HAMILTON re. HÖLDERLIN?], but a theme of Romantic aesthetics, and one that sets the stage for the reimagining of the *Lied.* For Novalis, Hodkinson writes,

> … Music becomes an "antidote" for the lack of the absolute within the finite structures of identity, to which the conscious mind is otherwise bound. However, music also represents the idea system for speculating on the relationships between things. Within music, it is rhythm that allows for the points of transition between differing melodic and harmonic structures and which thus constitutes the speculative dimension of the medium. (Hodkinson 215)

Bowie's and Hodkinson's analyses reveal the close connection between the Romantic principle of *Rhythmus* (also not unique to Novalis, though perhaps most searchingly elaborated by him)

and our theme of "intermedial envy." We will see shortly how Novalis dramatizes this problematic against the backdrop of his nature-philosophy in *Heinrich von Ofterdingen*.

*Polyphony*

The concept of polyphony in the *Frühromantik* imagination is not fully separable from that of *Rhythmus.* Both respond to the problem of aesthetic incompleteness in the artistic media, or at least the verbal media—the "intermedial envy" problem, summarized above. To this complex, Novalis' notion of polyphony adds an ethical dimension of sorts. Bowie writes:

> This dialectic of autonomy and limitation, of self-determination and pre-determination from without is also precisely what makes Novalis's model of polyphony work. On the one hand, this provides for the individual's rights of (apparently unfettered) utterance. On the other hand, the tension prevents the polyphony from degenerating into cacophony… If the inclusion of all voices is to grow from such recognition and respect, then polyphony must be dependent on some degree of external determination of the individual by the whole, on a loss of his or her absolute freedom….
>
> Novalis's polyphony, though, is not just a matter of the individual's subordination to a democracy imposed from without, but of the poetic individual's conscious and willing participation (Hodkinson 217).

This quasi-ethical intervention also plays out in *Heinrich von Ofterdingen*—Hodkinson even [applies] it in an attempt to recuperate the agency of the voice for Heinrich's consort Mathilde and the Muslim slave Zulima by way of a multiculturalist feminist reading (c.f. Hodkinson 21-24). The dialectic of part and whole, individual voice and total work, poetry and music, closely mirrors Friedrich Schlegel's aesthetic dicta. In "Friedrich Schlegel and the Romanticization of Music," Mirko Hall writes:

> Schlegel's project of romanticization is succinctly encapsulated in *Athenaeum* fragment 116 (1798). His *progressive Universal poesie* constructs an infinitely perfectible literary work, whose immanent dialectical contradictions produce nonexhaustive semantic configurations, and whose construction as a medium of reflection structures the reader's thought processes aesthetically (*KA*, 2:182–83). Although he concentrates on literature in this passage, Schlegel reminds us elsewhere that the novel is not an exceptional genre; any aesthetic object can be "romantic" if it merely follows the 'operational criteria of romantic communication.' Given these conditions, the romanticized literary work produces a "reizende Symmetrie von Widersprüchen" [charming symmetry of contradictions].

As Bowie and Hodkinson do in the case of Novalis, Hall points up the dialectical nature of Schlegel's view of the work of art. On this reading, Schlegel's view of the dynamic between part and whole corresponds to Novalis' notion of polyphony, and his view of intermedial relations mirrors the idea of *Rhythmus* as described above. In addition, Schlegel evinces a concern analogous to what I have called the "ethical" dimension of Novalis' "polyphony," lest the totalizing quality of the work of art assume a coercive relation to its fragmentary parts. Hall explains:

> Schlegel ultimately is concerned with how the parts of the romantic artwork relate to the whole structure. He believed that an artwork whose dialectical contradictions are forcibly sublated in the spirit of universal harmony is nothing more than an intellectually and emotionally deadened object. Instead, Schlegel's conception of the critical, self-reflective artwork requires a perpetually dynamic totality. The work's immanent contradictions must never be resolved—that is, hermetically sealed within the work—but rather suspended in a tense, self-actualizing semantic force-field. (Hall 422)

For Schlegel, music is not only a force that can supplement the verbal stratum of his *progressive Universalpoesie*, but an analytical device for understanding the balance between the fragmentary part and the totalizing whole. "Tonality," writes Hall,

> is totalizing: as a formal device, it shapes music into a "harmonious, perfect, organic, unified [and] formally balanced [entity], capable of absorbing and resolving all tensions"; as a rhetorical strategy, it guarantees a worldview in which all cultural antagonisms are deemed reconcilable or even nonexistent… Schlegel's preoccupation with dissonant artworks reveals a clear understanding of the fragment as a figural device. (Hall 422)

On this reading, Schlegel makes a counterintuitive (or prophetic) move by means of the analogy of any work of art to a musical work: The state of "dissonance" is one in which individual features function together while retaining their individuality uncoerced, while "harmony" is a condition that forces unitary elements into a possibly unnatural compliance, achieving "wholeness" by subjecting the "part" to a functional sort of violence. Hall notes the double significance of Schlegel's investment in "dissonance": It serves both as a way of theorizing artworks comparable to Novalis' "polyphony," and as a remarkably prescient, specifically musical praxis: "In advocating the creation of dissonant, self-destroying musical works, Schlegel laid the foundation for a critical sonoric consciousness that would be actualized by future philosophers and practitioners of music" (Hall 425).

Where Schlegel seems to anticipate twentieth-century developments in the course of Western music, we will encounter in the next chapter another forward-thinking theorist of "polyphony," Hans Georg Nägeli, whose employment of this term foreshadows nineteenth-century innovations in song composition—namely Schubert's—with arresting specificity. For purposes of this chapter, it remains only to note the interconnection of the "polyphony" concept with our fourth item for thematic analysis, the principle of active interpretation.

## The Principle of Active Interpretation

The "*Lied* idea," as I have called it, is at base an interest in the interpretive act of an artist working in one medium of an artwork in another medium. The aim of the present chapter has been to situate the advent of this interest in interpretation as a creative process in a rich art-historical context. The cardinal theorist of this principle is Friedrich Schleiermacher, whose establishment of the field of hermeneutics (that is, as something integral not only to scriptural exegesis but to all encounters with any text) laid the groundwork for much of nineteenth-century aesthetic theory and practice. Much has already been written on the connection between Schleiermacher's enshrining of the creative nature of interpretation and the reinvention of the art song form (notably Lisa Feurzeig's *Schubert's Lieder and the Philosophy of Early German Romanticism*[11]), which I briefly introduce in the next chapter. The authors of the *Frühromantik* surveyed in this chapter also seized on the matter of interpretation, though not in nearly the analytical detail of Schleiermacher's many treatises on the subject. In the case of Friedrich Schlegel, Hall cites Manfred Frank to the effect that "the fragment's interpretation relies on the reader's active participation in a hermeneutic process that unpacks the hidden correspondences between part and whole" (Hall 423). Of *Heinrich von Ofterdingen*, Kristen Gjesdal writes in the *Stanford Encyclopedia of Philosophy*:

> According to Novalis, the spiritual essence of things is not given in phenomena but is imparted to phenomena through interpretation, as he explains using the example of music: "All tones that nature brings forth are raw—and spiritless—often only to the musical soul does the sound of the forest—the piping of the wind, the song of the nightingale, the plashing of the brook seem melodious and meaningful."[12]

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Gjesdal highlights the relationship already mentioned between Novalis' nature-philosophy and this principle of active interpretation. The analysis that follows elaborates on this connection as well as the broader significance of the creative-interpretive precept in *Ofterdingen* and other of the prose works to which I now turn.

Wackenroder and Tieck, "Herzensergießungen eines Kunstliebenden Klosterbruders" (1797)

I begin this survey of *Lied*-logic (the concerted interest in the word-music relationship and a willingness to approach their conjunction experimentally) as embedded in prose fiction with Wilhelm Wackenroder's and Ludwig Tieck's groundbreaking collaboration, *Herzensergießungen eines Kunstliebenden Klosterbruders* of 1797. This text is a robust exemplar only of the first of the relations listed above, and in a more attenuated sense, the third. In this respect it differs from most of the other prose works considered here, many of which play far more boldly with the word-music boundary than does the *Herzensergießungen.*

Though mainly oriented toward the visual arts, this collection of short vignettes and fictionalized correspondence contains a seminal contribution to the history of music in literature in the form of the imaginary composer Joseph Berglinger, whom George Schoolfield calls "the first important musical figure in German Romanticism." The son of a physician too care-worn to look after his children, Berglinger and his sisters come of age in poverty and misery, and from an early age he experiences a "bittere Mißhelligkeit zwischen seinem angebornen ätherischen Enthusiasmus und dem irdischen Anteil an dem Leben eines jeden Menschen." Only music provides the young Berglinger with relief from this condition, and over his father's prohibitions leaves home to pursue a life in music. Following his love for church music, conceived during a

previous happy stay at a bishop's residence, he establishes himself in a nearby town as Kapellmeister, anticipating the profession as well as the idiosyncratic temperament of E.T.A. Hoffmann's Johannes Kreisler.

Berglinger composes from the conviction that God has placed him on earth for the singular purpose that he should write music, "ein recht herrlicher Künstler vor dem Himmel und vor der Erde." But years in his chosen profession bring disillusionment. In the first place, there are the subordination of art to the extra-artistic designs of Berglinger's patrons ("Subordination der Kunst unter den Willen des Hofes") and the expectation that he should study and observe established principles of musical composition: "Daß alle Melodieen (hatten sie auch die heterogensten und oft die wunderbarsten Empfindungen in mir erzeugt), alle sich nun auf einem einzigen, zwingenden mathematischen Gesetze gründeten! Daß ich, statt frei zu fliegen, erst lernen mußte, in dem unbehülflichen Gerüst und Käfig der Kunstgrammatik herumzuklettern!" These received principles, which treat music quantitatively, strip the art of tones in Berglinger's view of their ability to raise feeling in its hearers and reduce its powers to the merely mechanical. This, for his purposes, is as absurd as demanding that musicians "das Empfinden aus den Büchern zu lernen." Perhaps most disturbing of all is Berglinger's feeling that "Ich sammle und erhebe meine ganze Seele, um ein großes Werk zustande zu bringen; – und hundert empfindungslose und leere Köpfe reden mit ein und verlangen dieses und jenes."

The philistine impositions of "der Willen des Hofes" are a practical encumbrance, but the indifference or antipathy of audiences is a deeper problem with far greater psychosocial consequences for the artist, whose highest wish is "das menschliche Herz zu rühren." The effect, says the unnamed narrator (whose professed love for Berglinger anticipates Thomas Mann's passionately involved narrator in *Doktor Faustus* and, arguably if less obviously, in *Der*

*Zauberberg)* is that "Er fühlte sich verlassen und einsam unter dem Gesumme so vieler unharmonischen Seelen um ihn her; – seine Kunst ward tief entwürdigt dadurch, daß sie auf keinen einzigen, soviel er wußte, einen lebhaften Eindruck machte…" The damaging nature of this alienation far surpasses the frustration of mere professional shortcoming, for Berglinger's musical ambitions are not so much vocational as a personal response to the suffering and deprivation in the midst of which he grew up, "dem irdischen Anteil an dem Leben eines jeden Menschen." As self-regarding as his reflections generally are, they are born of a concern not only for himself but for "jeden Menschen." To find audiences unresponsive to his music, then, is to find them closed to his invitations to join him in his pursuit of "seinem angeborenen ätherischen Enthusiasmus" and content with an earthly lot that for Berglinger is "unwürdig und die menschliche Seele… erniedrigend"—hence the profundity of his loneliness and sense of being lost.

Expressing these feelings in a letter to his father, who has gradually warmed to his son's profession, Berglinger concludes that he would do best to leave the society whose unreceptivity causes him such pain: "Was ich möchte? – Ich möchte all diese Kultur im Stiche lassen und mich zu dem simplen Schweizerhirten ins Gebirge hinflüchten und seine Alpenlieder, wonach, er überall das Heimweh bekömmt, mit ihm spielen." The narrator concedes: "… ein Künstler müsse nur für sich allein, zu seiner eignen Herzenserhebung und für einen oder ein paar Menschen, die ihn verstehen, Künstler sein. Und ich kann diese Idee nicht ganz unrecht nennen." But at least during his life Berglinger does not withdraw, either from his post or from society.
He remains in his position for years more until he is called upon to write an Easter passion, which becomes his final and most successful work and following whose completion he dies "in der Blüte seiner Jahre."

In “Joseph Berglinger: A Radical Composer,” Ruthann Richards observes, “Berglinger is perhaps the first composer in German literature 1) to reflect so extensively and deeply on the nature of music and its communicative powers, 2) to contemplate withdrawal from society because he cannot communicate, and 3) to acknowledge forces in music which are not merely sacred or demonic, but which can become one’s salvation or destruction” (131). For Richards, Berglinger’s failure to adapt to the reality of life as a composer of “art-music”—that which is designed neither for functional purposes like courtly music, nor for entertainment like that of the virtuosi so popular during this period or domestic music (*Hausmusik)* written for amateur musicians—comes from his inability to make good on the proposition of withdrawing from the social world in order to devote himself to music. Referring to Berglinger’s father’s insistence that one should serve humanity in materially useful (“*nützlich*”) ways as a physician does, and to the haunting effect of the father’s injunction on the despairing composer, Richards writes: “Had he [Berglinger] not been so terribly conscious of the concept of utility, he might have been able to live in his own world; as it is, he refuses to accept as valid anything that does not produce immediate results.” I suggest instead that Berglinger’s fatal flaw in the *Herzensergießungen* is not his refusal to withdraw into solitude, but his insufficiently dialectical view of the relationship between the social world and an artist’s isolation. Berglinger’s desire is for human connection (something aimed at by the ideal of utility, yet not fully encompassed by it) and an emotional life beyond the mere survival of the body. He sees rightly that the material world with all of its uncertainties and cruelties cannot be left behind. Richards writes, “Berglinger constantly allows the material world to break in on him (or perhaps it is so strong that he cannot repel it)”—but how could he, or the world, do otherwise? Instead, his salvation might have lain in a more compassionate effort to bringing together his music and the world of other people. Even if the

courtly audience refused to be pleased with the music of *Empfindung* and *Begeisterung* Berglinger misses an opportunity to try to comfort the most abject—that is, his own family and his father's patients—with the music of feeling. The problem may be Berglinger's one-sided attitude toward human relationships at least as much as his forward-looking musical style. It may be that his unfamiliar compositional modes are less to blame than his failure to make them genuinely open or responsive to anyone besides himself, which indeed would reflect the limitations of his desire to elevate all of humanity: his desire to inspire feeling and help others transcend suffering may be quite genuine and still suffer from insufficient regard for the actual needs of those around him. Such indeed has been the downfall of many seeking to do good but unwilling to consider what lies outside of their own direct experience—or perhaps more accurately, to consider the whole of their own experience, including its most disturbing and unpalatable aspects. At any given moment, Berglinger is aware either of philanthropic or misanthropic impulses but loses sight of the fact that these are two sides of the same coin. His disgust with those around him is inseparable from his wish to benefit others, and his desire to be apart from them follows directly from the frustrated wish for communion. Berglinger's reference to the "Heimweh" of the idealized Swiss shepherd suggests that, at some level, he knows this. Perhaps this is why he fails to choose solitude over the pain of loneliness in company.

In any case, Richards [helpfully underscores] the Romantic nature of Berglinger's predicament in pointing out that it was something new for composers to respond to artistic frustration with desires or threats to withdraw from society. The thought would have been utterly foreign to Haydn or Mozart, "who considered it their duty to compose for their sovereign and the public. Not until after circa 1815 did composers consciously write for themselves, their intimate friends, or for idealized audiences of the future." This development is significant for purposes of

this dissertation in that coincides, both chronologically and meaningfully, with the reinvention and rise of the German art song. The withdrawal of the Romantic musician from the public sphere into the circle of trusted friends and the recesses of one's own heart was not always an artistic gesture alone (though the tendency often finds powerful expression in works of art such as Goethe's prescient 1778 "An den Mond," beloved of composers: "Selig, wer sich vor der Welt / Ohne Hass verschliesst, / Einen Freund am Busen hält / Und mit dem geniesst, / Was, von Menschen nicht gewusst / Oder nicht bedacht, / Durch das Labyrinth der Brust / Wandelt in der Nacht"); in a case central to this dissertation, to be introduced in the next chapter, the coercive brutality of Clemens von Metternich's police regime in Vienna did much to force the issue. Meanwhile, Berglinger's torments lead him to an utterance of which Müller's forlorn wish for a "*gleichgesinnte Seele*" could be an echo:

> Freilich ist der Gedanke ein wenig tröstend, daß vielleicht in irgendeinem kleinen Winkel von Deutschland, wohin dies oder jenes von meiner Hand, wenn auch lange nach meinem Tode, einmal hinkommt, ein oder der andere Mensch lebt, in den der Himmel eine solche Sympathie zu meiner Seele gelegt hat, daß er aus meinen Melodieen grade das herausfühlt, was ich beim Niederschreiben empfand und was ich so gern hineinlegen wollte. Eine schöne Idee, womit man sich eine Zeitlang wohl angenehm täuschen kann!

Wackenroder provides not only "eine solche Sympathie zu meiner Seele," but also the spatializing metaphor implicit in "herausfühlt," akin to the Müller's distinctive "heraushorcht." I return in Chapter __ to the prevalence and complexity of this "heraus-" and the depth-relation it implies.

Wackenroder's Berglinger sets an important precedent for the reasons laid out above: his originary status among literary representations of musicians in a Romantic vein, his struggle with alienation and the tension between social norms and his own ideals, and the individual, perhaps

incommunicable, gradations of emotional experience. In addition to these, the *Herzensergießungen* initiates exploration of an aesthetic problematic at the heart of this dissertation, namely, the relationship of music to the other artistic media. Though far from systematic in its consideration of this topic, the Berglinger story draws attention more than once to the dynamic of words and tones. It is a feature of Berglinger's early love for music that "Manche Stellen in der Musik waren ihm so klar und eindringlich, daß die Töne ihm Worte zu sein schienen." In the beginning, as in the Passionsmusik that the narrator calls his Meisterstück, music is not separate from words and concepts. He even attributes to music a form speech (*Sprache*): "Alle diese mannigfaltigen Empfindungen nun drängten in seiner Seele immer entsprechende sinnliche Bilder und neue Gedanken hervor: – eine wunderbare Gabe der Musik, – welche Kunst wohl überhaupt um so mächtiger auf uns wirkt und alle Kräfte unsers Wesens um so allgemeiner in Aufruhr setzt, je dunkler und geheimnisvoller ihre Sprache ist." Thoughts, including "new" ones (*neue Gedanken*), images (Bilder), feelings (*Empfindungen*) and language (*Sprache*) are all part of a single complex for the young Berglinger. It is fitting, then, that some of his first compositions are musical settings of his own poems ("schrieb er mehrere kleine Gedichte nieder, die seinen Zustand oder das Lob der Tonkunst schilderten und die er mit großer Freude auf seine kindisch – gefühlvolle Weise in Musik setzte, ohne die Regeln zu kennen."). By way of example, the narrator quotes his Hymn to Cäcilia, which conveys his ideal of music as a medium of interpersonal communication and a tool of religious inspiration: "Daß mein Spiel in tausend Herzen / Laut Entzücken, süße Schmerzen, / Beides hebt und wieder stillt.… Möcht ich einst mit lautem Schalle In des Tempels voller Halle / Ein erhabnes Gloria / Dir und allen Heilgen weihen, Tausend Christen zu erfreuen: Heilige Cäcilia!" Though far from fully articulated, this is an early, paradigmatic instance of a philosophical program of musical

aesthetics laid out in a work of prose fiction as part of the development of a narrative and a character. As I will show in the remainder of this chapter, such arguments as embedded features of a literary text appear with increasing frequency, sophistication, and enmeshment in the larger work over the course of the nineteenth century and into the twentieth.

It is worth noting that Berglinger's conception of music links it not only with thoughts, words, and concepts, but also with images (*Bilder*). A secondary argument developed throughout the chapters of this dissertation is that writers on the relationship between two artistic media, whether in literary or theoretical modes, frequently use a a third medium to triangulate between the two in question. We will see again and again how the visual arts intercede in discussions of musico-poetic relations. I refer to this idea as the "third term theory." Wackenroder demonstrates this principle when Berlinger laments in the letter to his father, "wenn ich eben eine Musik oder sonst irgendein Kunstwerk, das mich entzückt, genossen habe… da möcht ich mein Gefühl gern mit *einem* Striche auf eine Tafel hinmalen, wenns eine Farbe nur ausdrücken könnte." In spite of the artist's fervent wish to share particular emotional experiences with others, music can no more communicate a feeling than it can a color. Neither, moreover, can words. The lament continues: "Es ist mir nicht möglich, mit künstlichen Worten zu rühmen, ich kann nichts Kluges herausbringen." Berglinger resorts to the incommensurability of colors with anything in another medium to show the hopelessness of his plight, perhaps because this incommensurability is more easily recognizable and harder to dispute than analogous arguments about sounds or ideas, both of which are inseparable from language. Color, by comparison, is by its nature extra-verbal and thus poses classic problems for philosophers of language and perception. These vagaries and incompatibilities among the artistic media lead some of the Romantics to a fascination with synesthetic principles and experiments, examples of which I consider in what follows.

In addition to these programmatic considerations given voice by Berglinger and the narrator, Wackenroder's text cannot but take a stand of sorts on how works of literature can or should go about the business of representing music. His main strategy here is to avoid describing works of music, depicting instead their effect on Berglinger. This may be related to *Herzensergießungen*'s early and unprecedented position in the Romantic literary experiment. Some commentators attribute this Wackenroder's adoring music but lacking a technical knowledge of the subject, though Steven Paul Scher contends that Wackenroder was one of the more musically knowledgeable members of his circle. At different times, he and E.T.A. Hoffmann, undoubtedly the most accomplished of the bunch musically and perhaps literarily, both studied with Johann Friedrich Reichardt, Goethe's sometime-collaborator and Achim von Arnim's addressee in "Von Volkslieder." The musical and other aesthetic thinking of Wackenroder and Tieck receive extended treatment in a separate work titled *Phantasien über die Kunst für Freunde der Kunst,* but I leave this work aside for the sake of reigning in the sprawl of this discussion.

Tieck, *Die Liebesgeschichte der schönen Magelone und des Grafen Peter von Provence* (1797)

Wackenroder's friend, collaborator, and eulogist Ludwig Tieck was something of a pioneer in the incorporation of musical elements into a work of fiction, surpassing anything of the kind in the *Herzensergießungen.* I take as a rich example one of his lesser known works, a romance entitled *Die Liebesgeschichte der schönen Magelone und des Grafen Peter von Provence,* which abundantly demonstrates the first, second, and fourth of the uses of music or musicality in fiction listed above: (1) Music and musicians serving as plot elements; 2) Prose employing musical

imagery, vocabulary, or figures or [abundant] auditory information; 4) Novels embedding the texts of poems or "songs" that are performed or mentioned in the story. It is debatable whether the fifth relation, text "imitating" musical musical sounds or structures, pertains here.)

Tieck's novella, a retelling of Veit Warbeck's 1527 translation of a medieval French romance, is germane to this dissertation in two respects. First of all, it is a document of literary interest in its own right, an early adoption [check] by Tieck of the growing Romantic fervor for the middle ages. Secondly, the "Magelone" romance is of interest because fifteen of the poems embedded within the narrative were later set to music by Brahms as his only song cycle, entitled "Romanzen aus Die Schöne Magelone," or simply "Die Schöne Magelone." This after-the-fact association of this novel with music and the music-text relationship must be treated separately from what the novel itself says about and does with music. The latter question is my focus in this chapter, with Brahms' cycle [reappearing in Chapter ____].

Tieck's Magelone novel, written in 1796 and published the following year, tells the story of Peter, a young knight of noble birth from Provence, who sets out in pursuit of fame and glory. He meets and falls in love with the princess Magelone of Naples, wins her heart, elopes with her, and is separated from her in the wilderness through a series of blunders and misfortunes. The novel's latter portion details the lovers' thwarted attempts to find one another, during which, among other misadventures, Peter is kidnapped at sea and taken hostage by the Turkish sultan; their prolonged separation and subsequent despair; and their eventual happy reunion.

The first half of the novel, the story of Peter's and Magelone's courtship, is also the story of the characters' psychosexual awakenings, especially Peter's. Music plays a crucial role both in his transformation and in Tieck's telling of it. The text of the novel includes [eighteen] song-texts, that is, verses ostensibly sung by the characters, and it also makes direct reference to music

through the commentary of its impersonal third-person narrator. In what follows, I consider both the narrator's testimony and the apparent function of the song-texts within the narrative.

There is a clear break between the first two songs of Tieck's text ("Keinen hat es noch gereut"; "Traun, Bogen und Pfeil") and the third ("Sind es Schmerzen, Sind es Freuden"). The first two are songs of adventure, in which Peter hears and accepts the calling of a wandering knight and accordingly leaves home and his parents. The first song is embedded in dialogue between Peter and the strange adventurer who awakens his desire to seek his fortune abroad and repeated by Peter to his parents. The second song, a jaunty hymn to knight-errancy, is sung by Peter to himself after first setting out in high spirits. But the love-besotted "Sind es Schmerzen," which Peter sings alone in a garden after his first exchange with Magelone, is entirely different in character. It is significant that this is not only Peter's first love, but also his first acquaintance with erotic desire. Previously, we are told in the first paragraphs of the novel:

> Er war oft gern in sich gekehrt, als wenn er irgendeinem geheimen Wunsche nachginge, und viele erfahrene Leute glaubten und schlossen daher, er sei in Liebe; es wollte ihn darum keiner aus seinen Träumen aufwecken, weil sie wohl wußten, daß die Liebe ein süßer Ton ist, der im Ohre schläft und wie aus einem Traume seine phantasiereiche Melodie fortredet…
>
> Aber der junge Graf Peter kannte seine eigenen Wünsche nicht; es war ihm, als wenn ferne Stimmen unvernehmlich durch einen Wald riefen, er wollte folgen, und Furcht hielt ihn zurück, doch Ahndung drängte ihn vor.

Peter appears here as dreamy yet wholly unclear on the content of his own dreaming, as one born to a lover's disposition yet so far ignorant of the experience of love. We find him in a desiring stance yet without (thus far) anything to desire. The first meeting with Magelone seems less to implant a new desire than to supply an existing one with a concrete object. Put more precisely, Peter goes from being a young man who "kannte seine eigenen Wünsche nicht" to one who is both cognizant of his desires and capable of matching them with a particular beautiful face.

The scene of Peter's love song in the garden illustrates this text's approach to the literary-musical aesthetics. Tieck unfolds this scene in three main gestures: first, Peter's love-glutted senses, or at the very least the narrator's take on them, find correspondences in the sights and sounds of the natural world; second, Peter, overtaken by these impressions, faints into a half-conscious sensation-filled swoon (swooning for one reason or another being a major motif in this story's plot-line); and third, he awakens and sings a spontaneously conceived song, "Sind es Schmerzen."

> Er hörte nichts um sich her, denn eine innerliche Musik übertönte das Flüstern der Bäume und das rieselnde Plätschern der Wasserkünste. Tausendmal sagte er sich in Gedanken den Namen Magelone vor, und erschrak dann plötzlich, weil er glaubte, er habe ihn laut durch den Garten ausgerufen.

The psycho-erotic turmoil that grips Peter leads to his temporary inability to distinguish between the sounds of the inner and outer worlds, notably though not only musical sounds. The blending effect intensifies:

> Gegen Abend erscholl in der Gegend eine süße Musik, und nun setzte er sich in das frische Gras hinter einem Busche und weinte und schluchzte; es war ihm, als wenn sich der Himmel umgewendet und nun seine Schönheit und paradiesische Seite zum erstenmal herausgekehrt hätte; und doch machte ihn diese Empfindung so unglücklich, unter allen Freuden fühlte er sich so gänzlich verlassen.

Here Peter's consciousness gives way to a sensorily rich dream state, though this is only made clear to the reader upon his waking up in the next paragraph. The following sentences highlight the role of music in the dynamic interplay between inner and outer stimulus, or between nature and human feeling, whose boundaries continue to blur in Peter's mind in his love-induced confusion.

> Die Musik floß wie ein murmelnder Bach durch den stillen Garten, und er sah die Anmut der Fürstin auf den silbernen Wellen hoch einherschwimmen, wie die Wogen der Musik den Saum ihres Gewandes küßten, und wetteiferten, ihr nachzufolgen; gleich einer Morgenröte schien sie in die dämmernde Nacht hinein, und die Sterne standen in ihrem Laufe still, die Bäume hielten sich ruhig und die Winde schwiegen; die Musik war jetzt die einzige Bewegung, das einzige Leben in der Natur, und alle Töne schlüpften so süß über die Grasspitzen und durch die Baumwipfel hin, als wenn sie die schlafende Liebe suchten und sie nicht wecken wollten, als wenn sie, so wie der weinende Jüngling, zitterten, bemerkt zu werden.

When Peter's waking sensibility returns, he can once again hear the sounds of nature for what they are. He now sings his first love song, "Sind es Schmerzen, Sind es Freuden," softly but knowingly out loud.

> Jetzt erklangen die letzten Akzente, und wie ein blauer Lichtstrom versank der Ton, und die Bäume rauschten wieder, und Peter erwachte aus sich selber und fühlte, daß seine Wange von Tränen naß sei. Die Springbrunnen plätscherten stärker und führten von den entferntesten Gegenden des Gartens her laute Gespräche. Peter sang leise folgendes Lied…

The song that follows also plays with sensory alterations, mainly the dimming and blurring of vision. Also on display is the characteristically Romantic complex of "Lust" and "Schmerz" that make up "das Sehnen." The song not only expresses Peter's feelings, but also advances the plot insofar as he resolves during its final stanzas (as the paragraph that follows the song confirms) to take action and seek Magelone's love at all costs.

A second turning-point mediated by music occurs in the [ninth] song, the lullaby "Ruhe, Süßliebchen," which Peter sings to Magelone after their elopement during their flight through the woods. The music of nature and the inner (or in this case interpersonal) music of love are again meaningfully confounded, as expressed in Magelone's words:

> Wie wohl ist mir hier, mein Geliebter, wie sicher ruht sich's hier unter dem Schirmdach dieses grünen Baums, der mit allen seinen Blättern, wie mit ebenso vielen Zungen, ein liebliches Geschwätze macht, dem ich gerne zuhöre; aus dem dichten Walde schallt Vogelgesang herauf, und vermischt sich mit den rieselnden Quellen; es ist hier so einsam und tönt so wunderbar aus den Tälern unter uns, als wenn sich mancherlei Geister durch die Einsamkeit zuriefen und Antwort gäben.…

Magelone further elaborates the complex of nature, music, and human love in asking Peter to sing her to sleep: "Laß noch *deine süße Stimme durch dieses harmonische Gewirr ertönen, damit die schöne Musik vollständig sei*, ich will versuchen ein wenig zu schlafen…" (_, emphasis added). The lullaby Peter offers in reply picks up these same themes, making them explicit in the final stanza. I have indicated with italics the song's alternating visual and auditory cues:

> Ruhe, Süßliebchen im Schatten
> Der grünen dämmernden Nacht,
> Es *säuselt* das Gras auf den Matten,
> Es fächelt und kühlt dich der Schatten,
> Und treue Liebe wacht.
> Schlafe, schlaf ein,
> Leiser rauschet der Hain –
> Ewig bin ich dein.
>
> Schweigt, ihr versteckten Gesänge,
> Und stört nicht die süßeste Ruh!
> Es lauscht der Vögel Gedränge,
> Es ruhen die lauten Gesänge,
> Schließ, Liebchen, dein Auge zu.
> Schlafe, schlaf ein,
> Im dämmernden Schein –
> Ich will dein Wächter sein.
>
> Murmelt fort ihr Melodieen,
> Rausche nur, du stiller Bach,
> Schöne Liebesphantasieen
> Sprechen in den Melodieen,
> Zarte Träume schwimmen nach,
> Durch den flüsternden Hain
> Schwärmen goldene Bienelein,

Und summen zum Schlummer dich ein.

The result is the first of two catastrophic naps in the novel, with this one causing Peter and Magelone to be separated through a mischievous raven's theft of Magelone's three rings (all love tokens from Peter) and his disastrous attempts to recover it, which leaves him stranded at sea in a rowboat, unable to paddle his way back to Magelone on the shore. The forces of nature, then, end up working against the union of the lovers' even as Peter and Magelone enlist the natural world in its "harmonische Gewirr" (_) and its sounding elements as exponents of their amorous tumult. The confluence of music, love, and the natural world proves to be a thing of two-sided power, precipitating both the first awakenings of young love in the novel and its first serious dangers.

In his article "Brahms's *Magelone Romanzen* and the 'Romantic Imperative,'" musicologist John Daverio writes, "Tieck's Märchen hovers between folk tale and Roman, narrative and lyric reflection, poetry and music, and in this last sense does indeed cry out for actualization in tones" (Daverio, "Magelone" 350). This quality, he suggests, led to Brahms' much later "realization of these musical implications—a realization which exhibits a true sensitivity to the literary qualities of Tieck's musical Märchen" (Daverio, "Magelone" 350). But before this work became a proving ground for Brahms' musico-poetic skill, it was in the first place a novel in the model of Friedrich Schlegel's "Romantic Imperative, [which] demands the mixture of all poetic types" (Daverio, "Magelone" 346). Tieck's text, Daverio points out, is a stellar example of Schlegel's ideal of the novel as *Mischgedicht* (Daverio, Magelone 347). As we have seen, Tieck answered Schlegel's call for the integration of music into the novel in more ways than one. Most obvious are the embedded song texts in "Magelone," which provided the composer's way in to fashion a far more literally intermedial work than anything bound to the

page could be. Yet, at least as much as these incorporated lyrics, it is the plentiful aural cues within Tieck's prose passages and their lush pattern of appeals to the ear and eye that make this text feel musical.

This coordination of the visual and the sonoric is a stylistic feature not only in Tieck's Magelone-*Märchen*, but in many works of Romantic fiction. Not all such works, however, employ such patterning with equal sophistication. We will see shortly how what at first appears to be the same technique in Novalis' *Heinrich von Ofterdingen* and Eichendorff's *Das Marmorbild* in fact yields different and subtler effects.

Novalis, *Heinrich von Ofterdingen* (1800)

Novalis's *Heinrich von Ofterdingen*, a watershed of German literary Romanticism, has in common with Tieck's *Magelone* its medieval setting and source-material. The *Heinrich* novella, which was never completed and remains a fragment, demonstrates what I have listed as the second and third varieties of musico-literary relationship in prose: the use of musical imagery or terminology or replete with auditory information, and the incorporation of music-critical, music-aesthetic, or music-historical arguments. Like *Magelone* and like Goethe's *Wilhelm Meister* before it, *Heinrich* is studded with poems and lyrics. But unlike these others, *Heinrich von Ofterdingen* is above all a novel about poetry. Of consequence for this dissertation are the ways in which poetry comes into contact with music and the other arts in the aesthetic doctrines expressed by Heinrich, his mentor Klingsohr, and a number of incidental characters Heinrich encounters on his journey from Eisenach to Augsburg. As in Tieck's *Magelone*, music and

harmony often appear as agents of eroticism or markers of erotic beings, especially Heinrich's newfound love interest, Mathilde.

The prefatory poem to *Heinrich von Ofterdingen* ("Zueignung") diffusely but promptly invokes the issue of how the arts interrelate:

> …In ewigen Verwandlungen begrüßt
> Uns des Gesangs geheime Macht hienieden…
> Sie ist's, die Licht in unsre Augen gießt,
> Die uns den Sinn für jede Kunst beschieden…

"Sinn für jede Kunst" and "des Gesangs geheime Macht" correspond to two themes of this dissertation: intermedial relations in the arts and the obscure power of music in particular. Both of these themes resound throughout *Heinrich*.

Heinrich's dream of the blue flower, seminal for both this novel and all of German Romanticism, provides a fascinating testimony on the impoverishment of language in the Romantic worldview.

> "Daß ich auch nicht einmal von meinem wunderlichen Zustande reden kann!… Ich hörte einst von alten Zeiten reden; wie da die Tiere und Bäume und Felsen mit den Menschen gesprochen hätten. Mir ist gerade so, als wollten sie allaugenblicklich anfangen, und als könnte ich es ihnen ansehen, was sie mir sagen wollten. Es muß noch viel Worte geben, die ich nicht weiß: wußte ich mehr, so könnte ich viel besser alles begreifen. Sonst tanzte ich gern; jetzt denke ich lieber nach der Musik." (Kapitel 1)

> "Would that I could explain my feelings in words!… I have heard, that in ancient times beasts, and trees, and rocks conversed with men. As I gaze upon them, they appear every moment about to speak to me; and I can almost tell by their looks what they would say. There must yet be many words unknown to me. If I knew more, I could comprehend better. Formerly I loved to dance, now I think rather to the music. (27)

In this early moment, Heinrich gives voice to his difficulties in using language to express both his dream vision and his waking longings, and also to understand nature's intimations. Importantly, he does not blame language itself for his difficulties, but rather himself or some shortcoming in his knowledge of language ("__."). Treating the problem with earnest literality, he suggests that perhaps he simply does not know enough words to converse with the entities of nature.

Also worth noting in this passage is Heinrich's historicizing view of the relationship between human language and nature. His invocation of a time before humankind was too alienated from nature to communicate with rocks, plants, and animals reflects a widespread trope of back-projecting an idealized view of language as part of a now fractured whole. Rousseau, who was highly regarded in Germany, uses such a strategy in his 1781 essay "On the Origin of Languages," which theorizes music as the missing other half of speech as we know it today: "A language that has only articulations and voices [voix] is therefore in possession of only half its resources; it conveys ideas, it is true, but in order to convey sentiments, images, it still needs rhythm and sounds [or sonorities], that is to say a melody: this is what the Greek language had, and ours lacks" (282). Rousseau's vision of what language in its modern condition has lost centers music, while for Heinrich, the lost possession of language is poetry, the enchanted form of language. Throughout the novel, Heinrich delivers many variations on this Rousseauian theme, sometimes invoking music: "In alten Zeiten sei sie [Musik] weit gemeiner gewesen, und habe jedermann einige Wissenschaft davon gehabt, jedoch einer vor dem andern. Sie sei noch mit andern verlorengegangenen herrlichen Künsten verschwistert gewesen." (Kapitel III) ["In old times it [music] was much more common than now, and every one had some knowledge of

it, though in different degrees; moreover it was the sister of other arts now lost."] The lost arts whose sister-art is music surely, in Heinrich's view, means primarily poetry.

