

The University of Manitoba

THE INFLUENCE OF MUSIC ON GERMAN ROMANTICISM

by

Paul Davies

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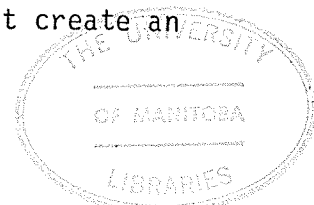
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ABSTRACT

This thesis will discuss the influence of music on selected German Romantic writers as is manifested in their enthusiasm for music, the portrayal of the musician type in Romantic literature, and in those works of literature with musical passages or near-musical interludes. Combined with these investigations there will be a discussion in particular of the attempts by some Romantics to merge the arts of music and literature, their efforts to translate into words the intellectual and emotional impact of music, to create as it were a sort of 'verbal music'. All in all, the presentation of music and its accompanying impact in words will be described.

The introduction considers music from the point of view of a non-representational art and expression of spirit and feeling, and it is made clear how fundamental a role non-representationalism, the 'Expressive Theory of Poetry', and the concept of synthesis play in the German Romantics' 'Weltanschauung'. Chapter one examines Wackenroder's ideas on music in his essays as well as the figure of Joseph Berglinger, the first Romantic musician hero. Chapter two looks at the musical aspects of Hoffmann's essays, 'Novellen' and novels, with especial emphasis on the character of Johannes Kreisler as developed in the Kreisleriana and Kater Murr. Eichendorff's simpler, more idyllic conception of music forms the focus for Chapter three, with an appraisal of his poems and 'Novellen' such as Taugenichts, where the interspersion of lyrical interludes within the text create an



operatic effect. The beginning of chapter four deals with Tieck's outlook on music as manifested in his essays, and then moves to his practical efforts at creating musical atmospheres in his dramas and novels. Chapter five scrutinizes Brentano's attempts to reproduce verbally sensations evoked by music through musicalizing his whole language. His interest in a union of the arts as shown in Godwi and Gustav Wasa is also examined. The conclusion looks briefly at the influence of music on post-Romantic German writers and, while mentioning that some of these artists regarded music negatively, the argumentation never loses sight of the positive meaning music holds for German Romantics as the most Romantic of all the arts.

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INTRODUCTION

INTRODUCTION

Die Musik ist die romantischste aller Künste, beinahe möchte man sagen, allein echt romanf/sch, denn nur das Unendliche ist ihr Vorwurf [...]
Die Musik schließt dem Menschen ein unbekanntes Reich auf, eine Welt, die nichts gemein hat mit der äußern Sinnenwelt, die ihn umgibt, und in der er alle bestimmte Gefühle zurückläßt, um sich einer unaussprechlichen Sehnsucht hinzugeben.¹

This quotation from E.T.A. Hoffmann's Beethovens Instrumentalmusik is a summary of the effects that music can have on the creative artist, indeed on any receptive listener. It is a summary of the feelings that are provoked when coming into contact with music, the expression of a transcendental world according to some Romantics. When we ask ourselves which elements of music appeal most to Romantic writers and why, we should consider the basic characteristics of Romanticism: individuality, creative subjectivity, self-expression, a sense of the transcendental, the mystical and the supernatural.² The Romantics deliberately shunned everyday life and preferred a world of illusions and dreams. This often resulted in a dichotomy between Romantic aspirations and mundane reality: Hölderlin, Schumann and Lenau all eventually became insane, Kleist and Nerval committed suicide, Brentano, Zacharias Werner, and Wackenroder sought solace in the Roman Catholic church. Mittenzwei interprets the relationship between music and German Romanticism in terms of "Die Sehnsucht des Romantikers nach

Erlösung durch Musik,"³ but there are more positive aspects of the relationship. Music was regarded as capable of leading to a rebirth and reawakening of the soul, and although the church served as a refuge from the slings and arrows of everyday life, its influence on the religious conception of music is not to be underestimated. One of these more positive aspects is the pantheism of Nature. The omnipresent divine spirit is described acoustically, the descriptive prose of Romantics being alive with natural sounds and musical instruments, which capture the acoustic spirit of Nature. In fact, Nature starts to resemble an orchestral score: "In dem unvermerkten Entstehen, Anschwellen und Verschweben jener Naturlaute liegt etwas, das unser Gemüt unwiderstehlich ergreift, und das Instrument, dem dies zu Gebote steht, wird in eben dem Grade auf uns wirken müssen."⁴ The union of Nature with music becomes explicit by the linguistic use of visual and aural imagery.

The abstract, invisible essence of music makes it an ideal metaphor for the mysterious spirit of Nature, the element of the divine which is all pervasive. Music is a non-representative expression of spirit and feeling, a non-representational art. This idea is closely linked to what Abrams calls the 'Expressive Theory of Poetry'.⁵ The term 'non-representational art' as applied to music means that music has no definite, distinct representation or meaning. It is in fact indefinite, with no references to the outside world, and tends to be suggestive in an imprecise and inexact way. A comparison with the written word is illuminating. A sequence of words conveys a thought which exists in its own right after the words have been read or spoken. In this sense

music does not actually convey anything apart from sounds: even though music can have just as inventive and ingenious a power as words, this power cannot be properly discussed apart from the music itself. This power evokes feeling rather than states something.⁶ As an art form, music is a long way removed from the logic of rational experience, a logic which could be demonstrated and proved, and it has the quality of not being representational of objects or ideas. This is especially true of instrumental music. The world of music is governed and conditioned by non-representationalism:

[...] being free of the pressures of association, and unrestricted by urges to qualification or relativity, it [music] possesses a unique immediacy as a medium of human understanding and offers an experience of true, timeless reality which the representational arts, bound by the finiteness of human sense-perception, can never offer.⁷

What is being formulated here is a non-rational philosophy inspired by the mystery of aesthetic communication:

And if music leads us into the presence of 'real' reality, it is but a step to the claim that the world is susceptible to ultimate explanation in aesthetic terms, and that music is at the core of this metaphysic.⁸

This philosophy was something very dear to the hearts of nineteenth century philosophers. Because of its remoteness from the representational world of forms and ideas, its absoluteness and immediacy music conveys most purely what Schopenhauer saw as the real nature of the world, for music expresses "nie die Erscheinung, sondern allein das innere Wesen, das Ansich aller Erscheinung, den Willen selbst ... Hieraus entspringt es, daß unsere Phantasie so leicht durch sie erregt wird [emphasis is added]".⁹ Schopenhauer's

conception of the world is as one of "verkörperte Musik", a universe ordered by and to be understood by music:

Da unsere Welt nichts Anderes ist als die Erscheinung der Ideen in der Vielheit ... so ist die Musik, da sie die Ideen übergeht, auch von der erscheinenden Welt ganz unabhängig, ignoriert sie schlechthin, könnte gewissermaßen, auch wenn die Welt gar nicht wäre, doch bestehen: was von den anderen Künsten sich nicht sagen läßt ... Die Musik ist aber keineswegs, gleich den anderen Künsten, das Abbild der Ideen; sondern Abbild des Willens selbst, dessen Objektivität auch die Ideen sind: deshalb ist eben die Wirkung der Musik so sehr viel mächtiger und eindringlicher, als die der anderen Künste: denn diese reden nur vom Schatten, sie aber vom Wesen.⁹

Hoffmann equates music with Man's inner spiritualization, it is the expression of the highest and holiest spiritual power kindling all Nature. In its deepest, most characteristic sense, music is therefore a religious cult and its sole origin is to be found in religion.

Keine Kunst [...] geht so ganz und gar aus der inneren Vergeistigung des Menschen hervor, keine Kunst bedarf nur einzig rein geistiger ätherischer Mittel, als die Musik. Die Ahnung des Höchsten und Heiligsten, der geistigen Macht, die den Lebensfunken in der ganzen Natur entzündet, spricht sich hörbar aus im Ton, und so wird Musik, Gesang, der Ausdruck der höchsten Fülle des Daseins -- Schöpfer lob! -- Ihrem innern eigentümlichen Wesen nach ist daher die Musik religiöser Kultus und ihr Ursprung einzig und allein in der Religion, in der Kirche zu suchen und zu finden.¹⁰

Novalis, whose mind was attracted by the relationship between music and mathematics as well as by the problems of the "Akustik der Seele", wrote: "Die musikalischen Verhältnisse scheinen mir recht eigentlich die Grundverh[ältnisse] der Natur zu sein."¹¹

The symbolist movement assigned an equally important and fundamental role to music: witness Verlaine's "De la musique avant toute

chose", the remark by Walter Pater that "All art continually aspires towards the condition of music", and Mallarmé's "Je fais de la musique".¹²

Music penetrates into the perception of infinite ideas, the full comprehension of which is not vouchsafed to mere reason. Music of all the arts alone offers more than an image of conceptions:

Es ist die hinter der wirklichen Welt verborgene wahre Welt, das Absolute, das Reich des Unendlichen, das in der Musik zum Ausdruck kommt und sich durch die Musik dem Empfänglichen erschließt. So hat die Tonkunst metaphysische Bedeutung sowohl im künstlerischen Schaffensprozeß wie in ihrer Wirkung.¹³

Taylor believes that the origin of the Romantics' placing of music in a supreme position above all other arts is to be found in their "aversion from 'precise' emotion". This would also explain music's appeal to the ordinary man:

By the very fact of its [music's] 'unreality', of its independence of values derived from empirical experiences and thoughts, it enters man's consciousness on its own, necessarily general, terms. And because of their independence of processes of reason and habits of thought, these terms represented to the Romantics the ethos of nature with an absoluteness and an intensity denied to other media of creative expression.¹⁴

The expressive theory of poetry is closely related to the attempts of some Romantics to place music in the centre of the arts, to give it a universal significance. This theory sees the artist himself as the most important element in the creation of a work of art and the main standard by which it should be judged. The artist himself is placed firmly at the centre, and the primary inspiration and subject matter of a work of art are the individual

characteristics and actions of the mind of the artist himself. This of course reminds us of the Romantics' belief in the supremacy of the artistic individual. Beethoven saw himself primarily as an artist, and music as heroic, a means of self-expression.¹⁵

The lyric was seen as being at the centre of poetry just as music was considered by Romantics to be at the centre of the arts:

The movement of ideas in German criticism in the late eighteenth century cannot be understood without some reference to the discussions of music, for in the general transition to an expressive theory of aesthetics, music, in Germany, bore the relation to the genera of art that the lyric bore to the species of poetry.¹⁶

The essence of music was considered to be its expression, and in Germany music started to be seen as the most purely expressive of arts, obscure in its significance and therefore all the more suited to the expression of feelings.¹⁷

The Romantics envisioned poetry as something highly personal and individual, and they had a consequent sympathetic appreciation for it in all its manifestations. Romanticism came to stand for the idea of synthesis. Religion, philosophy, science, the arts and the conduct of social and individual life all had their share in the new poetry, and in turn were suffused by that poetry.¹⁸ Such a synthesis manifested itself in three major ways. First of all there was the call by Friedrich Schlegel, one of the chief representatives of Romanticism in its theoretical aspects, for a 'progressive universal poetry'. In the one hundred and sixteenth

fragment in the Athenaeum he writes:

Die romantische Poesie ist eine progressive Universalpoesie. Ihre Bestimmung ist nicht bloß, alle getrennte Gattungen der Poesie wieder zu vereinigen, und die Poesie mit der Philosophie und Rhetorik in Berührung zu setzen. Sie will, und soll auch Poesie und Prosa, Genialität und Kritik, Kunstpoesie und Naturpoesie bald mischen, bald verschmelzen, die Poesie lebendig und gesellig, und das Leben und die Gesellschaft poetisch machen, den Witz poetisieren, und die Formen der Kunst mit gediegnem Bildungsstoff jeder Art anfüllen und sättigen, und durch die Schwingungen des Humors beseelen. Sie umfaßt alles, was nur poetisch ist, vom größten wieder mehre Systeme in sich enthaltenden Systeme der Kunst, bis zu dem Seufzer, dem Kuß, den das dichtende Kind aushaucht in kunstlosen Gesang.¹⁹

In this tendency towards synthesis the frequent use of synaesthesia found its motivation. This is not to say that the whole influence of music on German Romanticism can be reduced to synaesthesia; rather, it is one of the major stylistic means by which the Romantic poets express their synthetical conception.

Two definitions of this term should be born in mind when examining individual poets. S.P. Scher refers to synaesthesia as "the metaphorical verbalization of real or imaginary experiences perceived by one sense and employing expressions and concepts semantically related to another."²⁰ Finally, there is the ultimate Romantic dream of a synthesis of the arts, the "'Gesamtkunstwerk" or 'total work of art'. This dream of amongst others Tieck, Wackenroder, Novalis, Brentano, Hoffmann, Runge and Schelling was partly fulfilled in the union of poetry and music in the German "Lied". The "Lieder" of Schubert and Schumann make up:

[...] a genuine and successful fusion of poetry and music into a larger unit, which, along with Beethoven's Ninth, must be considered the immediate forerunners of the synthesis of Richard Wagner.