"In Novalis, all things appear able to speak for themselves. This appears to generate a tension. For Novalis, there is some form of universal whole governing the discursive activity of the individuals comprising it, yet also allowing for the free dis- cursive agency of those individuals" (Hodkinson 217)

The progress of the novel can also be read as Heinrich's gradual and conscious assimilation into this ideal (and musically inspired) polyphony. The opening of the novel, the famous dream of the blue flower, marks the beginnings of this process. (Hodkinson, 21)

Through a process of self-transformation, the flower reveals itself — and, in the process, all of nature — as a sentient being that demands a discursive space for self-representation. This sets the discursive structure for the rest of the novel… As well as developing his own poetic voice, part of his education is about being silent, learning to listen and to assimilate himself into this multitude of songs. (Hodkinson 21)

In the beginning of the novel, Heinrich's father follows his son's recounting of his dream of the blue flower with a recollection of his own concerning a similar dream that first impelled him to court Heinrich's mother long ago:

> … dann gib nur acht, auf ein blaues Blümchen, was du hier oben finden wirst, brich es ab, und überlaß dich dann demütig der himmlischen Führung. Ich war darauf im Traume unter den herrlichsten Gestalten und Menschen, und unendliche Zeiten gaukelten mit *mannigfaltigen Veränderungen vor meinen Augen* vorüber. *Wie gelöst war meine Zunge, und was ich sprach, klang wie Musik.* Darauf ward alles wieder dunkel und eng und gewöhnlich…(Kapitel 1)

> "… take notice particularly of a little blue flower, which you will find above here; pluck it, and commit yourself humbly to heavenly guidance.' I then dreamed that I was among most splendid scenes and noble men, ravished by the swift changing objects that met my eyes. *How fluent were my words! how free my tongue! How music swelled its strains!* Afterwards everything became dull and insignificant as usual. " (35)

Heinrich's father, perhaps with the advantage of his years, gives a more lucid and orderly account of the dream-sensations, capturing the interchange between visual and auditory cues (italicized here) and identifying the enchanted quality of his speech—"es klingt wie Musik!" … the language of nature, like spoken language, does not understand itself and cannot, therefore, enclose or disclose truths that inform our understanding. Thus the language of nature is like music, because it is internally self- referential. As poets engage with this language, the "meanings" they construe from the aesthetic patterns of nature are relative, artificial, and ephemeral, all of which allows them to be speculated upon in "rhythmical" fashion. (Hodkinson 219)

The merchants who are making their way to Augsburg along with Heinrich and his mother are the first of a string of new acquaintances in the novel who make a contribution to Heinrich's budding understanding of poetry. They offer some quasi-philosophical analysis of the comparative arts, comparing poetry with painting and music. The subject of these remarks, even if not the particulars of the argument, recall Lessing's *Laokoön* and its contrastive approach to the artistic media:

> "Es mag wohl wahr sein, daß eine besondere Gestirnung dazu gehört, wenn ein Dichter zur Welt kommen soll; denn es ist gewiß eine recht wunderbare Sache mit dieser Kunst. Auch sind die andern Künste gar sehr davon unterschieden, und lassen sich weit eher begreifen. Bei den Malern und Tonkünstlern kann man leicht einsehn, wie es zugeht, und mit Fleiß und Geduld läßt sich beides lernen. Die Töne liegen schon in den Saiten, und es gehört nur eine Fertigkeit dazu, diese zu bewegen, um jene in einer reizenden Folge aufzuwecken. Bei den Bildern ist die Natur die herrlichste Lehrmeisterin…. Dagegen ist von der Dichtkunst sonst

> nirgends äußerlich etwas anzutreffen. Auch schafft sie nichts mit Werkzeugen und Händen; d*as Auge und das Ohr vernehmen nichts davon*… Man *hört fremde Worte* und weiß doch, was sie bedeuten sollen. *Eine magische Gewalt üben die Sprüche des Dichters aus; auch die gewöhnlichen Worte kommen in reizenden Klängen vor, und berauschen die festgebannten Zuhörer."* (_)
>
> "There is something curious in this respect about this art [poetry]. The other arts are very different from it, and much easier to comprehend. The secrets of painters and musicians can much more easily be imagined; and both can be learned with industry and patience. The sound lies already in the strings, and ability is all that is wanting, in order to move them, and stir up each into a delightful harmony. In painting, nature is the best instructress…. In the art of poetry, on the contrary, there is nothing tangible to be met with. It creates nothing with tools and hands. *The eye and the ear perceive it not; for the mere hearing of the words has no real influence in this secret art... We hear strange words and know not their import. The language of the poet stirs, up a magic power; even ordinary words flow forth in charming melody, and intoxicate the fast-bound listener."* (_)

Though not explicitly stated, the bottom line is that poetry alone requires true imagination. Painting leans on and imitates its "Lehrmeisterin," nature; in music, harmony lies already in the musician's strings and can be stirred to sounding with practice; but practice alone, the merchants imply, cannot make a poet.

A second idea underscored by the merchants' excursus on the arts is that poetry, separate as it may be from the other media, employs music all the same. Even ordinary words "kommen in reizenden Klängen vor." This is the "magische Gewalt" of poetic language, and its effect is to enchant the spellbound listener ("berauschen die festgebannten Zuhörer"). The merchants frame here an aesthetic complex that holds sway throughout *Heinrich von Ofterdingen:* that poetry is a magic art that, although separate from the art of unadorned music, derives its bewitching powers from tones and from its ability to partake in music while retaining its imaginative independence. The novel bears this view out in the later dialogues between Heinrich and the poet Klingsohr, his future father-in-law.

It is a crucial element of the poetics of Heinrich von Ofterdingen that the protagonist's journey to artistic maturity as a poet unfolds in tandem with his erotic awakening. The initial dream of the blue flower, and the analogous dream of Heinrich's father many years before, already depict the desires bound up with the flower as accompanied by multi-sensory, artistic experience ("Wie gelöst war meine Zunge, und was ich sprach, klang wie Musik," says the father, while Heinrich speaks of the lost language of nature). As the relationship between Heinrich and Mathilde develops, the complex of eroticism and a multi-sensory, synesthesia-like aesthetics becomes clearer than ever. As it is decided that Mathilde will complement her fiancé's poetic training by providing him with guitar lessons, Heinrich declares: "– 'O!' sagte Heinrich, 'was sollte ich nicht erwarten können, da Eure bloße Rede schon Gesang ist, und Eure Gestalt eine himmlische Musik verkündigt.'" ["'O!' said Henry, 'what may I not expect, since your speech merely is song, and your form is expressive of heavenly music'" (128)—and shortly thereafter, "O! sie ist der sichtbare Geist des Gesanges, eine würdige Tochter ihres Vaters. Sie wird mich in Musik auflösen." ["O! she is the visible spirit of song, the worthy daughter of her father. She will dissolve me into music" (130)]. Both these interjections play rather boldly with the delineation between the senses, as Heinrich calls Mathilde's corporeal form an "expression of heavenly music" and describes her as "the *visible* spirit of song." His statement that "your speech merely is song" implies, by the novel's own logic, that all of Mathilde's utterances are poetry of a kind. This rhetorical gesture is essentially to say that Mathilde is a quasi-divine being who is able to mediate between "heavenly music" and earthly speech. In other words, Heinrich finds in Mathilde a mediating force of the kind he had earlier implied belonged only to bygone ages when "In alten Zeiten… die Sänger hätten göttliche Gunst hoch geehrt, so daß sie, begeistert

durch unsichtbaren Umgang, himmlische Weisheit auf Erden in lieblichen Tönen verkündigen können" (_).

Further suggestive is Heinrich's enraptured declaration that Mathilde "wird mich in Musik auflösen." To be dissolved or absorbed into music is what Goethe most dreads in having his poems set to music, their formal and semantic boundaries broken down and their defining delimitations overcome by an outside medium. It is typical of Heinrich's Romantic outlook that he fears no such dissolution, even of his own ego and corporeal form—it is rather to be desired, an extension of erotic fulfillment.

An important element of Heinrich's vision for the unification of heavenly and earthly life, mediated by music, is an unalienated relationship between humanity and the world of nature. Heinrich refers to this relation in his opening speech on the dream of the blue flower: "Ich hörte einst von alten Zeiten reden; wie da die Tiere und Bäume und Felsen mit den Menschen gesprochen hätten. Mir ist gerade so, als wollten sie allaugenblicklich anfangen, und als könnte ich es ihnen ansehen, was sie mir sagen wollten." Heinrich's erotic development brings such a direct and unmediated relationship with nature closer and closer to reality. Once he is united with Mathilde, the natural world does in fact appear to him to be animated by music: "Eine kleine Quelle kam aus einem Hügel, sie tönte wie lauter Glocken" ("A little spring gushed from the side of a hill, sounding like the music of bells." (131)). The conjunction of these elements—psychosexual awakening, musical animation of nature, unalienated experience of nature, and a complicated but consistent interplay between visual and auditory references—strongly resemble Tieck's narration of the young knight Peter's first experience of love and anticipate effects we will see in Hoffmann's *Der Goldene Topf* and Eichendorff's *Das Marmorbild*. As these

examples show, Novalis' and his contemporaries' thinking on relations among the artistic media can in no way be separated from Romantic metaphysics and nature-philosophy.

Chapter Seven of *Heinrich von Ofterdingen* details the young man's studies with his new teacher and father-in-law, the court poet Klingsohr of Augsburg and friend of Heinrich's grandfather. These discussions impart some definition and clarity to the novel's teachings on poetry, serving not least of all to dispel certain cliches that must already have been strongly in circulation concerning Romantic attitudes toward this art form. Poetry, Klingsohr admonishes, is not merely a succession of flights of fancy:

> "Ein Dichter muß nicht den ganzen Tag müßig umherlaufen, und auf Bilder und Gefühle Jagd machen. Das ist ganz der verkehrte Weg. Ein reines offenes Gemüt, Gewandtheit im Nachdenken und Betrachten, und Geschicklichkeit alle seine *Fähigkeiten* in eine gegenseitig *belebende* Tätigkeit zu versetzen und darin zu erhalten, das sind die Erfordernisse unserer Kunst." [ital added]
>
> "The poet must not run about unoccupied the whole day in chase of figures and feelings. That is the very reverse of the proper method. A pure, open mind, dexterity in reflection and contemplation, and ability to put forth all the *faculties* in a mutually *animating* effort, and to keep them so,--these are the requisites of our art. " (136-7)

The combinatorial power of poetry, on Klingsohr's view, is not only that it draws on the musical as well as verbal media, but also that it brings into play different faculties of the mind, the logical as well as the associative and the analytical as well as the fanciful. His use of the word "Fähigkeiten" may signal a Kantian influence, an inflection which would heighten the importance of this word for the present view of mental activity.

The word "*belebende,*" as employed by Klingsohr in his prescription for poetic talent—"die Geschicklichkeit alle seine Fähigkeiten in eine gegenseitig *belebende* Tätigkeit zu versetzen und darin zu erhalten"—shows the aesthetic ideal of *Lebendigkeit* in action. Klingsohr offers a

Schlegel-inflected version of this aspiration, in which *Lebendigkeit* arises specifically from the interaction of diverse mental faculties ("Fähigkeiten")—in fact, of *all* ("alle") such faculties. This matches both Novalis' concept of *Rhythmus*, though such is not named here, and Schlegel's call for the "reizende Symmetrie von Widersprüchen" as key to the Romantic novel, which is itself above all an intermedial poetic form ("*eine progressive universale Poesie*"). Such a form, in Mirko Hall's words, is "[constructed] as a medium of reflection structures the reader's thought processes aesthetically" (422?). Klingsohr's specification, "und darin zu erhalten," also aligns with Hall's reading of Schlegel that "the critical, self-reflective artwork requires a perpetually dynamic totality. The work's immanent contradictions must never be resolved—that is, hermetically sealed within the work—but rather suspended in a tense, self-actualizing semantic force-field" (422)—hence the "nonexhaustive semantic configurations" produced by the work's "immanent dialectical contradictions" (Hall 422?). The limitlessness of interpretive possibilities is not only a hallmark of the novel in Schlegel's sense, but also, as it applies to verse-poetry, the functional pre-condition for the fully Romantic art of text-setting. In Schlegel's view of intermedial relations, variously embodied by Klingsohr and other of Novalis' aesthetic mouthpieces in *Heinrich von Ofterdingen*, the semblances of the Romantic composer-as-reader—one of the central [characterizations] of this dissertation—begin to emerge. The idea that the various artistic media (as well as the faculties of mind here) have an enlivening effect on one another is a creditable gloss on Wilhelm Müller's problematization of language and what it lacks, one to which we return in the next chapter.

E.T.A. Hoffmann, *Der Goldne Topf* (1814)

It is no easy task to choose just one or two pieces out of all of E.T.A. Hoffmann's plenteous writings on music for consideration here. Hoffmann's Kapellmeister Johannes Kreisler is certainly the most recognizable and iconic of the all the fictional composers dreamed up during this period. This was so even though, or because, he is in part an effective parody of the already well established trope of the eccentric musician. From a literary standpoint, Kreisler is arguably the most fully developed, coherent, and compelling of the lot. In *George Eliot, Music and Victorian Culture*, Delia de Sousa Correa identifies Kreisler as a likely model for Herr Klesmer, the composer in Eliot's *Daniel Deronda*. Like Joseph Berglinger in Wackenroder's opus, Kapellmeister Kreisler features in multiple works by Hoffmann, each of which delivers only a fraction of his story—his misadventures in musical society in the *Kreisleriana*, his fantastical biography in *Die Lebensansichten des Katers Murr*. Besides Kreisler, Hoffmann's fictive musicians include Rat Krespel in an eponymous short story, the opera composer Ludwig whose conversation with a poet friend about libretti is recounted in *The Serapion Brethren*, the mysterious stranger in "Ritter Glück," and even Kater Murr, the polymathic talking cat in the novel that bears his name, to list just a few examples.

But a less obvious choice may in fact be more revealing for purposes of this dissertation. The 1814 novella *Der Goldene Topf* does not feature any musicians (the first relation in the list), but its prose and thematic arguments (the second and third relations) are more coherent and clearly developed than in *Die Schöne Magelone* or *Heinrich von Ofterdingen*, and more in line with Romantic approaches to music in fiction than the scenes from *Die Wahlverwandtschaften* discussed next. For present purposes, these more abstract relations are less self-explanatory than musician characters, and therefore in greater need of drawing out. In any case, Kreisler does [in

fact] have a cameo near the end of *Der Goldene Topf*, a reminder that in this work, too, the spirit of music presides.

Music is a frequent presence though hardly at all a topic of concern in *Der Goldne Topf*, notwithstanding that its author was a professional conductor and composer as well as a writer. What interests me about the novel for purposes of this study is the systematicity with which auditory (often musical) and visual stimuli cooccur in the narrator's evocations, not infrequently conjoined with a third sense (or "third term," as I've termed it), that of smell. *Der Goldne Topf* is the story of the dreamy and preoccupied student Anselmus of Dresden, like Heinrich a poet in the making. But unlike Heinrich (and most other people), Anselmus turns down an ordinary life and marriage after falling in love with a small green snake that, along with its sisters, appears to him in an elder-tree and sings to him with a tinkling, bell-like voice. The synesthetic-erotic complex of visuality (the snake's deep blue eyes and green-gold colors), musicality (its bell-like voice), and scent (the elder-tree) first clearly arises with the introduction of Serpentina and recurs at nearly all the important junctures of the story:

> Aber in dem Augenblick ertönte es über seinem Haupte wie ein Dreiklang heller Kristallglocken; er schaute hinauf und erblickte drei in grünem Gold erglänzende Schlänglein, die sich um die Zweige gewickelt hatten und die Köpfchen der Abendsonne entgegenstreckten… Er starrte hinauf, und ein Paar herrliche dunkelblaue Augen blickten ihn an mit unaussprechlicher Sehnsucht, so daß ein nie gekanntes Gefühl der höchsten Seligkeit und des tiefsten Schmerzes seine Brust zersprengen wollte. Und wie er voll heißen Verlangens immer in die holdseligen Augen schaute, da ertönten stärker in lieblichen Akkorden die Kristallglocken, und die funkelnden Smaragde fielen auf ihn herab und umspannen ihn, in tausend Flämmchen um ihn herflackernd und spielend mit schimmernden Goldfaden. Der Holunderbusch rührte sich und sprach: »Du lagst in meinem Schatten, mein Duft umfloß Dich, aber Du verstandest mich nicht: der Duft ist meine Sprache, wenn ihn die Liebe entzündet.« Der Abendwind strich vorüber und sprach: »Ich umspielte Deine Schläfe, aber Du verstandest mich nicht: der Hauch ist meine Sprache, wenn ihn die Liebe entzündet.« Die Sonnenstrahlen brachen durch das Gewölk und der Schein brannte wie in Worten:

> »Ich umgoß Dich mit glühendem Gold, aber Du verstandest mich nicht: Glut ist meine Sprache, wenn sie die Liebe entzündet.«
>
> Und immer inniger und inniger versunken in den Blick des herrlichen Augenpaars, wurde heißer die Sehnsucht, glühender das Verlangen. Da regte und bewegte sich alles, wie zum frohen Leben erwacht. Blumen und Blüten dufteten um ihn her, und ihr Duft war wie herrlicher Gesang von tausend Flötenstimmen; und was sie gesungen, trugen im Widerhall die goldenen vorüberfliehenden Abendwolken in ferne Lande.

In this passage just a few pages into the novel, we already encounter familiar themes: nature that speaks when enlivened by love, as in both *Magelone* and *Heinrich*; human estrangement from speaking nature in mundane life, which Heinrich remarks on early in his quest; and "unaussprechlicher Sehnsucht" characterized at once by "der höchsten Seligkeit und des tiefsten Schmerzes," a [signature] Romantic affect. We also see here the familiar motif of the (re)animation of an otherwise disenchanted world, "zum frohen *Leben erwacht*" ("*Leben"* and *"erwachen"* being key words for both the Goethean and early Romantic discourses analyzed here). What is remarkable is how differently Hoffmann employs these many tropes from his predecessors with this "Märchen aus der neuen Zeit," as the work is suggestively subtitled. As we will see, the senses and their corresponding artistic media play a unique role in Hoffmann's works, one unlike those found in the other works of fiction treated here.

Anselmus cuts a far more hapless and laughable figure than Heinrich and a much clumsier one than Count Peter, but his development is comparable in that it entails a leap of faith from the known and ordinary into the extraordinary unknown, brought about by the awakening of previously latent erotic desires. Of the three, Anselmus alone is tested in his capacity for imaginative faith by having to choose between a human and a reptilian love interest. Veronica, Anselmus's human admirer, is the daughter of a respected magistrate who sees in high professional potential in Anselmus, should he choose the mundane over the fanciful realm of

existence. Anselmus is drawn to Veronica, who has deep blue eyes like Serpentina, and the two play music together. But this is the domestic music of the drawing room, not the tinkling of Serpentina's and her sisters' voices, the half-inhuman music that more profoundly draws Anselmus and which is always completed by reference to the visual charms of her "grungold" coloration and her "holdseligen blauen Augen" (_), and frequently as well by the "speaking perfumes," often so described, of the elder-tree.

Anselmus, who has a gift for calligraphy, is granted an opportunity to win Serpentina's love by completing a series of high-stakes copying tasks for her father, the mysterious and intimidating Archivist Lindhorst. The reader learns the true nature and history of the Archivist and his daughters through a string of three narratives embedded within *Der Goldne Topf,* in which it is revealed that he is a scion of the salamanders, an ancient and princely race of nature-sorcerers who served the Prince Phosphorus in the land of Atlantis. In his previous life as the salamander, the Archivist had fallen in love with a green snake who lived in a lily in the ancient days of Atlantis but could not possess her lest his heat and light incinerate her. The salamander attempts to possess the snake in spite of this warning, and she is burned up and transfigured into a strange, fugitive creature who quickly escapes him. In rage and despair, the salamander lays waste to the garden of Prince Phosphorus. In punishment, as told by Serpentina in the second repetition of the story,

> Sein Feuer ist für jetzt erloschen, sprach der Geisterfürst; in der unglücklichen Zeit, wenn die Sprache der Natur dem entarteten Geschlecht der Menschen nicht mehr verständlich sein, wenn die Elementargeister in ihre Regionen gebannt, nur aus weiter Ferne in dumpfen Anklängen zu den Menschen sprechen werden, wenn dem harmonischen Kreise entrückt, nur ein unendliches Sehnen ihm die dunkle Kunde von dem wundervollen Reiche geben wird, das er sonst bewohnen durfte, als noch Glaube und Liebe in seinem Gemüte wohnten… Aber nicht allein die Erinnerung an seinen Urzustand soll ihm bleiben, sondern er lebt auch wieder auf

> in der heiligen Harmonie mit der ganzen Natur, er versteht ihre Wunder und die Macht der verbrüderten Geister steht ihm zu Gebote….

Of interest here is the origin story of a time before humanity was too "entartet" to understand "die Sprache der Natur." No one tells this story quite as Hoffmann does here, but the before-and-after narrative of human alienation from nature we have seen in sources as different Rousseau's *Origin of Language* and Novalis' *Heinrich von Ofterdingen.*

The final chapter (or Vigil, "*Vigilie*," as they are called here) takes an innovative and engaging narrative form: it includes the full text of a letter addressed to the narrator from none other than his own character, the Archivist. In it, the Archivist relates what the narrator could not know for himself, that Anselmus is residing happily in the land of Atlantis inaccessible to [humanity] and is married to Serpentina as he desired. The Archivist summons the narrator to his house to offer him a magical vision of Anselmus in his happy state. Here the spirit of music makes a brief appearance when the Archivist offers the narrator a cup of flaming arrack with sugar, "Ihnen das Lieblingsgetränk Ihres Freundes, des Kapellmeisters Johannes Kreisler." The name of Kreisler, as mentioned, would have signaled to many readers of Hoffmann's work a broad but familiar musical-aesthetic discourse, perhaps an entire world of art and intrigue, lying just outside the world of *Der Goldene Topf.*

In the vision conjured up by the Archivist, the narrator first catches sight of Anselmus in a grove described in by far the most intensively synesthetic language of the novella, with considerable heightening of the sensory blending effects that have come before. First, the leaves, gem-like to the eye, awaken like living creatures and then begin to speak out loud:

> Rühren sich nicht in sanftem Säuseln und Rauschen die smaragdenen Blätter der Palmbäume, wie vom Hauch des Morgenwindes geliebkost? — Erwacht aus dem

> Schlafe heben und regen sie sich und flüstern geheimnisvoll von den Wundern,
> die wie aus weiter Ferne holdselige Harfentöne verkünden!

Not only do the plants speak here, but they speak of "the wonders proclaimed by the sweet tones of a harp in the distance." Music and the very world of nature, then, are both themselves expressions, and of the same wonders at that. This is a suggestive imponderable on the part of Hoffmann's narrator, who continues with the animation of colors themselves: "Das Azur löst sich von den Wänden und wallt wie duftiger Nebel auf und nieder, aber blendende Strahlen schießen durch den Duft…"

Finally, scent rejoins this feast of the senses, speaking in words not for the first time in the novel:

> Glühende Hyazinthen und Tulpianen und Rosen erheben ihre schönen Häupter
> und ihre Düfte rufen in gar lieblichen Lauten dem Glücklichen zu: wandle,
> wandle unter uns, Geliebter, der Du uns verstehst — unser Duft ist die Sehnsucht
> der Liebe — wir lieben Dich und sind Dein immerdar!

Anselmus's union with Serpentina is shown here as a result of his ability to understand the language of nature. His fitness to flawlessly copy out the Archivist's ancient manuscripts and to marry his daughter is not just due to Anselmus' willingness to embrace fancy over the workaday life of an administrator; more specifically, it is the result of Anselmus' special gift of extra-human interpretation and understanding, for which the flowers salute him in this passage by making speech of their scent.

The rays of light themselves now join with sounds: "Die goldnen Strahlen brennen in glühenden Tönen: wir sind Feuer von der Liebe entzündet. Der Duft ist die Sehnsucht, aber Feuer das Verlangen, und wohnen wir nicht in Deiner Brust? Wir sind ja Dein eigen!" ___ Now Anselmus himself becomes part of the happy sensory confusion:

> Da erhebt Anselmus das Haupt wie vom Strahlenglanz der Verklärung umflossen. — Sind es Blicke? — sind es Worte? — ist es Gesang? — Vernehmlich klingt es: "Serpentina! — der Glaube an Dich, die Liebe hat mir das Innerste der Natur erschlossen!"

The final word of the story goes to the Archivist, who says to the narrator: "Ist denn überhaupt des Anselmus Seligkeit etwa anderes als *das Leben in der Poesie*, der sich der heilige Einklang aller Wesen als tiefstes Geheimnis der Natur offenbaret?" Anselmus' poetic vocation, so much less self-conscious than that of Heinrich von Ofterdingen, becomes explicit only in the final moment of *Der Goldne Topf* and shows itself to be similarly bound up with an ability to make the senses accord both with one another and with nature.

Goethe, *Die Wahlverwandtschaften* (1809)

Goethe's novel *Die Wahlverwandtschaften*, published in 1809, makes of music and musical performance something quite different than any of the other works of fiction analyzed in this chapter. I include these brief remarks on the four main characters' amateur artistic pursuits partly for contrast with the more typically Romantic treatment of the musical and verbal arts on view in Wackenroder, Tieck, Novalis, Hoffmann, and Eichendorff. In addition, I read these scenes as an elaboration on Goethe's ambivalent views of musico-poetic practice presented in the first half of this chapter. Taken together, these episodes stage a nuanced demonstration of certain Goethean anxieties over the authority of texts and their interpretation, which bear directly on the questions of text-setting that are the focus of this dissertation. I intend for these observations to color

Chapter ___'s study of *Lieder* on poems by Goethe as well as all theoretical considerations of art song aesthetics that come up against the problem of interpretive authority.

*Die Wahlverwandtschaften* is the story of a married couple, Eduard and Charlotte, whose relationship is [disrupted] by the arrival of two newcomers, Eduard's old friend known simply as Der Hauptmann, and Charlotte's young niece Ottilie. Eduard and Charlotte have long amused themselves on flute and piano respectively, working around the challenge of Eduard's erratic playing and rhythmic inconsistency. Charlotte, from the piano, manages her husband's musical irregularities by holding a steady tempo herself even when he fails to follow it:

> Charlotte spielte sehr gut Klavier, Eduard nicht ebenso bequem die Flöte; denn ob er sich gleich zuzeiten viel Mühe gegeben hatte, so war ihm doch nicht die Geduld, die Ausdauer verliehen, die zur Ausbildung eines solchen Talentes gehört. Er führte deshalb seine Partie sehr ungleich aus, einige Stellen gut, nur vielleicht zu geschwind; bei andern wieder hielt er an, weil sie ihm nicht geläufig waren, und so wär es für jeden andern schwer gewesen, ein Duett mit ihm durchzubringen. Aber Charlotte wußte sich darein zu finden; sie hielt an und ließ sich wieder von ihm fortreißen und versah also die doppelte Pflicht eines guten Kapellmeisters und einer klugen Hausfrau, die im ganzen immer das Maß zu erhalten wissen, wenn auch die einzelnen Passagen nicht immer im Takt bleiben sollten. (Chapter 2, 20)
>
> Charlotte played exceedingly well on the piano, Edward not quite so well on the flute. He had taken a great deal of pains with it at times; but he was without the patience, without the perseverance, which are requisite for the completely successful cultivation of such a talent; consequently, his part was done unequally, some pieces well, only perhaps too quickly—while with others he hesitated, not being quite familiar with them; so that, for any one else, it would have been difficult to have gone through a duet with him. But Charlotte knew how to manage it. She held in, or let herself be run away with, and fulfilled in this way the double part of a skilful conductor and a prudent housewife, who are able always to keep right on the whole, although particular passages will now and then fall out of order.

This approach, in which Eduard plays according to his fancy and Charlotte accompanies correctively (a regular beat, she remarks to herself, being a housewife's bond as well as a

Kapellmeister's), has served the couple adequately. But with Ottilie's arrival and the irrepressibly growing attraction between her and Eduard, a solution far more pleasing and congenial to Eduard develops:

> Die Zuhörenden waren aufmerksam und überrascht, wie vollkommen Ottilie das Musikstück für sich selbst eingelernt hatte, aber noch mehr überrascht, wie sie es der Spielart Eduards anzupassen wußte. ›Anzupassen wußte ist nicht der rechte Ausdruck; denn wenn es von Charlottens Geschicklichkeit und freiem Willen abhing, ihrem bald zögernden, bald voreilenden Gatten zuliebe hier anzuhalten, dort mitzugehen, so schien Ottilie, welche die Sonate von jenen einigemal spielen sie gehört, nur in dem Sinne eingelernt zu haben, wie jener sie begleitete.
>
> Sie hatte seine Mängel so zu den ihrigen gemacht, daß daraus wieder eine Art von lebendigem Ganzen entsprang, das sich zwar nicht taktgemäß bewegte, aber doch höchst angenehm und gefällig lautete.
>
> Der Komponist selbst hätte seine Freude daran gehabt, sein Werk auf eine so liebevolle Weise entstellt zu sehen. (_Kap VII)
>
> "And you can, you will, accompany me on the piano?" cried Edward, his eyes sparkling with pleasure. "I think perhaps I can," Ottilie answered. She brought the music and sat down to the instrument. The others listened, and were sufficiently surprised to hear how perfectly Ottilie had taught herself the piece—but far more surprised were they at the way in which she contrived to adapt herself to Edward's style of playing. Adapt herself, is not the right expression—Charlotte's skill and power enabled her, in order to please her husband, to keep up with him when he went too fast, and hold in for him if he hesitated; but Ottilie, who had several times heard them play the sonata together, seemed to have learnt it according to the idea in which they accompanied each other—she had so completely made his defects her own, that a kind of living whole resulted from it, which did not move indeed according to exact rule, but the effect of which was in the highest degree pleasant and delightful. The composer himself would have been pleased to hear his work disfigured in a manner so charming.

Charlotte, like a conductor, regulates, follows, adapts, and exerts a gentle disciplinary influence, holding her husband accountable to the score (that is, to the written text), or asserting her own idea of how the piece should go. Ottilie, on the other hand, internalizes Eduard's way of playing as the authoritative one and follows his irregularities at the expense of both score and any interpretive idea of her own.

Analogously, Eduard enjoys reading out loud but grows anxious should a member of his audience have their eyes on the text he is reading from while he is reading. If someone is reading over his shoulder, they are in a position to compare his performance of the text (perhaps unfavorably) with their own. This makes him nervous, since it detracts from his sense of mastery over both the text and his audience (which is fair enough—he is master of neither). In reading out loud, Eduard appropriates to himself the post of mediator between text and audience, but he is insecure in his role. He sees the authority of the written text as competing with his performance—his interpretation—of it, and so he tries to encroach on the author's domain by making sure that his audience has access to the text only through his interpretation of it.

Later in the book, Eduard's feelings change so that he is happy to have Ottilie read over his shoulder. He enjoys being the mediator-interpreter when she is the judge of his choices, because he feels assured of her adulation no matter how he declaims. In this way, her arbitorship affirms his pride regardless of his actual talents. Ottilie's adoration banishes Eduard's anxious sense of competition with the written source. She makes him feel like the master of the text in all events, so that his enjoyment of reading aloud comes to depend on her validation:

> Die Abendsitzungen waren meistens regelmäßig. Eduard las gewöhnlich, lebhafter, gefühlvoller, besser, ja sogar heiterer, wenn man will, als jemals. Es war, als wenn er, so gut durch Fröhlichkeit als durch Gefühl, Ottiliens Erstarren wieder beleben, ihr Schweigen wieder auflösen wollte. Er setzte sich wie vormals, daß sie ihm ins Buch sehen konnte, ja er ward unruhig, zerstreut, wenn sie nicht hineinsah, wenn er nicht gewiß war, daß sie seinen Worten mit ihren Augen folgte. (Kapitel XXXV)

> The evenings were generally spent in exactly the same way. Eduard usually read aloud, with more life and feeling than before; much better, and even, it may be said, with more cheerfulness. It appeared as if he was endeavoring, by light-heartedness as much as by devotion, to quicken Ottilie's torpor into life, and dissolve her silence. He seated himself in the same position as he used to do, that

> she might look over his book; he was uneasy and distracted unless she was doing so, unless he was sure that she was following his words with her eyes.

I include this analysis here for two reasons: first, to point up the variety of purposes music could serve in the context of German prose fiction during these early years of the nineteenth century. The character of *Die Wahlverwandtschaften* as a whole is soberer, less effusive, and more delineated than the more distinctly Romantic works considered alongside it here. The primary function of music in these pages is to mediate and gauge social relationships. Goethe's prose in this novel is not replete with highly patterned appeals to the visual and auditory senses, as are Tieck's *Die Schöne Magelone*, Novalis's *Heinrich von Ofterdingen*, Hoffmann's many musical writings as well as his "Märchen aus der neuen Zeit" discussed here, and Eichendorff's *Das Marmorbild* (to which I turn next). Nor in this case is music the special property of a Romantic artist figure like Wackenroder's Joseph Berglinger or even Goethe's own Werther: Eduard is the most bourgeois sort of musician, and his agonies result not from of any precocious social alienation so much from as of his own lack of self-awareness and, perhaps, the waning cultural relevance of his social class as a whole.

What is more important for purposes of this dissertation is the thematic resemblance between Eduard's anxiety of interpretation and Goethe's as demonstrated in his prescriptions for how his poems should be set to music. All such anxieties around performance disappear if poems and musical compositions are left on the page, but this would of course defeat their purpose from the standpoint of domestic social entertainments; and as for Goethe's authorial objectives, his insistence on his poems being objects for performance leaves him no choice but to cede some measure of interpretive control. As we have seen in his letter to Zelter and other of his testimonies, Goethe was unwavering in seeing his poems as lyrics for song, but he was not fully

resigned to the meaning of this commitment and to any necessity of compromise that it might entail.

It is also worth noting a stylistic difference between these passages from *Die Wahlverwandtschaften* and the other prose works discussed here, with the general exception of the Joseph Berglinger story: We see and hear hardly anything of the sounding tableaux described. As in Wackenroder's text, Goethe gives us actions and their effects on characters' emotional states, but in a manner that largely skirts the sensory content of a scene. Of Eduard's and Ottilie's playing, we know something of metricality (or lack thereof) but nothing of timbre. Of Eduard's literary declamations, we know their interpersonal orientation but never the sound of his voice. Where a single sentence from Tieck's *Magelone* traverses twice over the senses of vision and hearing—"Die Musik floß wie ein murmelnder Bach durch den stillen Garten, und er sah die Anmut der Fürstin auf den silbernen Wellen hoch einherschwimmen, wie die Wogen der Musik… gleich einer Morgenröte schien sie in die dämmernde Nacht hinein"—and a single mention of Hoffmann's Serpentina evokes green and gold colors, a bell-like voice, and the scent of the elder-tree, Goethe leaves all such qualities to the reader's imagination. This is not the case for all of Goethe's work, just as not all quintessentially Romantic fiction leans as hard on sensory invocation as the works explored here; yet it sets *Die Wahlverwandtschaften* apart from a literary current running strong in the novels of this first decade of the nineteenth century, a stone to trouble the Romantic stream. This serves as a reminder of the unlikeness of the poetic tributaries that would soon converge into a major wellspring of the mature German art song.

Joseph von Eichendorff: *Das Marmorbild* (1818)

Eichendorff, like Hoffmann, wrote both fiction about musicians and prose with abundant musical references or qualities. His ___ novel(la?), *Aus dem Leben eines Taugenichts*, is the story of a traveling violin-player. But, like Wackenroder in the Berglinger story, the Eichendorff of *Taugenichts* says far more about a particular musician's story than about music itself; generally speaking, the second, third, and fourth musico-literary relations on my list are not features of *Aus dem Leben eines Taugenichts*. Conversely, like Hoffmann's *Der Goldene Topf* with its abundance of music and dearth of professional musicians, Eichendorff's 1818 novella *Das Marmorbild* is considerably more daring in its experimental and multifaceted deployment of music.

In several senses, the impressionable and guileless young traveler Florio starts off in *Das Marmorbild* where Anselmus finishes in *Der Goldne Topf*. Like Anselmus, Florio finds himself confronted with a choice between the fanciful and ordinary worlds and must discover his proper relationship to nature as well as his poetic capabilities; but unlike Anselmus, Florio ultimately turns away from magic and enchantment in favor of the charms of human love and is ostensibly rewarded for doing so. The opposition between night and day is the dominant metaphor for the variance between the bewitched and unenchanted worlds in *Das Marmorbild.* The ordinary world of day is illuminated by a [Christianity-tinted] benevolence whose attraction for Florio ultimately surpasses that of the night, with all of its Romantic appeal. This is a major difference between *Der Goldne Topf* and *Das Marmorbild,* two "Märchen aus der neuen Zeit" published within a few years of one another.

The opening of *Das Marmorbild* finds Florio setting off on a journey to the city of Lucca with a large and lively group of strangers heading the same way. Not for nothing it is evening, the first thing we are told. Eichendorff wastes no time in introducing Florio to Fortunato, the

cheerful singer who regales the travelers with music. Fortunato and Florio immediately take notice of one another in the crowd, and Fortunato, seems to appoint himself something of a guardian or protector to the young naif. The narrative consistently associates Fortunato with daylight, the beauty of morning, and licit, human love, in contrast with the knight Donati, a creature of night and forbidden pleasures who, so it seems, encourages Florio's most dangerous inclinations and does his best to steer him toward trouble. The early scenes of the novella take place en route to Lucca, at encampments along the way, or in a hostel near the town where the travelers lodge for the bulk of the narrative. On Florio's first night with the group, he strikes up a largely nonverbal romance with a girl, over which Fortunato seems to preside in an approving fashion though without directly intervening. Florio is infatuated and overwhelmed as one quite new to the business of eroticism, much like Heinrich, Count Peter and perhaps also Anselmus at the beginnings of their respective stories. During the travelers' first night at an inn outside Lucca, Florio sets out alone to clear his love-dizzied senses and encounters a willow-grove. In it stands a marble statue of Venus, the title figure of the novella. Enraptured, Florio gazes at the statue until his wonder turns to fear and then runs off in alarm, altered by the encounter and unable to forget the impression of the stone Venus. Of greatest interest here is the role of music and sound in mediating this profoundly visual transformation.

> Der Mond, der eben über die Wipfel trat, beleuchtete scharf ein marmornes Venusbild, das dort dicht am Ufer auf einem Steine stand, als wäre die Göttin soeben erst aus den Wellen aufgetaucht und betrachte nun, selber verzaubert, das Bild der eigenen Schönheit… ein leises Rauschen ging durch die Bäume ringsumher.

From the moment Florio lays eyes on the statue, "sharply" lit by the moon, it seems to him other than it is. Here as elsewhere, the grammatical contrafactual marks the statue's visually deceptive

properties: It appears “als wäre” the marble Venus, which stands on a riverbank, has just emerged from the waves, in other words, as if the statue were the goddess herself at the moment of her birth, Aphrodite on the half-shell. The statue appears to Florio as a vision of enchantment, and he suddenly feels himself “verzaubert.” The landscape is quiet, but the rustle of trees offers a reminder that it, too, is alive and in motion. Meanwhile, Florio finds himself immobilized, rooted to the spot like a tree as he gazes:

> Florio stand wie eingewurzelt im Schauen, denn ihm kam jenes Bild wie eine langgesuchte, nun plötzlich erkannte Geliebte vor, wie eine Wunderblume, aus der Frühlingsdämmerung und träumerischen Stille seiner frühesten Jugend heraufgewachsen.

The trees move and whisper as Florio falls still and silent; it is as if the properties of life and motility pass from the man to his environment. Concomitantly, the statue works a temporal transformation, like the appearance of a “suddenly recognized beloved” from his earliest youth. The sense of dormant memory stirring, “heraufgewachsen” in this sentence, is a rather mysterious elaboration of what Florio experiences as he looks at the statue. …

…

The doctrine of *Lebendigkeit;* the word “belebt” in paeans to multisensory or intermedial experience.

*Das Marmorbild* offers an unusually literal realization of the principle of *Lebendigkeit* in the transformation of the titular marble statue from immobile stone to living creature. Of special interest to the present discussion is the multi-sensory excitation attending the moment of supernatural *Belebung,* for along with the stirring-to-life of the marble statue comes music:

Je länger er hinsah, je mehr schien es ihm, als schlüge es die seelenvollen Augen langsam auf, als wollten sich die Lippen bewegen zum Gruße, *als blühe Leben wie ein lieblicher Gesang* erwärmend durch die schönen Glieder herauf. (emphasis added)

As Florio gazes at the statue of Venus, it changes again before his eyes, now taking a turn for the ghastly:

> Er hielt die Augen lange geschlossen vor Blendung, Wehmut und Entzücken. Als er wieder aufblickte, schien auf einmal alles wie verwandelt. Der Mond sah seltsam zwischen Wolken hervor, ein stärkerer Wind kräuselte den Weiher in trübe Wellen, das Venusbild, so fürchterlich weiß und regungslos, sah ihn fast schreckhaft mit den steinernen Augenhöhlen aus der grenzenlosen Stille an. Ein nie gefühltes Grausen überfiel da den Jüngling.

Once again, ocular machinations ("Der Mond sah seltsam…"; "das Venusbild… sah ihn fast schreckhaft mit den steinernen Augenhöhlen") work together with sound changes ("ein stärkerer Wind kräuselte den Weiher in trübe Wellen") to produce the overwhelming mood of alarm and dread out of what had been a singularly alluring experience. The trees and the landscape are "belebt," animated and sounding, as before, but this time with ominous sounds. The statue's deadly whiteness and stony eyeless sockets now remind Florio not of marble, but of deathliness. In future scenes, both Florio and the knight Donati, who we learn has also come under the spell of the marble Venus, take on the statue's pale coloration and deathly wanness (____).

Florio retreats from the statue transformed and obsessed and returns subsequently to look for it in daylight. It eludes him, and in its place he encounters a woman of idealized beauty, walking alone in a garden and singing:

es waren unverkennbar die Züge, die Gestalt des schönen Venusbildes, das er heute nacht am Weiher gesehen. – Sie aber sang, ohne den Fremden zu bemerken:

> Was weckst du, Frühling, mich von neuem wieder?