It was Wagner who channeled the two major streams of experimentation, the musical-practical on the one hand, and the literary-theoretical on the other, into one.²¹

To recapitulate: the German Romantics enthused for the art of music because it was the best non-representative expression of feeling, being able simultaneously to investigate the depths of human emotion. Wackenroder wrote in his Phantasien über die Kunst that music was able to teach Man to feel his own feelings. Most importantly, the typical Romantic quest for infinitude could be gratified with the help of music. Romantics found the key to the world's fundamental meaning and harmony in music, to which they gave a cosmic significance, regarding it as a form of revelation. Yet they were never completely clear on the relationship between music's ability to reveal this fundamental meaning, and its quality as the best non-representative expression of feeling. They are perhaps united in Novalis' Blütenstaub-fragment. In the following quotation there is a world both inward and transcendental at the same time:

Wir träumen von Reisen durch das Weltall --ist denn das Weltall nicht in uns? Die Tiefen unsers Geistes kennen wir nicht--nach innen geht der geheimnisvolle Weg. In uns, oder nirgends ist die Ewigkeit mit ihren Welten -- die Vergangenheit und Zukunft.²²

If a combination is possible, then this could be perceived in the immediate effect of music on the listener, which bypasses the world of empirical experience, appealing to the emotions but simultaneously opening up to him a realm of pure spirit in a union of the emotional and the spiritual.

The chapters discuss and demonstrate how this Romantic enthusiasm for music was reflected in the works of selected German Romantics. We first deal with Wackenroder, one of the Romantics

who regarded music as the very essence of religion, and who used extreme emotional subjectivity in his vision of art as a religion.

CHAPTER I

Wilhelm Heinrich Wackenroder (1773-1798)

CHAPTER I: Wilhelm Heinrich Wackenroder (1773-1798)

Mittenzwei deals with Jean Jacques Rousseau's 'conception of music as a language of Nature and Man's emotions'¹ against a background of rebellion directed towards a decaying feudal state:

Jean Jacques Rousseau wurde zum mitreißendsten Fürsprecher der bürgerlichen Belange im achtzehnten Jahrhundert. Mit aufbrausendem Ungestürm drückte er die Empfindungen des sich im Feudalstaat unterdrückt fühlenden Bürgers aus und kämpfte um dessen Befreiung von den herrschenden staatlichen Machtorganen. Der Dekadenz des Feudaladels, die er als Unnatur und Entartung auffaßte, stellte er mit dem Ruf 'Zurück zur Natur' das Ideal einer noch naturverbundeneren und weitgehend mit der bürgerlichen Klasse identischen Gesellschaftsform gegenüber, die frei war von der Verdorbenheit und Korruption der Feudalklasse.²

Rousseau's desire to change human society and to develop its sense of humanity through this 'return to Nature' was taken up by the writers of the German "Sturm und Drang", who interpreted Rousseau's ideas along the lines of the emerging middle-class demands for freedom and equality. It is in a sharp contrast to these ideals of changing the established system of power that Mittenzwei interprets Wackenroder's "Flucht in den musikalischen Elfenbeinturm". Some of Wackenroder's generation saw no hope of making society more humane and became full of "Lebensangst", melancholy, uncertainty, loneliness and an unwillingness to take any form of positive action to alter this situation. It is disbelief in humanity, the freedom of the will, and reason represented the triumph of a new pessimism over the optimism of the Enlightenment.

This pessimism manifested itself in an escape from everyday

reality, and it is in these terms that Mittenzwei interprets the interest shown by the Romantics in the Middle-Ages, a period which in their view held less contradictions than the present one of emerging capitalist enterprise:

Sie glaubten, daß sich zu dieser Zeit die Aufspaltung der Gesellschaft und die Klassengegensätze für den einzelnen noch nicht so ausgewirkt hätten wie etwa am Ende des achtzehnten Jahrhunderts. Die gesellschaftlichen Widersprüche hielten sie in den vergangenen Jahrhunderten für geringer, verglichen mit denen zur Zeit der Romantik.³

Whether or not the Romantics' vision of the Middle-Ages is accurate leaves itself open to debate. They were perhaps less concerned with an exact examination of its class system (which was by no means less rigid than that of the late eighteenth century) than with an idealised fantasy-image of this period into which they could retreat. We have here the typical Romantic trait of an imprecise yearning, full of subjectivity rather than critical analyses. Along with this flight from reality there was an accompanying search for consolation in religion (the Catholic Church) and, especially in Wackenroder's case, in music.

The two works which show most clearly the religious influence of music upon Wackenroder are the Herzensergießungen eines kunstliebenden Klosterbruders and his contributions to the Phantasien über die Kunst für Freunde der Kunst. The Herzensergießungen were published in 1797.⁴ Material for the musical sections was provided by Wackenroder's study in particular of two works on music.⁵ Johann Philipp Kirnberger (1721-1783), composer and writer on the theory of music,⁶ composed his "Die Kunst des reinen Satzes in der Musik" in 1771. Johann Nikolaus

Forkel (1749-1818), a writer on the history and theory of music and famous as the first biographer of J.S. Bach,⁷ had his "Allgemeine Geschichte der Musik" published in Leipzig in two volumes (1788 and 1801). Forkel favoured the union of music and religion, and realised the serious and dignified nature of music; these views found favour with Wackenroder,⁸ and he was influenced by Forkel's conception of music as a means of evoking religious feeling and Christian reverence for God. Forkel writes in "Von dem Beytrag der Musik zur Verschönerung und Erhöhung der christlichen Gottesverehrung, §14":

So wie die Religion überhaupt die moralische Besserung der Menschen beabsichtigt, so sind auch die eingeführten Kirchengebräuche dazu bestimmt und eingerichtet, jenen Zweck zu befördern und zu unterstützen. Das Gebet ist ... nichts als die Ausserung des innigen Wunsches, dass Gott uns in unserm Bestreben nach Besserung des Herzens unterstützen und stärken möge. Der Gesang der Gemeinde ist als ein Belegungsmittel solcher Empfindungen zu betrachten, die auf den Willen des Menschen wirken, und ihn zu jenen Bestrebungen, sich durch reine Herzensgesinnung der Gottheit wohlgefällig zu machen, anfeuern ... Die heilige Musik ... bereitet zu jenen Gefühlen vor, versetzt das Gemüth in diejenige Stimmung, die es vorzüglich zu einem fruchtbaren Boden für die Religionslehren macht, und unterhält es endlich darin. So, und nur so wirkt alles vereint, jedes nach seiner Art, auf den Hauptzweck aller Religion, auf die vollkommenste moralische Besserung des Menschen, und so ergiebt sich, dass die Musik als eines der kräftigsten Bewegungsmittel innerer Gefühle und Vorstellungen, auch eines der kräftigsten Beförderungsmittel religiöser Gesinnung ist, ohne welches unser ganzer Gottesdienst kalt, trocken, ohne Feierlichkeit, ohne Erbauung und ohne Leben, folglich auch ohne Nutzen seyn würde, der damit beabsichtigt wird und werden muss.⁹

Forkel is here convinced of the superior power of expression that music possesses regarding human emotions, and especially regarding emotions of a religious nature. Music assumes a moral purpose, that of developing and perfecting man's emotional

response towards God.