Daß all die alten Wünsche auferstehen,
Geht übers Land ein wunderbares Wehen;
Das schauert mir so lieblich durch die Glieder.
Die schöne Mutter grüßen tausend Lieder,
Die, wieder jung, im Brautkranz süß zu sehen;
Der Wald will sprechen, rauschend Ströme gehen,
Najaden tauchen singend auf und nieder.
Die Rose seh ich gehn aus grüner Klause,
Und, wie so buhlerisch die Lüfte fächeln,
Errötend in die laue Luft sich dehnen.
So mich auch ruft ihr aus dem stillen Hause –
Und schmerzlich nun muß ich im Frühling lächeln,
Versinkend zwischen Duft und Klang vor Sehnen.

The beautiful singer, whom Florio immediately but obscurely connects with statue, states her own variation on our theme of awakening from dormancy through music and song. The stone prison from which, it is lightly implied, she is liberated ("ein wunderbares Wehen / Das schauert mir so lieblich durch die Glieder"; "So *mich auch ruft ihr aus dem stillen Hause"*)_____. That the "*alten Wünsche auferstehen"* and the concluding reference to "Sehnen" eroticize this motif of *Aufweckung*, meanwhile "Die schöne Mutter grüßen tausend Lieder" connects it with both music and the natural world. As we have seen from early on, the trope of sounding nature is a fixture in *Das Marmorbild*, especially at moments of erotic intensity such as Florio's transformative viewing of the statue. In this scene, the landscape vocalizes in tandem with the mood the statue evokes in Florio, as if it were saying what the statue wishes to say. Now the statue-ostensibly-turned-flesh describes the phenomenon in her own words: "Der Wald will sprechen, rauschend Ströme gehen, / Najaden tauchen singend auf und nieder." This singer in the garden expresses intimate knowledge of both human emotions and the experience of "Sehnen" and the natural world with incipient desires of its own: "Der Wald will sprechen." The persistent references to singing and music suggest that these have something to do with the singer's position between animacy and inanimacy, or life and lifelessness, or organicism and

inorganicism. They appear to accompany the transition from one to the other, just as sound (even if not song) underscores the statue's change from stone to idealized living beauty to frightening vision of death before Florio's eyes.

Why does music so persistently co-occur with these transformations? Does it reflect, reinforce, dramatize, or ornament them? Or does sound perhaps enable, allow, mediate or cause this awakening (or the opposite)? So it seems in Wilhelm Müller, the whose verses lead "nur ein halbes Leben, ein Papierleben, schwarz auf weiß, bis die Musik ihnen Leben einhaucht, oder doch, wenn es darin schlummert, herausruft und weckte." Here music is instrumental in breathing life into the lifeless or wakefulness to the dormant; it not only accompanies but mediates—that is, causes through its own being, or through its own material—these changes. *Das Marmorbild* is not nearly so specific as Müller about whether music mediates or accompanies these transitions, but Eichendorff's vocabulary here bears a remarkable resemblance to Müller's. Like Müller's letter to Klein, the beautiful singer's song alludes variably (c.f. Müller's "oder doch") to the breathing of life into inert matter ("Wehen… Glieder"; "ihnen Leben einhaucht,") and to the calling-forth of an inner potential ("So mich auch ruft ihr aus…", "Was weckst du, Frühling, mich…" as compared with Müller's "wenn es darin schlummert, herausruft und weckte").

The erotic capacity of music with its transformative power in *Das Marmorbild* show up in clear relief when, in a climactic scene, Florio meets the singing woman from the garden at a masquerade ball. The woman beckons to Florio:

> "Ihr habt mich in meinem Gesange belauscht", sagte sie endlich freundlich. Es waren die ersten lauten Worte, die er von ihr vernahm. Der melodische Klang ihrer Stimme drang ihm durch die Seele, es war, als rührte sie erinnernd an alles Liebe, Schöne und Fröhliche, was er im Leben erfahren." (_)

At their first encounter, there was only the silent look of the marble Venus to attract Florio; but now, the musicality of her voice is fully part of her allure and exerts a visceral effect on him ("Der melodische Klang ihrer Stimme drang ihm durch die Seele"). For the second time, a temporal warping followings, bringing Florio's mind abruptly to the past, "als rührte sie erinnernd an alles Liebe, Schöne und Fröhliche, was er im Leben erfahren." Scope forbids me to attempt a theory of the role of memory in the complex of music, animacy, Lebendigkeit, forth-calling, awakening, breath, nature, and expressivity in Das Marmorbild; but I return to the relationship of temporality to these other themes in [some combination] in future chapters, with the role of memory in the aesthetics of text-setting playing a key role in [Chapter __].

**Hamilton, "Music on Location: Rhythm, Resonance and Romanticism in Eichendorff's *Marmorbild*"**

"The strong ties to nature, the celebration of spontaneous folk song, the vague longing saturated with nostalgia and medieval coloring all inform a recognizable stock of themes, motifs, and plots." (195)

"In *Das Marmorbild* Eichendorff participates in this Romantic program of liberation, of ceaseless play, alternating between finitude and open-ended infinity. He does so, however, not by adopting Schlegel's preferred modes of irony and paradox but by employing a rhythmic technique thoroughly indebted to musical experience. Eichendorff's singular contribution to German Romanticism is to treat music not only as a thematic motif but also as a formal principle." (199)

"Eichendorff's art is far more dissonant than one usually presumes. Systems of meaning are set up and disrupted through constant and often harsh recontextualization." (199)

In the change from spectator to lis- tener, Florio becomes an object. This passage, however, is not simply a compendium of eighteenth- century media theory. On closer reading, Eichendorff's text yields important ambiguities that disturb any straightforward dichotomy between subject and object. (208)

**Eichendorff's story accomplishes this in part by introducing** fur- ther dichotomies that explode the facile division between eye and ear. (209)

**Consistently, acoustic phenomena produce the images that captivate Florio.** The "endlessly singing" sirens of his dream, "the landscape softly singing," the guitar left by his bed—all goad him to pursue his hallucinated desire (2:395; 142). H**ere sound, as well as vision, is neither passive nor active only; it is both. It plunges him into a kind of Romantic middle voice, which confounds subject and object, passivity and activity.** (210)

For Eichendorff, music operates as a metaphor for a holistic theory of human existence that cannot be reduced to rationality (212)

Listening to nature's music is the way that the secrets of the material world are liberated from hiding. Eichendorff's divining rod *actively* seeks out the hidden source; nature's resonating meaning is heard only by those who are able to hear. Consequently, poetry does not verbalize the music but allows itself to be enlivened by it. For Eichendorff, poetry "must remain held in its full liveliness" and not be reduced to mortified concepts. (214)

The resulting dialectic between sameness and difference, turning on an ambivalent idea of liberation, constitutes the principal motivation for *Das Marmorbild* itself. Even the most casual reader of Eichendorff's tale will notice the preponderance of terms and epithets repeated through the text, often one right after another. The result is a density of motifs, highly reminiscent of

musical phrasing, that detach and recombine to produce new meanings and contexts in divergent ways. (218)

the impossibility of finding any sense that is not infinitely qualified by its relationship to other units of sense. All meaningful locations are conditional. "Everything," as Friedrich Hölderlin reportedly asserted, "is Rhythm."28 It is rhythm that serves a holistic notion of life and free-dom. (220)

*  *  *

This abbreviated scan of the Romantic landscape for the inklings of the "art song idea," or the complex of interests at the heart of *Lied*-thinking, shows a widespread and varied interest in musico-poetic relations in a many of the foremost literary figures of the period, including many left out here [eg Brentano's *Godwi*]. My purpose at this early point has been to set the scene for the more focused drama of the German art song so that it may play out against a rich and meaningful backdrop in the chapters that follow. For this reason, most of the texts considered give only indirect expression to matters of *Lied* composition, a craft whose heart is the relationship between lyric poetry and music. In future chapters, we will hear from both philosophers and critics as well as poets, composers, reviewers, performers, and musicologists about the rebirth of the *Lied* under Franz Schubert and his descendants. Most importantly, it remains for future chapters to look to the poems that are is the lifeblood of the art song: the works not only of Müller who knew his own dependence on the musical g*leichsinnte Seele,* but also those of Goethe that stand under their own power even today. The following chapter takes a closer look at the irreducible dialectic of supplementation and disruption that plays out the

boundary between poetry and music in the art song, inimitably in every *Lied* and afresh in every performance.

Add somewhere:

In a separate article, Daverio contends that "[Friedrich Schlegel's] views on instrumental music serve as an important link between the severe aesthetic of Kant and the effusive mysticism of Tieck, Wackenroder, and Novalis" (Daverio, "Schegel" 51). Chapter ___ will provide an opportunity to revisit this idea against a more thoroughly developed theoretical backdrop than is possible here.

## Interlude I: Comparison

### Romantic Metaphors for Text-Setting in Herder, Hoffmann, Hegel, and Wilhelm Müller

The problem of how to talk about music in words is, so far as one can tell from the vantagepoint of the present, as old as music and words, but for anyone with anything to say about music, its fascination and unavoidability are evergreen. This age-old conundrum presents a specific but no simpler aspect whenever one tries to talk about the relationship between music and words. This interlude surveys Romantic responses to this problem in hopes of reigning in some of the verbal chaos that necessarily attends any discussion of text-setting, not least of all this inquiry into the inner workings of the *Lied* in the nineteenth century. I consider the utterances of a few influential aestheticians working at different moments within this period—Herder, Hoffmann, and Hegel—in hopes of offering a sense of the most dominant metaphors for the word-music relationship, and to situate the testimonies of figures closer to the heart of the *Lied* than any of these three theorists, including Wilhelm Müller. In many instances, these theorists are speaking of musico-poetic relations in opera, the preeminent form of secular vocal music at the time, rather than art song, which was just beginning its ascent. Nevertheless, a look at the prevailing language around this irreducible intermedial relation gives some idea of the soil in which the germ of the mature *Lied* took root and from which it blossomed into its full Schubertian flowering. In this sense, librettology is a close neighbor of the study of art song and a useful point of reference.

Herder, E.T.A. Hoffmann, and Hegel all mention the *Lied*, but none give it nearly the same consideration they devote to opera, which remained dominant in concert life for most of the

Nineteenth Century.[13] All three seem to invite or call for Schubert's innovations in text-setting, yet only Hegel actually mentions his songs: Herder died when Schubert was a small child, and Hoffmann dismisses through-composed songwriting (and, perhaps, much of the spirit of Schubert along with it) out of hand.[14] On the whole, Schubert's reviewers and friends prove quicker than the philosophers to make the connections between the reinvented art song and the tropes of Romantic aesthetics, even if less adept than the aestheticians at clearly articulating these tropes. In this overview, I compare the language of music reviewers and the aesthetic theorists of the early Romantic period, focusing on a selection of tropes and metaphors common within both these groups. I have chosen these thematic nodes as the most representative and philosophically compelling of those commonly on display.

As we have seen in the previous chapter, the relationship between words and music was a source of ongoing fascination to the *Frühromantiker*. In addition to Wackenroder's writings on music and some of the "Fragmente" published by members of the Jena circle, the language of music and intermedial relations was all but ubiquitous in the prose fiction of this group.

It was already comparatively late in the time-frame of this inquiry—1822, nearly twenty years since Herder's death and one since Hegel's first aesthetics lectures in Berlin—when Müller penned these lines:

> Denn in der Tat führen meine Lieder nur ein halbes Leben, ein Papierleben, schwarz auf weiß, bis die Musik ihnen den Lebensodem einhaucht, oder doch, wenn es darin schlummert, herausruft und weckte. (Deutsch 227)

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[13] Edward Kravitt's article, "The Lied in 19th Century Concert Life," traces the Lied's journey from *Hausmusik* into the concert hall as well as the ups and downs of public interest in *Liederabende*. According to Kravitt, "from about 1800 to about 1830, it was unusual for a song to be performed at a public concert. It actually took considerable courage for an artist to present event one" (Kravitt 207).
[14] "The custom of through-composing, which the reviewer finds abhorrent, unless the text lapses into drama and thereby ceases to be a *Lied*, is merely the report of imbeciles incapable of encompassing the whole and heedful only of the part." (Hoffmann 380)

> For in fact my songs lead only half a life, a paper life, black and white, until music breaths the breath of life into them, or else, if it slumbers within, calls it out and wakes it. (my translation)

In the same letter, Müller mentions "die musikalische Belebung meiner Verse" (Deutsch 227) ("the musical animation of my verse" (Deutsch, trans. Blom, 238)). Brief as it is, this passage offers a prime case for this study, presenting at least five different but interrelated metaphors for the idea that Müller's verses are somehow dependent on the intervention of music to achieve their full aesthetic effectiveness. These metaphors, each of which I elaborate in turn and connect to similar examples from elsewhere in Romantic aesthetic discourse, are as follows:

1) Half a life, or non-life, or deadness
2) Colorlessness, blank-and-white-ness
3) Animation: breathing life into something
4) Awakening something from sleep or dormancy
5) Calling forth what lies within, that is, bringing something from an inner recess into the outer realm. For convenience I will sometimes refer this imagined inner-outer dynamic as the "spatial metaphor" for text-setting, since it recurs with such frequency.

It is a characteristic feature of the texts I will discuss in this chapter that they not only depend utterly on metaphors such as these to express their ideas about intermediate relation, but that the metaphors of choice are barely distinct from one another and often function either in conjunction or disjunction. We see both in Müller's letter to Bernhard Klein: Metaphors (1)-(3) are essentially elaborations on one another, a thought evolving over the course of a single sentence, in which each elaboration of the metaphor occupies a single, dependent grammatical clause.

Then comes the disjunction, “oder doch,” introducing a new metaphorical tack in which (4) and (5) are compressed into a single grammatical series.

It would be ideal to organize this chapter by metaphor with a separate discussion for each, but the difficulty of fully separating one from another makes this impractical. Trying to forcibly uncouple these metaphors only appears to deplete them of their meaning, which suggests that their meaning depends to some degree on their participation in at least one network of related ideas and tropes. This chapter is organized, for this reason, around general thematic clusters within these networks of metaphor in the texts in question. The “nodes” I will focus on, though only a selection from many salient possibility, are:

I) Image

II) Spatial Metaphors

III) Animation, Life and Motion

IV) Family and Social Relations

V) Supplementation

Each of these topics brings up philosophical and textual problems that far outspan the scope of a single dissertation chapter. I will return to some of these for closer examination in future chapters, notably “Supplementation” with all of its Derridean as well as Hegelian applications.

I) Image

It is clear from favorable reviews of Schubert's *Lieder* that his contemporaries considered painterliness to be one of the highest values to which a composer could aspire. O.E. Deutsch's indispensable documentary biography of Schubert shows a string of reviewers extolling the song composer's "paint[ing] in sound," "musical picture[s]," "tone picture," "masterly… sketch" (of Gretchen's spinning wheel), and most impressively, his "Rembrandtesque chiaroschuro."[15]

The reviewers in these examples may be referring to Schubert's well-known use of "piano figures," as musicologists call his signature mimetic gestures and motifs in the accompaniment. These are especially pronounced in "Gretchen," where the piano mimics a spinning-wheel, and "Erlkönig," where it pounds out frantic hoofbeats. It may also be that some reviewers have in mind not Schubert's piano figures, but his gift for evocativeness more generally. In any case, it apparently passed for self-evident that comparing sound artists with visual artists constituted praise of the highest order—indeed, one still encounters tropes of this sort in casual use today, as discussed in Chapter One. What does it mean to praise a composer for making us see, and to do so offhand with assurance that the meaning of the compliment is obvious? This habit points to a widely shared set of assumptions and fantasies about how the arts are related to one another.

Three factors should be taken into account: First, the arts were all routinely compared to one another by way of flattery—a poem's "musicality" was (and still often is) instinctively felt to be among its virtues; same for music or language that "paints a picture" and pictures or musical works that "tell a story." Second, theorists of the interrelation of the artistic media very frequently rely on a third medium through which to compare the two in question, the phenomenon I label as "third term theory" for ease of reference. In many of the famous works of

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[15] Deutsch, trans. Blom, pages 155, 215, 215, 177, and 206 respectively.

aesthetic theory, image in particular is called in as a third term to mediate between word and tone, an observation to which I return later in the dissertation. A third issue is the dominance of the visual in human perception and cognition, which Herder raises in the Fourth Grove of his *Critical Forests*. Any of these three concerns on their own could occupy a full chapter. Accordingly, this survey attempts to keep them in sight without becoming lost in their convolutions.

In the *Lectures on the Fine Arts*, Hegel offers a more philosophically nuanced cousin to Müller's "ein halbes Leben, ein Papierleben, schwarz auf weiß":

> Poetry alone of all the arts is in its essential aspects already completely at home in the spiritual element and does not bring the chief thing to our minds through either ear or eye. But, precisely on account of this spirituality, poetry as art must not entirely strip itself of this aspect of actual external expression, at any rate if it wants to avoid the imperfection of e.g. *a black and white sketch substituted for a painting produced by a master of colour*. (1036-7, emphasis added)

Hegel's image of the black-and-white sketch that disappoints in comparison with a full-color image recalls Müller's, but with differences in both the operation of the metaphor itself and the argument of which it is a part. Müller's letter, written to the composer Bernhard Klein, is thanking Klein for setting his *Müllerin* poems to music and thus giving them their full life (this is shortly before Schubert composed his first song cycle, *Die Schöne Müllerin*, on these poems, with far more lasting results). Müller does not, and need not, complete his metaphor with any mention of color; he implies that awakening or calling forth its inner music is equivalent to adding color to a black and white sketch.

Hegel's intent is different. The passage from the *Lectures on the Fine Arts* is part of an argument that "poetry is by nature essentially musical" and "must be spoken, sung, declaimed, presented by living persons themselves, just as musical works have to be performed" (1036).

Often, however, we content ourselves with reading poetry on the page, where "print… transforms this animation into a mere visibility which, taken by itself, is a matter of indifference and has no longer any connection with the spiritual meaning." Hegel's manner of describing the relationship of poetry to both the auditory and the visual in this passage suggests that poetry is first of all musical, an art of sound, and only by a transformative act of reduction a soundless array of signs on a page. For Hegel, to make poetry sound out loud is to replace the disappointing sketch with the real painting. The "merely" visual is "a matter of indifference," but not so with masterly coloration.

Decades before Hegel's aesthetics lectures, Herder addressed the special difficulty of speaking or writing about music: "Our language for expressing the beauties of hearing is therefore not as rich as that for the beauties of sight," he explains in the Fourth Grove of *Critical Forests*. "It must take refuge in borrowed, foreign words, such as beautiful or sweet sounds, and thus speaks in metaphors" (Herder 206). The reason, he argues, has to do with the differences in our senses of sight and hearing:

> How different is the palace of the aesthetics of hearing from the philosophy of visible beauty? No less different than are eye and ear, sound and color, time and space. The beauty of the eye is colder, more in front of us, more susceptible to decomposition, and it abides eternally, waiting to be found. The pleasure of music lies hidden deep within us, and its effect is intoxication; it vanishes, leaving behind no more trace of its existence… (Herder 235)

Herder's remarks provide a possible explanation for the tendency of Schubert's reviewers to praise his text-setting efforts in pictorial terms, as well as Müller's and Hegel's reliance on graphic and chromatic metaphors to describe the expressive poverty of unsounded poetry.

Conversely, as Herder points out later in the Fourth Grove, the vocabulary of musical beauty is sometimes useful in discussions of both verbal and visual aesthetics:

> Impression and tone directly affecting the soul, accents of sensation, harmony, and beautiful succession—wherever we find these, whether in thoughts and images, language and colors, they are musical in nature; they have been borrowed from music. But wherever music speaks of symmetry and contrasts, of arrangement, of light and shade in tones, it borrows these concepts from the other arts wherein they are at home; there it is debtor. (Herder 284)

The borrower-and-debtor model of intermedial aesthetics is a meta-philosophical metaphor worth bearing in mind. In addition to providing a memorable shorthand for an elusive complex of discourses, this figuration also points to a sense of adversity or struggle between the modes of perception and their related art forms. In a later work, entitled "Does Painting or Music Have the Greater Effect? A Divine Colloquy," Herder depicts the Muses of Painting and of Music as two quarreling sisters whose contest is adjudicated by their father Apollo and his youngest, favorite daughter Poetry. In the end, Apollo settles the contest as follows:

> You always argue about whether the ear ought to be the eye and the eye the ear. Calm yourselves. The more different the ways in which you operate, the more characteristically and better you do so. You move one and the same human soul, though in a quite incommensurable manner… (Herder 355-6)

I return later in this chapter to the arts-as-sisters and arts-as-rivals metaphors implicit in Herder's Colloquy and offer a full exploration of the nature of this implied adversity in the following chapter. For present purposes, I note simply that Apollo's reference to the incommensurability of the arts points to an understanding of their interdependence. Herder's ideal of the mutual enhancement among the artistic media is ancient dance as he construes it, which he calls the "meeting place of the magic of all the arts" (Herder 287; c.f. also p. 256-8), but this passage underscores his interest in the many possibilities for confluences among the expressive media.

The *Lied* of the nineteenth century is a far cry from Herder's back-projected Grecian *Gesamtkunstwerk*, but I suggest a link between the rebirth of the *Lied* in 1816[16] and Romantic discourses on intermediality like Herder's. Although the visual stratum of art song is nothing more than the persons of the singer and accompanist positioned before an audience, analysts of the art song from Schubert's time to our own persistently make reference to image and sight. In recent times, Susan Youens writes that Schubert's choice of song texts depended on the "kind of sensual imagery, rhythm, or motion that most easily quickened [his] musical imagination" and of the "sounds and images" in a poem that "inspire" his music (Hallmark 49). Thus, although art song specifically lacks the ocular element of opera (as well as of Herder's ancient dance), critics persist in discussing it in visual terms. I propose that how the *Lied* compensates for, or utilizes, this lack is implicitly part of the interest of the form. Hegel lends some credence to this idea in arguing that poetry "brings the objective world before our eyes in a breadth and variety which even painting cannot achieve…, and yet this always remains only a real existence in the inner consciousness" (Hegel 969). Taken together with his claim that poetry is "essentially musical" and intrinsically sonic, this offers one possible, distinctively Hegelian way to explain the constant presence of the visual in the word-music complex from which it is omitted. Image, on this account, is the absent presence that demands some accounting in inner or outer consciousness in order for art song to enjoy its "real [aesthetic] existence."

[16] Oskar Bie was the first to call ___, the day on which Schubert composed "Gretchen am Spinnrade," the "birthday of the German *Lied*," a denomination often repeated to this day. [CITE]

With that, Hegel's invocation of the "inner" leads us to directly to the next family of metaphors for the word-music relationship, those I denote collectively as the spatial or spatializing metaphors.

## II. Spatial Metaphors: "Into," "Across," "Through"

It is scarcely possible to avoid spatializing metaphors for the word-music relationship in Romantic aesthetics. We have already encountered many. Müller uses three when he writes, "bis die Musik ihnen den Lebensodem *ein*haucht, oder doch, wenn es *darin* schlummert, *heraus*ruft und weckte." In Müller's figuration, music lies sleeping within some inner chamber of his verses, from which it can be called forth and revealed to the outside world. He doubles down on the metaphor of bringing out what lies within, adding: "Sie, der Sie vozugsweise meine Lieder zu Ihren Kompositionen wählen, dringen auch am tiefsten in sie ein" (Deutsch 227). Herder attributes a similar interiority to music when he writes, "The beauty of the eye is colder, more in front of us… [whereas] the pleasure of music lies hidden deep within us" (Herder 235-6). All these examples rely on an implicit division between inner and outer.[17] This is the most pervasive of the spatial metaphors for musical aesthetics. I first examine this idea as it functions in Hegel's selections from the *Lectures on Fine Arts* and then move onto other spatializing metaphors for text-setting, namely those in which music is figured as crossing an abyss or gap between the

[17] C.f. Wackenroder's essay "Das eigenthümliche inner Wisen Der Tonkunst und die Seelenlehre Der heutigen Instrumentalmusik" as an important elaboration of this idea, which was of interest to the *Frühromantiker* in general. Wackenroder and Tieck, according to David Charlton, were particular influences on Hoffmann (Hoffmann 9)

human and supernatural worlds. I will refer, speaking somewhat loosely, to the "inside/outside" and the "across" types of spatial metaphors.

Hegel's analysis of the relationships between the artistic media relies heavily on the "inner-outer" distinction, as here:

> The inner life in its abstraction from the world has as its first differentiation the one that music is connected with, namely feeling, i.e. the widening subjectivity of the self which does proceed to have an objective content but still leaves this content remaining in this immediate self-sufficiency of the self and the self's relation to itself without any externality at all. Therefore feeling remains the shrouding of the content, and it is to this sphere that music has laid claim. (Hegel, trans. Knox, 902-3)

Though it may not seem like much to speak of the inner life as "[abstract] from the world," this is one of Hegel's more direct interventions regarding what it means to be "inner." The world is not within the individual in this conception, at least not to begin with; it must be drawn inward. What separates abstract inwardness from the outer world? First, Hegel says, *Empfindung*, feeling itself, which he calls the "widening subjectivity of the self." "Widening" provides a spatial metaphor for this abstraction: Feeling serves to drive a distance between world and self.

This elaboration helps to clarify Hegel's conception of music in relation to the other arts. The separate, inner self, he writes, does indeed approach "objective content," but the relationship of inner self to outer object is such that no object per se can penetrate to the "immediate self-sufficiency (*unmittelbaren Beschlossenheit*) of the self"—except insofar as a "shroud" of feeling is able to mediate the object for the self. In the realm of aesthetics, on Hegel's view, it is the province to mediates between inner and outer, between object and subject, between *Inhalt* and *Ich.*

The metaphor of music as a garment for verbal or psychological content is widespread. An 1821 review of some Schubert *Lieder* held that "Goethe's masterly poetry could hardly *be*

*clothed in music* more worthily" (Deutsch, trans Blom 185), and E.T.A. Hoffmann writes in his famous 1810 review of Beethoven's Fifth Symphony, "Any passion—love, hate, anger, despair, etc.—presented to us in an opera is *clothed* by music in the purple shimmer of romanticism, so that even our mundane senses take us out of the everyday into the realm of the infinite." (Hoffmann 237). Two spatially-inflected metaphors, one of enrobement (though this concept is not merely spatial) and another of egress, are in play here. In "The Poet and the Composer," a fictional dialogue embedded within a novel, the composer Ludwig is reunited with his old friend Ferdinand, "the poet of numerous romantic lyrics which Ludwig had *clothed with melody and harmony*" (Hoffmann 192).

Hegel, wonderfully for purposes of this dissertation, applies the inside-outside view of music to the concept of text-setting: "[Music] develops the inward side of a topic already set before our minds by the libretto" (Hegel, trans. Knox, 936). The idea that texts have inward and outward sides is itself remarkable, and speculating on what these two sides might correspond to is a highly suggestive exercise. If the composer works on the inner side of a libretto, does the scenic designer work on the outside? Are the two sides of a lyric poem different from those of an opera libretto?

In the conclusion of the *Critical Forests*' Fourth Grove, Herder offers a guided tour of the artistic media to an imaginary young man. In doing this, he figures the arts as a sequence of technologies that build upon one another. Steering the "young man" from painting to sculpture to music, Herder's speaker proclaims:

> Here a new sense opens up, a new gateway of the soul, and perceives tones… Whereas the expression of visual art was nothing but surface, music is inner essence; that is, energetic force, pathos—how else shall I name it? That which penetrates deep into the soul: the world of a new feeling.

Herder's language anticipates Hegel's in its reliance on the inside-outside structure and the association of music and feeling with inwardness. What is different here is the word "gateway." In this respect, Herder has more in common with Hoffmann, who in his review of Beethoven's Fifth Symphony writes, "Orpheus' lyre opened the gates of Orcus. Music reveals to man an unknown real, a world quite separate from the outer sensual world…, a world in which he leaves behind all feelings circumscribed by intellect in order to embrace the inexpressible" (Hoffmann 236). In "The Poet and the Composer" Hoffmann has Ludwig frame the idea in even more concretely spatial terms:

> … only in the realm of romanticism is music truly at home… Only the inspired poet of genius… can bring before our eyes the wonderful apparitions of the spirit-realm; carried on his wings we soar *across the abyss* that formerly separated us from it… Can music proclaim anything other than the wonders of that region from which it echoes *across* to us?..." (Hoffmann 196, emphases added)

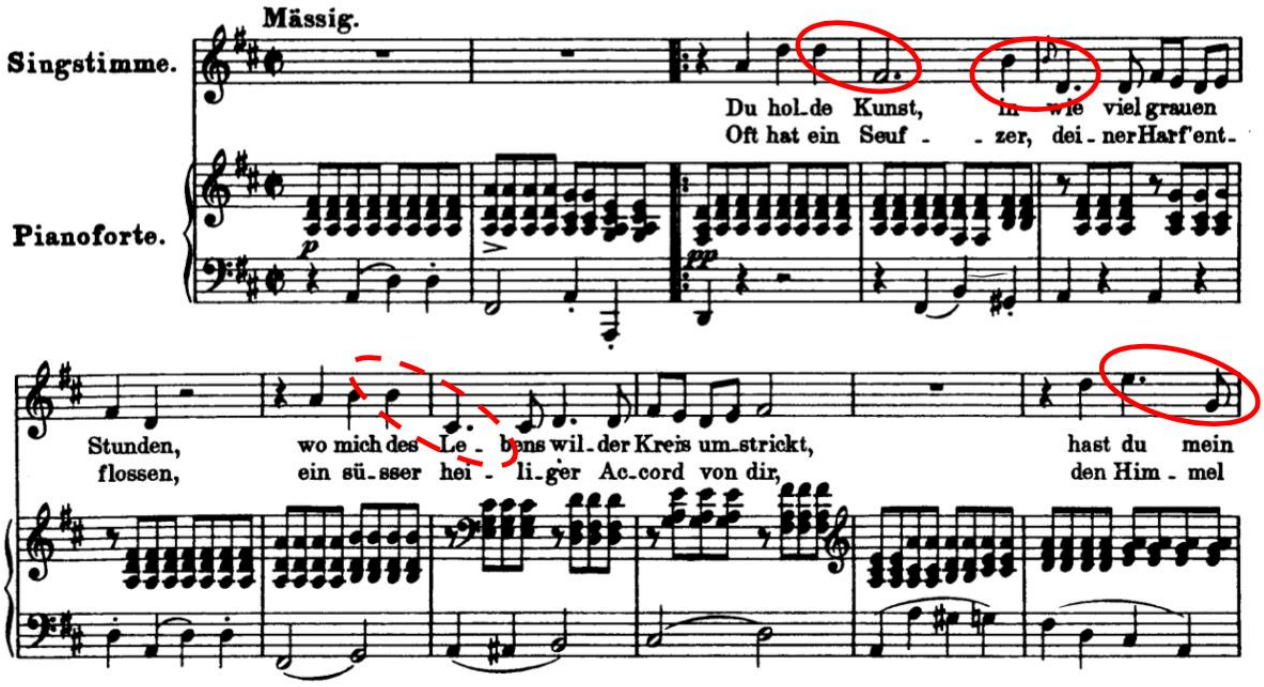
Hoffmann's (or Ludwig's) emphasis on across-ness introduces a meaningfully different spatial paradigm from the inner-outer dichotomy so central to Hegel. Each speaks of a different Romantic touchstone: Hoffmann of otherworldliness (whose spatial modality is transcendence or transition) and Hegel of subjectivity (whose characteristics spatial relation is interiority or inward penetration).

Naturally, Schubert himself seemed to be sensible to many of the tropes discussed here. The discourse of transcendence or transition across to another, better world of music especially finds resonances in both the texts and music of his *Lieder*. His 1817 song "An die Musik," on a poem by his friend Franz Schober, is a case in point:

> Du holde Kunst, in wie viel grauen Stunden,
> Wo mich des Lebens wilder Kreis umstrickt,
> Hast du mein Herz zu warmer [orig: neuer] Lieb entzunden,

Hast mich in eine beßre Welt entrückt.

Oft hat ein Seufzer, deiner Harf entflossen,
Ein süßer, heiliger Akkord von dir,
Den Himmel beßrer Zeiten [orig: neuer Hoffnung] mir erschlossen,
Du holde Kunst, ich danke dir dafür.[18]




Schubert, whose edits I have indicated, enriches the vocabulary of the poem, opening it to tactile and temporal dimensions omitted in Schober's original. His musical interpretation of the poem invokes the crossing from one realm to another by making wide leaps of a sixth the distinguishing feature of his vocal melody (denoted in the figure[19] in solid lines). The interval gap widens to a minor seventh (denoted in dashed lines) on "des Lebens," where the speaker depicts himself descending into life's wild circle. These broad leaps give way during the middle

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[19] Schubert, Franz, and Franz Schober. "An Die Musik, D.547 (Schubert, Franz)." *IMSLP/Petrucci Music Library: Free Public Domain Sheet Music*, Petrucci Music Library, 2 July 2007, imslp.org/wiki/An_die_Musik,_D.547_(Schubert,_Franz).

lines of the musical strophe to step-wise melodic writing from "mein Herz" up to the second utterance of "bessre Welt," at which point the wistful leaps of a sixth resume. In this way (to choose a single, rather simple example), Schubert's melody makes the listener feel, alternately, the remoteness and closeness of a better world brought into reach by music.

## III. Animation, Motion, Life

The idea that music can make static things dynamic is one of the most powerful and common tropes in the literature. Chapter One considers in relative depth the musico-poetic ideal of *Lebendigkeit* or *Belebung* in the work of both Goethe and the *Frühromantiker*. This idea recurs throughout the writings of Herder, one of the young Goethe's most important mentors, from the *Critical Forests* to the late work *Kalligone*, where he addresses Kant's ranking of the arts in the *Critique of Judgment*. Disputing Kant's claim that tones' abstractness and lack of permanence make poetry a "higher" art form than music, Herder writes:

> … Is there still a question whether music will surpass in inner effect every *art that clings to the visible*? It must surpass them, as spirit does the body: for it is spirit, related to great nature's innermost force—*motion*. What visually cannot become communicable to man, the world of the invisible, becomes so to him in its fashion, in its fashion alone…. (Hermand 47-48, emphases added)

In this passage, Herder employs all the types of visualizing and spatializing metaphors we have seen so far, plus one more that holds the others together: "motion," that cousin of "spirit" and the "innermost force" of nature. Herder seems to suggest that bodies do not move as the spirit does, perhaps because it is the "inner" spirit that moves bodies, which in themselves are static husks. It is through motion, this passage suggests, that music has the power to render "the world of the invisible" "communicable to man."

The idea that music, by rendering the static motile, makes the imperceptible perceptible, is as suggestive as it is logically elusive (for what, after all, does such a proposition really mean?). We find related formulations in Herder's "Image, Poetry, Fable": "Every meter even, every note of a song shades the images of the fancy in its own characteristic way; a picture will seldom allow itself to be wholly *translated* into another unless *animated by a new spirit* and *re-created*, as it were" (Herder 361).

These lines, which point up the interconnectedness of the prevailing metaphors for inter-art cooperation and the futility of trying to separate out these metaphors, nevertheless provide some way of thinking about the word-music complex in art song in Herderian terms. Herder seems to imagine an animating spirit transfiguring an old picture (that is, an image) into a new one, but he also invokes the sonic elements of "meter" and "note" as they function in "song" to "shade the images of the fancy." The stage now seems set for emergence of the art song composer, a "new spirit" who introduces music as an "animating" force into a preexisting composition, thus "translating" it into a new form.

This is an example of a seeming paradox at the heart of this interlude: that Romantic theorists and writers frequently seem poised and ready to usher in the reinvigorated art song form as a quintessentially Romantic genre and furnish all manner of conceptual tools as if to prepare the way, but continually turn their attention elsewhere.[20] Meanwhile, Müller and others writing

[20] Kravitt's article, which documents the ongoing marginality of the Lied form in concert life even as the genre remained well-liked, may shed some light on the situation. Even theorists such as Hoffmann who admire Lieder treat them as an afterthought. To treat the song form with the same seriousness accorded to opera might have seemed unnatural or simply unaccustomed to these thinkers. In other words, to more or less overlook the art song may have been habit of sorts in the nineteenth century. To ask why this might have been is generative: Possible answers might address the difference between a the spectacle of opera and the imaginative labors required of the listener by the art song, the meaning of opera's grand scale and art song's economy, and the special intellectual rigors demanded by the poetic basis of Lieder in composer, singer, and listeners alike.

with art song in mind have seized on these tools, as where Müller in his letter to Klein names "die Belebung meiner Verse" as his desideratum.

Hegel employs his own conceptions of musical animation in his lectures:

> … The proper task of music is to *vivify* some content or other in the sphere of the subjective inner life.… The difficult task assigned to music is to *make this inwardly veiled life and energy echo on its own account in notes*, or to *add to the words and ideas expressed*, and to *immerse* ideas *into* this element of sound, in order to *produce them anew for* feeling and sympathy. (902, emphases added)

It is noteworthy, and consistent also with Herder as I have understood him here, that "words and ideas" can both be "vivified" by music and thus made "new." In this way, Hegel's remark seems to apply both to sung and, potentially, to instrumental music (if one believes that wordless music expresses ideas, or anything that might be metaphorically denoted as such). Where music has words, be it in song, opera, mass, or other vocal genre, it relates to those words by making them live, giving them "energy," and in this way "producing them anew," much as Herder's animating "new spirit" is able to "re-create" what it brings to life. What both thinkers imply is that whatever content (ideal, verbal, or pictorial) is animated by music is not transformed not only into something formally different, but categorically so: from something without life to something alive. In other words, this line of metaphor asserts, the transformative power of music appears to us to bring about the most profound, fundamental, and unfathomable change conceivable to the human mind: the switch from lifelessness to life.

This allows us to consider with new clarify Müller's three-fold reference to "Leben" in the lines from his letter to Klein: "Meine Lieder [führen] nur ein halbes *Leben*, ein Papier*leben*, schwarz auf weiß, bis die Musik ihnen *Leben* einhaucht…" "Lebendigkeit" and "Lebhaftigkeit" are old and robust ideals of German aesthetic thought and its ancient influences. These themes

have received extensive scholarly treatment (see, for example, Jan Völker's *Ästhetik der Lebendigkeit: Kants dritte Kritik* and *Vita Aesthetica: Szenarien ästhetischer Lebendigkeit,* eds. Avanessian, Menninghaus, and Völker). Müller's image channels (probably knowingly, given the breadth of his learning) many generations' fascination with the the illusion of life in what does not live. "Vividness" is the key word for this illusion in the visual arts: In "Image, Poetry, Fables," Herder writes singles out "truth, vividness, and clarity" as the "laws governing the perfection of an image" (Herder 359). It is clear from this usage that "vividness" is not the same as "clarity" for Herder's purposes and retains something of its etymological relation to life and livingness. He refers back more than once to this triad of "truth, vividness, and clarity": "The more accurately we perceive truth and the more vividly and deeply we feel it," he writes, "then the more we depict truth regardless of whether we observe it in pictures or in sensations and musical tones" (Herder 362-3). The view of consciousness that Herder is advocating is too complicated to belabor here. It suffices to note that he treats "vividness" not only as an ideal for each of the art forms in its own separate domain, but also as a way of saying what is special about multi-sensory perception:

> Since in the nature of things none of our senses works for itself alone, and we remain an Aeolian harp, stirred by all manner of breezes and elements, so *the vividness of the representation is due precisely to the diversity of that which we felt all at once* when we took pleasure in an object. (Herder 362)

These lines assert a connection between the ideal of *Lebendigkeit* or *Belebtheit* and the holism of natural sensory perception. From this follows a view (familiar from Chapter One) of how the aesthetics of *Lebendigkeit* open onto a Romantic critique of human alienation from nature and the lost sense of wholeness: "Our inner poetic sense is able to bind together the manifold features of the sensation so faithfully and accurately that in its artificial world *we feel once more the*

*whole living world*…" (Herder 362, emphases added). That it is specifically the poetic sense which binds all together seems to anticipate Hegel's view of poetry as that the art that, in an "inner" sense, contains and commands all the others.

Even without delving into the vast philosophical discourses of organicism, fragmentarity, or part-whole relations—of which the previous chapter's discussion of Friedrich Schlegel, Novalis, and their cohort has afforded a glimpse—we can intuit a connection between the Romantic interest in composite art forms such as the art song and the lived experience of lost and restored wholeness. Müller offers a quasi-social take on the problems of wholeness and completeness in art song in a famous 1815 diary entry, to which I now turn.

## IV. Family and Social Relations

The following lines from the diary of Wilhelm Müller, with which this dissertation begins, are among the most often quoted words in the literature on art song:

> Ich kann weder spielen noch singen, und wenn ich dichte, so sing' ich doch und spiele auch. Wenn ich die Weisen von mir geben könnte, so würden meine Lieder besser gefallen als jetzt. Aber getrost, es kann sich ja eine gleichgesinnte Seele finden, die die Weise aus den Worten heraushorcht und sie mir zurückgibt. (Deutsch 227)
>
> "I can neither play nor sing, yet when I write verse, I sing and play even so. If I could deliver the tunes, my songs would please better than now. But take heart—perhaps a kindred spirit will be found, who can hear out the tunes from within the words and give them back to me." (my translation)

In addition to the strong and suggestive spatializing metaphor in "heraushorchen," Müller's figure of the "Gleichgesinnte Seele" with the gift of intermedial "zurückgeben" is one of the most moving and memorable images for the intervention of music into poetry in nineteenth-century art song.

This metaphor stands out against the endless parade of references to the arts as sisters, whether friendly or feuding, or as lady and "handmaiden." Hegel casually tosses off both in his lectures, calling music and painting poetry's "sister arts" on which it may depend "purely as its servants" (969). The trope nearly found its way into Schubert's epitaph: A draft inscription considered by Franz Grillparzer, who was tasked with its writing, reads, "He gave to poesy (art of poetry) tones (sounds) and language (speech) to music. Neither spouse nor maiden, it is as sisters that the two embrace above Schubert's head (grave)" (Deutsch, trans. Blom, 899).

Herder seems especially fond of the sisterhood metaphor, depending on it in the *Critical Forests* as well as later works such as the "Divine Colloquy." In prehistory, he speculates in the Fourth Grove, "poetry and music were… inseparable sisters. The latter served the former, the former gave the latter expression, life, sensation…" (Hoffmann 255-6). The sister metaphor, appearing in its friendly modality here, travels together with a vivification metaphor ("gave… life" et al.), and also a reference to servitude. This sense of hierarchy and domination, not to mention gender-essentialism, haunts the literature on the relationship between the arts. Toward the end of the "Divine Colloquy," Herder has Music offer the following concession to Poetry:

> … We are agreed, sister, that we two, Poetry and Music, belong together, and also produce the greatest effect when we work in concert; however, *I would not admit to being merely your handmaiden*, for I have been your teacher and possess my own sphere of action…The musician writes poetry when he plays, just like the true poet sings when he composes poetry. (Herder 352-4, emphasis added)

This final sentence seems to have either anticipated, inspired or sprung from the same source as Müller's paradox of lyric: "Ich kann weder spielen noch singen, und wenn ich dichte, so sing' ich doch und spiele auch."

In Herder's paradigm, even where the sisters resolve to be equal partners, each jealously guards the borders of her separate and proper "sphere of action." Müller's formulation of the

"Gleichgessinte Seele," in contrast, is neutrally gendered rather than feminized and implies no hint of rivalry between the two artistic partners. Müller, speaking as a poet, evinces no fear of his dependence on a fellow artist, only perhaps a quiet melancholy. What Müller's like-minded composer offers the kindred poet is not what masters exact from their servants or ladies from handmaidens, but rather a gift, a restoration of lost wholeness.

Müller's testimonials stand out from the glut of sister-comparisons in that (among other reasons) their outlook is humanizing rather than allegorizing. Müller speaks of the experiences of actual people, notably himself, in their capacity as artists. He does not make people into abstract concepts, such as "Poetry." His call for a like-minded partner in music is especially resonant from the perspective of history. There did indeed come a kindred spirit in the person of Franz Schubert, who fashioned from Müller's verses his two great song cycles, *Die Schöne Müllerin* and *Winterreise*. Both are frequently performed and recorded to this day and were recognized in their own time as the pinnacles of song-writing that they are; but Müller died aged 33 in 1827 and Schubert at 31 in 1828 before the two ever had a chance to meet. *Winterreise* would have come too late, and it is not known whether Müller heard Schubert's *Müllerin* songs, which have so outlasted the settings for which Müller thanks Bernhard Klein (Deutsch 227). But listeners recognized the meeting of artistic minds in Schubert's Müller-Lieder. The 1828 review of *Winterreise* in the *Wiener Zeitung* remarks, in terms by now familiar:

> Any poet may congratulate himself who is so well understood by his composer, understood alike with warm feeling and with daring imagination, and indeed only thus has his *dead letter called into active life* by all-powerful sound…. In this logical establishing of *harmony between outward and inward* things lies the chief merit of *both poets, the speaking and the singing one*." (Deutsch, trans. Blom, 711, emphases added)

In *Aesthetics and Subjectivity from Kant to Nietzsche*, Andrew Bowie offers a twentieth-century family-relations metaphor for nineteenth-century music aesthetics. Speaking of the growing enthusiasm for specifically wordless music in early Romanticism (of which Hoffmann's review of Beethoven's Fifth Symphony is a particularly famous document), Bowie writes: "From a [pre-Romantic] union of music and language, where language is the senior partner, emerges a divorce, in which the formerly junior partner becomes autonomous and is no longer bound to represent what a verbal text can" (Bowie 179). Bowie's metaphor of divorce for the emancipation of instrumental music from language points to an expeditious metaphor for art song: If, under Schubert, lyric poetry is paired with a newly autonomous Romantic music, this union is not a first meeting, but a remarriage. I have yet to see the Romantic *Lied* described as the remarriage of music and poetry after a separation during which each acquired an independence that fundamentally altered and deepened their relationship. Perhaps this is a metaphor for the Twenty-First century.

## V. Supplementation

For Hegel, as we have seen, poetry musters an "inner" sensory completeness at the cost of "outer" sensory impoverishment, which creates space for interactions between poetry and the other ("sister") arts. Poetry, he argues, "must therefore *summon in supplementation* (*Ergänzung*) our other sensuous perceptions and our wordless apprehension of our emotions" (Hegel, trans. Knox, 900, emphasis mine). I return in the next chapter to this concept of "Ergänzung," which theorizes music as a supplement to poetry, considering modern as well as Romantic theorists on this subject. It suffices to note here the possible comparison between this idea and Müller's

"Gleichgesinnte Seele," since both are ways of characterizing the "addition" of music to poetry and the workings of this subtle, dynamic complementarity. The supplementation of poetic ideality with the sensuous concreteness of other media (to use Hegel's terms) is the defining activity of the art song as well as other multimedial forms. The art song, on the argument of this dissertation, offers an uncommonly pure example of this supplementation, because the poems that furnish the textual bases for *Lieder* have a greater degree of self-standing completeness and autonomy than the libretti that support operas. Hegel takes little care over the difference between these two types of verse, but I argue in the following chapter that the two function in significantly different ways vis-a-vis musical supplementation and that it is ultimately a loss for his dialectical theory of aesthetics that he does not single out the art song for independent scrutiny.

## Coda: Opera and Art Song

This interlude has sought insight into the art song form in metaphorological patterns in Romantic aesthetics. Some of the texts considered here address art song directly, some opera or word-music relations more broadly, others still the mere idea of interrelatedness among the arts. But the differences between settings of lyric poetry and other kinds of text to music are significant in terms of what kinds of musical intervention a text demands, or tolerates.

Hoffmann, deploying the figures of speech discussed in this chapter one after another, lays out a his view of the distinction between word-music relations in opera and in art song in an 1814 review of twelve *Lieder* by Riem. "The aria," he writes,

> requires only a few words. Through them the poet gives clear expression to the inner state of mind… [the composer] uses the means of expression afforded to him by the inexhaustible riches of his art to bring that emotion to life in all its aspects… He plays upon the entire gamut of passions, so that all the inner resonates emerge in clear and striking colors; thus in an aria the words may be regarded merely as a symbolic indication of feelings that in the restless alternation of their subtle nuances only music can convey…
>
> It is different with the *Lied*. Here the poet's proper object is to enunciate his inner experience purely in words, so that frequently many stanzas are needed to give full expression to every emotional impulse. The poet has done what in an aria the composer was required to do, and so the latter is now placed in the opposite position to that in an aria. (Hoffmann 378-9)

Another way of stating this point is that lyric poems, unlike libretti, are designed as free-standing texts regardless of their literary quality. Schober's "An die Musik," discussed earlier, has little to boast of in strictly literary terms, yet it is clearly a lyric utterance to be read as one reads a poem rather the text of an aria. Libretti, in contrast, are rarely able to function as free-standing texts, that is, apart from their musical supplements. In "The Poet and the Composer," Hoffmann has Ludwig and Ferdinand work through this paradox, as Ferdinand for his part experiences it. Ludwig tells Ferdinand that composers want a libretto to "powerfully and concisely express the passions and situations to be portrayed. No special frills are necessary, and especially *no similes*…" (Hoffmann 205, emphasis added). The reason, Ludwig explains, is that the frills and similes must be the composer's: "For the composer who expects inspiration not from words but from action and situation, even a simple 'Goodbye'" yields endless possibilities for musical elaboration. "What countless variety of heart-heart-rending inflections the Italians have employed when singing the little word *addio*!… And that," Ludwig concludes, "is precisely the wonderful muster of music, that only when our clumsy words dry up does it release its inexhaustible stream of expressive resources!" (Hoffmann 206). At this point, it dawns on Ferdinand that demands on a librettist are quite different from those on a lyric poet. Ludwig confirms: "Not only so-called poetic imagery, but any sort of reflection, is a positive

mortification for the musician," adding a jab at the difficulty of this sort of pared-down writing for "you poets, who so much enjoy painting with words…" (Hoffmann 206).

The scope of this chapter forbids delving deeper into the story of Ludwig and Ferdinand and the meaning of its embedded position within Hoffmann's *Die Serapionbrüder*. I note only that "The Poet and the Composer" points to differences not just in lyric and operatic verse, but in the attitude of the composer toward their text. Where an opera composer can (and often did) afford to take a derisive attitude toward their libretto, a *Lied* composer cannot succeed with a distant and ironizing stance toward their poem. Unlike an opera composer, the song composer must accord the text they set a certain primacy regardless of its quality, matching as best they can both the intended and actual meaning of the words. In the review of Riem's *Lieder*, Hoffmann proffers a strongly-worded version of this argument:

> In order to compose a *Lied* that fully matches the poet's intention, it is necessary for the composer *not only to grasp its deepest meaning but rather to become the poet himself.* The spark that kindled the Lied[21] within the poet must glow again with renewed vigor within the composer and simultaneously with the words give rise to sounds that repose in the musician's soul like a wonderful, all-embracing, all-covering mystery. (Hoffmann 379)

The strong form of this argument opens new avenues for philosophical inquiry: How can the same spark glow in one artist and then be rekindled in another other? Is Hoffmann's image of a song's sounds lying dormant in the composer's soul at odds with Müller's image of music sleeping "within" his poems? What would it mean for the composer to "become" the poet, and what sort of contrafactual metaphor could demand such a transformation? This last question points the way to Schleiermacher and the application of Romantic hermeneutics to Schubert's

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[21] Fire and sparks, per David Charlton, were longstanding figures of Hoffmann for musical creativity and inspiration. C.f. Hoffmann 90 (N148), 193 (N45), 195.

style of *Lied* composition, opening new lines of questioning to be explored in the following chapter.

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# Chapter Two

## Composition: Art Song Dialectics I

## Schubert and the Intermedial Encounter

> Denn in der Tat führen meine Lieder nur ein halbes Leben, ein Papierleben, schwarz auf weiß, bis die Musik ihnen Leben einhaucht, oder doch, wenn es darin schlummert, herausruft und weckte.
>
> For in fact my songs lead only half a life, a paper life, black and white, until music breaths the breath of life into them, or else, if it slumbers within, calls it out and wakes it.
> —Wilhelm Müller (letter to Bernhard Klein, 1822; my translation)

Hans Georg Nägeli, the Swiss musicologist, critic, composer, and publisher whose acquaintance we have already made more than once in this dissertation, could reasonably called the prophet of the *Lied* as well as the guiding genius of its spirit, even if not its actual composition. Whether he was a direct influence on Schubert, Schumann, or any other of the innovators of the genre, and whether they had read his seminal 1817 essay, "Die Liederkunst" is lost to history. Nevertheless, "Die Liederkunst," which appeared in two parts in the renowned *Allgemeine Musikalische Zeitung*, outlined many of their innovations not only in the broad strokes of his "Polyrhythmus" ideal (noted briefly in Chapter One), but in the fine-grained analytical details of Nägeli's manifesto, as it might well be called. This chapter begins with a look at some of these remarkably forward-thinking details before moving on to a series of problematics operating at the boundary between music and poetry that is the site and motor of the art song's formal drama. These include the much-debated issue of Schubert's and other composers' choices of poetic text, Schubert's answer to Wilhelm Müller's call for the "Gleichgesinnte Seele, die die Weise aus den

Worten heraushorcht und sie mir zurückgibt," the relationship between individual *Lieder* and larger scale forms (more importantly, the "song cycle," or "*Liederkreis"*), the mediating role of the visual in the dynamic of music and language, the question of what sorts of text make for a good "lyric" and to what degree literary quality is a factor, and a consideration of these many dialectical issues in light remarks from Hegel's *Lectures on the Fine Arts*. Many of these discussions [pick up the threads from] previous chapters, taking a second pass at thematic issues that by now will be familiar.

I.

Predictions: "Polyrhythms"

Toward the beginning of "Die Liederkunst," Nägeli refers to an aesthetic project already well underway by 1817, the "Erweiterung jeder Kunstgattung" (). This correlates with such Romantic notions as Friedrich Schlegel's "progressive Universalpoesie" and that of "polyphony" in, for instance, his and Novalis' writings. Nägeli may have been the first, or was surely among the first, to state the connection between such touchstones of Romantic aesthetics and the intrinsic, yet unrealized potential of the Kunstlied form: "Von den vielen möglichen Erweiterungsarten der Liederkunst werden also hier vorläufig einige wesentliche angeführt…" ( ). Of the newness and music-historical importance of his proposals, Nägeli was clearly conscious: "Wir Liederkünstler sind, aus dem historischen Standpunkte betrachtet, in diesem höhere Liederstyl eben erst die ersten Anfänger" ( ); "Durch den allseitigen Gebrauch dieser Kunstmittel muss ein höherer Liederstyl begründet werden, und daraus eine neue Epoche der Liederkunst…" (). Rigorously systematic in his analysis, Nägeli identifies three components of Kunstlieder each of which must

be "erweitert" through concerted means of "Hervortretung" ( ): the singer's singing ("die Stimme"), the Lied's poetic text ("die Sprache"), and the piano accompaniment ("das Spiel"). Each of these he treats separately and in detail. By developing the individual interest of each of these three elements, the modern song composer raises the art song to a new and higher level of artistic wholeness, which he denotes "Polyrhythmus": "Noch unerkannte Polyrhythmus sein wird, also dass Sprach-, Sang-, und Spiel-Rhythmus zu einem höheren Kunstganzen verschlungen werden…" (). This notion of *Kunstganzen* is closely related to those postulated by our *Frühromantiker* authors, but its application to the art song gives it a specificity allowing for a much more focused analysis of the tricky concept of "Ergänzung" in this chapter.

Among the rewards offered by Nägeli's prescription for a new style of *Liedkunst* is its contribution to German poetry through new powers of verbal expression—not least of all through a metaphorical "Belebung" of the sort elaborated in Chapter One:

> …dass sie die deutsche Dichtkunst, die sich gerade in den neuesten Zeiten vorzüglich in der Gestaltung des Liedes gefällt, in einem neuen Glanze ins Leben Einführung wird. Denn alle diese Kunstmittel dienen, wahrhaft angewandt, zur *Erhöhung des Wortausdruckes*—in Luthers einfacher Sprache zu reden: zum *Lebendigmachen des Textes*. (Emphasis original)

It is not, Nägeli clarifies, the composer's place to impose new meanings or forms on the poetic text; the composer should rather seek the essence already proper to the poem itself: "Sie sind nichts Gesuchtes, sondern etwas angesucht Gefundenes, das sich dem Tonkünstler darbieten *muss*…" ( ). The composer's music should always respect the individuality of each poem. Thus, no two poems could properly be subject to the same musical treatment—"es nie zwei Gedichte geben kann, wozu eben dieselbe Musik passen würde." This qualification might in theory pacify concerned representatives of the so-called Second Berlin School, but he is clear in his call for a

far more active approach to the interpretation of the poem than had so far been accomplished by German song composers, whose job

> an der Hand der Dichtkunst, fortzuschreiten bemühtem ist, indem er, von jedem Gedicht individuell angesprochen, dasselbe in seiner speziellen Form zu indealisieren strebt, und so aus jedem eben so gewiss ein *neues Kunstganzes* hervorbringt, dem kein anderes gleicht… ()

Having so emphatically laid out his hopes for a "new epoch of song," Nägeli turns to the technical aspects of the matter, treating one by one "die Sprache—die Stimme—das Spiel [Hervortretung]" (). I excerpt here a sample rather than the entirely of his prescriptions:

> A. Die Sprache tritt hervor:
> -Wo die Einförmigkeit des blossen Metrums (des Gedichts) zu einem wirklichen Tonkunst-Rhythmus gesteigert wird…
> -…durch Bindung mehr als einen Takt einnimmt. Durch dieses tonkünstlerisch Verheilen der Füsse und Verse wird der einfachere Sprach-Rhythmus zu einem höhere Sang-Rhythmus gesteigert. Ich nenne dies die Kunst der Wortgebung, in dem Sinne, in welchem die Theorie der Malerei von Farbengebung spricht.
> -Dur Wiederholung und Zergliederung… wichtiger Stellen (Phrasen) des Gedichts. (762)
>
> B. Die Stimme tritt hervor:
> -[more complex and inventive use of modulation]
> -Im Gebrauche der Melismatik, wodurch der (gesungene, tonkünstlerische) Sprach-Rhythmus zu einem höhere Sang-Rhythmus gesteigert wird. (762)
>
> C. Das Spiel tritt hervor:
> -[instrument keeps different time or tempo than the voice]
> -Indem die Melodie (Tonreiher der Singstimme) wirklich umspielt wird, welches geschieht, wenn das Spiel zum Ton der Stimme oft z-, of abspringt, wenn es dieselbe oft under-, öfters überschreitet, ferner, wenn es fortschreitet, während die Stimme weilt.
> -Vor-, Zwischen-, und Nachspielen (763)

Most of these desiderata are in direct contradiction to those of Reichardt, Zelter, and Goethe laid on in Chapter One, all of which, to use Nägeli's term, are geared toward preserving the "Sprach-Rhythmus" against any musical incursions. Repeating words that occur just once in the poem

would have been anathema. So would elaborate uses of melisma, a technique Nägeli can hardly praise highly enough: "Melismata sind der wahre und höchste Schmuck der Melodie, nicht bloß der Arie, sondern auch der Lieder… Eigentlich ist die Melismatik dadurch so wirksam, dass sie den (gesungenen) Sprach-Rhythmus zu einem höhere Sang-Rhythmus steigert….." The aspiration toward a "höhere Sang-Rhythmus" in the *Kunstlied* is Nägeli's chief intervention, one firmly in line with the dicta of Friedrich Schlegel, Novalis, and their collaborators.

Nägeli's view of the *Liederkunst* is distinguished by its embrace of dialectical complexities. It could be argued that this is what sets it apart from the approaches on which Goethe insisted for much of his life, which cleaved to literal principles of likeness and one-to-one correspondence between poem and music and forbid any forwardness or independence on the part of the piano. As "Die Liederkunst" makes clear, Nägeli's aim was not to subvert the poem, but rather to ennoble it in a new wholeness, a "Kunstganzes"—which, however, is achieved not through a rigid alignment of its three strata but rather (counterintuitively, from the standpoint of the Second Berlin School) through the individual development of each element. In this sense, Nägeli's concept of "Polyrhythm" reflects that of "Polyphony" for Schlegel and Novalis, both of whom, as we have seen, express concern for the individuality of the "part" in the face of coercive, totalizing, "harmonizing" tendencies of the "whole." These thinkers' regard for "dissonant" artworks whose dialectical inner workings refuse ever to resolve once and for all aligns closely with Nägeli's vision.

Nägeli is conscious of his new *Liedstil's* dialectical structures. Besides the dynamic between the "Hervortretung" of voice, poem, and piano and the higher "Kunstganze" just [described], he presciently notes a dialectic of small and large forms inherent in the *Lied:*

"Es ist daher nicht überflüssig, solchen Erweiterungsversuchen auch Beschränkunsversche beizugesellen, beides, in der Theorie-Begründung und im Kunstwerk" (766)

> "Ich versuch daher darzutun, dass und wie im Liederfache eben auch das kleinste (kürzeste) Lied gerade in seiner Kleinheit, seinem kleinen Umfange, einen grossen, einen *besondern* Kunstwert hat…. (767)
> Das kleine Lied, das kleinste mögliche, tut vermöge seiner Kleinheit eine viel höhere ästhetische Wirkung,… (777)

Nägeli is describing here what today is known as the principle of freedom in constraint. Precisely its limits enable such intensive depth and complexity. The idea of a three-minute masterwork stands in contrast, not to say contradiction, to the ever-expanding proportions of Romantic instrumental compositions. As suggested in the interlude preceding this chapter, it is (in yet another dialectically-structured aspect of the *Lied* phenomenon) precisely the emancipation of instrumental music from texts that allowed the Lied to assume its new complexity, thanks in large part to developments in the solo piano repertoire that could now be incorporated—*hervorgetreten*, in Nägeli's word—into the piano parts for *Lieder* in the conjunction I have styled the "remarriage" of music and poetry.

Nägeli also makes note of a dialectical phenomenon not unique to *Kunstlieder* but to all music, that between sounding and silence:

> Dabei muss endlich noch bemerkt werden, dass die Kunst, *durch Pausen zu wirken*, von den Musikern keineswegs als die negative Seite der Tonkunst angesehen werden darf, da gerade das Gegenteil, *lange an Einem for zu musizieren*, in jeder Form und in jedem Betracht unidealisch, der wahren Idee der Musik zu wider, und in so fern *unmusikalisch* ist! (782)

The importance of these *Pausen* for the performer cannot be overstated. Of special interest is the case of song cycles, in which the pauses between songs—or lack thereof—can be quite as

suggestive as the matter and manner of singing and playing. I return to this idea in the discussion of song cycles to come.

One of the distinguishing features of Nägeli's approach to *Liederkunst* is the human seriousness he imparts to it:

> Ich will es wagen, die Grossen in der Kunst und Kunstwissenschaft hier auf etwas herauszufordern—eine Herausforderung, die übrigens nicht auf Tod und Leben geht, wohl aber diesen und jene aufwecken, und dieses und jenes zur Sprache bringen mag. ()
>
> …. Wir wollen uns diesmal, zu Verhütung von Ärgernis, an die Verstorbenen halten, wenn es auch heilsamer wäre, wir liessen die Torten ruhen, und würden vielmehr die Lebenden, so fern sie missbildet oder missbildend sing, ein klein wenig beunruhigen. (778)

It is this heartfelt quality of seriousness that, along with the formal innovations so presciently outlined in "Die Liederkunst," that transforms the *Lied* from a musical backwater into a site of revolutionary artistic growth. Indeed, the reason for being of this dissertation is not merely the speculative or formal interest of the new-found interest in the creative interpretation of poetry by music; it is the resonance of this principle with the lived experience of *Sehnsucht*, the longing for the *gleichgesinnte Seele* who restores to us our own lost wholeness, that echoes "in der Labyrinth der Brust" and gives even meager verses new life in posterity.

## II. Competition: Hegel and the Paradox of Poetic Repleteness

### Poem vs. Lyric

The nineteenth-century *Lied* is a consummately philosophical musical form. The very concept of it—a poem set to music, typically by someone other than the poet—is generatively unstable. The

question of whether music or words have greater primacy in the *Lied* form, for one thing, plays out differently in every song composer's oeuvre (Brahms, a prominent narrative maintains, gave music pride of place, while his contemporary Hugo Wolf prioritized the integrity of the text), and plays out anew in every song. This is the formal drama at the heart of *Lieder*.

In the following analysis, I suggest that Hegel's *Aesthetics: Lectures on Fine Art* advances a useful way of articulating this dynamic of the art song, but that the song form is ultimately something of a missed opportunity for Hegel's philosophical project. Though these lectures, especially Volume II, examine the setting of verse to music in considerable depth, they fall short of advancing a coherent theory of nineteenth-century text-setting and miss the unique philosophical interest of the *Lied*. I suggest reasons why the example of the art song would have served Hegel's dialectic project admirably had he singled it out for attention, and develop the outlines of a Hegelian theory of song latent within the lectures. Incomplete as it is, this incipient theory of song has several descriptive advantages in the vocabulary Hegel provides for some of the *Lied* form's elusive inner workings.

The interest of a Hegelian view of art song begins with two principles: the tightly and meaningfully intertwined, mutually informed co-presence of music and text in the *Lied* form; and the place of music and poetry in Hegel's unique, diachronic system of aesthetics. In the *Aesthetics*, the "Idea" (*Idee*) or "Absolute Spirit" plays out chronologically in a sequence of art-historical periods—the symbolic, classical, and Romantic, as he terms them—, which themselves are subdivided. Each of these periods has its characteristic art forms, which Hegel treats as progressive "stages" in the development of aesthetics. The key period for this study is the Romantic, whose typifying art forms are music and poetry.

Here a word of background on Hegel's definition of the Romantic period is in order. Romantic art for Hegel, in distinction to its classical predecessor, is characterized by a disharmony between content and medium. Classical subjects were well-suited to their material forms—Hegel's prime example is Greek sculpture, with its seeming transparency of meaning and where the form, in his view, simply embodies the shape of what it represents. Romantic art, in contrast, has moved beyond such a felicitous correspondence: Spirit, in its dialectic progression, has outgrown the concrete ("is [now] indifferent to the immediate… and external" (Vol. I, 527)). The result is a mismatch between form and content. This mismatch is why Hegel holds up music and poetry as the representative art forms of the Romantic period: They are disembodied media, their material sonic rather than plastic, and so they can only approach their content through the indirect and materially inadequate means of sound and idea.

In his dialectical "progression" of art forms, Hegel places poetry above music as the quintessential Romantic medium. The reason is that on his view, poetry can in some sense encompass the powers of both music and the visual arts, precisely because it has in ideality what it lacks in sensuous materiality: "Poetry… expresses the feelings, views, and ideas themselves and can sketch a picture of external objects for us, although it cannot approach the clear plasticity of sculpture and painting or the depth of soul of music" (900). The key is that "what poetry loses in external objectivity by being able to set aside its sensuous medium…, it gains in the inner objectivity of the views and ideas which poetic language sets before our apprehension" (899). This "inner objectivity," in other words, is our ability to recreate in the mind the full array of impressions normally received through the physical senses. This recreating operation allows us to build an inner world around the "views, feelings, and thoughts" expressed by poetry, which

"have to be *shaped by imagination into a self-complete world* of events, actions, moods, and outbursts of passion..." (899, emphasis mine).

The idea that poetry strives to be or become a "self-complete world," a self-standing totality, is an important, though not straightforward, component of a Hegelian view of song and text-setting. That poetry, for the supremacy it gains through this ability to inwardize the external reality of the senses, must first "lose" something—its own "external objectivity" in a "sensuous medium"—will develop into a powerful theme of art song in general: that the poem lacks something. In Hegel's words, "The material and subject-matter of lyric lacks an independence and objectivity of its own and is especially of a subjective kind" (1137). The "self-complete world" of the poem is in a sense left forever incomplete precisely through the "loss" that allowed it to develop its "inward" totality. This leaves the poem as a kind of incomplete completeness, or a wholeness that misses something. It is this paradoxical standing of poetry that allows its dynamic fusion with music in the art song form, and which makes this form susceptible to Hegelian dialectic analysis even beyond what is offered in his *Lectures on Fine Art*.

Hegel's *Lectures on Fine Art* hint at the profound interest of what poetry lacks in its totality: "[Poetry] must therefore *summon in supplementation* our other sensuous perceptions and our wordless apprehension of our emotions" (900, emphasis mine). This supplementation ("*Ergänzung*" (1018)) of poetic ideality with the sensuous concreteness of another medium is the defining activity of the art song as well as other multimedial forms. I would argue that art song offers an uncommonly pure example of this supplementation, because poems, unlike opera libretti, are conceived and presented as free-standing literary creations, regardless of their quality—even if they hint at incompleteness with a title such as "Gesang" or "Fragment."

This idea of *Ergänzung* stands at the heart of the art song form as one of its most fundamental conditions. As a philosophical principle, it is exemplified with uncommon exactitude by a case study in *Lieder*. The poet Wilhelm Müller, who furnished the texts of Schubert's two great song cycles, attests to the shortcomings of his own literary creations and their dependence on the addition of a musical element for completion: "For in fact my songs lead only half a life, a paper life, black and white, until music breaths the breath of life into them, or else, if it slumbers within, calls it out and wakes it."

Müller's image for the sensuous insufficiency of his poetry—"*ein halbes Leben, ein Papierleben, schwarz auf weiß*"—closely matches one of Hegel's. Poetry, Hegel says, though "completely at home in the spiritual element," must nevertheless find ways to appeal to the "ear or eye"—"at any rate if it wants to avoid the imperfection of, e.g., a black and white sketch substituted for a painting produced by a master of colour" (1035-7). The poetic medium trades sensuous immediacy for spiritual ideality at the cost of a perpetual dependence that Hegel and Müller note in similar terms. Both use the image of "mere" black-and-white on a page as a figure for the disappointing insufficiency of the unadorned poem (though interestingly Hegel weighs the poem's bare sketch against colorful painting, and where Müller weighs it against song).

At issue here, implicitly, is the distinction between poetry and lyric. By lyric I mean poetry intended as a vehicle for music. Lyric is poetry that does not contain its *Ergänzung* within itself, but seeks it in the supplementing medium of music. Müller's poems, even on the author's own account, are by this definition prime examples of lyric: too spare to stand on their own, but aptly suited to musical setting. It is a gesture at this quality of insufficiency—though also an old trope—that Müller refers to his poems as songs, *Lieder*, even before the addition of music.

Though written and published as poems (and in this sense self-standing), these works find their strength as potential lyrics for song; and short of their musical element, they disappoint.

It is important to qualify that Müller addresses this complaint specifically to his own poems, while Hegel levels it at the poetic medium in general. My stance is that not all poems are equally susceptible to this characterization—Müller's spare creations, which I've called "lyrics" in exactly this sense, are far more so than the denser compositions of Goethe—but that we should think of all poetry as at least potentially capable of supplementation.

Many critics have leveled at Müller the criticism that his poetry is poor in content, unoriginal, and incapable of standing on its own, often by way of asking, Why would Schubert waste his talent setting second-rate poetry to music? Much ink has been spilled over the quality of Schubert's literary tastes, with some even treating their disdain for Müller's poems as the basis for an indictment of Schubert as an artist. For my purposes, this misses the crucial point about lyric: Mediocre poetry may well make first-rate lyric for song. In both *Schöne Müllerin* and *Winterreise,* Schubert's ability to "breathe life into" Müller's poems are proof of this, as we will see in the following section of this chapter.

It would have come as no surprise to Hegel that poems that even their creator found lacking should make an ideal basis for Schubert's musical inventions. Hegel himself makes an analogous point regarding the world of opera and their libretti. Emanuel Schikaneder's text for Mozart's *The Magic Flute*, he writes, is a "'bungling compilation' [that is also] amongst the finest opera libretti… Schikaneder has hit the nail on the head" (946-7). Schikaneder's text, Hegel implies, is unruly and unsuccessful as a piece of writing, but in this very respect a perfect vehicle for Mozart's operatic talents.

The question of whether a poem or libretto is of high literary quality, then, is different from the question of whether it makes a good lyric or opera-text. As Müller's poems are for Schubert's cycles, Schikaneder's libretto is for Mozart: opportune precisely because of what it lacks in itself. What should be posited here is not that poetry makes a good lyric because it is bad poetry, but that "lyric" per se and poetry (not to be confused with "lyric poetry") have different aims. Poetry that is not "lyric" seeks its autonomy by appealing indirectly to the senses through its own means of sound and idea, while lyric despairs of its inner resources and seeks an external complement in music. This explains why mediocre poems can make great songs.

Implicit in all of this is the suspicion that two media may interfere with one another in their meanings or effects, hence the advantages of spare verse styles for setting to music. Hegel expresses such a concern about competition between media:

> … if the musical side of such an artistic composition remains its essential and prominent feature, then poetry, as poem, drama, etc., may not come forward with a claim to validity of its own. In general, within this link between music and poetry the preponderance of one art damages the other. Therefore, if the text, as a poetic work of art, has throughout independent worth on its own account, it may only have a weak support from music… But if on the other hand the musical side gets the place of a greater and more special independence of its own, then the text in its poetic execution can only be more or less something superficial and can get no further than expressing general feelings and generally held ideas. Poetical elaborations of profound thoughts are as little able to provide a good musical text as sketches of things in nature or descriptive poetry in general. (900)

On this account, Müller's and Schikaneder's texts make perfect vehicles for music just because they are, for the sake of argument, "more or less something superficial and can get no further than expressing general feelings and generally held ideas." These texts minimize the threat of competition or interference between the poetic and musical media through their unassuming sparseness—or what Hegel has even called "mediocrity":

> Songs, operatic arias, the texts of oratorios, etc., can therefore, so far as the details of poetic execution go, be meagre and of a certain mediocrity; if the musician is to have free scope, the poet must not try to be admired as a poet… (900)

The word "mediocrity" ("*Mittelmäßigkeit*," 1019) is clarifying: A lack of independent poetic excellence should not be held against the author of a true lyric (again, to be distinguished from a poem in the mode of lyric poetry), because it is the lyricist's task is to provide something else: a verbal vehicle for music, which in its "mediocrity" may be ideally suited to its own ends. On this distinction, *The New History of German Literature* quotes Stephen Sondheim: "Once a line becomes poetry, it's not a lyric" (543).

The lyric, as I use the term here, then, is designed to obviate the issue of intermedial competition or oversaturation of meaning, so that both music and verse can be appreciated and "understood." Its aim, put another way, is to include as much stylistic grace and interest in its own form and as much richness of content as possible *without* the risk of competition with the animating musical force.

This leads to another question: If poetic leanness is an advantage in the song composer's task of rendering a poem in music, then how can a composer overcome the obstacles posed by a poem that is dense, difficult, and highly autonomous? In other words, how can it be that the poems of a Goethe as well as a Müller could occasion some of Schubert's finest songs, and libretti of Da Ponte as well as Schikaneder some of Mozart's greatest operas? We turn to this question next.

## Song Structures

A distinction crucial to the nineteenth-century art song, rehearsed in the introduction to this dissertation, is that between the strophic and through-composed song forms. In strophic song, each stanza of a poem with regular form is set to the same music, while in through-composition, the composer writes new music for each part of the poem. Hegel considers this factor but does not pursue it to its logical conclusion. Here it is implicitly but not explicitly brought into play in the *Lectures on Fine Art*:

> … The composer of a piece of music has liberty generally either to execute it within strict limits and to observe, so to say, a plastic unity or, with subjective liveliness, to let himself go at will in greater or lesser digressions from every point, or similarly to rock to and fro, stop capriciously, make this or that interrupt his course or rustle forward again in a flooding stream. (897-8)

Here, "executing within strict limits" refers to strophic songwriting (as opposed to any other measure of "strictness" in composition, e.g. harmonic conservatism), while a composer's "[letting] himself go at will in greater or lesser digressions from every point" clearly describes through-composition. The rise of through-composed *Lieder* from the late eighteenth-century into the nineteenth was a defining feature of the Romantic reinvention of art song; yet the strophic form persisted alongside the through-composed even up to turn of the twentieth century, not least in the work of both Brahms and Wolf. The interest of the distinction—and the power of the composer's choice between these forms, to which Hegel makes reference here—is that it is one of the major channels through which the old struggle between words and music plays out, and with it the meaning of both. With every Romantic song written, the composer had to make this basic, interpretively decisive, structural decision.

A third option was to combine these two opposed compositional principles in what is now called "modified strophic form." The development of this third form, which combines

strophic and non-repeating elements, is one of the crowning achievements of the *Lied*-renaissance of the early- to mid-Romantic period. This section explores the import of these three song-structures as they appear in *Lieder* of the early nineteenth century.

The structure a composer chooses for a song plays out at the level of the song's (and text's) meaning. Hegel goes so far as to take a stand on which form is most fundamental to the idea of the *Lied* by his own accounting, namely the strophic:

> A song… may have as its words a poem which is a whole containing a variety of shades of moods, perceptions, and ideas, and yet it usually has at bottom the ring of one and the same feeling pervading the whole, and therefore it strikes above all *one* chord of the heart. To hit this chord and to reproduce it in notes is the chief function of such song-melodies. Such a melody may therefore remain the same throughout the poem and all its lines no matter how variously their meaning is modified, and this repetition so far from impairing the effect may intensify it… Even if such a tune fits some lines of the poem and not others, it must dominate in the song because here the specific sense of the words must not be the prevailing thing; on the contrary, the melody floats simply and on its own account above all the variety. (941)

A song, Hegel says, is essentially one-note, a single thought, even if it encompasses variations on its theme. Strophic song, then, is permissible because it is in fact closest to the nature of song by this definition. I do not wish to take issue here with the idea that a poem is more or less a single thought (though interestingly, Müller himself advertised a poetic ideal of "*Eintönigkeit*" as a badge of direct simplicity and straightforwardness, qualities closely related to that of lyric as discussed here). But I would submit that Hegel would have served his own purposes by taking a greater interest in the meaning of these three forms, one of which is the synthesis of the other two opposing principles. How well this trio would have made for one of his dialectical histories of art forms—not just in theory, but in the way the modified-strophic song led the practical development of the *Lied* forward in the early nineteenth century under the stewardship of

Schubert. One need think only of "Im Frühling," not only one of Schubert's most beloved and most frequently programmed songs to this day, but one of his most distinctive modified-strophic forms.

The dynamic of the three song-forms—one might even imagine them vying for the composer's favor with each new poem to be set—helps explain how a great poem can make a great song despite any worries about intermedial competition or oversaturation. That the composer should have a choice—and a dynamically meaningful one—about how to approach the setting of each, individual poem allows a truly great song composer to avoid this competition even at the highest poetic level by composing—and moreover, by interpreting—with a degree of subtlety and invention equal to the poet's. In this way, Schubert is able to make a mighty song of Goethe's "An den Mond," notwithstanding the poem's forbidding complexity. This poem provides an especially useful case study, because Schubert set it twice—once strophically, and once with a modified strophe worthy of the poem's complexity and resonance:

> Füllest wieder Busch und Tal
> Still mit Nebelglanz,
> Lösest endlich auch einmal
> Meine Seele ganz.
>
> Breitest über mein Gefild
> Lindernd deinen Blick,
> Wie des Freundes Auge mild
> Über mein Geschick.
>
> Jeden Nachklang fühlt mein Herz
> Froh und trüber Zeit,
> Wandle zwischen Freud und Schmerz
> In der Einsamkeit.
>
> Fließe, fließe, lieber Fluß!
> Nimmer werd ich froh;
> So verrauschte Scherz und Kuß,

Und die Treue so.

Ich besaß es doch einmal,
Was so köstlich ist!
Daß man doch zu seiner Qual
Nimmer es vergißt.

Rausche, Fluß, das Tal entlang,
Ohne Rast und Ruh,
Rausche, flüstre meinem Sang
Melodien zu,

Wenn du in der Winternacht
Wütend überschwillst,
Oder um die Frühlingspracht
Junger Knospen quillst.

Selig, wer sich vor der Welt
Ohne Haß verschließt,
Einen Freund am Busen hält
Und mit dem genießt,

Was, von Menschen nicht gewußt
Oder nicht bedacht,
Durch das Labyrinth der Brust
Wandelt in der Nacht.

Once more you silently fill wood and vale
with your hazy gleam
and at last
set my soul quite free.

You cast your soothing gaze
over my fields;
with a friend’s gentle eye
you watch over my fate.