After Wackenroder's death Tieck incorporated his friend's other writings in Phantasien über die Kunst für Freunde der Kunst (1799), with additional essays by himself based on conversations with Wackenroder. Finally in 1814 there appeared Phantasien über die Kunst von einem kunstliebenden Klosterbruder, with all Wackenroder's essays that had appeared before in the Herzensergießungen and Phantasien along with the "Brief eines jungen deutschen Malers in Rom" and "Die Bildnisse der Maler," because Tieck said that these were in part Wackenroder's work. Tieck left out his own contributions.¹⁰

Wackenroder's joint excursion with Tieck in the summer of 1793 through Southern Germany was a decisive influence on the Herzensergießungen and Phantasien. At Bamberg they experienced a Roman Catholic ceremonial procession, and in the cathedral at High Mass, Wackenroder was able to realize the great link between music and religion. Wackenroder's diaries record the impact which High Mass made upon him (the "Reisebriefe" addressed to his parents during the Erlangen summer semester of 1793). In his "Reise nach Bamberg" he wrote:

Als ich in diese ehrwürdige Kirche hineintrat, fand ich sie schon ziemlich angefüllt; ich drängte mich bis vor den Hochalter und erwartete nun die feierliche Szene. Oh! und wahrlich, ich hatte nicht zuviel erwartet. Alles war mir neu, und die Zeremonien, die in jeder Minute immer bestimmt wechselten, machten, je geheimnisvoller und unverständlicher sie mir waren, einen desto stärkern und wunderbareren Eindruck auf mich. Ich stand unter lauter Katholiken, Männern, Weibern und Kindern [.....]¹¹

Wackenroder's ecstatic language, which reaches its fruition in the Herzensergießungen and Phantasien and is heavily indebted

to the vocabulary of Pietism, creeps into this letter to his parents: "zum Himmel emporflammt," "jenes Bekreuzen in heiligem Eifer; jene inbrünstigen, festen Schläge auf die Brust."¹² Music plays an important and integral part in complementing the whole ceremony:

Bald sang o der las dieser oder jener Geistliche [...] bald unterbrachen sie die Orgel bei jeden zwei drei Wörtern, und unterstützte[n] ihren Gesang [...] bald wurden mit der Begleitung von Violinen usw. in einemandern Teil der Kirche, Arien und Chöre gesungen [...] schmetternde Trompeten erschallten, und verloren sich in langgezogenen Hörnertöne [...]¹³

Benz stresses Wackenroder's Franconian experience as in large measure a revelation of the Catholic Baroque culture of Southern Germany for which he showed a rare understanding. He sums up Wackenroder's encounter as: "Ein Norddeutscher erlebt die süddeutsche katholische Kultur, erkennt ihren unzerbrochenen Zusammenhang mit der gemeinsamen älteren Vorwelt der Kunst [...]"¹⁴ and Wackenroder indeed admits: "Man wird hier ganz in den katholischen Geist eingeweiht [...] Hier erfuhr ich an mir selbst den religiösen Eifer eines Katholiken."¹⁵ He was also able to feel the bond between South German culture and that of the Middle Ages, and to feel the unbreakable connection between art, music and religion. It was no mere accident that Wackenroder's ideal musical form, the symphony, had developed in the Catholic south of Germany. At the same time the opera had also reached new heights there.¹⁶

The form of the Herzensergießungen is that of sixteen theoretical essays upon art and painting, put into the mouth of the one connecting link the 'art-loving' friar. The sources for these biographical sketches are "Le Vite de' più eccellenti architetti,

pittori, et scultori italiani" (1550) by Giorgio Vasari (1511-1574), J. Sandrart's "Teutsche Academie der Edlen Bau-, Bild-, und Mahlerey-Künste" und "Des vortreflichen Florentinischen Mahlers Lionardo da Vinci höchstnützlichlicher Tractat von der Mahlerey" by Johann Georg Böhm Sen.¹⁷ The artists discussed are Rafael, Leonardo da Vinci, Michelangelo and Albrecht Dürer.¹⁸ The whole work culminates in the fictionalized autobiography called Das merkwürdige musikalische Leben des Tonkünstlers Joseph Berglinger.

These sketches equate art with religion and demonstrate a unity of the arts which is so important in the author's ultimate religious veneration and placing of music on a pedestal. Wackenroder attacks the contemporary rationalistic art criticism and favours instead the use of feeling and an emphasis on creative genius. Throughout the work his approach is not one of unbiased analysis but of subjective, uncritical empathy. "Aberglaube besser als Systemglaube,"¹⁹ he says in Einige Worte über Allgemeinheit, Toleranz und Menschenliebe in der Kunst. Wackenroder transfers the emotions which had had their traditional roots in the realm of organized religion over to the realm of art. The creation and experience of art becomes a unique, highly individual experience centred on the emotions and the idea of feeling one's way into art and the world of the artist. Wackenroder moves from this attack on Rationalism to glorify the Renaissance as the heroic age of art, when the works of Raphael and Leonardo were full of joy and enthusiasm. By Renaissance he not only means the Italian Renaissance but the German one as well, whose leader Wackenroder considers to be Dürer,

the archetype of the pious, industrious German painter. Art then is not the monopoly of a particular time or place; W.D. Robson-Scott is of the opinion that, contrary to common belief, essays such as Einige Worte über Allgemeinheit, Toleranz und Menschenliebe in der Kunst do not constitute a specific plea for medieval art but rather a general plea for universal tolerance in matters pertaining to art.²⁰ Wackenroder's main point is that in the age of Dürer and Hans Sachs art was more the object of love and veneration than in the late eighteenth century.