I possessed once
something so precious
that, to my torment,
it can never now be forgotten.

Murmur on, river, through the valley,
without ceasing,
murmur on, whispering melodies

to my song,

When on winter nights
you angrily overflow,
or when you bathe the springtime splendour
of the young buds.
Happy he who, without hatred,
shuts himself off from the world,
holds one friend to his heart,
and with him enjoys

That which, unknown to
and undreamt of by men,
wanders by night
through the labyrinth of the heart. (Trans. Richard Wigmore)

Of the earlier, 1815 strophic setting (D. 259), the pianist and Schubert scholar Graham Johnson writes:

> The undulating little tune (and it need not be "jaunty"…) has a simplicity and an inevitability that can either be heard as perfection or dullness, depending on the tuning and sympathy of the ear. Once learnt, it haunts the listener, like a gleam of moonlight lighting a corner of the unconscious. (Johnson, "An den Mond")

This language dimly recalls Hegel's image for the strophic melody as "[floating] simply and on its own account above all the variety"—in both, the unchanging tune appears remote yet penetrating and as constant as the moon in Goethe's poem. That strophic settings may achieve this effect is a point not to be taken lightly, and none of what follows is to imply that it is a lesser song format than the other two. Some of Schubert's most impressive and memorable songs use a strophic form to profound effect.

The modified-strophic setting of "An den Mond" (D. 296), written a few months after its predecessor (this was not the only time Schubert wrote multiple settings of the same poem, evidently dissatisfied with his initial efforts), takes a markedly different approach to Goethe's

poem. In this setting, pairs of stanzas are set strophically, with odd stanzas set to "melody A" and even to "melody B." In the middle of the sixth stanza, the B-melody begins as usual but suddenly modulates—on the words "Rausche, Fluss"—into a dramatic, through-composed section as the river alternately rages and whispers. By introducing the modifications to the musical strophe in the middle of a B-verse, Schubert upsets the two-stanza grouping that organizes the song just as the river becomes more dynamic and ultimately bursts it bounds. The piano also changes in this section—it leaves off its accustomed doubling of the vocal melody, taking on an independent arpeggio pattern at "Rausche, flüstre meinem Sang…" and rejoining the voice climactically for the two final strophes.

Both Goethe's and Schubert's (second) handling of the conclusion are things of great power and considerable complexity. In the final two stanzas, the poem retreats from the external scene of the river into a reflective, highly personal meditation on happiness, a benediction in scriptural tones. The text is both syntactically and psychologically labyrinthine. Is the subject of "Wandelt in der Nacht" "wer" or "was"—the blessed person, or the unknown pleasures, which may also float in the darkened chambers of the soul? (Lyric poetry this may be, but "lyric" it is not. There is nothing *eintönig* about this.)

Another apparent problem in the poem is that in spite of its title, the moon quickly fades from view, with the poem's most frequent, dramatic, and explicit addresses directed to *Fluss* rather than *Mond*. In the end, it is *Wandeln*—and little more—that solves this problem and offers a kind of formal closure to the poem, which Schubert nimbly honors in music. The concluding "Wandelt in der Nacht" provides a link to the speaker's recollection of lost love in the middle of the poem: "Wandle zwischen Freud' und Schmerz / in der Einsamkeit." This line summarizes as well as any the characteristic motion of both the poem and the river—a fluid vacillation between

emotional poles. Meanwhile, "Wandelt in der Nacht" also serves—however faintly—to bring back the forgotten moon, which wanders in the night sky like the "wer" or "was" that at the poem's end wanders in the labyrinth of the heart.

How is music to compete with such density of both form and meaning? It does not compete: It simply keeps up, respectful yet undaunted. For "Selig wer sich… / und mit dem geniesst," Schubert brings back melody A of the poem's opening. This is the first appearance of that tune since the interrupting through-composed section for the river's moods, and it returns with striking softness after the noisy middle interlude. This relative hush, and the return of the familiar, lend the benediction in the text a haunting glow. The piano, too, helps create this effect: It doubles the voice as before, only this time it does so twice, at its accustomed registers and also an octave higher. The recapitulation of the A-melody thus brings a sense of homecoming coupled with ghostly new layers of musical suggestion. This reflects the poetic deepening of the closing stanzas and makes good on the modified-strophic song's potential for both recuperation and development.

The final strophe goes one dialectical step further, *synthesizing* melodies A and B and transforming them into a unified conclusion. The voice register drops dramatically—into the labyrinth—on "Was von Menschen…," singing a simple, new variation in its bass regions. Over the voice, familiar as if by miracle, the piano now plays the melody once sung by the singer in the B-stanzas ("Breitest über mein Gefild"), picking up where the voice left off in the previous stanza ("Einem Freund am Busen hält, / Und mit dem genießt…"). At last, "Wandelt in der Nacht" is sounded low by the voice, then once more an octave higher. That Schubert repeats the poem's quietly brilliant synthesis of a concluding line, in low and high register, is a quietly brilliant synthesis of his own. Though a simple thing, this registral doubling encapsulates the

poem's bringing-together of river and moon, inner and outer, self and nature. It is the concluding gesture of the astonishingly well-prepared musical synthesis of the last strophe, which merges both the lines of piano and voice and the two contrasting melodies, A and B.

This is how a great poem as well as a "mediocre" one can make a great song. The composer's unique challenge, in this case, is to avoid the problem of "saturation," first, by choosing a poem that, however great, is neither conceptually overloaded nor devoid of sensory handles (here, Goethe's image of the River Ilm is a major one), and can thus support musical elaboration regardless of its own complexities. Second, the composer must match grace for grace, equaling the poem in subtlety while—and this is the true power of art song—venturing an individual reading of the poem and crafting a musical form to reflect and embody that specific interpretation. Art song, in short, is the art of composers reading poems, in music. That they can do so, producing a literary interpretation in a musical rather than verbal guise, remains a beguiling alchemy.

Before leaving "An den Mond," we must return to one final Hegelian problem of the song, the view mentioned earlier that songs essentially express one idea apiece, whatever variations it may pass through. It would not be wise to summon "An den Mond" as a counter-example: Its theme of recollected happiness and its motion between past and present, joy and sorrow, show just the kind of variation Hegel accounts for, no more. I myself have just suggested that the poem and its movement are all but summed up by "Wandle zwischen Freud' und Schmerz." Its mood is consistent, a meditative bittersweet, even if its images roam (with far more order than a first glance might suggest) from sky to river to the past to the recesses of the soul. For present purposes I neither endorse nor dismiss Hegel's claim that a poem—at least a

lyric poem—should be a more or less synoptic, single-idea creation. But it is a weakness of Hegel's theory that he does not take greater interest in the ability of music to address precisely these variations and transformations of the poetic theme. The subtlety of "An den Mond" (D. 296), a modified strophic *Lied*, or the dramatic power of "Erlkönig," a strongly motivic through-composed song, attest to the power of contrastive musical detail to exalt variation and particularity, just as much as the strophic form "floatingly" delivers the "single idea" of the poem. These various forms simply attend to the universal and particular in the poem to different degrees. More importantly, the example of these songs shows the radical interpretive significance of the composer's choice of structure, and the historical interest of the three song structures and their development for the study of Romanticism—certainly for Hegel's project in the *Lectures on Fine Art*. One might say that these three forms tell the story of the *Lied* in its maturity.

The point is not whether a song can have multiple ideas, but how music can accommodate its subtleties and gradations (this applies to a great poem as well as a mediocre one). And beyond accommodating, what does music add to poetry, philosophically speaking, when conjoined to it in the special manner of art song? Why do composers write art songs rather than let poems speak for themselves? What accounts for the revolution in song-writing during early Romanticism, and why do many of these pieces retain such power today? Susan Youens has offered one possible explanation in Schubert's way of offering "plausible extension[s] of the text," adding new information of a sort to the poem's meaning. This may not account for the lived fascination of these musicopoetic hybrids, but it does articulate a satisfying role for music in at least some of them.

Creative Interpretation as “Plausible Extension”

An examination of the relationship between poem and music in Goethe’s “Erlkönig,” immortalized in music by Schubert among others, sheds some light on the matter of “plausible extensions of the text,” meanwhile revealing several challenges to elements of Hegel’s arguments thus far presented and yet to come. In *Poetry into Song*, Deborah Stein and Robert Spillman offer the following interpretation of Schubert’s “Erlkönig” and its use of musical motive:

> The Erlkönig [unlike the other three characters: narrator, father, and son] does not have a motivic associate at the outset but is represented musically by the major mode, beginning with the relative major, Bb. The lack of motives for the Erlkönig is symbolic; over the course of the song, the Erlkönig will take over or appropriate the motives of both the father and his son.… First, the Erlkönig gradually encroaches upon father and son by systematically taking away their motives; second, the son's "Mein Vater" refrain is transposed in a particular way so as to create a climax of increasing terror and symbolism; … and fourth, the song's climax merges the motives of father and son and thereby dramatizes their tragic defeat. The Erlkönig's gradual appropriation of the father's motivic associations symbolizes his taking away the father's child… (Stein and Spillman, 158)

On this reading, the one of the many victories of Schubert’s ingenious setting is that it not only renders Goethe’s dramatic ballad palpable—even, one feels, practically visible—it actually adds to the intellectual clarity of the poem’s meaning. The conceptual contribution of the music to the words is well articulated by Stein and Spillman, for whom the Erlkönig is not merely an all-purpose metaphysical kidnapper. His abductionary machinations are revealed in supplementing detail: This is a changeling Erlkönig, who doesn’t just snatch or seduce, but pervades and impersonates. He inflicts his motivic intrusions upon the personality not only of the victim, the boy, but also on the father, with implications for the widespread of the reading in which the boy

is Romanticism to his father's, unfortunately mistaken, Enlightenment.[22] Susan Youens writes, "It is typical of Schubert that he adds to the poem in ways that are plausible extensions of the text, although not expressly stated." Staging these "plausible extensions of the text" is one of Schubert's outstanding gifts as a song composer, a gift that flies in the face of Hegel's decree that it is not the place of music to address itself to the intellect or to the visual sense. That music can do what Stein and Spillman have just described is part of the philosophical fascination that I have argued is unique, in some sense, to art song. For a further articulation of Schubert's reading of this poem, see Christopher Gibbs' "'Komm', geh mit mir': Schubert's Uncanny Erlkönig," which also offers a revealing comparison with Carl Loewe's less famous but comparably effective setting of the same poem.

It is also worth note that the Erlkönig's specific mode of soul-robbery involves this gesture of encroaching, inhabiting, and appropriating. This is a dark take on the spaciality-metaphor for text-setting, one version of depicts music as an entity that pervades or enters the text. It appears here with an unaccustomed aspect of supernatural coercion—invasion rather than pervasion. By this metaphor, Schubert's music stages a similar encroachment on Goethe's lines, which like the father and boy, had at first seemed discrete and inviolable units on their own. Perhaps this is akin to what all animating music does with its textual substrate, though one hopes less ghoulishly.

A final challenge of "Erlkönig" for Hegel's theory relates to the piano part. Like many of Schubert's songs, this one includes a so-called "piano figure," in which the instrument is said to imitate recognizable sounds from the natural or human world. Here, the piano is widely thought

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to imitate the hoofbeats at a gallop in its relentless, pounding triplets, a notorious challenge for the pianist. Birds, storms, horn-calls, and water in its various states of being are other common "subjects" of Schubertian piano figuration. These imitative presences in the music are a thorn in the side of any theory of song that demands a clean division between the thought-realm of concepts and images and the feeling-realm of music. By invoking a particular object, these musical figures appeal certainly to concepts, and perhaps to a visualizing tendency in some cases as well. The many water-songs are a case in point, since the music tends to supply quite graphic information about the frequency and amplitude of waves (which more or less directly suggests a visual impression of the lake or sea in question), or about current in the case of streams and rivers ("Meeresstille," in contrast, is memorable for its suffocating evocation of deathly calm). In order to do justice to music's "encroachment" into cognitive territory, Hegel might have posited the possibility of such an interchange.

Instead, he elaborates further:

> Music's purpose cannot be an attempt to work for visual apprehension but must be limited to making the inner life intelligible to itself (*die Innerlichkeit dem Inneren fassbar zu machen* (1021)) whether by making the substantial inner depth of a subject- matter as such penetrate the depths of the heart ("*die substantielle innere Tiefe eines Inhalts als solchen will in die Tiefen des Gemüts eindringen lassen"*) or whether by preferring to display the life and energy of a subject-matter in a single subjective inner life so that this subjective deep feeling itself becomes music's own proper subject-matter ("*das Leben und Weben eines Gehalts in einem einzelnen subjektiven Innern darzustellen, so dass ihr diese subjektive Innigkeit selbst zu ihrem eigentlichen Gegenstande wird"*). (902-3)

What is new here is that the purpose of music is "making the inner life intelligible to itself." This is a significant elaboration of music's task to make concepts accessible ("*fassbar*") to feeling, "the heart" ("*Gemüt*"), or to "subjective inner life." For here the link is drawn between the relation of consciousness to its object and its relationship to itself, hinting at the ultimate

importance of self-consciousness for Hegel, and at the subject-object dialectic so prominent in his *Phenomenology*, for example. He provides for two ways this may take place: First, music may cause the "inner depth of the subject matter" to "penetrate the depth of the heart." This appears to be a version of the vivification model, since it involves entering the "depths" of the conceptual monad and giving them a movement—namely, steering them into the "inner life" of the listener. How does this steering work? Can this be done with no conceptual "elaboration" of the poetic idea?

It is not simple to say how the second way that music can "make the inner life intelligible to itself" might work: to "display the life and energy of a subject-matter in a single subjective inner life so that this subjective deep feeling itself becomes music's own proper subject-matter." The inner meaning of the *Gehalt* is brought to light, in such a way that *Innigkeit* itself becomes the proper object ("*Gegenstand*") of music. In a sense, this seems to restrict the expressive potential of music to self-referentiality, and specifically to commentary on *Empfindung* itself, meanwhile denying music the possibility of engaging with subject-matter of its own, for which it was supposed to be busily crafting an "adequate expression." This problem can be provisionally set aside by recalling that all subject-object relations are inseparable, on a larger Hegelian view, from the development of self-knowledge, a topic far beyond the reach of this paper.beyond accommodating, what does music add to poetry, philosophically speaking, when conjoined to it in the special manner of art song? Why do composers write art songs rather than let poems speak for themselves? What accounts for the revolution in song-writing during early Romanticism, and why do many of these pieces retain such power today? Susan Youens has offered one possible explanation in Schubert's way of offering "plausible extension[s] of the text," adding new information of a sort to the poem's meaning. This may not account for the lived fascination of

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An examination of the relationship between poem and music in Goethe's "Erlkönig," immortalized in music by Schubert among others, will reveal several challenges to elements of Hegel's arguments thus far presented and yet to come. In *Poetry into Song*, Deborah Stein and Robert Spillman offer the following interpretation of Schubert's "Erlkönig" and its use of musical motive:

> The Erlkönig [unlike the other three characters: narrator, father, and son] does not have a motivic associate at the outset but is represented musically by the major mode, beginning with the relative major, Bb. The lack of motives for the Erlkönig is symbolic; over the course of the song, the Erlkönig will take over or appropriate the motives of both the father and his son.… First, the Erlkönig gradually encroaches upon father and son by systematically taking away their motives; second, the son's "Mein Vater" refrain is transposed in a particular way so as to create a climax of increasing terror and symbolism; … and fourth, the song's climax merges the motives of father and son and thereby dramatizes their tragic defeat. The Erlkönig's gradual appropriation of the father's motivic associations symbolizes his taking away the father's child… (Stein and Spillman, 158)

On this reading, the one of the many victories of Schubert's ingenious setting is that it not only renders Goethe's dramatic ballad palpable—even, one feels, practically visible—it actually adds to the intellectual clarity of the poem's meaning. The conceptual contribution of the music to the words is well articulated by Stein and Spillman, for whom the Erlkönig is not merely an all-purpose metaphysical kidnapper. His abductionary machinations are revealed in supplementing detail: This is a changeling Erlkönig, who doesn't just snatch or seduce, but pervades and impersonates. And he inflicts his motivic intrusions upon the personality, in this interpretation, not only on the victim, the boy, but also on the father, with implications for the role of the demystifying guardian in the child's demise. Susan Youens writes, "It is typical of Schubert that

he adds to the poem in ways that are plausible extensions of the text, although not expressly stated." Staging these "plausible extensions of the text" is one of Schubert's outstanding gifts as a song composer, a gift that flies in the face of Hegel's decree that it is not the place of music to address itself to the intellect or to the visual sense. That music can do what Stein and Spillman describe is part of the unique philosophical fascination of the *Lied*. Christopher Gibbs' influential article, "'Komm', geh mit mir': Schubert's Uncanny Erlkönig," offers a revealing comparison of Schubert's interpretation with Carl Loewe's less famous but comparably effective setting of the same poem.

The Erlkönig's specific mode of soul-robbery involves this gesture of encroaching, inhabiting, and appropriating. This movement is not unlike the one attributed to music in the pervaded-monad model, though here it appears with a dark and unaccustomed aspect of supernatural coercion—invasion rather than pervasion. By this metaphor, Schubert's music stages a similar encroachment on Goethe's lines, which like the father and boy, had at first seemed discrete and inviolable units on their own. Perhaps this is akin to what all animating music does with its textual substrate, though one hopes less ghoulishly.

A final challenge of "Erlkönig" for Hegel's theory relates to the piano part. Like many of Schubert's songs, this one includes a so-called "piano figure," in which the instrument is said to imitate recognizable sounds from the natural or human world. Here, by general agreement,[23] the piano imitates the hoofbeats at a gallop in its relentless, pounding triplets, a notorious challenge for the pianist. Birds, storms, horn-calls, and water in its various states of being are other common "subjects" of Schubertian piano figuration. These imitative presences in the music are a

[23] Topic theory, e.g. Raymond Monelle

thorn in the side of any theory of song that demands a clean division between the thought-realm of concepts and images and the feeling-realm of music. By invoking a particular object, these musical figures appeal certainly to concepts, and perhaps to a visualizing tendency in some cases as well. The many water-songs are a case in point, since the music tends to supply quite graphic information about the frequency and amplitude of waves (which more or less directly suggests a visual impression of the lake or sea in question), or about current in the case of streams and rivers ("Meeresstille," in contrast, is memorable for its suffocating evocation of deathly calm). In order to do justice to music's "encroachment" into cognitive territory, Hegel might have posited the possibility of such an interchange.

Instead, he elaborates further:

> Music's purpose cannot be an attempt to work for visual apprehension but must be limited to making the inner life intelligible to itself (*die Innerlichkeit dem Inneren fassbar zu machen* (1021)) whether by making the substantial inner depth of a subject- matter as such penetrate the depths of the heart ("*die substantielle innere Tiefe eines Inhalts als solchen will in die Tiefen des Gemüts eindringen lassen"*) or whether by preferring to display the life and energy of a subject-matter in a single subjective inner life so that this subjective deep feeling itself becomes music's own proper subject-matter ("*das Leben und Weben eines Gehalts in einem einzelnen subjektiven Innern darzustellen, so dass ihr diese subjektive Innigkeit selbst zu ihrem eigentlichen Gegenstande wird"*). (902-3)

What is new here is that the purpose of music is "making the inner life intelligible to itself." This is a significant elaboration of music's task to make concepts accessible ("*fassbar*") to feeling, "the heart" ("*Gemüt*"), or to "subjective inner life." For here the link is drawn between the relation of consciousness to its object and its relationship to itself, hinting at the ultimate importance of self-consciousness for Hegel, and at the subject-object dialectic so prominent in his *Phenomenology*, for example. He provides for two ways this may take place: First, music may cause the "inner depth of the subject matter" to "penetrate the depth of the heart." This

appears to be a version of the vivification model, since it involves entering the "depths" of the conceptual monad and giving them a movement—namely, steering them into the "inner life" of the listener. How does this steering work? Can this be done with no conceptual "elaboration" of the poetic idea?

It is not simple to say how the second way that music can "make the inner life intelligible to itself" might work: to "display the life and energy of a subject-matter in a single subjective inner life so that this subjective deep feeling itself becomes music's own proper subject-matter." The inner meaning of the *Gehalt* is brought to light, in such a way that *Innigkeit* itself becomes the proper object ("*Gegenstand*") of music. In a sense, this seems to restrict the expressive potential of music to self-referentiality, and specifically to commentary on *Empfindung* itself, meanwhile denying music the possibility of engaging with subject-matter of its own, for which it was supposed to be busily crafting an "adequate expression." This problem can be provisionally set aside by recalling that all subject-object relations are inseparable, on a larger Hegelian view, from the development of self-knowledge, a topic far beyond the reach of this chapter.

## III. *Panaesthetics: A Dialectical View of the Comparative Arts*

### *Two Conclusions: "Every medium is the wrong medium" | "Every medium is the right medium"*

Final chapter of **Daniel Albright's *Panaesthetics: On the Unity and Diversity of the Arts:* "Comparative Arts: Two Conclusions": "Every medium is the wrong medium," and "Every medium is the right medium"**

[c.f. **Albright's concepts of "Ekphrasis" and the "Pseudomorph"**]

*I. "Every Medium is the Wrong Medium"*

"Ekphrastic disappointment" in a nutshell − Müller's appeal to a musical "gleichgesinnte Seele" paradox of the "kindred spirit" who gives your work back to you namely, that "pseudomorphic" translation involves *a necessary violence* against the integrity of the work being translated—certainly a violence to its form, and presumably by extension a violence to its meaning:

> "... **whatever integrity or consonance or radiance an artwork may possess in its home medium tends to vanish with the rough intermedial handling that the artwork must undergo in the process of interpretation."** (277-8)

Albright makes a few sample forays into this issue in his discussion of musical settings of texts:

- "prosodically intense" song: sets up contrasts between the meter of the poem and that of the music
- The piano is "either obedient or disobedient..." (238)
    - Examples Goethe's "Erlkönig" in settings by both Schubert and Loewe.:
    - Loewe's rhythms, he says, are more "obedient" than Schubert's (cite__).
    - Of Schubert's piano accompaniment, he adds:

    > "The rhythm is not iambic; and this potent figure keeps pushing against the iambs of the rest of the song. Its drama achieved by rhythmic disparity: **part of the song follows Goethe's text, part resists it**. This **prosodic theater** became a common feature of Schubert's creative personality..." (238)

- idea of "prosodic theater" gets at a certain "drama of form" that can include "intermedial violence," though without really saying what kind of theater this is. The suggestion is enough.
- In any case, Schubert's setting of "Erlkönig" is a flashpoint for this issue. (c.f. Goethe's initial non-response, etc.)
- speculation about why, and about the degree to which Goethe might or would accepted the genius of a setting that doesn't exactly allow his text to speak for itself - (which would have been closer to the *Volksweise* ideal that Goethe espoused— simplicity, clarity—typically through harmonically straightforward, strophic settings, though Kenneth Whitton points out that Goethe may have been more open to through- composition and musically complexity text-setting than is often assumed).

*II. "Every medium is the right medium"*

"Ekphrastic disappointment" preempts some of the effects of text setting, begging for its potential benefits and mitigating or excusing [or something] in advance some of the disruptions of interpretation. Albright writes:

> "… every medium is intimate with every other because the senses themselves are only weakly segregated. It is improper to speak of rough handling in the translation of an artwork to an alien medium because there are no alien media: each artwork is already present in the mind as a painting, a poem, a piece of music, - no matter what the medium of its original presentation**… Indeed, there is something peculiarly seductive, warmly human, in the sidestep across media boundaries."** (280)

…

…

IV. Collaborations: Müller's Poetry as Lyrics for Schubert's Song Cycles

Critics of the Romantic song cycle have notorious difficulty defining the genre in question. This essay aims to show the interest of the song cycle to the Romantic imagination without asking what defines this art form, but rather, what it can do. I take as examples Schubert's two great song cycles, *Die Schöne Müllerin* (1823) and *Winterreise* (1827), both with texts by Wilhelm Müller. Although these works are by the same composer and the same poet and appeared within a few years of one another, the two are strikingly different. This in itself gives some indication of why the song cycle is difficult to define: Its sheer flexibility and diversity (both within and between cycles) is one of its key attributes and greatest strengths. I begin this section with an

idea of Susan Youens, that Schubert did particularly well with sensorily rich, image-heavy poems, and in these terms compare the compositional tasks facing Schubert in *Die Schöne Müllerin* and *Winterreise*. I argue by way of conclusion that the crucial traits of the song cycle form, as demonstrated by these two cycles, include its internal variety, its capacity for gradual development of thematic material, its combination of principles of unity and division, and what one might call its negative capability: its extreme ability to adapt, and also to highlight the negative spaces between songs—examples of Nägeli's *Pausen*—which are themselves the site of a deferred kind of meaning.

## Concatenations: What is a Song Cycle?

For most of the canonical song cycles of the nineteenth-century German tradition, arguments over whether and in what sense the series counts as a unified work make up a considerable portion of the critical literature. Of Schumann's *Dichterliebe* cycle on poems from Heine, for example, four influential musicologists from the latter part of the twentieth century take up this question: Arthur Komar in "The Music of Dichterliebe: The Whole and its Parts" (1971), David Ferris in *Schumann's Eichendorff* Liederkreis *and the Genre of the Romantic Cycle* (2000); Beate Perrey in *Schumann's Dichterliebe* and Early Romantic Poetics (2002), and Berthold Hoeckner in "Paths through *Dichterliebe*" (2006). Komar's essay, taking as its point of departure the idea that *Dichterliebe* is "a single entity," provides a list of criteria, increasing in stringency, that would justify such a claim for the unity of the cycle (64-5):

1. Songs have in common merely that they are short love songs by Schumann of around the same period.
2. Songs resemble each other in thematic, harmonic, or rhythmic figurations.
3. Same except with “similar pith configurations.”
4. Continuity of pairs of songs within the cycle.
5. Keys of songs constitute a "coherent scheme.”
6. “A general compositional plan embraces all of the songs... in their given order.”

Similar debates loom large in criticism of Schubert’s two major song cycles, *Die Schöne Müllerin* and *Winterreise*, with the emphasis depending on particular problems posed by each cycle.

Yet at the end of the day, in spite of the robust interest in the problematic status of these works as cycles, *Winterreise, Die Schöne Müllerin,* and *Dichterliebe* are all spoken of, treated, and typically performed unquestioningly as song cycles, more or less without fail. If single songs are excerpted from them in performance, they are often designated in programs as, for example, “From *Winterreise*.” The case is somewhat different with Schubert’s *Schwanengesang*. Though also usually counted among his great cycles and frequently performed as a unit, this work is on shakier footing with respect to the claim for unity. One reason is that the collection includes texts by three different poets (Rellstab, Heine, and Seidl) and presents no coherent narrative, theme, or setting. In addition, scholars generally agree that it was Schubert’s publisher, not Schubert himself, who thought to present the songs as a cycle and bestowed the title *Schwanengesang*. Notwithstanding these differences, *Die Schöne Müllerin, Winterreise,* and *Schwanengesand* are usually agreed to make up the whole of Schubert’s output in the genre of song cycle. At the same

time, a strain of criticism has also concerned itself with identifying "mini-cycles" or perhaps practice cycles in his song corpus. The songs on texts from Ernst Schulze's *Poetisches Tagebuch*, for example, have been called a kind of rehearsal for the larger-scale multi-song plans that structure *Winterreise* and *Die Schöne Müllerin*. Similar arguments have been made for other clusters of Schubert's songs, especially those published under the same opus number.
Rather than seek a definition of the nineteenth-century German song cycle or ask whether a particular work exemplifies this genre, I attempt to show the interest of this art form for the Romantics by proceeding by way of example. The question for this purpose is not, What is the Romantic song cycle?, but What can a song cycle do? What are its powers and limitations? How do different examples of the genre employ these powers to different effect?

To be sure, the truly canonical song cycles—of which there are only a handful—differ dramatically from one another in mood, style, plan, structure, and scale. There are too few major examples to speak of a "typical" song cycle. Even several cycles of ample critical and musical interest—Schumann's *Liederkreis* on Heine (Op. 24), or Brahms' *Die Schöne Magelone*—are too infrequently performed or anthologized to be counted in this handful, nor would their inclusion make it easier to typify the genre, since neither on its face closely resembles any of its better-known counterparts: Brahms' only song cycle has a sprawling quality that outspans any of the other cycles mentioned thus far and is the only one of these to take an adventure story as its textual basis (poems from a novella by Tieck); and Schumann's Op. 24 lacks the characteristic fragmentary quality of his *Dichterliebe* and relies somewhat less on harmonic unresolution. Schumann's two *Liederkreise* (Op. 24 on Heine and op. 36 on Eichendorff) and his *Dichterliebe* are themselves so different in atmosphere that any compositional similarities pale beside their

manifest variety. This experience of variety among song cycles already begins to point to the ongoing interest of the genre.

One of the most entrenched and misguided sources of contention in Schubert reception (other than whether he was "gay") is the weary debate among twentieth-century critics over the quality of his literary tastes. An insight from Susan Youens, though not specifically directed toward this question, cuts admirably through the fog: "There is no denying that some of the [poems he set to music] are negligible…" she writes. "[But] Schubert could and did fashion beautiful songs from mediocre poems whose images and ideas appealed to him" (Hallmark 49). Youens' accomplishment here is to explain why there is no necessary correlation between the literary value of a poem and its suitability for text-setting. This knot she cuts by showing that a poem's fitness as a song text often has to do with other qualities than poetic excellence, such as imagistic richness. She speaks of a "kind of sensual imagery, rhythm, or motion that most easily quickened Schubert's musical imagination," and of the "sounds and images" in a poem that "inspire" his music.

All this is especially helpful for talking about Wilhelm Müller's quality as a poet and Schubert's choice of his poems in both *Die Schöne Müllerin* and *Winterreise.* My concern here is to show how Youens' insight into the sensory machinations of these poems helps us appreciate the song cycles Schubert fashioned from them. Specifically, the differences in the two cycles' manner of appealing to the visual and auditory senses points to the malleability and broadly diverse potential of the song cycle as a genre. The remarks that follow lead to a more general consideration of the essential features of the art song and its interest both for Romanticism and the present day.

*Die Schöne Müllerin*

Generally speaking, appeals to the senses of sight and hearing are both more frequent and balder in the text of *Die Schöne Müllerin* than in *Winterreise*. This, as well as the profoundly different moods of the two cycles, points to a difference in the challenges Schubert would have faced in setting them to music.

Direct appeals to the senses in *Die Schöne Müllerin* begin in earnest in the second song, "Wohin," which begins:

> Ich *hört'* ein Bächlein *rauschen*
> Wohl aus dem Felsenquell,
> Hinab zum Tale *rauschen*
> So frisch und wunder*hell*.

Three textual staples of *Die Schöne Müllerin* are here introduced: the figure of the brook, which functions not unlike a character in the narrative (the frequent addressee of the narrator, the brook even speaks or sings in its own voice in the final song); the vocabulary that most characterizes it ("rauschen" appears seven times in this six-stanza poem, and "hell" twice); and the practice of placing appeals to the visual and auditory in parallel ("rauschen" and "wunderhell"): The third stanza concludes, "Und immer frischer *rauschte* / Und immer *heller* der Bach." The fifth stanza goes on to figure the "Rauschen" as the singing of "die Nixen / tief unten ihren Reihn." Schubert sets the brook's or Nixies' tune as a rippling arpeggio in the piano that runs throughout the song, the first of many such figures in *Die Schöne Müllerin*, and a quintessential example of Schubert's famous evocations of water in his piano accompaniments. Such figurations are a case in point for how Schubert makes use a text's images, as Youens describes.

We immediately see the parallel invocation of audible and visible stimuli again in the next poem, "Halt!" in which the protagonist and speaker (who we are to understand is a young journeyman miller seeking employment) arrives at a mill, having followed the brook there:

> Eine Mühle seh ich blinken [orig: blicken]
> Aus den Erlen heraus,
> Durch Rauschen und Singen
> Bricht Rädergebraus.
>
> Ei willkommen, ei willkommen,
> Süßer Mühlengesang!
> Und das Haus, wie so traulich!
> Und die Fenster, wie blank!
> Und die Sonne, wie helle
> Vom Himmel sie scheint!

The mill intrudes first upon the miller's vision, then immediately on his hearing. Three sounds greet him: the brook's rushing, the singing of either the Nixies or the denizens of the mill in greeting ("süsser Mühlengesang"), and the roar of the mill wheels. All three sounds have an ongoing place in the cycle, as do the three forces that produce them: river, human beings in social relation to one another, and the millwheels that drive life at the mill but are not themselves human agents and are, in fact, too imposing to be easily operated by the untrained (c.f. "Am Feierabend": "Könnt ich *brausend* / die Räder führen!"). The sound-vocabulary for each also remains consistent, with "rauschen," "singen" and "brausen" all reappearing frequently and in systematic conjunction. "Gebraus," the most abrasive of the three types of sound, will be of special interest later. Already we can see that it is the disruptive element that "bricht durch" the other two, as if by force. In a return to the visual, the physical space of the mill now begins to appear, the miller's house and, importantly, the "Fenster, wie blank." Windows, as we will see, gradually take on an outsize role in *Die Schöne Müllerin,* not only for this study of sensory

images in the cycle, but as the site of a kind of voyeuristic sexual violence and erotic disillusionment.

In "Ungeduld," the seventh song of the cycle, the drama of sight and sound heightens amid the frenzy of love impatient to announce itself (by the fourth song the protagonist is thoroughly smitten with the chief miller's beautiful daughter, the Müllerin of the cycle's title). This poem also complicates the interplay of sensory appeals through frequent references to writing and reading as well as speech. The speaker leads with the impulse to inscribe his love onto the natural world—"Ich schnitt es gern in alle Rinden ein, / Ich grüb es gern in jeden Kieselstein"—and then into the human/poetic medium of paper: "Auf jeden weißen Zettel möcht ich's schreiben: / Dein ist mein Herz und soll es ewig bleiben." This last line is the repeating refrain to both the poem and Schubert's pounding strophic setting of it. Schubert heightens its sense of relentlessness by setting it parts of it more than once, drawing out the repeated "*Dein* ist mein Herz" and with an emphatic melisma on "bleiben."

> Ich möcht mir ziehen einen jungen Star,
> Bis daß er spräch die Worte rein und klar,
> Bis er sie spräch mit meines Mundes Klang,
> Mit meines Herzens vollem, [heißen][1] Drang;
> Dann säng er hell durch ihre Fensterscheiben:
> Dein ist mein Herz und soll es ewig bleiben.

The desire expressed here is to ventriloquize the lover's emotion (and even the sound of his own voice) through the mouth of a bird, which "mit meines Mundes Klang" would then sing his refrain of love into the window of the beloved. The window's role here is still comparatively innocent, though we see that the speaker is already beginning to imagine ways to breech it.

The final stanza takes up the lover's scribal impulse from the first stanza, but reverses it here into a wish that his love should be legible:

Ich meint, es müßt in meinen Augen stehn,
Auf meinen Wangen müßt man's brennen sehn,
Zu lesen wär's auf meinem stummen Mund,
Ein jeder Atemzug gäb's laut ihr kund,
Und sie merkt nichts von all dem bangen Treiben:
Dein ist mein Herz und soll es ewig bleiben.

Where in the first stanza the lover imagines inscribing his love on the face of nature, and in the second imbuing the natural world with the articulable words of his love so that they may be echoed to beloved, here he imagines his love inscribed in his own face. He wishes that it should be read by the beloved there in spite of "meinem stummen Mund," whose silence is the occasion for the impatient outburst of this poem. The impulses toward both reading and writing may function as a kind of poet's stamp on this cycle.

In "Mein," the play of sound rules the moment. The emphasis on the verbal returns, but this time, it is emphatically spoken language. This song, the energetic and narrative climax of the cycle's first half, opens with a demand that the familiar auditory triad of "rauschen," "singen," and "brausen" cease:

Bächlein, laß dein Rauschen sein!
Räder, stellt euer Brausen ein!
All ihr muntern Waldvögelein,
Groß und klein,
Endet eure Melodein!
Durch den Hain
Aus und ein
Schalle heut ein Reim allein:
Die geliebte Müllerin ist mein!
Mein!

In place of the sounds of brook, bird (not millers or nixies singing this time, but the animal mouthpiece of the natural world as in "Ungeduld") and millwheel, a single, triumphant word is to resound: "Mein!" The miller, of course, is counting unhatched chickens in declaring the

miller-maid “Mein!”, but his preemptive joy is enough to unstop his “stumme Mund.” Even if it is not clear from whose mouth the triumphant word is to sound, this song initiates a new beginning in the vocal and verbal activity of the miller. Schubert makes a sort of Da Capo aria of the song, repeating its first part musically verbatim and thus setting off a somewhat moodier B-section (“Frühling, sind das alle deine Blümelein?”). The A-B-A structure, and the giddy piano interludes, underscore the obsessive and perhaps even manic quality of the lyric.

In the next song, “Pause,” the miller has apparently been singing for some time, since he now declares that he will take a break:

> Meine Laute hab ich gehängt an die Wand,
> Hab sie umschlungen mit einem grünen Band—
> Ich kann nicht mehr singen, mein Herz ist zu voll,
> Weiß nicht, wie ich's in Reime zwingen soll.

In the following song, “Mit dem Grünen Lautenband,” he addresses the miller-maid in a written note accompanying his gift to her of the green ribbon on which his lute had been hanging. The protagonist is now engaged in social relationships and real rather than imagined verbal exchanges, even if these do not end as he hopes.

This phase of the miller’s verbal expressiveness is short-lived. The very next song, “Der Jäger,” is an apostrophe to a rival just arrived on the scene, a green-clad hunter—and in it, the noise of the early songs returns transformed:

> So laß deine Büchsen im Walde stehn,
> Und laß deine klaffenden Hunde zu Haus,
> Und laß auf dem Horne den Saus und Braus,

Whatever the idiomatic meaning of “Saus und Braus,” its sonic reference dominates here, and again in the cycle’s final song, “Des Baches Wiegenlied.” If “Brausen” was once the imposing roar of the millwheels, it is now the cacophony of the noisy hunter with his guns, his baying

dogs, and his tootling horn; and if the "seligen Worte, Mein" was to drive out the "Brausen" of the mill wheel (just as the wheel's roar cut through the natural and human sounds of the mill in "Halt!"), the speaker now hopes to drive out this unpleasant new Brausen by wishing the hunter away. Schubert sets this tongue-twister of invective, equal parts paranoia and scorn, in a frantic patter, a feat of enunciation for the singer.

But the bristling apostrophe of "Der Jäger" has no power to drive out the hated rival. Therefore, in the fifteenth song of "Eifersucht und Stolz," the miller addresses the brook for the first time since, in "Mein!" he called out, "Bächlein, lass dein rauschen sein!" Now, he calls on the brook to deliver a chastising message to the beloved for her faithlessness (notwithstanding that no declaration of fidelity is on record in the poems):

> Geh, Bächlein, hin und sag ihr das; doch sag ihr nicht,
> Hörst du, kein Wort von meinem traurigen Gesicht.
> Sag ihr: Er schnitzt bei mir sich eine Pfeif' aus Rohr
> Und bläst den Kindern schöne Tänz' und Lieder vor.

As in "Ungeduld," we see the miller, following a widespread Romantic trope, putting words in the mouth of nature with the wish that the beloved might receive them, presumably because he is once again not in a position to speak to her. Short-lived and insubstantial as their social contact may have been, it is now at an end. This is the first time the miller's ventriloquizing ideation not only commands speech, but forbids certain utterances as well: "Doch sag ihr nicht…" The song picks up the hectic mood of "Der Jäger" and drives it into a breathlessly angry through-composed structure, repeating some lines and making a refrain of sorts of "Kehr um! Kehr um! Kehr um!" The piano plays another brook figure, swift and turbulent like none before it in this cycle.

From here on, the mood of the cycle sinks into despondency. “Der Jäger” and “Eifersucht and Stolz” are the last up-tempo songs in the cycle except for the seventeenth, “Die Böse Farbe.” In this poem, the interplay of the visual and auditory resumes, with the early stanzas developing the antagonism between the hunter’s color, green, and the pale miller’s color, white. The final stanzas are a thing of some complexity, reprising and recombining several tropes from earlier in the cycle:

> Ich möchte liegen vor ihrer Tür
> Im Sturm und Regen und Schnee.
> Und singen ganz leise bei Tag und Nacht
> Das eine Wörtchen: Ade!
>
> Horch, wenn im Wald ein Jagdhorn schallt [orig: ruft],
> Da klingt ihr Fensterlein!
> Und schaut sie auch nach mir nicht aus,
> Darf ich doch schauen hinein.

In these stanzas, the little word, “das eine Wörtchen,” returns: not “Ja” or “Nein” as in the sixth song, “Der Neugierige” (not previously discussed here) or “Mein” as in “Mein!”, but “Ade!” The affair, if such it ever was, is over for good. In the fantasy of “Die Böse Farbe,” the miller does not send an envoy from the natural world, but imagines bidding farewell in his own voice. This is not to imply that the miller has now found his own proper means of expression or taken control of his words and message: First of all, he merely imagines delivering this “Ade,” and second, he imagines doing so in a most compromised condition, lying on the beloved’s doorstep in all weather and singing day and night his little word. If anything, this pitiful spectacle suggests that the miller is losing what little composure he had and slipping into an increasingly degraded condition.

In the next stanza, the auditory stimulus returns as the reviled *Jagdhorn* once again breaks through the miller’s soundscape. This brings the maid to her window to look out at her

new beau, the hunter. The auditory intrusion, then, leads once again to the window, the emblem of visuality and specularity in the cycle. Why it is such can only now start to become clear. Where the miller says angrily, "Und schaut sie auch nach mir nicht aus, / Darf ich doch schauen hinein," we intuit a kind of voyeuristic intrusion; but even now the cycle's audience must be forgiven for some confusion about the meaning of these strange lines. Their real clarification comes only through a poem that Schubert chose not to include in his musicalization of this cycle, entitled "Erster Schmerz, Letzer Scherz" (c.f. Youens, *Schubert, Müller, and Die Schöne Müllerin)*. In that poem, the miller discovers with his own eyes the beloved's involvement with his rival—and he does so through her window:

> Die Fensterscheiben glänzen
> Im klaren Morgenschein,
> Und hinter den Fensterscheiben
> Da sitzt die Liebste mein.
> Ein Jäger, ein grüner Jäger,
> Der liegt in ihrem Arm –
> Ei, Bach, wie lustig du rauschest!
> Ei, Sonne, wie scheinst du so warm!

Here, the window is explicitly the site of the miller's painful loss of illusion, and also of his trespass against the beloved's sexual privacy. The return of the sensory vocabulary and parallel sketching of auditory ("Bach," "rauschen") and visual stimuli ("Sonne," "scheinst") recalls the innocence of the cycle's early songs, especially "Halt!" with its "rauschen," "Sonne" and friendly, repeated "Ei, wilkommen!" By recasting these earlier images, Müller dramatizes the protagonist's sensory retreat from the scalding sight at the beloved's window. He turns in horror to these comforting visions, perhaps averting his face from the window at the same time; but he has seen what he has seen, and readers in the know will recognize its afterimage in the "Fensterlein" and the veiled threats of "Die Böse Farbe."

All of this Schubert's listener should bear in mind at this climactic juncture in "Die Böse Farbe," for the end of this stanza is marked in the piano by frantic, speeding horn fifths, as if the miller were being driven mad by jealousy at the hunter's victory. The piano's frenzied horn calls lead directly into the miller's apostrophic outburst in the final stanza:

> O binde von der Stirn dir ab
> Das grüne, grüne Band;
> Ade, ade! Und reiche mir
> Zum Abschied deine Hand!

These are the miller's final words to the beloved, even in the fantasy of apostrophe. It is unlikely that there is any genuine exchange of leave-taking, no unbinding of the green ribbon and no extending of the beloved's hand in parting. Most likely, this all takes place in the tormented mind of the protagonist. Still, it is the last fantasy of communication with the beloved. The next figure who imagines directing words to her is the brook in the final song.

In that last song, "Des Baches Wiegenlied," the brook sings a lullaby to the young man, who has drowned himself in its depths, following quiet insinuations and invitations from the brook throughout the poem. Now, the brook offers the "sleeping" lad its comfort ("Gute Ruh, gute Ruhm / Tu die Augen zu"), and protection from two things in particular:

> Wenn ein Jagdhorn schallt
> Aus dem grünen Wald,
> Will ich sausen und brausen wohl um dich her.
> Blickt nicht herein,
> Blaue Blümelein!
> Ihr macht meinem Schläfer die Träume so schwer.
>
> Hinweg, hinweg
> Von dem Mühlensteg,
> Hinweg, hinweg,
> Böses Mägdlein!
> Daß ihn dein Schatten nicht weckt!
> Wirf mir herein

Dein Tüchlein fein,
Daß ich die Augen ihm halte bedeckt!

The brook proposes to shield the miller-boy from the twin disturbances of unwanted sound and unwanted sight. The distressing intrusion of the *Jagdhorn* it offers to cover with its own "sausen und brausen," as if to take the thunder of this phrase (last seen in "Der Jäger") out of the hunter's sails. The sight of the unfaithful girl it volunteers to drive off by shooing her away from its banks or by demanding her handkerchief with which to cover the sleeper's eyes. These renewed appeals to the audience's ears and eyes take on a power beyond their own insubstantial means, thanks to their subtle transformations and gradual accrual of meaning over the course of these twenty poems.

*Winterreise*

Müller's *Winterreise* poems employ such sensory handles much more sparingly than do those of *Die Schöne Müllerin*. This is not to say the cycle fails to mention any visible or audible impressions: rather, that neither the act of seeing or hearing nor the perceptible outward properties of objects come up very often. Frequently objects that could be invoked as sensory stimuli are, instead, simply there: The weathervane on top of the faithless beloved's house presumably makes a noise and looks like something (is it rusty? Is it shaped like a rooster?), but all we are told instead is what it symbolizes, the inconstancy of the erstwhile sweetheart who lives inside. Just as "Der Wind spielt mit der Wetterfahne / Auf meines schönen Liebchens Haus," similarly: "Der Wind spielt drinnen mit den Herzen / Wie auf dem Dach, nur nicht so laut." Only through this negative description, "nicht so laut," does the speaker make reference to the loudness of the wind over the roof. This is a typical styling of the *Winterreise* poems: The

physical world and its sensations are evoked indirectly, and when the senses are mentioned, it is often for what they do not register (e.g., in the first song, "Gute Nacht," "Sollst meinen Tritt nicht hören…"; in "Mut!" "Höre nicht, was es [mein Herz] mir sagt, / Habe keine Ohren."). Similarly, sights and sounds often come up only insofar as they have ceased. The seventh song, "Auf dem Flusse," begins:

> Der du so lustig *rauschtest*,
> Du heller, wilder Fluß,
> Wie still bist du geworden,
> Gibst keinen Scheidegruß.

And frequently where one of the five senses is invoked, it is that of touch, and frequently of heat or cold at that: from the third song, "Gefrorne Tränen,"

> Und dringt [ihr Tränen] doch aus der Quelle
> Der Brust so glühend heiß,
> Als wolltet ihr zerschmelzen
> Des ganzen Winters Eis!

Or the eighth, "Rückblick": "Es brennt mir unter beiden Sohlen, / Tret' ich auch schon auf Eis und Schnee…"

This relative dearth of sensory imagery in these spare, bleak lyrics presents Schubert with a significantly different compositional challenge than did the lively pastoral of *Die Schöne Müllerin* with its brooks, flowers, and millwheels. Where those earlier poems provided riches for the eyes and ears that could be readily composed into musical images (if one will), the text of *Winterreise* forced Schubert to devise subtler interpretive mechanisms and to find more diffuse kinds of inspiration in the poems. Piano figures still appear in this later cycle, but not nearly so frequently or so recognizably as in *Die Schöne Müllerin*. Youens points out that just as Schubert

was often inspired by "images and ideas" in a lyric, movement and motion often provided him with a comparable spur (Hallmark 40). This is clearly visible in *Winterreise*, not least of all in the famous "walking motif" of the 4/4 rhythm and repeated notes that open the first song, "Gute Nacht," and appear on and off throughout the cycle.

Seizing on the occasional moving part was one way in to these poems for Schubert. Another, even less concretely imagistic kind of strategy was to aim for the purely conceptual. The fourth song, "Erstarrung," is entirely about looking for something (a trace or memento of the beloved), yet the poem pointed refuses visual vocabulary except for the sweetheart's "Bild" frozen within the speaker's heart: "Mein Herz ist wie erstorben [orig: erfroren], / Kalt starrt ihr Bild darin…" The scheme Schubert devises for the poem, then, is not imagistic: rather, it dramatizes the obsessive quality of the wanderer's desperate search by setting each and every line of the poem at least twice. And fair enough: This is not a search to be conducted with the eyes. The wanderer may be barreling through the snow, much as the rumbling arpeggios barrel through the piano part, but his gaze is turned inward. There is no memento to be found in the snow; the restless search, and the dread of ultimate loss, are for the "Bild" within.

The sensory organs themselves come up occasionally in *Winterreise*, but often not in their perceptual capacities. The sixth song, "Wasserflut," begins, "Manche Trän' aus meinen Augen / Ist gefallen in den Schnee." Here as elsewhere in the cycle, eyes are less for seeing than for crying.

The comparative suppression of appeals to the senses in *Winterreise* has a meaning of its own, and one as much in keeping with the character of this cycle as in contrast with the noisy and colorful world of *Die Schöne Müllerin*. Where in *Die Schöne Müllerin*, the action at least superficially appears to take place between the protagonist and another character, the drama of

*Winterreise* is strictly internal. Poetic appeals to the senses are few, because, it seems, the senses of this protagonist are all but shut off. There is nothing for him to see in his surroundings and little to hear. Aural exceptions include a river (though it is frozen by the time of the poem) and a host of animals (of which several make noise, but not consistently)—but the point is that the wanderer cares about these only in the listless and detached fashion of one whose sole concern is his internal state. The senses are deadened, because the speaker has so little will to use them, or rather, because he is so little interested in what they take in. He sees and hears his thoughts, not the world. The exception that proves the trend is the rapt interest he takes in the intruding sound of a post horn ("Die Post"), which he imagines bringing him mail from the sometime sweetheart, though of course it does no such thing.

With these general observations made, one can begin to study the exceptions. These tend to come in two varieties. In the first, interruptions of color and sound do occur—but mainly to describe the vanished or illusory, not the wanderer's actual surroundings. In "Rückblick" (with an apt double-meaning of "Blick," that of the eye and that of the mind),

> Wie anders hast du mich empfangen,
> Du Stadt der Unbeständigkeit!
> An deinen blanken Fenstern sangen
> Die Lerch' und Nachtigall im Streit.
>
> Die runden Lindenbäume blühten,
> Die klaren Rinnen rauschten hell,
> Und ach, zwei Mädchenaugen glühten. -
> Da war's gescheh'n um dich, Gesell!

Schubert makes these stanzas a major-key variant of the seething melody of "Es brennt mir unter beiden Sohlen," which then recapitulates in a slightly altered form (though once again in its burning minor mode) with the return to reality.

By a similar principle, vivid imagery enlivens the eleventh song, "Frühlingstraum," but only because it attends something illusory. The first stanza reads:

> Ich träumte von *bunten Blumen,*
> So wie sie wohl blühen im Mai;
> Ich träumte von *grünen Wiesen,*
> Von lustigem Vogelgeschrei.

Here, both sound and color break the icy monotony. They do so in order to describe a fantasy or a wished-for future ("Wann halt' ich mein Liebchen im Arm?"), just as they invoke a pleasant memory in "Rückblick."

Unusually, the aural and visual stimuli in "Frühlingstraum" are allowed to persist into the next stanza, past the end of the fantasy—but they do so only to signal the jarring contrast between the waking, winter world and the dream of spring:

> Und als die Hähne krähten,
> Da ward mein Auge wach;
> Da war es kalt und finster,
> Es schrieen die Raben vom Dach.

This is not the first time in the cycle that birds are mentioned, but it is the first time we hear their cry: In "Rückblick," the crows merely throw things.

"Frühlingstraum" exemplifies one of Schubert's most resilient strategies for meeting the challenges of the Winterreise poems: namely, a pronounced alternation between two musical moods within the same song, frequently alternating by stanza. The music of the first stanza ("Ich träumte von bunten Blumen") is sweetly major and tenderly dreamy; that of the second ("Und als die Hähne krähten") is in a cacophonous, minor-key groan with the piano interjecting short, clamorous complaints; the third stanza (introduced by soft, bell-like piano) a poignant, longing melody rather like a sigh for "Doch an den Fensterscheiben, / Wer malte die Blätter da?" These

three contrasting musical strophes return in the same order for the remaining three stanzas of the poem. The success of this technique, through which Schubert plays up the contrasting moods of the poem, makes "Frühlingstraum" one of the most beloved of the *Winterreise* songs. He implements a similar technique of alternating major and minor, or harsh and soft, tonalities with similar effectiveness elsewhere in the cycle. We have already seen something of the kind of "Rückblick." It is worth noting that major harmonies in *Winterreise* are not always fondly consonant, as they are in in "Frühlingstraum": often they achieve a more garishly horrifying effect than their minor-mode counterparts (c.f., for example, Schubert's use of major keys in "Letzte Hoffnung").

"Frühlingstraum" also contains one of relatively few occurrences of "sehen" in the cycle, compared with the profusion of that verb in *Die Schöne Müllerin*: "Ihr lacht wohl über den Träumer, / Der Blumen im Winter *sah*?" Even where vision is precisely the point the word is often suppressed, as in "Täuschung": "Ein Licht tanzt freundlich vor mir her…" Only once is a vision marked as such, the eerie sign of "Der Wegweiser" with its climactic, if cryptic, message:

> Einen Weiser *seh'* ich stehen
> Unverrückt vor meinem Blick
> Eine Straße muß ich gehen,
> Die noch keiner ging zurück.

Another effect to which the senses are sometimes invoked is when the wanderer projects his own being onto the outside world by way of sight and hearing. In "Letzte Hoffnung," we are treated to "manches *bunten* Blatt' zu *sehen,*" only because the speaker makes a game of pinning his last hopes to one of these leaves and then watching it fall to the ground. A late song, "Der Stürmische Morgen," offers one of the most (one of the only) striking visual images in the poem:

> Wie hat der Sturm zerrissen

Des Himmels graues Kleid!
Die Wolkenfetzen flattern
Umher im matten Streit.

Und rote Feuerflammen
Zieh'n zwischen ihnen hin;

The memorable red lightning of the second stanza tears through "des Himmels graues Kleid" much as it does the gray fabric of these poems. And why is this striking exception permitted? Because it serves the poetic purpose of dramatizing the wanderer's tendency toward the pathetic fallacy. In other words, of the moments at which he takes enough of an interest in the outside world to speak of it in sensory terms, many are when his largely egoistic relationship to it come to the fore:

Das nenn' ich einen Morgen
So recht nach meinem Sinn!

Mein Herz *sieht* an dem Himmel
Gemalt sein eig'nes Bild -
Es ist nichts als der Winter,
Der Winter, kalt und wild!

This is another rare use of "sehen" in *Winterreise*. Uses of this word tend to increase toward the end of the cycle, with noteworthy examples in the last two songs. In "Die Nebensonnen": "Drei Sonnen *sah* ich" denotes a phantasmagorical third sun; and finally, "Der Leiermann":

Keiner mag ihn hören,
Keiner sieht ihn an,
Und die Hunde knurren [orig: brummen]
Um den alten Mann.

Here, Müller's pointedly negative use of sensory imagery in *Winterreise* reaches its height: The old man with his drone organ and visible misery, whom no one wishes to hear or see, who may or may not be a mere vision himself, is by far the most vivid image in the cycle. The reader or

listener sees him all the more clearly, and hears the onomatopoetic *knurren* of the dogs, the more clearly for twenty-three poems' worth of relative sensory deprivation. Schubert renders him with a strophic setting of stark, even shocking spareness, a meager drone in the piano playing the hurdy-gurdy for the old man. Some critics have suggested that the organ-grinder's music ever so faintly registers the weary wanderer's tune, perhaps hinting at the shadow of an answer to the cycle's closing question:

> Wunderlicher Alter,
> Soll ich mit dir geh'n?
> Willst zu meinen Liedern
> Deine Leier dreh'n?

## Conclusions: The Song Cycle Form

The aim of this comparative study of *Winterreise* and *Die Schöne Müllerin* is to see what can be induced from these examples about the appeal of the song cycle form for the German Romantic mind. I have already noted the favorable adaptability of the genre revealed by the profound differences between each of its major exemplars, including these twin peaks of Schubert's output. This negative capability is one of the great strengths of the form. It brings the practical advantage of being able to accommodate nearly any kind of text that can be divided into portions; but practicality aside, perhaps this essential mutability itself had some attraction for the Romantic mindset. Although the poet of negative capability was English rather than German, the concept may have enjoyed some international appeal.

So much for diversity among song cycles. Another crucial quality of the form is the division between songs, and the opportunities for internal diversity within the cycle that arise from these divisions. Much of the charm of *Die Schöne Müllerin* is the extreme variety of moods

Schubert managed to impart within it. Even as the cycle spirals into tragedy, the songs of decline refuse to relinquish their energy all at once, or to blend into a sad monotony. "Die Böse Farbe" is an ingenious, last burst of strength to break up the cycle's inexorable slowing. The final songs, though all resolutely downbeat, refuse nevertheless to be uniformly bleak. Meanwhile, the challenge of breaking up bleak uniformity is perhaps the compositional starting point of *Winterreise*. Schubert's inventiveness is on full display in meeting this challenge.

Another way of talking about the division between songs is as the negative space between them—both the literal pause between songs, and the qualitative difference between one and the next. This space, too, is part of the negative capability of the song cycle. It opens spaces between songs that, depending on the cycle, may take on quite elaborate meanings of their own. In both Schubert cycles, the "action" (or whatever most nearly resembles action in *Winterreise*) takes place between songs, while many of the songs serve the aria-like function of expanding upon each new station of the protagonist's experience while time slows or stops. This is literally so in Brahms' *Die Schöne Magelone*, whose poems are lifted directly from Tieck's novella and barely make sense as a narrative without the omitted prose sections. More generally, it is a reflection of the positive contribution of the negative spaces between songs that all of the major German song cycles since the first—Beethoven's *An die ferne Geliebte,* by widespread agreement—have genuine breaks between songs. Beethoven's cycle is a successful and attractive work in its own right, which makes it all the more telling that neither Schubert, Schumann, nor Brahms followed him in running songs together with elaborate piano transitions.

A latent idea in my analysis has been that the long form of the song cycle is an important feature in that it gives ideas, tropes, themes, or motives time and space to develop. I have aimed to show in my analysis of Schubert's cycles how their use of Müller's sensory procedures take

on accumulated meaning and aesthetic force because they are allowed to repeat, develop, and gradually transform over the course of the cycles. In *Die Schöne Müllerin*, for example, the unremarkable trope of sending love messages to the beloved by way of birds, breezes, and brooks acquires an unexpected interest when one notes its systematic role in winding up and then winding down the miller's fantasy of communication with the beloved. The use of this trope appears much cleverer in light of the fact that it disappears in the middle of the cycle when the protagonist is (at least apparently) interacting directly with the miller-maid, only to reappear when his hopes are dashed ("Geh, Bächlein, hin und sag' ihr das.") *An die ferne Geliebte* uses the same threadbare trope to far less impressive effect, since it is not part of any such larger conceit.

One capacity of the song cycle of which Schubert does not so much make use is its ability to combine the Romantic principle of the fragment with the advantages of a larger whole. The songs of Schubert's cycles tend to be musically self-enclosed. Generally speaking, this is not true of *Dichterliebe* (though more true of Schumann's other cycles). Even when the point of something—e.g., a fragment in the Romantic sense—is to be small and singular, self-standing in its incompleteness, there remains a powerful instinct to collect and collate what is pleasing, just as one pearl tempts us to string pearls together. This desire to anthologize and juxtapose esteemed objects, even to make an art of doing so, seems to be more or less perennial. Perhaps this, too, is a way of enframing the negative space between these objects, which spaces I have argued have a positive value of its own.

As for the relationship between poetry and music, it cannot well be said that this functions differently in the song cycle form than in individual songs—especially not if one believes that every song by every composer is a new hashing-out of this relationship. But it is

clear enough that the extended form of the cycle brings special challenges to this hashing-out, and that both the composer who rises to that challenge and the listener who follows them through it are rewarded in kind.

There is a melancholy irony to my section title, "Collaborations," for Schubert and Müller were certainly not collaborators in the literal sense. Müller died suddenly at the age of 32 in November of 1827, hardly more than a year before Schubert's death at age 31 after a painful and protracted illness in September of 1828. The two, so far as we know, never met. There is also no evidence that Müller knew of Schubert's settings. If Bernhard Klein's compositions were cause for such an enthusiastic letter of thanks, from which the epigraph to this chapter is an often-quoted excerpt, one can imagine the measure of satisfaction he might have received from the "Müller-*lieder*" (as Schubert punningly called them) that would secure his place in music history. The following chapter takes up the temporal dialectics of the art song in time: first the "inner" dialectic of time within the song, namely, meter, and second, the "outer" dialectic of the afterlife of a poem conferred, to varying degrees, by music.

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# Chapter Three

## Art Song Dialectics II: Temporal Dialectics

## The Art Song in Time

This chapter considers the dialectical operations of time in the art song, primarily in two of its major aspects: first, the "internal" temporality of meter, which itself is a "polyrhythm" of musical and poetic meters, and second, the "external" temporality of history. In the latter, Theodor Adorno's ___ essay, "Lyric Poetry and Society," offers a clue to Müller's stirring and enigmatic vision of "zurückgeben," the gift of the "same-sensed soul" who "die Weise aus den Worten heraushorcht und sie mir zurückgibt."[24]

### Internal Time: Meter

[from Generals II, Part 3]

One of Nägeli's insights in his concept of "Polyrhythmus" and in "Die Liederkunst" is to foreground the timebound nature of all three elements of the Lied. There exists a generative potential for contrast or mismatch, not only between *die Stimme* and *das Spiel,* but between these and the meter of the original poetic text. Nägeli's resolutely temporalizing approach to both the individualization and recombination of the three elements of song presents a partial solution to an intractable problem of art song: how to characterize the act of transmutation by which poetry is rendered into song.

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24

As we have seen throughout this dissertation, the problem of how to talk in words about music is part and parcel of the word-music problematic[25], a fact not lost on the phenomenon's most astute commentators. Like the obfuscating habit of calling a verbal work "musical" without qualification, whose redress by Steven Paul Scher we have seen in Chapter One, is the trope of referring to text-setting as the "translation" of poetry into music. This is adequate only as metaphor, cautioned the prolific nineteenth-century critic Eduard Hanslick: "[Manche] denken sich das Komponieren als Übersetzung eines gedachten Stoffs in Töne, während doch die Töne selbst die unübersetzbare Ursprache sind" (Hanslick, "Vom Musikalisch-Schönen"). Translation is a search for the nearest conceptual equivalent of the terms being translated, taking into account the competing meanings and valences of both the original and its possible substitutes. In contrast, a composer matching words with tones does not seek to approximate logical equivalency, but rather some broader kind of aesthetic correspondence. The composer's task in this matching process is explicitly interpretive and explicitly creative. The translator's task is necessarily interpretive and arguably creative as well, but only implicitly so. Accordingly, I opt for "transmute" and "render" (which already are not identical) rather than "translate" to denote the unique and irreducible alchemy that is the essence of the art song.

The translator and the composer work toward different aims, according to different principles, and in response to different medial pressures and problems. Of the two, the incompatible nature of words and tones about which Hanslick urges caution is a problem only for the composer. In response to it, the composer must invent or discover anew with every song setting a creative principle by which they will bring about the transmutation of poetry into music.

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[25] German phrase "das Wort-Ton Problem"—provenance/uses of this term? C.f. Kenneth Whitton

An [important implication of Nägeli's essay and "polyrhythm" idea is its delineation of] one method by which a composer might arrive at such a principle: namely, by focusing on the time-bound elements of meter that poem, voice, and piano necessarily have in common.

From this starting point, I consider four examples of how composers have incorporated the meter of their chosen poem into the artistic scheme for a song. My examples span several centuries of English and German musical history, beginning with two lute songs from John Dowland's *First Book of Songs or Ayres* (1597), "Come Again" and "Can She Excuse My Wrongs." I proceed to a selection from Robert Schumann's 1840 *Liederkreis* on poems of Heine, "Berg' und Burgen Schaun Herunter" and finish with George Butterworth's setting of "Look Not in My Eyes" from *Six Songs from A Shropshire Lad* (1911). The principles by which these composers handle the metrical and rhythmic properties of their texts are widely disparate. What all share in common is that each principle of metrical "conversion," if one will, makes reference to some third term or outside factor. Dowland's "Come Again," I will argue, creates a "polyrhythm" not just between poetic and musical meter but also between the syntactic rhythms of the poem and the repeating musical strophe. In "Can She Excuse My Wrongs," the preexisting musical form of the galliard, with all of its sociocultural associations and its distinctive six-beat rhythm, mediates Dowland's setting. In "Berg' und Burgen Schaun Herunter," Schumann employs a principle of subtle metrical variation in an otherwise highly regular setting to delicately address the ironizing turn in Heine's lines. Butterworth's "Look Not in My Eyes," in contrast, uses an attractive and highly disruptive 5/4 meter to destabilize the verse's tetrameters, underscoring the poem's meaning precisely by upsetting its meter. In each of these examples, the intervening "third term" that is neither poetic nor musical meter reflects the burden of creative choice facing the song composer (but not the translator, on this account). Meter provides the

composer with a point of contact between the verbal and musical media, but they must still decide what to make of that point of contact, and to what end it will be realized in the final song. Focusing on these third terms lets us see how each composer's choices about meter contributes to their larger design for the song, and their understanding of the original poem.

I.

There is a direct relationship between the meter and rhythms of "Come Again"[26] and Dowland's popular strophic setting of them. The song has six stanzas, all set to identical music. Some performers omit stanzas (often three through five or just the fifth) in order to shorten the song and reduce repetitiveness. What is remarkable is that many nevertheless choose to perform the song in its entirety. The full song, which usually lasts over four minutes, is surprisingly effective uncut. This begs an explanation. The first that comes to mind is that if the repeating strophe is harmonically or rhythmically complicated it therefore bears repetition in order to be taken in in all its detail. But Dowland's stanza is comparatively simple. It contains plenty of interesting details, yet it is by no account his most complex writing. The musical strophe he provides is pleasing, but it is easy enough to take in that a trained or precocious listener could likely repeat the melody back after hearing it once or twice.

Another possible explanation for the success of the unabridged strophic setting is that the interest of the poem depends on its completeness. It is true that the stanzas do not repeat one

[26] It is an unfortunate simplification, though true, to say that the lyrics to most Dowland songs anonymous. Scholars believe that Dowland wrote some of them himself. Others are associated with particular members of the nobility. The issue of authorship and the production of these texts is important but beyond the scope of this paper.

another, either in their vocabulary or their argument. There is, to be sure, a progression to be observed over the course of the poem. The stanzas come in pairs, the middle pair in explicit contrast with one another ("All the day…"; "All the night…"). The first pair addresses the beloved and each begin with "Come again!" The invitation to repeat the intimacies of an earlier encounter is at first blandishing, though "thy graces that refrain / to do me due delight" is an early note of blame (as well as perhaps a play on "refrain" in the music or poetic sense). The blaming tone sharpens over the course of the of the poem: "Come again! that I may cease to mourn / Through thy unkind disdain…" The stanzas that follow state the lover's complaint in increasingly plangent terms, with the middle pair moving from direct to third-person address: "Her smiles, my springs that make my joys to grow….," then to the Cupid himself: "Gentle love, draw forth thy wounding dart, / Thou canst not pierce her heart…" The argument, language, and rhetoric of the poem, then, have a coherent arc and are not without noteworthy or distinctive features; yet this cannot be the reason why performances of all six stanzas are, against the odds, artistically viable. Even if each and every stanza were poetically indispensable, this cannot make a listener wish to hear for a fifth and six time a musical strophe that they have already perfectly well comprehended.

I suggest, then, that the success of the uncut song with all six strophic repetitions is due to two other factors. The first, of less interest here though perhaps the greater factor, relates to performance: A thoughtful singer can impart great variety within the constraint of the form through both the use of historically-informed ornamentation and a suitable range of expressive effects. A lutenist is expected to vary their realization of the accompaniment, which itself can introduce a great deal of interest.

A second factor, more pertinent for present purposes, is the syntactic variety of the poem itself. This creates a dynamic interaction with Dowland's repeating melody whose sonic appeal does much to sustain the charm of the piece as a whole. The musical strophe is in two parts, one covering the first tercet of the poetic stanza and the second the couplet, which consists of two lines of regular iambic pentameter. The couplet and its setting are of the greatest interest here. The fourth line of the stanza (that is, the first of the couplet) is, simply and memorably, five steps of an ascending scale in the tonic in common time, with each note of the scale immediately preceded by the tone a fourth lower. The high note of the sequence, on the fifth tone of the scale, is extended through a measure in 6/2 time (contrasting with the scale in 4/4 that precedes it) followed by a return to the song's original meter of 4/2 and a cadential measure in 6/2. In their first repetition, this ascending scale in its simplicity sets to music a list: "To see, to hear, to touch, to kiss, to die" with the high held note on "die," while the musical line that follows with all its metrical variation handles the grammatical compliment of this list, "With thee again in sweetest sympathy." In the second strophe, the couplet is once again a list and its complement: "I sit, I sight, I weep, I faint, I die / In deadly pain and endless misery." So far, then, the syntactic structures of the couplets have been both alike and distinctive insofar as the first lines of each (the fourth of their respective stanzas) are lists of five items in perfect iambic pentameter. This list conditions a particular expectation of that fourth musical line: that ascending scale itself begins to take on the quality of a list in the listener's mind.

It is this expectation that the fourth line of the stanza will be a musicalized list that gives the full piece its interest, for no sooner has this expectation been set up than it becomes an object for play and variation. The couplet of the third stanza reads, "Her smiles, the springs that make my joys to grow, / Her frowns the winter of my woe." Only in retrospect is the listener able to

parse the syntax of these lines as a nominal sentence, whose first two terms are nouns but not members of a list. The music of this line, though it is the same as it was in verses one and two, now feels different; the five steps of the scale no longer denote five separate items on a list, but a continuous sequence of thought. What is more, the line that follows is has four rather than five iambic feet, so that Dowland is forced to repeat one of them to match the melody. Most singers sing, "Her frowns, her frowns, the winters of my woe." At first blush this appears to be the text's one disservice to the composer; yet this needful adaptation is a source of interest and variety in the context of the strophic setting. The fourth line of subsequent stanzas generally seems to continue the progression toward longer and more continuous sequences of thought: "To see the fruits and joys that some do find"; "Her eyes of fire, her heart of flint is made"; "By sighs and tears more hot than are thy shafts"). In an attenuated yet still palpable fashion, the progression of syntactic complexity in the verbal substrate of the "list" music creates a larger sense of progression across the six stanzas of the song. This effect is possible only because the music itself is transparent enough for the reader to develop a familiarity with it after just two repetitions.

All of this calls attention to the fact that a poem's structural features besides its meter create rhythmic patterns of their own, especially when measured against meter. The rhythmic counterpoint, if one will, that is created when poetic and syntactic meter coincide, provides a kind of secondary meter that composers may make use of, as Dowland does here. These secondary metrical phenomena can help generate excitement and [variety] both on their own and especially when judiciously employed to musical ends.

Some rhythmic schemes, both poetic and musical, bring preformulated sociocultural associations along with them. Another song of Dowland's, "Can She Excuse My Wrongs," is set as a galliard, a popular courtly dance of the Elizabethan period. This dance was a favorite of Queen Elizabeth, with whom it was widely associated. The text itself has connections with both the queen and with the galliard form. It has been suggested that this text was written by Robert Devereux, the Second Earl of Essex, as a metaphor for his turbulent life at court (where, by a common metaphorical transference, a courtier's relationship to the queen is figured as an amorous rather than a political courtship), though according to Kirsten Gibson this attribution is unsubstantiated.[27] Nevertheless, this song continues to be associated with both the Earl of Essex, and with Queen Elizabeth, who eventually had him executed for treason (which adds a stark gloss on the political valences of "Can she excuse my wrongs with virtue's cloak?").

The galliard form is not only grafted onto the words by imposition of the music; rather, it seems to be encoded in the verse itself. The poem consists of two stanzas, each of which is divided into two metrically distinct parts. In the first part of each stanza, odd-numbered lines of regular iambic pentameter alternate with even-numbered lines made up of two catalectic half-lines divided by a caesura (˘ ´ ˘ ´ // ˘ ´ ˘ ´). This metrical alternation matches the distinctive six-beat phrase of the galliard form, which Ruth deFord characterizes as based primarily on groups of 3+3 but in which a 2+2+2 hemiola figure is also common, as here (deFord 462). The poetic caesurae of this text correlate with the rhythmic pivot-points of the musical phrase, where in the even-numbered lines the first half-line alternates quarter and half-notes for a dotted-like effect,

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while the second half-line consists entirely of half notes for a contrasting rhythm of strong repeated downbeats.

The second half of each stanza is marked by a change to tetrameter lines, with a trochaic reversal on each first foot that significantly changes the rhythmic feel of the section and a final weak beat on even-numbered lines. Dowland's melody for this section is likewise set apart from that of the first eight lines of each stanza, with a patter-like unison for each of the lines except the end of the concluding line, which breaks out of its unison just in time for a quick final cadence. It has been widely noted that the lute part, under this patter of repeated pitches in the voice, quotes the tune of a popular song of the period, "The Woods So Wild" (Gibson 221). Relegating this melody to the accompaniment while the voice repeats an unchanging pitch to the galliardic rhythms seems to briefly reverse the roles of the two musical players. Though the reversal is temporary, it serves to underscore the contrast between the musical and verbal rhythms, and perhaps the courtly drama that, according to the widespread reading summarized above, lends this song its tension.

The meanings that the galliard form conveys are different in kind from those I impute to other songs here. These meanings begin outside the particular song and are brought to bear on it from without; but I have also suggested that the lines themselves seem to have something of the galliard within them, or at least seem designed to accommodate galliard rhythms. The preexisting sociopolitical connotations of the form substantially complicates the question of musical meaning and how it is produced. This paper will not attempt to characterize the relationship between social and formal sources of meaning. I will suggest only the possibility that the interplay of the dance form with the give-and-take of voice and lute (highlighted by their reversal of roles in the second half of each stanza) makes the rhythmic and metric contrasts

between various layers of the poem (textual, musical, sociopolitical) a dynamic site of the production of meaning. Where in the case of "Come again!" I argued that syntax creates a kind of secondary meter to be compared with actual poetic meter and resolved in setting the words to music, a similar kind of contrast is mediated here by the interposition of a culturally overdetermined form on a text with dynamic tensions of its own.

II.

Robert Schumann's *Liederkreis* on poems of Heine (Op. 24, not to be confused with the more famous Op. 39 *Liederkreis* on Eichendorff) sets nine poems of varying complexity. The seventh poem, "Berg' und Burgen Schaun Herunter," is one of the most regular in form, and Schumann matches its deceptive simplicity with the deftest of variations in an otherwise perfectly regular strophic song. Complicating matters, however, is Heine's trademark irony in the text and Schumann's open-ended handling of it:

> Berg' und Burgen schaun herunter
> in den spiegelhellen Rhein,
> und mein Schiffchen segelt munter,
> rings umglänzt von Sonnenschein.
>
> Ruhig seh' ich zu dem Spiele
> goldner Wellen, kraus bewegt;
> still erwachen die Gefühle,
> die ich tief im Busen hegt'.
>
> Freundlich grüssend und verheißend
> lockt hinab des Stromes Pracht;
> doch ich kenn' ihn, oben gleißend,
> birgt sein Innres Tod und Nacht.
>
> Oben Lust, im Busen Tücken,
> Strom, du bist der Liebsten Bild!
> Die kann auch so freundlich nicken,

lächelt auch so fromm und mild.[28]

The cycle depicts a lover's departure from the land where he was jilted by his beloved. The preceding song, "Warte, Warte, Wilder Schiffmann," finds him in stormy temper, slandering the mistress and venting his grief in terms of graphic excess ("Blutquell, rinn' aus meinen Augen, / Blutquell, brich aus meinem Leib"). After such hysterics, the sunlit Rhinescape of "Berg' und Burgen" is a relief. But the relief, of course, is dubious. As a reader of Heine comes to expect, the alluring images of the opening, thick with Romantic tropes, give way sooner or later to the expression of bitter disappointment and dejection, giving the lie to the visions that preceded. The onset of the *Stimmungsbrechung* is gradual in this poem. The second stanza, prolonging the calm of the first, sees the return of "die Gefühle, / die ich tief im Busen hegt." This sets the stage for a return to bitterness, from "Doch ich kenn' ihn" through "lächelt auch so fromm und mild."

Schumann sets the poem in a wistful major key with 3/8 meter. The strophe repeats almost exactly for the first three stanzas, with only a subtle but effective metrical variation, namely, whether the third and sixth syllables of the third line of each stanza fall on the first or second eighth-note of the bar. This tiny detail, however, is audible. It gives the song a sense of motion and momentum, a small but expressive irritant in the picture of the calm set up by the first six lines. For the fourth stanza, in which the poet's spleen is most explicit, Schumann writes out an altered version of the strophe, but here too the variations are subtle—a shift on "Strom, du bist" akin to the variations of preceding stanzas, and an interpolated note on "die kann auch." Besides these shifts, most of them strictly metrical, little else changes musically over the course of the song. In each stanza, moments of tension, longing, and melancholy trouble the song's

[28] All song lyrics available at http://www.lieder.net/lieder/index.html.

calm surface; yet these expressive climaxes are the same each time, apart from the small shifts from one beat to another of a particular syllable. In spite of this, "Berg' und Burgen" is one of the most effective songs in the cycle. The interplay of sameness and change—lots of stasis, or at least the appearance of stasis, coupled with just enough dynamism, or perhaps more dynamism than first meets the eye—is much to the point. In their very minuteness, the metrical variations call attention to this play of stillness and motion, sameness and difference, smooth and broken surfaces.

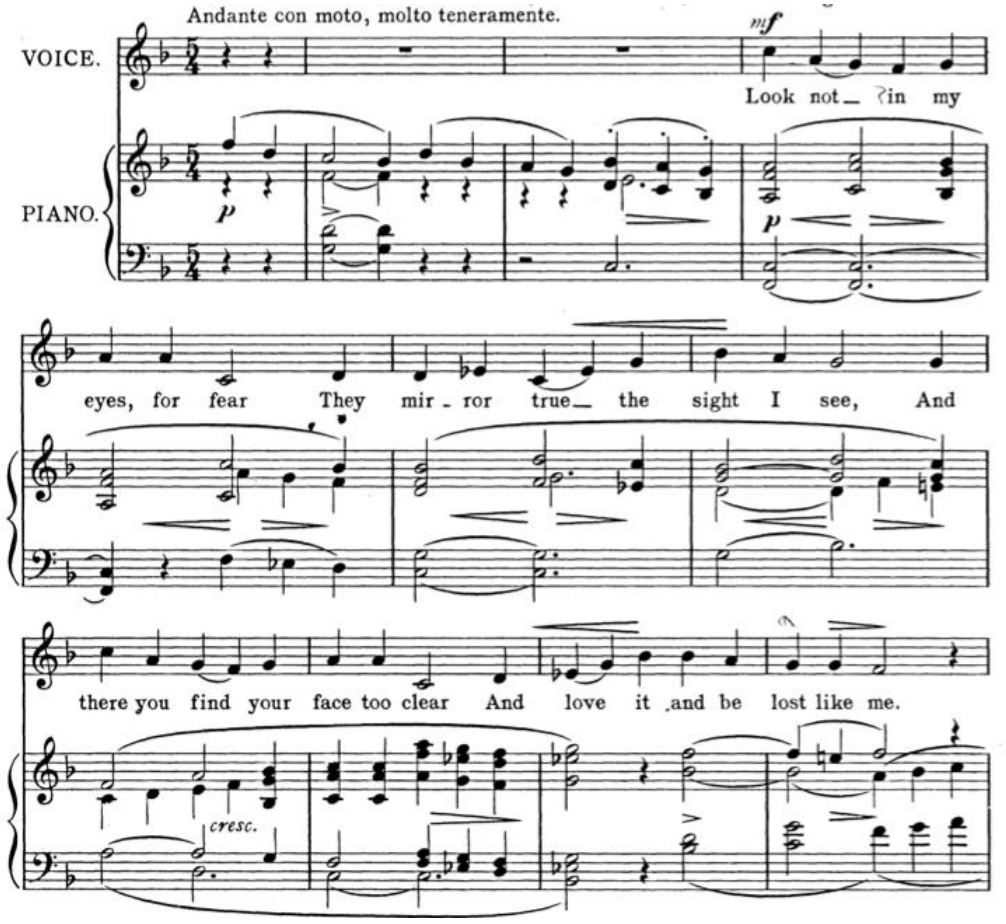
Some critics take Schumann to task for failing to enact his own *Stimmungsbrechung*, or something of the kind, to match Heine's. Richard Wigmore writes, "… By retaining the same undulating melody for the final verse Schumann here glosses over the deceit and treachery evoked in the poem" (Wigmore, "Schumann, *Liederkreis* Op. 24") This is understandable, but I prefer the more charitable and more interesting opinion of Berthold Hoeckner, who writes, "In 'Berg' und Burgen schaun herunter,' the irony unfolds precisely between the sarcasm of the poem and the enchanting lyricism of the music. As with the river, the harmful implications of the words lurk below the bright surface" (Hoeckner 6-7).