Wackenroder expounds his philosophy of art in Von zwei wunderbaren Sprachen und deren geheimnisvoller Kraft. Art is to Man what Nature is to God, a means of self-expression, and while Nature is a direct manifestation of God, art is an indirect manifestation. Words are too earthly and imperfect to express God:

Ich kenne aber zwei wunderbare Sprachen [...]
Sie kommen durch ganz andere Wege zu unserem
Inneren als durch die Hülfe der Worte [...]
Die eine dieser wundervollen Sprachen redet
nur Gott, die andere reden nur wenige
Auserwählte unter den Menschen, die er zu seinen
Lieblingen gesalbt hat. Ich meine: die Natur
und die Kunst." (52)

Three paragraphs later Wackenroder writes: "Die Kunst ist eine Sprache ganz anderer Art als die Natur; aber auch ihr ist durch ähnliche dunkle und geheime Wege eine wunderbare Kraft auf das Herz des Menschen eigen" (53). Art can stir our inner life and show us the nobility and divinity of human existence. Wackenroder's intention here is to persuade German artists of the late eighteenth century to return to the piety of earlier ages. In the essay Ehrendächtnis unsers ehrwürdigen Ahnherrn Albrecht Dürers he remarks:

Wehe muß ich rufen über unser Zeitalter, daß es die Kunst so bloß als ein leichtsinniges Spielwerk der Sinne übt, da sie doch wahrlich etwas sehr Ernsthaftes und Erhabenes ist. Achtet man den Menschen nicht mehr, daß man ihn in der Kunst vernachlässigt und artige Farben und allerhand Künstlichkeit mit Lichtern der Betrachtung würdiger findet? (45)

Wackenroder then credits Martin Luther with an idea central to his own philosophy, an idea which demonstrates that Wackenroder in latter essays is gradually moving away from painting, especially as practised in his own day: "[...] daß nächst der Theologie, unter allen Wissenschaften und Künsten des menschlichen Geistes, die Musik den ersten Platzeinnehme"(46). He launches into an attack on the modern German and Italian painter. Wackenroder thinks that the musician has the simplicity of heart which the painter no longer has, able to devote his life to his art in a religious manner, and he regards music as an even more direct channel of communication with the divine. From this it is but an easy step to Joseph Berglinger.

In Das merkwürdige musikalische Leben des Tonkünstlers Joseph Berglinger, Wackenroder relates a story intended as a parallel to those of the artists derived from Vasari and elsewhere. In the first few paragraphs of this story there are indications of the narrowness and poverty of Berglinger's background: "Joseph Berglinger ward in einem kleinen Städtchen im südlichen Deutschland geboren" (89). His father lives in "dürftigen Vermögensumständen" without wife and housekeeper (89). Berglinger's sister "waren teils kränklich, teils von schwachem Geiste" and led "ein kläglich einsames Leben in ihrer dunklen kleinen Stube" (90). Berglinger's love of music increases as the contradiction between his "schöne

Einbildungen und himmlische Träume" (90) and his poverty-stricken background becomes ever-more apparent.²¹ The lack of parental love and domestic security drives Berglinger into lonely isolation:²² "In diese Familie konnte niemand weniger passen als Joseph [...]. Er war stets einsam und still für sich" (90). He takes refuge in a replacement fantasy world of music, and by seeking redemption in music there is the secular counterpart to the idea of religion as the saviour of Man.²³

The striving of the soul after union with God is equated with Man's aspirations towards music and art expressed in a manner strongly influenced by the vocabulary of Pietism:²⁴

[...] aber ihn hatte der Himmel nun einmal so eingerichtet, daß er immer nach etwas noch Höherem trachtete; es genügte ihm nicht die bloße Gesundheit der Seele [...] er wollte, daß sie auch in üppigem Übermute dahertanzen und zum Himmel, als zu ihrem Ursprunge, hinaufjauchzen sollte.(89)²⁵

The Pietistic concept of "Innerlichkeit"²⁶ is reflected in Berglinger's rejection of everyday affairs and decision to devote his energies entirely to:

[...] seinen inneren Phantasien [...] sein Inneres schätzte er über alles und hielt es vor andern heimlich und verborgen. So hält man ein Schatzkästlein verborgen[...]

Nach und nach bildete er sich durch den oft wiederholten Genuß auf eine so eigene Weise aus, daß sein Inneres ganz und gar zu Musik ward und sein Gemüt, von dieser Kunst gelockt, immer in den dämmernden Irrgängen poetischer Empfindung umherschweifte. (90-91)

So this son, of a poor physician born into an unhappy home finds his first love and form of consolation in concert and church music. Many of the descriptions of the psychological effect of music upon Berglinger have strong religious overtones, stressing the link between music and religion. The enjoyment of music is

akin to religious experience:

Wenn Joseph in einem großen Konzerte war, so setzte er sich, ohne auf die glänzende Versammlung der Zuhörer zu blicken, in einen Winkel und hörte mit eben der Andacht zu, als wenn er in der Kirche wäre [...] Seine ewig bewegliche Seele war ganz ein Spiel der Töne; -- es war, als wenn sie losgebunden vom Körper wäre und freier umherzitterte, oder auch, als wäre sein Körper mit zur Seele geworden. (92-93)

In the depiction of the psychological states of mind produced by listening to music there is less of the rationalistic musical criticism trying to explain the causes behind such fervent enjoyment but rather a recognition that the very power of music to stir man's soul rests in some mysterious and inexplicable realm outside of much human cognition. Music itself is quite often the only means by which such a power can be defined:

Manche Stellen in der Musik waren ihm so klar und eindringlich, daß die Töne ihm Worte zu sein schienen [...] eine wunderbare Gabe der Musik, -- welche Kunst wohl überhaupt um so mächtiger auf uns wirkt und alle Kräfte unseres Wesens umso allgemeiner in Aufruhr setzt, je dunkler und geheimnisvoller ihre Sprache ist --. (93)

Everyday life depresses Berglinger, he feels uneasy and is torn between the contrast of ideal and life: "Diese bittere Mißhelligkeit [...] quälte ihn sein ganzes Leben hindurch --"(92). He becomes ill whenever music is denied him, and during concerts he becomes "ganz schlaff und ermüdet"(93) due to the intense exertions demanded by listening to music. He runs away and becomes a Kapellmeister, but realizes that his audiences have lost their reverence for art, that even music is not free from worldliness. Berglinger decides that the artist must create for himself and not for others: "Er geriet auf die Idee, ein Künstler müsse nur

für sich allein, zu seiner eignen Herzenserhebung und für einen oder ein paar Menschen, die ihn verstehen, Künstler sein" (104). He pours forth his soul in his "Passionsmusik" (105), completes it after his father's death, and dies shortly afterwards from the effects of "Eine Nervenschwäche [...] in der Blüte seiner Jahre" (106). His tragedy lay in his inability to combine life and art, and perhaps only when this dichotomy is reconciled can such a figure even hope to become a true artist: "Und muß der Immerbegeisterte seine hohen Phantasien doch auch vielleicht als einen festen Einschlag kühn und stark in dieses irdische Leben einweben, wenn er ein echter Künstler sein will?" (106-07)²⁷

Joseph Berglinger emerges here as the first important musical figure in German Romanticism. To some extent he represents Wackenroder's own desire to become a composer. From the figure and activities of Kapellmeister Berglinger as composer and practicing musician there developed a new literary 'type', especially in German Romantic literature, and various concepts of the role of music in life and art. Such musician figures emerged as Franz Sternbald (Tieck), Walt in Jean-Paul's "Flegeljahre", Ritter Gluck and Kreisler (E.T.A. Hoffmann), Taugenichts (Eichendorff), through Poetic Realism (Mörrike's "Mozart auf der Reise nach Prag", Grillparzer's "Der arme Spielmann") upto the twentieth century, with Thomas Mann's Tristan and Adrian Leverkühn ("Doktor Faustus").