III.

In George Butterworth's 1911 setting of "Look Not in My Eyes" from A. E. Housman's *A Shropsire Lad*, the composer stages a radical metrical intervention against the poet's tetrameter lines. The poem consists of sixteen lines of iambic tetrameter, including many "headless" or catalectic lines. Butterworth's song passes over the most obvious metrical option, to set his composition in 4/4 time or a related meter easily adapted to four-beat phrases. Instead, however, he opts for a lilting 5/4 meter, which becomes one of the song's most distinctive features.

Look not in my eyes, for fear
  They mirror true the sight I see,
And there you find your face too clear
  And love it and be lost like me.
One the long nights through must lie
  Spent in star-defeated sighs,
But why should you as well as I
  Perish? Gaze not in my eyes.

A Grecian lad, as I hear tell,
  One that many loved in vain,
Looked into a forest well
  And never looked away again.
There, when the turf in springtime flowers,
  With downward eye and gazes sad,
Stands amid the glancing showers
  A jonquil, not a Grecian lad.



[29]

From the moment of the voice's entrance, the 5/4 meter begins to work a transformative effect on the verse. It forcefully interrupts the tetrameter rhythm of the poem, rendering the lines of seven or eight syllables into phrases of eight or nine notes each. The nine-note version is typically used to render non-catalectic lines, with the first note being an anacrusis to match the weak syllabus of the first iamb, which is missing in catalectic lines. The melodic fragment, then, is divided across bar lines into clusters of 5+3 for catalectic lines or 1+5+3 for non-catalectic. In order to render four-beat lines in 5/4 time, Butterworth breaks one syllable in each of the five-

[29] http://ks.petruccimusiclibrary.org/files/imglnks/usimg/1/19/IMSLP239744-SIBLEY1802.22632.9eb4-39087011299221score.pdf

note groups in two, split melismatically between two quarter-note pitches. The placement of this melisma, or broken syllable, changes with each occurrence of the melodic unit. This allows Butterworth both a means of singling out important words for emphasis ("not," "true," "find," "love," "long," "defeated[30]," "lad," "tell," "many," "looked," "never," "turf," "gazes," "amid," "Grecian") and of substituting the comparatively stable rhythms of the poem for a competing and ultimately less stable scheme. The meaning of this substitution will come clear shortly.

The "headlessness" of the poem's opening line introduces an immediate metrical ambiguity, with "Lóok not" appearing at first glance like a trochee rather than the strong second beat of an incomplete iamb followed by the weak onset of a second iamb. Only the lines that follow confirm the primary meter of the poem as iambic. The following three lines of the quatrain are full, perfectly regular iambic lines, dispensing with the catalectic instability of the first line and beginning with unkambiguously weak beats on "they," "and," and "and." By "And love them and be lost like me," a regular metrical "norm" has been established for the poem, as has its main conceit, an updating of the Narcissus myth to be developed further in the second stanza.

The basic melodic "cell" of this song, if one will, spans the voice's first bar-and-a-half of music and the first full line of the poem, "Look not in my eyes for fear." This eight-note melodic unit begins on the pitch C, the fifth of the tonic F-major, and ends on the same pitch an octave lower, at which it arrives by way of the characterizing interval of a descending major sixth. As we will see, this unit, and its repetition with variations, is the structuring musical principle and mainstay of aesthetic coherence in this setting. The means and meaning of its gradual variation is

[30] The only word singled out for melismatic treatment by eighth-notes, as mentioned.

my subject here. The same melodic unit repeats nearly unaltered for "and there you find your face too clear": The phrase is again bounded by the two C-pitches and finishes with a descending sixth; but here an anacrusis is added to reflect the iambic completeness of the poem's third line: "AND there you find your face to clear." The non-catalectic line, then, begets a nine-note rather than an eight-not melodic cell. We will see the elastic power of Butterworth's 5/4 tempo in its ability to alternate fluidly between the catalectic and "headed" iambic lines through the presence or absence of this pick-up note.

Both the opening pitch of the eight-note melodic cell and the degree of the descending interval that concludes it are crucial motors in Butterworth's musical setting as the melody repeats, varies, and transforms, bringing the text along with. This procedure of varying both the opening note of the melodic unit and the degree of the descending interval that ends it is first on display at the beginning of the second quatrain with "Óne the lóng night thróugh must líe." Relative to the first quatrain, the second introduces several formal disturbances. As noted, the catalectic first line of the poem makes the verse start on note of metrical ambiguity, which is resolved and regularlized by the next three lines of the quatrain. But the second quatrain undoes this normalization: All but three of its lines are catalectic, making the one fully iambic line ("But wh´y should yóu as wéll as Í / Pérish?") appear as a disruption with its irritant anacrusis of "But," whose concessive force is thus underscored by the rhythm of the poem itself. Another disturbance in the poetic form of this quatrain is the rhyme: Where the other three quatrains rhyme ABAB, this one is closer to AA'AA', with rhyme words of "lie," "sighs," "I," and "eyes." Butterworth's melodic unit responds to or at least amplifies these poetic variances. In this first transformation since its two occurrences in the first quatrain, the melodic unit now begins on D and ends with a drop of just a fourth, to close on the tonic F. Since this line and the next ("Spent

in star-defeated sighs") are catalectic, the unit takes its eight-note form for both. Both times it begins on D, creating a palpable sense of escalation over the C-framed version in the first quatrain. The version on D occurs repeats, varying its onset (unusually, the D of "spent" is a half-note, a pointed elongation) and conclusion the second time over "star-defeated sighs" to an ascending figure with an eighth-note melisma on "defeated" (the only note value of less than a quarter in the song).

The effect here—before the melodic fragment repeats a half-note higher on Eb in its nine-note form (including the aforementioned anacrusis for "but")—is to underline one of the poem's intertextual gestures, a diffuse echo of Catullus V: "Nobis cum semel occidit brevis lux, / nox est perpetua una dormienda." The reference is oblique at first glance. Catullus' argument, a forerunner of Marvell's "The grave's a fine and private place / But none, I think, do there embrace," urges the mistress to make good on erotic pleasures while the daytime of life permits it, that is, before the long night of death. In Housman, the primary meaning of "One the long nights through must lie, / Spent in star-defeated sighs," is literal: The lover lies awake, beset by lover's torments. Death is introduced as a metaphor for this condition only by the lines that follow: "But why should you as well as I / Perish? Gaze not in my eyes." The word "perish" unlocks this metaphorical valence; and Butterworth's development of his melodic unit lends strength and credence to this transference. In "One the long nights through must lie," the escalation of the starting pitch to D, marked "mezzo-forte," emphasizes the entire line and following one, with the melodic and dynamic privileging of "One" underscoring its contrast to "two": "Why should *you as well as I* / Perish?" Surely, argue music and verse together, one "lost" soul is loss enough. The melismatic breaking of "long" not only lengthens the word, but also recalls Catullus' "perpetua." Similarly, the elongation of "spent" calls attention to the

double-meaning of this word: the passage of the night and the exhaustion of the self, drained by "sighs." The stakes are raised by the Eb of "why" in "but why should you as well as I," which also draws attention to the internal rhyme of "why" with all four line endings in this quatrain. The progression comes to a musical and argumentative climax in "Perish," whose first syllable coincides with the vocal high point of the song, an F, and thus completes the progression in the starting note of the melodic phrase from C (the fifth scale degree) to F (the root). "Perish" is the only time this highest pitch occurs in the song. Thus, this word and its musical realization act as a lynchpin of sorts in the meaning of the poem and song alike, clinching the Catullan valence of this long night to be lain through by finally equating the states of love and death. This, ultimately, is the point of invoking the Narcissus story.

Without ever naming the mythological character in question, the poem makes this meaning explicit in the second stanza, in which Narcissus is figured as "a Grecian lad" who "looked into a forest well / And never looked away again." This entire second stanza may be read as a gloss on the metaphorical argument of the first stanza: The speaker figures his own eyes for the "forest well" in which the love object, Narcissus-like, is at risk for discovering his own reflection and himself becoming lover and love-object in one, and thus, in a word, "lost." "Lost," with its full range of meanings, is indeed the word that does the most work in the poem (besides "perish") to establish the metaphorical death-state of love.

The most telling musical and poetic elaboration of this lost-ness comes not with the word "lost" itself (which, it is worth noting, is not among those Butterworth singles out for emphasis by splitting it across two quarter notes), but with caesurae in the last line of each stanza: first in "Perish? // gaze not in my eyes," then in "A jonquil, // not a Grecian lad." Butterworth preserves both caesurae through his metrical scheme. In the first instance, the 5/4 meter itself encodes this

caesura, giving a half-note and a quarter note to the two syllables of "perish" and leaving the bar's remaining two quarter notes as rests. This pause is the more striking for the fact that it directly follows the high note of "perish" on F, a point of considerable interest when compared with the correlative moment in the second stanza. There, "a jonquil" rises no higher than the same C on which the vocal melody began at the beginning of the song. The caesura following "jonquil" is captured by a single quarter rest. Meanwhile, this measure is one of two in 6/4, creating an extra beat within the bar for the pick-up on "a" to the "Grecian lad" of the next measure, which resumes in 5/4 with an unusually extended melisma that concludes the voice's portion of the song. The effect of the second caesura, in comparison with the first, is one of surprise. The high F of "perish" with its dynamic escalation to "forte" conveys passionate conviction; by contrast, the unexpected restraint of the C of "jonquil" gives a sense of being taken aback—a comparative hush of surprise. Its exact dynamic and rhythmic delivery is left up to the performer through the marking "a piacere."

What, then, is the total effect of Butterworth's conversion of this tetrameter poem to its gently rocking tune in 5/4? This intervention, as we have seen, disrupts the tetrameter structure of the lines while at the same time pointing up variations in that structure, such as the alternation between catalectic and non-catalectic lines. It creates space within the bar and within the melodic "cell" to emphasize salient words by splitting them melismatically into two quarter notes. It allows the music to respond faithfully, emphatically, and with remarkable clarity of meaning and tone to the pointed caesurae in the closing line of each stanza. In addition, however, the 5/4 meter is itself susceptible to disruption. At three points in the song a measure of 3/4 or 6/4 intrudes, either attending or shortly following the caesura. The effect is to break up the 5/4 meter by elongating it, creating rhythmically amorphous pockets into which the listener can fall as into

a forest well. The guiding beat disappears, and the listener feels themself briefly lost. Andrew Burn identifies a moment of tone-painting in the first stanza "where, on the word 'eyes', the music literally halts with an arpeggiated chord of C major, epitomising the forbidden long deep gaze" (Burn, "Butterworth, *Six Songs from A Shropshire Lad*"). This, ultimately, is the most subtle interpretive intervention of Butterworth's setting: The music, disrupting the poem, goes on to disrupt itself. A listener hearing the song for the first few times will likely remember the distinctive and flowing 5/4 melody, but should they attempt to hum or whistle it back may find themself unable to reproduce more than the first iteration or two of the melody before realizing that the details of its transformation have eluded them. Thus, while the song is attractive, listenable, compelling, and hard to forget, it cannot well be taken in in all of its particulars, and when it ends the listener is left grasping after the echo of its ravishing details. Only the broad outline of the melody remains in memory. The tune, then, is something like the beguiling reflection of Narcissus, which once glimpsed creates a longing that continues, producing the wish to keep the beautiful and elusive stimulus ever present to the senses. "Look not in my eyes," says the speaker, but of course this is already an invitation to gaze, to love, and to "be lost like me." This invitation, the perverse subtext of the poem, plays out clearly enough in the music.

II. External Time: Posterity

From Adorno's "Lyric Poetry and Society"

- Interpretation of thematic and formal elements is how the lyric "captures the historical moment" (46)

- "Today, when individual expression… seems shaken to its very core in the crisis of the individual, the collective undercurrent in the lyric surfaces in the most diverse places: first merely as the ferment of individual expression and then perhaps also as an anticipation of a situation that transcends mere individuality in a positive way."
- Calls attention to how "different levels of a contradictory fundamental condition of society are represented in the medium of the poetic subject."
    - "Poem as a philosophical sundial telling the time of history"
    - Mörike, "Auf einer Wanderung" (47)

- **Romanticism and folksong:** "Romanticism practices a kind of programmatic transfusion of the collective into the individual through which the individual lyric poem indulged in a technical illusion of universal cogency…" (45?)

… lead us back to Müller, the self-diagnosed genius of mediocrity, or to put it genuinely without condescension, a lyricist who never knew the composer who secured his legacy. In some of the most moving words written by a poet about mediocrity, Müller wrote the following in his diary:

> I can neither play nor sing, yet when I write verses, I sing and play after all. If I could produce the melodies, my songs would be more pleasing than they are now. But courage! perhaps there is a kindred spirit somewhere who will hear the tunes behind the words and give them back to me. (Müller, Diary 1815)
>
> Ich kann weder spielen noch singen, und wenn ich dichte, so sing' ich doch und spiele auch. Wenn ich die Weisen von mir geben könnte, so würden meine Lieder besser gefallen als jetzt. Aber getrost, es kann sich ja eine gleichgesinnte Seele finden, die die Weise aus den Worten heraushorcht und sie mir zurückgibt. (Tagebuch 1815)

These words express an aesthetics of incompleteness, which, as we have seen over the course of these chapters, intimates the mutual dependence art form on art form and, implicitly of artist on artist. The tension between word and music in the *Lied* reflects nothing less than the encounter between two human wills, in all of its mutually transforming complexities. That so many today know Goethe's poems, let alone Müller's, mainly through Schubert, showcases the dialectical drama of the meeting between personalities.

This analogy for human interdependence, on the reading of this dissertation, is the fundamental meaning of the art song form, and a reason for both its ongoing aesthetic power and its intellectual fascination. Müller's image for this interdependence—"the kindred spirit… who will hear the tunes behind my words and give them back to me"—is a breathtaking and humbling vision: The song-composer is an anachronist-musician who gives the poet's words back, *zurück,* to their author by giving them an afterlife in music. In reality, Schubert and Wilhelm Müller were two contemporaries who died strangers, aged thirty-one and thirty-two, but on the dialectical symbolism of this chapter, in giving Müller's poems forward to us, Schubert gave them back to their maker in the most meaningful sense of the word.

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## Interlude II

## Image as Mediator of the Word-Music Relationship

[Would go something like this, though this is actually an essay from my second general exam!]

Anyone seeking an account of the relationship between two artistic media—poetry and painting, for instance, or music and poetry—stands to benefit from the efforts of theorists since the eighteenth century to establish the relationships of the various media to one another within an overarching philosophy of the arts. Such totalizing aesthetic theories must necessarily engage with the medial boundaries between music, literature, and the plastic arts, and perhaps others such as dance and drama. Someone interested in the word-music relationship, the primary point of reference for this paper, will find much of interest in Hegel's *Aesthetics: Lectures on Fine Arts*, for example, though these aim at a systematic account much broader than this particular pair. What is instructive about studying the specific complex of words and music through the wide angle of panaesthetic theories is that it reveals the importance of other media in mediating this relationship. I will argue here that, of the most productive and powerful accounts of the word-music problem, many include the role of image and the visual arts. In the discussion that follows, I will suggest three ways that aesthetic theories of the eighteenth through twentieth centuries make image a key player in the game of word and tone. I look first at the role image plays for Lessing and Herder in clarifying the dynamic of music and poetry, then at the implications of this practice for Nietzsche's and Schopenhauer's views on imitative music, and finally at the widespread trope of comparing music (both vocal and instrumental) to a landscape, exemplified here in the writings of Adorno.

Lessing's *Laokoön: oder über die Grenzen der Malerei und Poesie* is widely credited with initiating the discipline of intermedial studies and of theorizing the separate artistic "media" as we conceive them today.[31] *Laokoön* was intended as the first work in a larger theory of the arts, but Lessing did not live to complete the project. Still, this essay on the limits of painting and poetry contains insights pertinent to considerations of the interrelationships of all the arts. The following insight, for instance, has implications far beyond the narrow questions of painting and poetry:

> "If it is true that in its imitation painting uses completely different means or signs than does poetry, namely figures and colors in space rather than articulated sounds in time, and if these signs must indisputably bear a suitable relation to the thing signified, then signs existing in space can express only objects whose wholes or parts coexist, while signs that follow one another can express only objects whose wholes and parts are consecutive." (Lessing 78)

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[31] C.f. Michael Fried in Lessing, *Laocoön* (Foreword). Lessing depicts "the arts as neighbors who must show "mutual forebearance" at their periphery: "As two equitable and friendly neighbors do not permit the one to take unbecoming liberties in the heart of the other's domain, yet on their extreme frontiers practice a mutual forbearance by which both sides make peaceful compensation for those slight aggressions which, in haste and from force of circumstance, the one finds himself compelled to make on the other's privilege: so also with painting and poetry" (91).

This idea, that "the true subject of painting" is bodies, "objects or parts of objects which exist in space," because of their visible qualities while "the true subject of poetry" is actions, "objects or parts of objects which follow one another" has much to offer someone interested in words and music (77). The word-painting boundary is characterized by the unlikeness of these two media, one of which is time-bound and the other of which is not, and which accordingly have powers to portray different types of material. The word-music boundary is not marked by such a difference, for music, like words, is sequences bound to time. What, then, is the difference in the capacities of words and music, and how does the border between them function in the practice of art? Lessing's insights provide the means to formulate these questions concisely, even if not to answer them directly.

Another crucial intervention of Lessing's—his "masterstroke," according to Michael Fried—is to distinguish between "language as a medium of communication and language as a medium of poetry" (Lessing, Foreword).[32] This, too, has implications for theorists of song and of text-setting more broadly:

> The poet does not want merely to be intelligible, nor is he content—as is the prose writer—with simply presenting his image clearly and concisely. He wants rather to make the ideas he awakens in us so vivid that at that moment we believe that we feel the real impressions which the objects of these ideas would produce… *In this moment of illusion we should cease to be conscious of the means which the poet uses for this purpose, that is, his words…* (83, emphasis added)

[32] Future studies in the vein of the present one would do well to look further into the distinction between poetic language and other types. This dimension of the inquiry is regrettably beyond the scope of this paper.

It is in this vein that Lessing enjoins, "The poet is always supposed to paint…" (85). In poetry, he argues, the word is meant to vanish and replace itself in the mind with representations of other sensations. This helps elaborate the relations between poetry and both the visual and auditory senses. The song theorist may see in this elaboration an opening for music to supplement poetry by helping the reader/listener forget the word itself, and the entire verbal medium along with it. But this raises another question at the same time: If the poet is always supposed to paint, what becomes of the images of poetry, that is, its imaginary visual content, when music arrives to help dissolve the word? This eventuality is not a part of Lessing's argument, but it is helpful to frame it in the terms Lessing provides, since this points to an idea borne out by later theorists: There is indeed a role for image to play in mediating the relationship of text to music, and our understanding of how poetic language works (as opposed to language more generally) must come into play in this connection.

The philosophical interest of the questions just outlined lies in the old opposition between music as an "abstract" art form unburdened by conceptual content and the verbal and visual arts as media bound entirely to concepts and images, respectively. This basic opposition appears in many forms over the course of European aesthetic history. The nineteenth-century theorist Sulzer invokes this distinction in a relatively traditional fashion:

> There is no justification… for the idea that music can influence the conceptual imagination in matters that are… unrelated to emotion, or that are related to them only through cognitive reflection. Language was invented to express ideas and concepts; it is language that constructs and projects images in the imagination, not music. The portrayal of such images is altogether foreign to music's aim. (Hermand 34)

This distinction is often cited as evidence in aesthetic theories that posit hierarchies among the arts. Kant, for one, ranks music beneath the visual arts both because, as a non-conceptual medium it is incapable of the "serious business" of poetry (Kant 207), and because it is time-bound and therefore unable to exert an impression as lasting as that made by the enduring products of the plastic arts (Kant 219). Herder, for his part, rebukes Kant in his 1800 *Kalligone* for his failure to recognize the power music wields in spite or because of its transience. He makes several replies to Kant, some directly addressing the issue of music's duration, others taking up the issue of music's abstractness:

> … Is there still a question whether music will surpass in inner effect every *art that clings to the visible*? It must surpass them, as spirit does the body: for it is spirit, related to great nature's innermost force—*motion*. What visually cannot become communicable to man, the world of the invisible, becomes so to him in its fashion, in its fashion alone…. (Hermand 47-48, emphases added)

This begins to point to the ways image can intervene in the workings of music after all. Herder accepts as a starting point the basic distinction between the conceptual/imagistic arts ("art that clings to the visible") and music, but he does not accept this distinction as final: Motion, he argues, subtends both the visible and the musical: "… Precisely the brief and longer, stronger and weaker, higher and lower, more and less is [music's] meaning, its impression. In arrival and flight, in becoming and having been, lies the conquering force of tone and sensation…." (Hermand 48) Though incapable of representing images or concepts directly, music approaches them "in its own fashion" through its ability to encode motion. It is specifically the time-boundedness of music that allows its convergence with the time-bound phenomena of motion. Meanwhile, its pitches may convey directionality, since we conceive them in their acoustic differential as being "higher" or "lower" than one another. This gives us an inkling of the ways

music as an "abstract" medium may sustain its double-relation to the concrete concepts of both verbal and visual art forms.

I turn now to an application of the ideas rehearsed so far, namely, the problem of so-called imitative music as conceived by Nietzsche and Schopenhauer. In *The Birth of Tragedy*, Nietzsche's categories of the Apollinian and Dionysian do much of the same work as the traditional distinction between imagistic and abstract media and between words and music. In addition, the figures of these twin art divinities incorporate other elements of Nietzsche's thought, not least of all the ethical strata of the concrete/abstract distinction. This opens onto the oppositions of individual and collective, rational and irrational, discrete phenomena or appearances and undifferentiated noumenal "reality." For Nietzsche, the great Dionysian power of music is to convey this unbroken *Realität*, dismantling the borders of individual phenomena in "the joyous hope that the spell of individuation may be broken in augury of a restored oneness" (Nietzsche 74).

As this clearly shows, the Apollinian conceptual arts (both verbal and imagistic) and the Dionysian art of music play different ethical as well as aesthetic roles in the worldview of *The Birth of Tragedy*. Though a proper consideration of their ethical function lies beyond the scope of this paper, we should bear it in mind as we consider Nietzsche's and Schopenhauer's rejection of musical mimesis as a compositional practice. Nietzsche's main objection to this practice, in short, is that it forfeits the power of music to represent the undifferentiated and disindividuated. When music is pressed into service as an

> imitative counterfeit of a phenomenon, for instance of a battle or a storm at sea… it has been utterly robbed of its mythopoeic power. For if it seeks to arouse pleasure only by impelling us to seek external analogies between a vital or natural

> process and certain rhythmic figures and characteristic sounds of music… we are reduced to a frame of mind which makes impossible any reception of the mythical. (Nietzsche 107)

Nietzsche's argument relies on Schopenhauer's famous dictum that music "is not a copy of the phenomenon…, but is directly a copy of the Will itself, and therefore expresses the metaphysical to everything physical in the world, the thing-in-itself to every phenomenon" (Schopenhauer 262). On this view, music enjoys an ontological priority that is its great asset. This is why both Schopenhauer and Nietzsche decry the practice of asking music to mimic the appearances of the phenomenal world: In doing so, "music now becomes a wretched copy of the phenomenon" (Nietzsche 107).

A distinctive feature of this line of thought is that it gives music not only ontological priority over the imagistic and verbal arts, but also a kind of temporal priority. Since for Schopenhauer music is a copy of the Will itself, "We might therefore, just as well call the world embodied music as embodied will" (qtd. Nietzsche 102). Put another way, music "gives the inmost kernel which precedes all forms, or the heart of things [… *die Musik hingegen den innersten aller Gestaltung vorhergängigen Kern, oder das Herz der Dinge giebt*]" (102).[33] The idea that music precedes phenomena—its *Vorhergängigkeit*—suggests models for understanding the relationship of music to words and images whose interest lies in the fact that they are somewhat counterintuitive. What does it mean to set a poem to music if one believes that all music precedes all poems? Nietzsche speaks of "a discharge of music in images" that takes place in the creation of folk songs, an elusive but memorable notion (55). In the case of art song, the composer is not for Nietzsche someone who invents melody to match their interpretation of a

[33] All German quotations from Nietzsche's *Die Geburt der Tragödie* are taken from http://www.nietzschesource.org/#eKGWB/GT

poetic text, still less who discovers the music "within" the poem and draws it out. Rather, the composer's role is to discover music that already exists quite apart from the poem and pair the two together. Schopenhauer elaborates this point, taking pains to distinguish a genuine from a merely imitative analogy between music and concept:

> … The analogy discovered by the composer between the two must have proceeded from the direct knowledge of the nature of the world unknown to his reason, and must not be an imitation produced with conscious intention by means of concepts, otherwise the music does not express the inner nature, the will itself, but merely gives an inadequate imitation of its phenomenon. All truly imitative music does this. (qtd. Nietzsche 103)

This gives a sense of what is meant by Nietzsche's characterization of "lyric poetry as the imitative fulguration of music in images and concepts [*lyrische Dichtung als die nachahmende Effulguration der Musik in Bildern und Begriffen*]" (55). Music precedes everything else—word, image, and concept—and flashes forth *in* them. The language of *nachahmende Effulguration* seems to suggest (or at least leave open the possibility) that lyric poetry is an imitation of music in the medium of images and concepts. This account is to be distinguished in any case from the more traditional idea that poetry imitates music through its sonic medium. It is worth note that *Effulguration*, Nietzsche's metaphor for the "discharge" of music into words and images, compares music with light. Nietzsche does not explain the meaning of this implicit comparison, but he does employ it several more times. Music, he says, has the effect of "making the development of the word clear to us, from the inside" (129). Of the role of music in tragedy, he speaks of the drama's "inwardly illuminated distinctness" (130).

All of this shows a highly distinctive, complex, and rather elusive role for image and the visual in relation to music and poetry. The difficulty of reducing Nietzsche's account of this relationship to a single clear formulation is shown by the variety of roles each of the artistic

media takes on over the course of *The Birth of Tragedy*. "Through Dionysian music," writes Nietzsche, "the individual phenomenon is enriched and expanded into an image of the world." (107). This is not the same "image" as the verbal concreta and "individual phenomena" of language: Rather, through music, these concreta may be rendered into this "image of the world [*die einzelne Erscheinung sich zum Weltbilde bereichert und erweitert*]." Whether or not one chooses to see this *Weltbild* as an "image" in the literal sense, it is yet another instance of the ways that a study of music and text may benefit from a broad conception of the arts that includes the visual.

The last theorist I consider on the subject of how images may mediate the word-music relationship is Adorno. In "Schubert" (1928) and "Late Style in Beethoven" (1937), Adorno compares both composers' *oeuvres* to landscapes, though to quite different effects. The conceit is of greater argumentative and structural importance in "Schubert." The essay begins with an evocative and disorienting imagining of Schubert's musical world (at least in the late years after Beethoven's death in 1827):

> He who crosses the threshold between the years of Beethoven's death and Schubert's will shiver, like someone emerging into the painfully diaphanous light from a rumbling, newly formed crater frozen in motion, as he becomes aware of skeletal shadows of vegetation among lava shapes in these wide, exposed peaks, and finally catches sight of those clouds drifting near the mountain, yet so high above his head. He steps out from the chasm into the landscape of immense depth bounded by an overwhelming quiet at its horizon, absorbing the light that earlier had been seared by blazing magma. (Adorno, "Schubert" 7)

As critics have noted, Adorno's use of poetic language, unusual for what purports to be a work of theory in a philosophical style, is as worthy of attention as what he argues in the piece. Beate Perrey offers an appealing account of this stylistic choice: "In 'Schubert,' we might argue in

analogy to this view on *Lied* composition, Adorno actualizes Schubert's music in words. As he listens and dwells in its hollow spaces, he comes to perform it as a poet" (Adorno, "Schubert" 17). On Perrey's reading, Adorno's words match and complete the preexisting music of Schubert. This appears to match Nietzsche's account of how words and music work together better than a traditional account of *Lied* composition, in which words precede music and must be joined with a musical complement invented by the composer.

Even more interesting for present purposes is Perrey's account of the relationship of music to language in both its poetic and its more "neutral" incarnations. The reason Adorno resorts to such figural language for an ostensibly critical piece, she suggests, is that he needed images, or at least an image-rich language, in order to mediate between music and the language of philosophy. I quote at length:

> Why, though, can this [Adorno's "actualization" of Schubert's music in words] be done only in the poetic mode? Theoretically speaking, we know that at the heart of the presumed dichotomy between a poetic and a more, say, neutral critical language lies the idea that music—itself alien to language—cannot be rendered by language. *Something other than language needs to come in, capable of "actualizing" music, to use Adorno's phrase. And the next best thing, so to speak, that which is thought to precede language and which for that reason is believed to be closer to music's own semantic resistances, is the image.* Images are experienced as enriching language, widening its scope, expanding its syntax, and revitalizing its lexicon. Images extend the reach of merely ordinary words and add greater symbolic depth and intensity to language, enhancing its se- mantic capacity. *Here then, in the image, and above all perhaps in the metaphor, lies what links music and poetry*." (Perrey 17, emphases added)

This thought, that image plays a mediating role in the relationship of music and poetry (or at least that many theorists have quite generatively suggested as much), has been the main contention of this paper. We turn now to how this idea plays out in the use of landscape as metaphor for music.

Adorno is neither the first nor the last to employ this comparison. In "Mountains and Song Cycles," Charles Rosen offers an extended meditation on the correspondences of the landscape genre and the Romantic song cycle: "It is above all through landscape that music joins Romantic art and literature" (Rosen 125). Among these correspondences is the "double time-scale, the representation of the past through the immediate sensation of the present, [which] made possible one of the greatest achievements of Romantic style: the elevation of the song from a minor genre to the vehicle of the sublime." The rise of the song cycle, Rosen says, took place in tandem with that of the landscape, and both operated on a dual principle of continuity and a succession of stops or stations, the double time-scale in question. He quotes lengthy passages from a variety of writers on this mingled experience of stasis and change, several detailing voyages through an actual landscape. Rosen compares Aurelio di Giorgio Bertola's *Picturesque and Sentimental Voyage on the Rhine* (1795) with the song cycle format: a sequence of stops—like photo stills[34]—one after another, mutually distinct yet part of one and the same continuous sequence (136).

Rosen develops this argument for well over a hundred book pages, which is to say, it is no small thing to him. Neither was the music-as-landscape metaphor to Adorno. "Adorno's inclination to see Schubert's music as a landscape, mentalized as a captured image, rather than as movement, intervenes on the temporal level," writes Perrey (20). In this respect, Adorno's and Rosen's arguments match: conceiving music as a landscape not only spatializes but temporalizes it.

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[34] The explicit references to photography in Adorno's "Schubert" are ripe for further exploration in the context of this study of image, music and text.

A crucial function of the landscape metaphor in Adorno's "Schubert" is to compare the principle of Schubert's compositional method to Beethoven's. Beethoven develops themes (which are not yet melodies); Schubert juxtaposes (but does not develop) melodies:[35]

> … And if in Schubert's variations [i.e., a non-developing form] the structure of the theme is never tampered with as it was in Beethoven, but is adorned or neglected, then here it is the circular wandering that is Schubert's form, where the center is manifest: far from it—this center gives itself away only through its power to entrap anything in sight. (Adorno, "Schubert" 11)

As Adorno's language here begins to suggest, Schubert's principle of non-developing variation and repetition encodes a meaning, or rather, a question: the desperate question of "Gruppe aus dem Tartarus," "Ob es nicht volledet sei"! (12). This is the meaning of the wanderer's endless circling at a fixed distance from a center they are unable either to approach or flee. Adorno's discussion moves fluidly between his instrumental and vocal music, but this interpretation brings Winterreise inevitably and most strongly to mind (it was "his choice of texts," writes Adorno, "… that get Schubert's landscape moving" (10)). The special correspondence between song cycle and landscape treated in such depth by Rosen was evidently not lost on Adorno.

Landscape also plays a role, though a far less determinative one, in "Late Style in Beethoven." An interesting development here is that landscape is expressly distinguished from "image": "No longer does [Beethoven] gather the landscape, deserted now and alienated, into an image. He lights it with rays from the fire that is ignited by subjectivity…" (Adorno,

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[35] The ex-centric construction of that landscape, in which every point is equally close to the center, reveals itself to the wanderer walking round it with no actual progress: all development is antimatter, the first step as close to death as the last, and the scattered features of the landscape are scanned in rotation by the wanderer, who cannot let go of them. Schubert's themes wander just like the miller does, or he whose beloved abandoned him to the winter. Those themes know of no history, but only shifts in perspective: the only way they change is through a change of light, and this explains Schubert's inclination to use the same theme two or three times in different works, and different ways… (Adorno, "Schubert" 10)

"Beethoven" 564). An image is a unified, synoptic whole; a landscape, as per Rosen and Perrey, is rather a sequence of discontinuous images. This discontinuity ("caesuras," in Adorno's musicalizing word (567)) is the crucial point of the landscape metaphor in "Late Style in Beethoven." Late Beethoven is a composer of unreconciled extremes.36 Adorno provides a vivid if abstract landscape-metaphor for this compositional principle:

> ... The paradox that late Beethoven has been called both subjective and objective. Objective is the fractured landscape, subjective: the only light in which—alone—it glows to life. He does not bring about their harmonious synthesis. As the power of dissociation, he tears them apart in time... (567)

Since a fuller explication of these lines would demand a rehearsal of Adorno's concepts of the subjective and objective, it will suffice to note how, once again, landscape provides a striking visual metaphor with both spatial and temporal components. Landscape serves to draw together image and time, which makes it accessible to the time-bound arts of music and poetry.

The metaphor of music-as-landscape is a highly specialized (if surprisingly well-traveled) trope, yet we see at work within it many of the same principles variously described by Lessing, Herder, and Nietzsche. To different degrees, these authors have all taken broad-based approaches to the artistic media, treating each in comparison and conjunction with the others. I have argued that such philosophical taxonomies of the arts often have something unique to offer scholars of particular intermedial relationships (music and painting, music and dance), namely, a view of how these relationships may be negotiated, if one likes, by a third medium. This third term

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[36] The principle of Beethoven's late style, for Adorno, is not one of development but rather "a catching fire between the extremes, which no longer allow for any secure middle ground of harmony of spontaneity." (Adorno, "Beethoven" 564)

serves as a bridge between unlike forms, say, the temporal and the supposedly non-temporal. On this view, Herder overstates the case when he declares "… The strife over the value of the arts among themselves… is at all times empty and meaningless. Space cannot be turned into time, time into space, the visible into the audible, nor this into the visible; let none take on a foreign field…" (Hermand 48-9).

The present study has focused on the complex of music and language as mediated by image in the imaginings of five thinkers. The comparative nature of this study can only serve to point up the great variety of these accounts, and the irreducible complexity of intermedial relationships, not to resolve or synthesize them. But if these meditations make anything clear, it is that the artistic media and their properties are not necessarily as they first appear. If we are accustomed to thinking of image as atemporal, we may be surprised to find in its cousin, landscape, a temporal dimension. If we thought text surely precedes music in any text-setting operation, we will be set straight by Schopenhauer and Nietzsche. The study of intermedial relationships is riddled with paradox. Still, certain patterns emerge, including the third-term theory I have proposed here. It remains for future explorations to ask whether its explanatory value is limited to the intervention of image into the word-music relationship or whether it can be applied more broadly.

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Chapter Four

Migration: The *Lied*-Idea in the English Novel

Pierre DuBois, writing on English novels of the Georgian period, argues that Samuel Richardson employs music in a "seemingly incidental" but "strategically significant" variety, in contrast to Laurence Sterne, who is interested in the formal characteristics of music and incorporates these into the the "fabric" of his texts (DuBois 3-4). I suggest an analogous relationship between the role of music in the novels of Jane Austen and George Eliot. Both refer frequently to music in nearly all of their works; yet music for Austen serves mainly to convey social and cultural information or to advance relationships among the characters, usually by way of courtship ritual or preparation for it, while Eliot often portrays music in terms of its formal and aesthetic qualities, which themselves take on thematic prominence in her novels. A brief comparison of passages from Austen's *Emma* and *Persuasion* and Eliot's *Daniel Deronda* will illustrate the point. Consider the following passage from Austen's Emma, published in 1815:

> [Emma] knew the limitations of her own powers too well to attempt more than she could perform with credit; she wanted neither taste nor spirit in the little things which are generally acceptable, and could accompany her own voice well. Once accompaniment to her song took her agreeably by surprise—a second, slightly but correctly taken by Frank Churchill. Her pardon was duly begged at the close of the song, and everything usual followed. He was accused of having a delightful voice, and perfect knowledge of music; which was properly denied; and that he knew nothing of the matter, and had no voice at all, roundly asserted. They sang together once more; and Emma would then resign her place to Miss Fairfax, whose performance, both vocal and instrumental, she never could attempt to conceal from herself, was infinitely superior to her own. (p. 188, vol II, Ch. viii)

This is as much musical detail as Austen usually furnishes her readers. We learn who played what instruments or sang, and how well and for how long they did so, and how the audience

responded; but what was played, the words of the songs, the timbres of the singers' voices, are beside the point. It matters not how Emma's voice sounds, but that Jane Fairfax sings and plays significantly better, and that Emma has the good judgment to realize as much and proceed with humor and humilit. Here, Emma and Jane must perform both musically and socially, and each uses their strength in one (Jane in music, Emma in charm and amiability) to compensate for their relative weakness in the other. Meanwhile, the musical flirtation between Emma and Frank Churchill is more or less overt, even if its significance for the plot of *Emma* comes clear only toward the end of the novel.

Music, in other words, serves a clear social function in these passages but does not penetrate to the structural or aesthetic levels of Austen's text. This much is both reinforced and **wittily** ironized in the following exchange between Emma and her impoverished friend Harriet Smith. Emma, comparing her musicianship to Jane Fairfax's, says to Harriet: "My playing is no more like her's, than a lamp is like sunshine." Harriet says, "Oh dear—I think you play the best of the two…. Everybody last night said how well you played." Emma replies, "Those who knew anything about it, must have felt the difference. The truth is, Harriet, that my playing is just good enough to be praise, but Jane Fairfax's is much beyond it." To which Harriet responds,

> "Well, I always shall think that you play quite as well as she does, or that if there is any difference nobody would ever find it out. Mr. Cole said how much taste you had; and Mr. Frank Churchill talked a great deal about your taste, and that he valued taste much more than execution."
>
> "Ah, but Jane Fairfax has them both, Harriet."
>
> "Are you sure? I saw she had execution, but I did not know she had any taste. Nobody talked about it. And I hate Italian singing—There is no understanding a word of it." (191-2, vol II ch ix)

Harriet's protestations are at once naïve to the point of hilarity ("I did not know she had any taste. Nobody talked about it") and instinctively correct about the role of group consensus in determinations of taste. In this text, unlike in Eliot's, the group's evaluative judgments are all that matter; the actual character of the performances and the matter performed are irrelevant. This is generally how music functions in Austen's novels: as an engine of both satire and incisive social analysis, but not as an aesthetically privileged category. Similarly, the problematic relationship of music to language does not rise to the level of thematic significance or formal experimentation, as it does consistently and multifariously in *Daniel Deronda*.

Harriet's complaint about the unintelligibility of Italian singing, similarly comical in its honesty, prefigures a comparable music scene in Austen's final novel, *Persuasion,* in which Anne Elliot and her cousin William conduct the following flirtation at a house-concert. Anne translates the words of an Italian song from the concert-bill for William, concluding, "This is nearly the sense, or rather the meaning, for certainly the sense of an Italian love-song must not be talked of, —but it is as nearly the meaning as I can give, for… I am a very poor Italian scholar." Willam jokes, "Yes, yes,… I see you know nothing of the matter. You have only knowledge enough of the language to translate at sight these inverted, transposed, curtailed Italian lines, into clean, comprehensible, elegant English…." (_). This exchange—a discussion of words to a song—is as close as Austen comes to quoting the **lyrics to any of the many songs** sung in her novels. Music again, and Italian singing in particular, operate less as music per se than as the occasion for a ritualized **exchange of flirtations** and for **a sly satirization of the same interaction** (William Eliot, like Frank Churchill, proves an unworthy suitor).

In *Daniel Deronda*, too, music sung in Italian acts as a cultural litmus test of sorts, albeit in a far more complicated fashion. Music and singing are integral in more than one sense to

Eliot's sprawling final novel: In "George Eliot, Music, and Victorian Culture," Delia de Sousa Correa cites a suggestion from Shirley Levenson "that musical reference in *Daniel Deronda* contributes a degree of thematic unity to a novel often criticized for its divisions" (de Sousa Correa 174). At least three distinct calibres of Italian-language music carry out much of the differential labor borne by the novel's musical stratum. Arias in the *Bel Canto* or *buffa* style—associated with Gwendolen Harleth in her most frivolous aspect—contrasts with a brief but pivotal interlude of *Opera Seria* provided by Daniel. In counterpoint to all music of Italian origin are the works of German composers both real and imaginary, who furnish Mirah Lapidoth with two staples of her core repertoire (Beethoven's "Per Pietà" and "O Patria Mia" by one Joseph Leo)—both, as it happens, with texts in Italian. German music as such is the province of the novel's most formidable musical practitioner, the composer Julius Klesmer. The following passage dramatizes the confrontation between Gwendolen's vacuous *bel canto* drollery and Klesmer's unyielding Teutonic sensibilities:

> Gwendolen was not nervous; what she undertook to do she did without trembling, and singing was an enjoyment to her. Her voice was a moderately powerful soprano (some one had told her it was like Jenny Lind's), her ear good, and she was able to keep in tune, so that her singing gave pleasure to ordinary hearers, and she had been used to unmingled applause. She had the rare advantage of looking almost prettier when she was singing than at other times, and that Herr Klesmer was in front of her seemed not disagreeable. Her song, determined on beforehand, was a favorite aria of Bellini's, in which she felt quite sure of herself.
>
> "Charming!" said Mr. Arrowpoint… But Herr Klesmer stood like a statue—if a statue can be imagined in spectacles; at least, he was as mute as a statue. Gwendolen was pressed to keep her seat and double the general pleasure, and she did not wish to refuse; but before resolving to do so, she moved a little toward Herr Klesmer, saying with a look of smiling appeal, "It would be too cruel to a great musician. You cannot like to hear poor amateur singing."
>
> "No, truly; but that makes nothing," said Herr Klesmer, suddenly speaking in an odious German fashion with staccato endings, quite unobservable in him before… "That makes nothing. It is always acceptable to see you sing."
>
> … Miss Arrowpoint, who had been near enough to overhear… now with the utmost tact and kindness came close to her and said, "Imagine what I have to

> go through with this professor! He can hardly tolerate anything we English do in music. We can only put up with his severity, and make use of it to find out the worst that can be said of us…."
>
> "I should be very much obliged to him for telling me the worst," said Gwendolen, recovering herself. "I dare say I have been extremely ill taught, in addition to having no talent—only liking for music." This was very well expressed considering that it had never entered her mind before.
>
> "Yes, it is true: you have not been well taught," said Herr Klesmer, quietly. Woman was dear to him, but music was dearer. "Still, you are not quite without gifts. You sing in tune, and you have a pretty fair organ. But you produce your notes badly; and that music which you sing is beneath you. It is a form of melody which expresses a puerile state of culture—a dawdling, canting, see-saw kind of stuff—the passion and thought of people without any breadth of horizon. There is a sort of self-satisfied folly about every phrase of such melody; no cries of deep, mysterious passion—no conflict—no sense of the universal. It makes men small as they listen to it" (_).

Julius Klesmer, as commentators on music in Eliot have noted, takes up the mantle of Johannes Kreisler and, more diffusely, his predecessor Joseph Berglinger, as defender of "serious" music in the German sense of the word. In the book chapter entitled "Daniel Deronda: The Other Side of Silence," de Sousa Correa writes,

> Klesmer's description of the qualities lacking in the music of Bellini certainly sounds like a manifesto of German Romanticism… It evokes the passion, turbulence and sense of the infinite praised, for example, in E.T.A. Hoffmann's account of Beethoven's music. Like Hoffman's persecuted Kapellmeister Kreisler, Eliot' chimingly named Klesmer performs among uncomprehending philistines. (de Sousa Corrrea 134)

A direct line of influence between Hoffmann's frustrated *Meister* and Eliot's is plausible. As de Sousa Correa points out, "Eliot was familiar with Hoffmann's work and his stories, many of them translated by Carlyle, enjoyed considerable popularity in Britain…" (de Sousa Corrrea 134). Not only characterologically but also stylistically, this passage shows how far Eliot's incorporation of music into English prose fiction has come relative to Austen. Even aside from the narrator's detailed description of Gwendolen's voice and Klesmer's learned sermonizing,

there is the borrowing of "staccato" to show the quality of his speech and the complicated international politics (between not only the Italian and German temperaments, but the English as well) that underpins the meaning of this passage. A sly humor colors the narrator's recitation ("Woman was dear to him, but music was dearer"); it is twice implied that Gwendolen in song looks better than she sounds, a slight that serves the additional purpose of invoking the complicated dynamic of seeing and hearing that mediates the relationships among the characters. Where Gwendolen is a visual creature ("Was she beautiful or not beautiful?" the novel begins, ventriloquizing Daniel's thoughts, "and what was the secret of form or expression which gave the dynamic quality to her glance?" (_)), Mirah is a being of sound, a fact closely tied to her superior qualities of feeling and depth on whose account Daniel chooses her to be his wife.

The visual element of music performance predominates when it comes to discussions of Gwendolen's music, not only because she is a mediocre singer but also because, according to the narrator, she "had the rare advantage of looking almost prettier when she was singing than at other times" (_). *Daniel Deronda* is as rich visually as it is sonorically, and Eliot finds ways to play the visual and auditory off one another. The beginning of the novel, which treats Gwendolen Harleth's story and her coming to be entrapped in a cruel and loveless marriage, is most of all a terrible ballet of eyeballs. In Gwendolen's world, where so much goes unsaid, glances speak volumes. There are sound and music in this world, but we see more than we hear.

In contrast, Daniel's first meeting with Mirah is mediated almost entirely by music and sound. An early turning-point in the novel finds Daniel, young and adrift in more ways than one, rowing a skiff on the River Thames when he encounters a young woman on the verge of drowning. Before he catches sight of her, Daniel had been singing to himself, as Eliot describes with a level of musical detail unlike anything in Austen:

> "He was all the while unconsciously continuing the low-toned chant which had wanted his throat all the way up the river—the gondolier's song in the 'Otello' where Rossini has worthily set to music the immortal words of Dante—
>
> > 'Nessun maggior dolore
> > Che ricordarsi del tempo felice
> > Nella miseria'
>
> And, as he rested on his oar, the pianissimo fall of the melodic wail '*nella miseria*' was distinctly audible on the brink of the water." (_)

Not only does Eliot give a sample of the words Deronda is singing and how they sound, but also their author and composer. She even goes so far as to have the narrator editorialize on both the "immortal" words and the "worthy" musical setting. An interest in the relationship between music and poetry—the *Lied*-idea—is in evidence here, especially insofar as the narrator brings up the idea of text-setting and ventures an opinion on Rossini's success at it. Significantly, Rossini's *Otello* is a work in his *opera seria* style—in other words, a more serious or "deeper" form of Italian opera than Gwendolen's *buffa* aria from Bellini.

The words Daniel had been singing have practical import for how his intervention in Mirah's suicide-attempt plays out. From his boat, Daniel sees on the bank of the river "a figure which might have been an impersonation of the misery he was unconsciously giving voice to" (_). Arrested by the sight of her, Daniel stops singing, and Mirah notices and changes her stance: "Apparently his voice had entered her inner world without her having taken any note of whence it came" (166-7). As he attempts to bring her to safety, she complies but expresses her lingering fear by referring back to the words of the song: "I cannot see how I shall be glad to live. The *maggiore dolore* and the *miseria* have lasted longer than the *tempo felice*…. *Dolore—miseria*—I

think those words are alive[37]" (172). Daniel has the wisdom to listen quietly and is gradually able to earn Mirah's trust in this way.

The idea that character's voices can enter, and alter, one another's inner worlds is central to *Daniel Deronda.* Just as Eliot's narrator observes that Daniel's voice had "entered [Mirah's] inner world," Mirah's singing just as clearly enters Daniel's consciousness over the course of the novel and becomes part of the substance of his love for her. Aural interpenetration of this sort surely takes places between Jane Austen's characters in the throes of love, but her readers are unlikely to hear of it from the narrator, let alone to find anything so sonically evocative or musically specific as the "the pianissimo fall of the melodic wail" of a lonely man singing to express his mood.

With Mirah's entrance into the novel, a new world of sound opens, heralded and also made possible by Daniel's singing on the river. The subsequent scene in which he hears Mirah sing for the first time is a case-study in Eliot's method of blending visual and sonoric detail. First off, "Deronda placed himself where he could see her while she sang," following which Eliot's narrator addresses the reader directly, calling on them to envision in intimate detail the physical person of this singer:

> … *Imagine her* with her dark hair brushed from her temples, but yet showing certain tiny rings [etc.].… *Then see* the perfect cameo her profile makes….; the delicate nostrils defined enough to be ready for sensitive movements, the finished ear, the firm curves of the chin and neck entering into the expression of a refinement which was not feebleness.
>
> She sang Beethoven's "Per Pietà Non Dirmi Addio" with a subdued but searching pathos which had that essential of perfect singing, the making one oblivious of art or manner, and only possessing one with the song.… *Deronda*

[37] NB Romantic/Germanic poeticism via *Lebendigkeit* trope!

> *began by looking at her, but felt himself presently covering his eyes with his hand, wanting to seclude the melody in darkness*[38]… (335, emphasis added)

Here, one not only hears more than in Austen's musical tableaux but sees more as well. Moreover, the interconnection of seeing and hearing becomes part of the thematic content of the passage. The idea that one looks away from the source of exquisite music in order to "seclude [it] in darkness" is both sensorily suggestive in its own right and also of concrete aesthetic-philosophical interest: It suggests that the senses can alternately augment and detract from one another. We have seen this dialectic of the senses at work in the interaction of music and text in German and English art song. Eliot's interest in the question of how the senses relate to one another is a preoccupation she shares with her German-Romantic predecessors, and one way in which the logic of the *Lied* leaves its mark on this seminal English novel.

One could almost say by way of shorthand that the world of English high society in *Daniel Deronda* is the province of the visual and the world of Jewish London the realm of hearing. This idea, while a useful approximation, is given the lie by such telling exceptions as the ever-present "glistening eyes" in the Cohen home and visionary quality of Mirah's brother Mordecai, who thinks profoundly in both image and sound (and who, like Daniel, closes his eyes when he listens to Mirah sing (_)). Nevertheless, the association of Gwendolen's world with the visual and Mirah's with the aural is a useful heuristic in order to show how Daniel mediates between these spheres. It is well accepted that one of Daniel's functions in this novel is to negotiate or translate between its English and Jewish worlds. Eliot expresses this aspect of Daniel's role by invoking his person in alternately (or simultaneously) optical and sonic terms,

---

[38] No doubt a refence to the Jewish prayer, the "Shema" (which means "Hear!"), recited at key moments during the day with one's hand covering one's eyes so as to focus the attention on the meaning of the prayer, or perhaps on its undepictable referent: "The Lord is our God, the Lord is one!"

referring, for instance, to his "harmonious face" (287). The reader learns early that Daniel is a gifted singer and hears him sing during the rowing interlude; yet he is often described in the language of light, brilliance, and visible radiance. It is part and parcel of Eliot's interest in the interaction between eye and ear that there might exist some being or power that could mediate between these realms of seeing and hearing. In this, Eliot is not far from the tenets of the early German Romantics and, for instance, their notion of *Rhythmus* discussed in Chapter One.

**Klesmer's implicit, ethnicized JEWISHNESS:**

**"a felicitous combination of the German, the Sclave, and the Semite"**

**"a Pole, or a Czech, or something of that fermenting sort"**

> … being **"a felicitous combination of the German, the Sclave, and the Semite"** (77). In devising this particular ethnic heritage, Eliot responds rather slyly to current musical controversy. She would have known, as early as the 1854 Weimar visit, Wagner's scan- dalous writings about Jewish composers; she would have learned, from her reading of Helmholtz and other period sources, that "in the historical point of view . . . [the tonal system] is wholly the product of modern times, lim- ited nationally to the German, Roman, Celtic, and Sclavonic races."[50] By adding a Semitic strain to Klesmer's mix, she claims modernist musical prac- tice for Jewish composers and refutes one aspect of the Wagnerian polemic that disturbed her. Klesmer further enacts his cosmopolitan, assimilation- ist position by marrying his pupil Catherine Arrowpoint—the only non- Jewish character in the novel who is represented as a talented performer and composer—much to the dismay of her propertied and hypocritical parents. (Solie, "Tadpole Pleasures" 179)

An doltish minor character, the Englishman John Bult, reads **Klesmer as "a Pole, or a Czech, or something of that fermenting sort"**![39]

[39] c.f. David Reibel, "Hidden Parallels in George Eliot's Daniel Deronda: Julius Klesmer, Richard Wagner, Franz Liszt"

Two of the pieces most closely associated with Mirah, who we learn has been a classical singer by trade, are, as noted, Beethoven's "Per Pietà Non Dirmi Addio" and a setting of Giaccomo Leopardi's "O Patria Mia" by a fictional composer named Joseph Leo. The narrator quotes and offers thematic commentary on both these arias. Both are treated with the same seriousness accorded Daniel's barcarolle. Mirah sings not only in Italian, but also in German, Hebrew, and other languages throughout the novel, but only a few of her songs—especially the two Italian arias already named—are accorded thematic importance in their own right. We are told, for example, that she sings Schubert *Lieder* (as, we learn, does Daniel, who is himself a fine tenor), but we are never told which ones. Just one actual German *Lied* is named toward the end of the novel, when a joyful Mirah, now engaged to Daniel, sings "Neue Liebe, Neues Leben" by Beethoven—a song in the composer's own language at last. Tellingly, Eliot had initially planned to make Mirah's signature song a *Lied* of Schubert rather than an Italian aria by Beethoven. According to Scott Messing, the manuscript had named "Abschied" from *Schwanengesang*, but Eliot was persuaded to substitute "Per Pietà" by Charles Lee, the son of her partner George Henry Lewes (Messing 124). It is tempting to speculate that "Abschied," with its deceptively cheerful introduction yielding to a characteristically melancholic center that, even so, is belied throughout by the jaunty piano rhythms, fell short of the straightforwardly heartfelt pathos needed to show Mirah's openness and sincerity.

The association of music with Germanness was not unique to Eliot's work, but the reflection of a larger aesthetic-historical problem in which England had already been mired for some time by 1876, the year of *Daniel Deronda*'s publication: namely, the idea that the English had failed to produce a major composer since Purcell. The now-famous phrase, "Das Land ohne

Musik," coined by a 1914 German reviewer (Solie 263) encapsulates this idea. In "No 'Land Without Music' After All," Ruth Solie challenges this cliché while drawing out the reasons for its resonance and staying-power. Several aspects of the history she presents help to explain the music-aesthetics of Daniel Deronda. The association of musicality with Germanness in the novel, to name one example, seems more self-explanatory in light of what Solie calls the "musical 'xenophilia' of the British: nineteenth-century British historians, she observes, saw "the 'development' of music in terms of the startling parade of Austro-German geniuses," so that "it was not just xenophilia *tout court*, but Germanophilia in particular that ruled the day" (Solie 263-4).

This Germanophilia is abundantly on display in *Daniel Deronda,* and not only in musical matters. This is especially clear when Eliot's novels are compared with Austen's. Even the variety of international settings and the characters' names in *Daniel Deronda* (Mallinger, Davilow, Klesmer) reflect a cosmopolitan orientation that differs palpably from Austen's thoroughgoingly English milieux. The influence of Germanophilia on Eliot's text may also have been a factor in her sophisticated experiments in making the subtleties of the word-music relationship part of fabric of the novel—in other words, in the manifestation of *Lied*-type thinking in the English novel of the later nineteenth century.

**Germanophilia—>spread of the Lied ideas from Germany to England[40]**

**German culture in England; Hanover monarchs**

[40] C.f. Steven Paul Scher's essay on reception of the *Lied* throughout Europe; also Fischer-Dieskau, *Töne Sprechen, Worte Klingen*

**Eliot and Goethe; GH Lewes and Goethe; the Lewes' visits to Weimar and tastes in German music (a bit old-school, more at home with Schubert than Wagner)**

**Connection to English Musical Renaissance:**

**Eliot and Hubert Parry, who named his daughters Gwendolen and Dorothea!**

**19th-Century English Song Composer's lament re available poetry; much of English Romantic poetry hard to musicalize [of interest in its own right!*]**

**→ "Where's our Heine?" Concern over lack of suitable "lyric" (in the sense elaborated in Chapter Two)****

**→"Oh right, A.E. Housman is our Heine!": profusion of Housman settings; also Shakespeare**

**Discomfort writing serious song in English: Parry has Shakespeare sonnets translated into German for him to set!*****

**Voices from the English Musical Renaissance:**

> "If words are set to music, the music must be as independent an entity as the poem…"
> —Peter Warlock[41]

> "We composers are an unconscientious crowd and are much too apt to use the great poets as mere pegs on which to hang our silly little tunes."
> —Ralph Vaughan Williams[42]

…

[41] Trevor Hold. *Parry to Finzi: Twenty English Song-Composers*. Boydell Press, 2005. 8.

[42] Ibid.

The gradual transformation of music as a force in the English novel over the course of the century is noticeable when one compares the novels of Jane Austen, which have as little in the way of Germanophilia as they have in sensuously rich musical detail, with works written between Austen's death (which, in 1817, came just a year after the "birthday of the German *Lied*" with Schubert's "Gretchen") and Eliot's heyday. Charlotte Brontë's *Jane Eyre,* published in 1847, approximately three decades after Austen's mature publications and before Eliot's, is an especially revealing instance. Consider the following passage in which Jane, employed as a governess at Lord Rochester's estate at Thornfield, listens from her menial post while her master entertains posh acquaintances around his piano:

> "Presently a voice blent with the rich tones of the instrument; it was a lady who sang, and very sweet her notes were. The solo over, a duet followed, and then a glee: a joyous conversational murmur filled up the intervals. I listened long: suddenly I discovered that my ear was wholly intent on analysing the mingled sounds, and trying to discriminate amidst the confusion of accents those of Mr. Rochester; and when it caught them, which it soon did, it found a further task in framing the tones, rendered by distance inarticulate, into words." (p. 249)

Such an incident could easily take place in a novel by Austen, but the reader would be unlikely to hear about it, at least in such auditorily rich detail. Similarly, once Jane and Rochester are engaged, Brontë quotes the full text of a song he sings to her [CITE]. Jane is somewhat musical (like Elinor Dashwood, she has much greater aptitude for the visual arts), but she is also a student of French and German. German especially plays a part in the events of the novel, since Jane's cousins the Rivers sisters are reading Schiller when Jane first comes upon them. From that moment on, Jane catches her cousins' enthusiasm for "… this crabbed but glorious Deutsch" (p. 499). So far, then, *Jane Eyre* more resembles its successor in *Deronda* than any of its

predecessors in Austen, not least of all in the following respects: Brontë's sensorily rich musical vocabulary; her willingness to give specifics about musical works performed during the events of the novel; and an interest in German language and letters manifest in the text even to the extent of quoting in German. To this list might be added the practice of experimenting with the relationship between hearing and the sense of sight. The following passage points forward toward Eliot's aesthetic practices:

> after sitting nearly an hour on the hearth listening to the muffled fury of the tempest, I lit a candle, took down "Marmion," and beginning—[here the first six lines are quoted]—I soon forgot the storm in music.
>
> I heard a noise: the wind, I thought, shook the door. No; it was St. John Rivers, who, lifting the latch, came in out of the frozen hurricane—the howling darkness—and stood before me: (p. 566, Chapter 33)

Operative in this passage are three different problematics, each of central concern to the argument of this chapter and each the subject of a rich literature in its own right. First, there is the "howling darkness," a tiny formal provocation of blurred senses. As we have seen Chapter One, such experiments in audiovisual admixture are a major characteristic of both Romantic poetry and prose.

Second, there is the poeticism of reading Scott's *Marmion* and thereby losing a storm in "music." Certainly it would have been equally impressive and more literally true to say "forgot the storm in poetry." A small transference is in play in the identification of poetry—and especially the genres of epic or Romance, in this case—with music. This reads, perhaps, as an honorific of Scott's poetry by implication that has aspired successfully to the condition of music (a mode of flattery by intermedial comparison noted in Chapter One); but it is also a reminder that, in a much more literal sense, prose-fiction and poetry were locked in a complex co-evolution, both with one another and with music. The categories of poetry and the Romantic

novel, writes Ann Wierda Rowland, "were entirely entangled with each other in these years and not necessarily in ways our current understandings of these terms would predict" (Rowland 118). Rowland's historicizing intervention is to point out the opposition between "verse" and "poetry" dominant at that period, with "verse" being merely a form with line breaks and "poetry" being whatever is associated with the Romantic desiderata of imagination and passion (Rowland 118). "Novels and poetry, in particular," Rowland writes, "have a lot to say about each other in a period when the cultural status of both was in dramatic flux." The result is that "streamlined narratives describing the 'rise of the novel' or the 'ascendancy of the lyric' cannot adequately account for the vigorous mixing and jostling of genres in these years" (Rowland 118). Something analogous might be said of the relationship between poetry and song. It is worth adding that the shifting status of song and music is one of the many destabilizing elements in the Romantic prose-poetry complex that Rowland describes.

This itself is a third problematic on evidence in this short passage from *Jane Eyre*. Bringing up *Marmion* and referring to its production in the reader's mind as "music" brings to bear on *Jane Eyre* itself the fruitfully destabilizing presence of music in literature from Walter Scott's verse and prose epics—something Brontë's audience would likely have discerned or intuited. Rowland points out quotations from poets familiar to readers or from balladry embedded in a novel constitute "a strategy for mapping the world of that novel on to the world of the readers, as characters and readers alike read and repeat the same texts. Lyric lines within a novel thereby take on a much greater social function than we may expect" (Rowland 129). Brontë's citation of *Marmion* provides the world of Walter Scott as an index of socio-cultural as well as literary associations for the reader. Meanwhile, comparing *Marmion* to music brings into discussion the protean presence of music in Scott's works as well as in literature more generally.

Brontë's readers need not have been consciously aware of any of these machinations for them to be aesthetically successful. As Rowland's word "mapping" suggests, the effect depends only on the reader being able to orient themselves within a certain paradigm, not necessarily identifying the points of reference by which they have oriented themselves.

At this point, some remarks on the genre of the Romance and on the influence of Walter Scott are in order. Scott is a pivotal case in the general trend proposed in this chapter that the more an English author inclines toward German thought and art, they more likely they are to incorporate into their prose-fiction explorations in the word-music relationship. Scott was a mouthpiece of Germanophilia in the British world, publishing many translations of German ballads and poems, including a notable rendering of Goethe's "Erlkönig." His first publications were translations into English of two ballads by Gottfried August Bürger, whose verses also furnished a number of texts for *Lieder*. The kinship between German and Scottish Romanticism, with Walter Scott as a pivotal figure and Herder's *Volkslied* movement as a literary forerunner, was an object of mutual interest. Schubert set a number of texts by Scott translated into German such as "Normans Gesang," and both nations discovered an enthusiasm for the Scottish Border Ballads and the works of MacPherson in the guise of "Ossian," several of which also received treatment by Schubert.

**More on Walter Scott as intercultural spokesperson between German and Scottish Romanticism; between (narrative/epic) poetry and prose; and between text and song.**

**Romance genre**; origin of Romantic novel; Schlegel idea

*Waverley*

**Germanophilia and Scotland in English imagination and vice versa; Ossian, Border Ballads**

Ultimately, meaning of verse/poetry/novel triad for SONG

Rosemary Ashton, *The German Idea*

Interlude III:

Parody: “The August Tradition of Mocking German *Lieder*”

“*New Yorker* article:

http://www.newyorker.com/culture/culture-desk/the-august-tradition-of-mocking-german-lieder

Dudley Moore, "Die Flabbergast"

https://www.youtube.com/watch?v=y9tb05DMlqg

Anna Russell, "Schlumpf"

https://www.youtube.com/watch?v=AGpdGTeTVcU

The most mockable thing about German art song, these pieces suggest, is their utterly earnest approach at the level of both compositional form and poetic content—the same force that I have suggested in the preceding chapters gives the *Lied* its ongoing human appeal. Even comparatively light-hearted or witty *Lieder* generally fall short of the robust comical spirit of, say, Mozart’s and Da Ponte’s *Le Nozze di Figaro*—notwithstanding the profusion of genuinely heartrending expression in this opera. The meaning of this, one could fairly conclude, is that like most phenomena emphasized in this dissertation, the relationship between the sublime and the ridiculous is a dynamically dialectical one. This saves the *Liebhaber* of *Lieder* from having to choose between laughter and absolutely earnest appreciation of this most dialectically

concentrated intermedial experiment, or as in Schubert's setting of Friedrich Rückert, between "Lachen und Weinen."[43]

[43] C.f. this song, and others such as "*Seligkeit* (D.433)" after Ludwig Hölty in light of an often-repeated comment that Schubert wrote no really happy music. Story has it that Schubert once retorted to a poet who found a song was too melancholy, "Kennen Sie eine lustige Musik? Ich nicht." From Schubert's dream, a short prose piece by the composer:

> "Through long, long years, I sang my songs. But when I wished to sing of love, it turned to sorrow. And when I wanted to sing of sorrow, it turned into love."
> [CITE]

Chapter Five [OVERVIEW]

Performance: Singer and Pianist as Collaborators in Creative Interpretation

Case Study: Dietrich Fischer-Dieskau

"You're not a singer at all, you're a bard!"
--Paul Hindemith to Dietrich Fischer-Dieskau[44]

**Fischer-Dieskau, *Töne Sprechen, Worte Klingen: Zur Geschichte und Interpretation des Gesangs* (1985)**

**Notes from the DFD Archive in Berlin (2019):**

Fischer-Dieskau to Jörg Demus (who had written a not very successful opera)

5.9.06

> Mein lieber Jörg,
>
> …
> Wenn Du selbst schon weißt, daß Dein "Der Tor und der Tod" ein bißchen langwierig zu hören ist, dann hättest Du als Komponist für die nötige Kurzweil sorgen sollen. **Natürlich kann einem der wortgewaltige Dichter schon Angst einjagen. Und es gilt ja für sämtliche Erfolgsstücke die ungefähre Regel: Lasse den Text nie stärker als die Musik sein! Das aber scheint mir in Deinem Werk nicht eingelöst, das sich in der Tat under seinem tiefsinnigen und dabei gleichmäßig rhythmisieren Wortlaut zu winden gezwungen sieht.** Schade um eine Menge sinnvoller Einfälle, die in der gleichartigen Dreier-Einteilung ertrinken. Nur mit Drei -Halben, Drei-Viertel, Neun-Achteln usw. Kann kein Opus dieser Länge faszinieren. Auch läßt Du häufig die wichtigsten Einfälle z rasch wieder fallen. Mit anderen Worten: Für die Gewichtigkeit der Worte scheint mir Deine Musik zu "plätschernd," d.h. sich im Auf und Ab zu erschöpfen. Kannst Du Dich nicht noch einmal an korrigierende Arbeit machen

[44] http://www.mwolf.de/barde_e.htm

> und die entsprechenden Aufhaltungen, Ausbrüche oder Unterbrechungen [], wie ich sie gerade beim bewundernswerten Mozart wiederfand?
>
> Verzeih diese kritischen Auslassungen, die ich mit Herzklopfen hinschreibe. Deine Sänger hätten Julia und ich aus dem großen Kontingent der Schüler leicht mit besseren besetzen können.

**The *Lied* in Twentieth-Century History:**

DFD obits

Story of DFD's first solo public Lieder recital!

DFD's P.O.W. *Liederabend*

**DFD on the materiality of phonology** in art song (or in singing in general?):

arguments, charts, and analyses from *Töne Sprechen, Worte Klingen*

annotated scores frm Berlin archive! In An den Mond, "Brrrrrrrrrreisest über mein Gesicht"![45]

In 1943, a seventeen-year-old Berliner named Dietrich Fischer-Dieskau made his public at the town hall of Zehlendorf. The program was Schubert's "Winterreise." Eight songs into the cycle, the concert was interrupted by an RAF bombing:

> "We had a terrible bombing of the city that day," Fischer-Dieskau recalls, "and the whole audience of 200 people and myself had to go into the cellar for two-and-a-half hours. Then when the raid was over we came back up and resumed." I ask him whether he can remember where in the cycle he began again. "It was Rückblick [Backward Glance]," he grins. "So we looked back to the part already completed."
> https://www.theguardian.com/music/2005/may/20/classicalmusicandopera2

[45] Interesting in contrast to Roland Barthes' commentary in "Grain of the Voice"; seems DFD subsumes the physicality of singing into its aesthetic dimension too well for Barthes! A dialectically-susceptible criticism that can well be both appreciated and disputed.

Later, Fischer-Dieskau would sing *Lieder*, including this cycle, for his fellow prisoners-of-war, sometimes *a cappella* from a makeshift stage in the bed of a truck (Monsaingeon). What this singer endured during his life with *Winterreise* lends an impressive weight to the thought of this late vantage point.

*  *  *

Other performers in their own words:

[from final paper for Scott Burnham's Fall 2014 seminar MUS 549]

In the trailer for a new recording of *Winterreise* with Gerald Finley, pianist Julius Drake strikes a universalizing note by pointing out that the the wanderer, newly single, has to "cope, just like we all have to cope with that and many more trials in life." The words they choose to praise the cycle are also revealing: "beautiful," "iconic," "fundamental," a "rare opportunity" and "an amazing event, that it happens at all." These selections politely avoid the work's harrowing core, though perhaps the suggestion that it is "amazing… that [performances] happen at all" is a hint in this direction. The strategy is orthogonal to that of flattering the cycle with comparison to *King Lear*,[46] which is tantamount to saying that it's devastating in a good way.

In 2013, Christoph Prégardien and Michael Gees released a trailer for a new DVD recording of the cycle. Speaking of why he chose to record the cycle once again, Prégardien says,

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[46] I have not been able to determine the origin or age of the now-ubiquitous epithet for *Winterreise*, "the King Lear of song cycles."

> My view of *Winterreise* and of what happens to the young man in these songs has changed over the past 10 to 15 years… It is tempting to interpret *Winterreise* as exclusively as a piece of self-pity. The longer I performed the Lieder the more I realized that the man is struggling with his destiny… so ultimately at least for me death is not the central theme here.

Prégardien implies that the cycle's complexity makes it worth revisiting for the way that it encourages reinterpretation over the course of years. The possibility of an open-endedly optimistic interpretation (or perhaps a Realist one—they are hard to distinguish here) is also presented as a selling point. Gees adds his own universalizing view, an optimistically-inflected bit of Realism:

> I think that *Winterreise* is a work with a mission in this world. This mission, I believe, consists in creating music out of one's suffering. This is something humans should do, not only composers, poets and musicians, but simply everybody. It's away of coping creatively with suffering. This would be useful.

The word "useful" is striking, putting a fine point on the therapeutic ideal that underlies some universalizing reading: useful for the audience as well as the character.

Meanwhile, the trailer places a clear emphasis on the two artists' interpretive collaboration. It opens with a sequence of floating text reading "two musicians… two visions meet… a third way emerges" as Gees plays the opening to "Im Dorfe." In the interview, the two discuss the fruitfulness of having to persuade an artistic partner of one's own interpretation in order to proceed together. "We both want what's best for the baby," Gees says.

Jonas Kaufmann and Helmut Deutsch appear to handle collaborative interpretation very differently in the promotional interview for their 2014 recording. "[The sadness] can't be everything," Deutsch opines; then, referring to "Mut!", "If you have the strength to say, 'We ourselves are gods,' shortly before the end, then you can't say two songs… later, 'I'm now going

consciously to my death,' or something similar." Kaufmann looks at him a moment and replies, "But I don't believe that he ever recovers from this shock. I think that was it. So we hold different opinions." They laugh. "We'll just have to record it afresh, then," Deutsch jokes. I wonder whether Deutsch was deliberately stating an opinion he knew Kaufmann did not share in order to lead the viewer to this most fundamental *Winterreise* debate, or whether, perhaps, the two musicians actually had never compared interpretations in the first place. What would that mean for performance, if so? Prégardien and Gees might actually see good reason to record afresh in that case. Without reading too much into what may be offhand remarks, this difference in approach draws attention to the relationship between critical interpretation and performance, and relatedly, to the ambiguous role of ambiguity in the cycle.

…

# Coda

## Community: Toward a Radical Pedagogy of Dead White Europeans

> *… And when the sun rises we are afraid*
> *it might not remain*
> *when the sun sets we are afraid*
> *it might not rise in the morning*
> *when our stomachs are full we are afraid*
> *of indigestion*
> *when our stomachs are empty we are afraid*
> *we may never eat again*
> *when we are loved we are afraid*
> *love will vanish*
> *when we are alone we are afraid*
> *love will never return*
> *and when we speak we are afraid*
> *our words will not be heard*
> *nor welcomed*
> *but when we are silent*
> *we are still afraid*
>
> *So it is better to speak*
> *remembering*
> *we were never meant to survive.*
>
> --Audrey Lorde, from "Litany for Survival"[47]

What dead white (mostly) cismen can contribute to a genuinely liberatory pedagogy appropriate for the twenty-first century classroom

**Some Reasons to Consider Teaching Dead European White Cis-men That Have Nothing to Do With Putative Greatness:**

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-Many of us have unfinished business with some dead white Europeans, for a wide variety of reasons.

-This is some of our ambivalent and compromised inheritance

-These authors, like all authors, can and should be taught with radical pedagogical potential in mind.

-Stop wringing hands over "diversifying the curriculum"—diversify representation among your faculty (not just student body), and the curriculum will diversify itself naturally and skillfully.

-One can appreciate without lionizing.

-Should be remembered that all kinds of students want to learn all kinds of things for all different reasons.

-etc. etc. etc.

My main purpose here will be to make explicit what is most important to me in the dissertation, and which stands inalienably at its heart. In the process I hope also to cut through some of the mystification surrounding such issues as national or disciplinary canons and such watchwords as curricular "diversification" and "inclusivity."

I will likely rely a good deal on **bell hooks'** ***Teaching to Transgress***[48] and seek ways to incorporate lessons of embodied experience for academic readers. I do not wish this meditation to be polemical, at least no more than is necessary.

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**Ways to teach this material in a liberatory twenty-first century classroom that centers ongoing historical struggle.**

**Why it's important to acknowledge the physical body of the scholar and to talk about what bodies are welcome and respected in which academic roles.**

**Legitimacy and necessity of outwardly acknowledging "difference" in the person of the scholar** and why such difference should be celebrated as crucial rather than hushed up as something irrelevant or embarrassing, or for any other reason erased.

**From Dan-el Padilla Peralta, Professor of Classics at Princeton University: "Thoughts on a Racist Incident at the AIA-SCS 2019 Classics"**

(https://medium.com/@danelpadillaperalta/some-thoughts-on-aia-scs-2019-d6a480a1812a)

Professor Padilla Peralta's response to yet another round of, "You're only where you are because you are black.":

> The most maddening aspect of Saturday's episode was in some respects the most predictable. Seeing as no one in that room or in the conference corridors afterwards rallied to the defense of blackness as a cornerstone of my merit, I will now have to repeat an argument that will be familiar to critical race scholars of higher education but that is barely legible to the denizens of #classicssowhite. *I should have been hired because I was black*: because my Afro-Latinity is the rock-solid foundation upon which the edifice of what I have accomplished and everything I hope to accomplish rests; because my black body's vulnerability challenges and chastizes the universalizing pretensions of color-blind classics; because my black being-in-the-world makes it possible for me to ask new and different questions within the field, to inhabit new and different approaches to

> answering them, and to forge alliances with other scholars past and present whose black being-in-the-world has cleared the way for my leap into the breach. That scholarly merit can, even in the minds and hearts of supporters and well-wishers, be decoupled from the fact of my Afro-Latinity is why the rage will continue to burn brightly. **If this discipline is to cherish the minds of scholars of color, it must begin by cherishing their bodies — and all the legacies of racisms past and present that are seared into their flesh.** This past weekend, the artificial cleaving of scholarship from racial subjectivity, and of knowledge from racial identity, has been exposed once again as a monstrous lie. **We are not minds in vats; *all* our intellects take shape and evolve within national and global force-fields of race and racecraft. To pretend otherwise is a privileged fantasy, unworthy of its hallucinators and demeaning to those who have it thrust upon them.**

The sentence that best sums up where I'm trying to take this is, “I should have been hired because I was black: because my Afro-Latinity is the rock-solid foundation upon which the edifice of what I have accomplished and everything I hope to accomplish rests…”). I want to make it understood why it’s unacceptable to relegate scholars of difference to the departments or “centers” on campus that bear the name of the relevant line of difference (“Department of Gender and Sexuality Studies,” or worse, “Women’s and Gender Studies), and why the bravest and most revolutionary scholarship in all disciplines can be expected from bodies marked as “different” or traditionally unwelcome.

…

Interpretation as an Act of Love

A story from my own family: Sometime after World War II, a man in the German town of Biberach was cleaning out a large urn fixed to the eaves of his roof, when he discovered that the urn was not empty: Previous owners of the house had apparently made a sort of time capsule of it, for it contained a *mezzuzah* and a note that was later traced to a distant relation of mine, whose

granddaughter is the closest thing I have to an Oma. The note gave a general statement of the time and place and ended with the lines that stand as an epigraph to this dissertation:

> "... And so I give this message to the future, and may the person who will one day find it think of the signer with love on reading these lines."
> –Samuel Wallersteiner, 24. Aug. 1894
> [find the German!]

Always a stroke of luck to be found at all, and by an empathetic stranger at that (the one in this story somehow looked up our family, which is how we know any of this).

For me, the ultimate symbol of the artist who understands mutual dependence with the interpreter, to say, "to the whomever by chance finds this, remember me with love."

> "And when we, as critics [or interpreters], tease out the paintings latent in [a poem] or the poem latent in [a painting], we are engaged in something like an act of love, because **we usually bother to interpret only the things we love**." (Albright 281)

I would add something: We usually bother to interpret only things we love, or things we fear, or do not understand in such a way that we feel it matters. Interpretation, especially in the critical sense, often is an act of love, just as working to try to understand another person is; and when interpretation is not an act of love, it is usually a mark of some other passion, or at the very least, concerted interest.

Nevertheless, in closing, I turn to the often-quoted words on interpretation and love that the conductor Furtwängler said to Fischer-Dieskau, the great performer-interpreter of pseudomorphs:

> "He [Furtwängler] once said to me that the most important thing for a performing artist was to build up a community of love for the music with the audience, to

> create one fellow feeling among so many people who have come from so many different places and feelings. I have lived with that ideal all my life as a performer."
> (http://www.theguardian.com/music/2005/may/20/classicalmusicandopera2)

A plausible and moving gloss on Albright's "the warmly human in the sidestep across media boundaries."[49]

[49]

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Albright, Daniel. *Panaesthetics: On the Unity and Diversity of the Arts*. Yale UP, 2014.

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