Yet Berglinger also carries on various traditions from the eighteenth century. The subjectivity of his emotions lies in the same tradition as that of Goethe's "Die Leiden des jungen Werthers."

The pietistic concept of 'Innerlichkeit'²⁸ is applicable here, for Berglinger experiences the effects of music most deeply in quiet moments of self-involvement and self-insulation from distracting external factors: "Die Innerlichkeit, die Berglinger auszeichnet und die als der ihm einzig gemäße Lebensraum erscheint, hat er mit Helden empfindsamer Romane gemein."²⁹ Hertrich draws a parallel between Werther and Berglinger in the fact that both experience a total breakdown because they cannot fit themselves into a firmly founded relationship to reality, especially to social reality.³⁰ Berglinger also continues the theme of the alienated artist estranged from his surrounding world, such as Werther, Goethe's Torquato Tasso, and the main figures of all three novels by Karl-Philipp Moritz: "Anton Reiser," "Andreas Hartknopf" and "Die neue Cecilia."³¹ Berglinger's nature is one of self-involvement and subjectivity, concerned with those sensations which affect his own being, and evidence of this subjective self-involvement is provided by the effect of music upon him: "[...] die Musik durchdrang seine Nerven mit leisen Schauern und ließ, so wie sie wechselte, mannigfache Bilder vor ihm aufsteigen" (91). Berglinger's response to music is a private and personal one, and Kielholz refers to the use of comparative forms, introduced by such words as 'wie', 'als', 'als ob', 'wie wenn', 'es war ihm', 'es schien', which heighten the impression of uncertainty and relativity.³² The following quotation from the Berglinger-Novelle attests to this observation:

Ehe die Musik anbrach, war es ihm [...] als wenn er das gewöhnliche und gemeine Leben der Menschen als einen großen Jahrmarkt unmelodisch durcheinander und um sich herum summen hörte [...] da war es ihm, als wenn auf einmal seiner Seele große Flügel ausgespannt, als wenn er von einer dünnen Heide aufgehoben würde [...] die Musik durchdrang seine Nerven mit leisen Schauern und ließ, so wie sie wechselte, mannigfache Bilder vor ihm aufsteigen. So kam es ihm [...] ganz deutlich vor, als wenn er den König David [...] hertanzen sähe [...] Ja, bei manchen Stellen der Musik endlich schien ein besonderer Lichtstrahl in seine Seele zu fallen; es war ihm, als wenn er dabei auf einmal weit klüger würde und mit helleren Augen und einer gewissen erhabenen und ruhigen Wehmut auf die ganze wimmelnde Welt herabsähe. (91-92)

In addition, the use of pietistic religious terminology links Berglinger to the other important figures of earlier eighteenth century novels of 'Empfindsamkeit'. Hertrich stresses particularly J.M. Miller's "Siegwart. Eine Klostersgeschichte", where Threse's response to the reading of Klopstock's odes closely resembles the effect of music upon Berglinger.³³

The most important influence on Berglinger's conception of music is religion, and religious enthusiasm plays just as important a part in his life as it did in the lives of his predecessors, Bach and Handel. He regards music as the ultimate divine language and aesthetic experience. Wackenroder's conception of art has been summed up in literary history as one of 'Kunstfrömmigkeit', and Haym refers to the "keusche, demütige Kunstverehrung des Klosterbruders [.....] diese Kunstfrömmigkeit, von der er selbst voll ist [...]"³⁴ More stress is put on this religious piety than on technical ability as a foundation for good musicianship, and artistic inspiration is regarded as a kind of divine intervention. Kielholz makes the link between music and

religion more concrete when he writes: "Im sonst nüchternen Gottesdienst muss die Musik auf den empfindsamen Besucher [Wackenroder] einen bleibenden Eindruck gemacht haben. Musik-Religion-Empfindung war also für Wackenroder eine Einheit von seiner Jugend an."³⁵ This link becomes even clearer when we realize that Wackenroder's encounter with Catholic liturgy, the resounding Latin texts of Mass, and the Catholic hymns of that period brought him to regard the Catholic church of southern Germany as a stronghold of religion, art, music and feeling, thereby becoming the object of Berglinger's ardent desire.³⁶ So although he grew up in the strongly rationalistic and orthodox lutheran background of northern Germany,³⁷ Wackenroder emerges as an emotional Catholic rather than an intellectual Protestant.

Berglinger turns his back on the public, his isolation from life possibly contributing to his father's death, and Wackenroder contrasts Joseph with the earlier artists such as Dürer who were able to combine life and art to a greater degree than his musician hero. According to Mittenzwei the meaning of music for Berglinger lies in its capacity to save him from the torment of the everyday world:

Schon in Wackenroders Bericht wird deutlich, wie mit dem weltanschaulichen Pessimismus ein gleichzeitiges Bedürfnis nach Musik einhergeht, das in dem Maße wächst, wie sich der Pessimismus bis zum Nihilismus steigert und immer heftigere Formen annimmt.³⁸

The sufferings endured by Berglinger in his domestic environment cause him to withdraw into a phantasy dream-world, when "das im Refugium der Phantasie isolierte Erlebnis der Kunst [...] in gesteigerter Weise Sinn-- und All--Erlebnis fern von der Welt und ihrer qualvollen Nichtigkeit [wird]"³⁹ Leaving oneself open to the

power of such fancies, in which art and life become two completely separate entities, is putting oneself in the position where "die künstlerische Kraft ohne Beziehung zur Welt gegenstandslos werden und sich ins Weltlose, ins Nichts verströmen könnte."⁴⁰ Later on, in the essay Die Wunder der Tonkunst, music itself is actually described as "ein Bild unsers Lebens: -- eine rührend kurze Freude, die aus dem Nichts entsteht und ins Nichts vergeht (131), and Arendt concludes his chapter on the Berglinger-Novelle:"

Der Dichter Wackenroder [...] spiegelt mit seiner wie auch immer künstlerisch schwachen Novelle das entscheidende Problem der Romantik: Losgelöst von der 'Schöpfungskraft' von der wirklichkeitsgebundenen Kraft der Verwandlung und nur vertrauend einer leichtbeweglichen und weltfremden 'Phantasie', treibt die Kunst als Musik wie als Poesie ab ins Nichts."⁴¹

Music has the power to consume man, and Kielholz regards Berglinger's love of music as an unhealthy passion which damages him physically.⁴²

Kielholz quotes the following passage from the Berglinger-Novelle:

Seine heftige Liebe zur Musik nahm in der Stille immer mehr überhand. War in einigen Wochen kein Ton an sein Ohr gekommen, so ward er ordentlich am Gemüte krank [...] Und so oft in den benachbarten Städten eine schöne große Musik zu hören war, so lief er mit heißer Begierde im heftigsten Schnee, Sturm und Regen hinaus. (94-95)

The question then arises as to how far Berglinger's passion for music plays a part in his early demise. However, Wackenroder remains sympathetic towards Berglinger, and with his depiction at the conclusion of the Herzensergießungen we witness the birth of a new type of artist, the Romantic artist.

In the Phantasien Berglinger expresses further his views on music, not in a methodical, objective, and scholarly fashion, but in one full of generalizations, impressionistic and enthusiastic. A beautiful, almost naive admiration for the superiority of music

is expressed, and rather than painting, music can give a better expression to a deep and pious faith. The key to artistic pleasure is faith and feeling.

In Ein wunderbares morgenländisches Märchen von einem nackten Heiligen, the redeeming power of music soothes 'den veirrten Genius' (129) of a tormented saint. The 'oriental tale' recalls the fairy-tale motif of the hermit in his remote, isolated cave, a motif occurring in other early Romantic works such as Novalis' "Heinrich von Ofterdingen". But in this tale there is a negative and nihilistic tone. The 'nackter Heiliger', despite his withdrawal from the world, is still possessed by the compulsive idea that he must constantly turn "das Rad der Zeit" (126). Kohlschmidt interprets this tale purely and solely in nihilistic terms: "Hier ist die totale Zeitangst Grundstimmung einer dichterischen Gestalt geworden. Dieser sonderbare Heilige ist ihr Opfer."⁴³ Such a view does not take account of the fact that this 'sonderbare Heilige' is also saved from the eternal 'wheel of time' by the softly gliding stream of music represented by the poem beginning: "Süße Ahnungsschauer [...]" (129). Rather, the tale ends not on a note of despair but on one of ecstasy at the religious power of music to redeem Man's soul and to fill him with a sense of rebirth; a knowledge of the genius. "der Liebe und der Musik" (130):

Die Gestalt des Heiligen war verschwunden, eine
engelschöne Geisterbildung, aus leichtem Dufte gewebt,
schwebte aus der Höhle, streckte die schlanken Arme
sehnsuchtsvoll zum Himmel empor, und hob sich nach
den Tönen der Musik in tanzender Bewegung von dem
Boden in die Höhe. Immer höher und höher in die
Lüfte schwebte die helle Luftgestalt von den
sanftschwellenden Tönen der Hörner und des Gesanges

emporgehoben; -- mit himmlischer Fröhlichkeit tanzte die Gestalt hier und dort, hin und wieder auf den weißen Gewölken, die im Luftraume schwammen, immer höher schwang er sich mit tanzenden Füßen in den Himmel hinauf, und flog endlich in geschlängelten Windungen zwischen den Sternen umher; da klangen alle Sterne, und dröhnten einen hellstrahlenden himmlischen Ton durch die Lüfte, bis der Genius sich in das unendliche Firmament verlor. (129-30)

Music therefore appears as a guiding star in eternity.

In the second essay, Die Wunder der Tonkunst, Berglinger gives us "das herrlichste und das wunderbarste Bild, so ich mir von der Tonkunst entwerfen kann" (132), and he concerns himself with various miracles performed by music. Music still remains as part of that innocence which was the original state of Man. Berglinger once more reminds us of music's ability to speak a unique language, and its capability of providing us with unequalled emotional experiences:

Die Musik aber halte ich für die wunderbarste dieser Erfindungen, weil sie menschliche Gefühle auf eine übermenschliche Art schildert, weil sie uns alle Bewegungen unsers Gemüts unkörperlich, in goldne Wolken luftiger Harmonieen eingekleidet, über unserm Haupte zeigt, -- weil sie eine Sprache redet, die wir im ordentlichen Leben nicht kennen, die wir gelernt haben, wir wissen nicht wo und wie, und die man allein für die Sprache der Engel halten möchte. (133-34)

One could not hope to find a clearer expression of Wackenroder's conception of music as a form of consolation and wherewithal to escape from the world than in the passage where he plunges his head:

[...] in dem heiligen kühlenden Quell der Töne unter, und die heilende Göttin flößt mir die Unschuld der Kindheit wieder ein, daß ich die Welt mit frischen Augen erblicke, und in allgemeine, freudige Versöhnung zerfließe [...] so schließ ich mein Auge zu vor all dem Kriege der Welt -- und ziehe mich still in das Land des Glaubens, zurück, wo alle unsre Zweifel und unsre Leiden sich in ein tönendes Meer verlieren [...] (131)

It is Mittenzwei's opinion that Wackenroder rejects the bourgeois world with its utilitarian mode of thinking, its materialism, its alienation of true values and emphasis on the respectable house-owner who can afford a coach, horse, and servant.⁴⁴ Such a bourgeois society has little time for art and the 'empty dreaming' of its originators. In contrast to this philistinism it is music "[...] die uns die echte Heiterkeit der Seele einflößt, welche das schöne Kleinod ist, das der Mensch erlangen kann (134)." But music's relationship with religion is given just as adequate expression when Berglinger suggests that those emotions associated with music derive from the power of a higher creator:

Es scheinen uns diese Gefühle, die in unserm Herzen aufsteigen, manchmal so herrlich and groß, daß wir sie wie Reliquien in kostbare Monstranzen einschließen, freudig davor niederknien; und im Taumel nicht wissen, ob wir unser eignes menschliches Herz, oder ob wir den Schöpfer, von dem alles Große und Herrliche herabkommt, verehren. (133)

In describing music as "ein Vogel Phönix" (130), Wackenroder avails himself of various synaesthetic effects to try to reproduce verbally, through colours and images, his musical experiences.⁴⁵ Kielholz should, however, have gone further to explain how, in the following passage, Wackenroder expresses his understanding of music, an understanding not solely based on synaesthesia but composed of many diverse elements. Here we have once more the idea of re-birth through the redeeming power of music, expressed by metaphor and heavenly images:

Bald dünkt es mich, Musik sei wie ein Kind, das tot im Grabe lag--ein rötlicher Sonnenstrahl vom Himmel entnimmt ihm die Seele sanft, und es genießt, in himmlischen Aether versetzt, goldne Tropfen der Ewigkeit, und umarmt die Urbilder der allerschönsten menschlichen Träume. -- Und bald [...] ist die Tonkunst [...] eine kleine fröhliche grüne Insel, mit Sonnenschein, mit Sang und Klang--die auf dem dunkeln, unergründlichen Ozean schwimmt. (130-31)

Another piece in which Wackenroder employs synaesthetic imagery to describe a musical experience is the fragmentary letter by Berglinger in which art, "die über alles hinweg bis in die Ewigkeit hinaustreicht" (143), is considered to be the one constant factor in a chaotic world, uniting people of all different classes (141). Berglinger speaks of the musical sounds as if they had a lovely fragrance:

Auf grünem Rasen saßen die Spieler, and zogen aus ihren Blasinstrumenten die muntersten, lustigsten Frühlingstöne hervor, so frisch wie das junge Laub, das sich aus den Zweigen der Bäume hervordrängt. Sie füllten die ganze Luft mit den lieblichen Düften ihres Klanges an, und alle Blutstropfen jauchzten in meinen Adern. (141)

Kielholz notes how Wackenroder increases the emotional intensity of his language by use of "gefühlshaft ausschmückende Adjektive": "so zeigt sich, daß es ihm [...] um intensive, unmittelbar ansprechende emotionale Wirkung[geht]." As examples of such expressive and emotional adjectives Kielholz lists "unschuldig", "rührend", "rein", "kindlich", "unruhig", "verwirrt", "fremd", "böse", "ohnmächtig", "heilig", "kühlend", "heiland", "frisch", "allgemeine", "freudig", "selbsterfunden", "verzweiflungsvoll", "missgestaltet".⁴⁶

The third essay, Von den verschiedenen Gattungen in jeder Kunst und insbesondere von verschiedenen Arten der Kirchenmusik, discusses the varying genres of church music and again believes music to be a religion, with its creator a priest:

Nach dem Gegenstande zu urteilen, ist die geistliche Musik freilich die edelste und höchste, sowie auch in den Künsten der Malerei und Poesie der heilige, Gottgeweihte Bezirk dem Menschen in dieser Hinsicht der ehrwürdigste sein muß. (137-38)

This type of church music resembles those chosen spirits whose minds are filled by the almighty thought of God and who thereby forget the frailty of the human race:

Die Musik ist jenen Geistern ähnlich, welche von dem allmächtigen Gedanken an Gott so ganz über alle Maße erfüllt sind, daß sie die Schwäche des sterblichen Geschlechtes darüber ganz vergessen, und dreist genug sind, mit lauter, stolzer Trompetenstimme die Größe des Höchsten der Erde zu verkündigen. (139)

The final piece, Ein Brief Joseph Berglingers, mentions the dangerous and unknown powers of art and music as already anticipated in the Berglinger-Novelle. Art is a 'tödliches Gift' (155). It is "[...] eine verführerische, vorbotene Frucht; wer einmal ihren innersten, süßesten Saft geschmeckt hat, der ist unwiederbringlich verloren für die tätige, lebendige Welt." (153).

The penultimate essay is entitled Das eigentümliche innere Wesen der Tonkunst und die Seelenlehre der heutigen Instrumentalmusik. Wackenroder interests himself in the psychology of music through an examination of the effects of music upon the listener's psyche. Along with the Berglinger essays Das Wesen der Tonkunst demonstrates that, in the late eighteenth century: "In place of painting, music becomes the art frequently pointed to as having a profound affinity with poetry."⁴⁷ Gillies believes that the content of the essay derives from the lectures given by Forkel, especially those delivered at Göttingen, and from the first volume of his "Allgemeine Geschichte der Musik." Although the second volume was not published until 1801, Wackenroder probably acquired much of its content in lecture form.⁴⁸ The first half of the essay attacks musicians who see art as a matter of mathematics rather than of feeling. In the second half there is a discussion of the emotions which can be aroused on

listening to music and of the various types of musical enjoyment.

Towards the end of Das Wesen der Tonkunst Wackenroder presents a symbolic representation of the effect of listening to music. He extols the latest triumph of musical instruments, the symphony, "worin nicht eine einzelne Empfindung gezeichnet, sondern eine ganze Welt, ein ganzes Drama menschlicher Affekten ausgeströmt ist" (150-51). It is no accident that the growing interest shown by the early Romantics coincides with the culmination of the classical symphony. Beethoven composed his nine symphonies between 1799 and 1823, although Wackenroder's symphonic description was completed before the composition of Beethoven's First Symphony (1799). Wackenroder lived during an age of expanding secular music (Mozart, Haydn, Gluck, J.S. Bach), and the first stirrings of early Romantic literature and the development of the symphonic form express a common process, the independent development of secular and purely instrumental music.⁴⁹ One can speculate as to whether Wackenroder's description of the symphony actually influenced Beethoven. Taylor's comment (perhaps a rhetorical question?) provides a partial answer: "Did Wackenroder [...] sense the in-dwelling power which was to turn the nineteenth century into the century of music, the century of the Romantic ascendancy?"⁵⁰ Kielholz interprets Wackenroder's description of his musical experiences in terms of the notation of various tempi. One particular passage containing six paragraphs (149-50) lends itself to such an analysis: "die hüpfende, tanzende kurzatmende Fröhlichkeit" (Allegretto piacevole); "Die sanfte, felsenfeste Zufriedenheit" (Andante; Moderato); "Die männliche, jauchzende Freude" (Allegro con spirito); "Das süße, sehnsüchtige Schmachten der Liebe" (Largo dolce, con espressione); "Der tiefe Schmerz" (Grave); "Die

mutwillige, entbundene fröhliche Laune" (Vivace).⁵¹

Throughout the essay Wackenroder is aware of the problem as to whether one can actually reproduce music through words. He recognizes the tension between linguistic and musical expression. At the essay's end he admits himself: "Aber, was streb' ich Törichter, die Worte zu Tönen zu zerschmelzen? Es ist immer nicht wie ich's fühle" (152). The writing down in words of his responses to music cannot amply express his true feelings, and the artist demands release from the prison of words: "Kommt, ihr Töne, ziehet daher und errettet mich aus diesem schmerzlichen irdischen Streben nach Worten, wickelt mich ein mit Euren tausendfachen Strahlen in Eure glänzende Wolken, und hebt mich hinauf in die alte Umarmung des allliebenden Himmels!" (152) Such metaphorical language is also used by Wackenroder to express his religious enthusiasm:

Ja, jeden Augenblick schwankt unser Herz bei denselben Tönen, ob die tönende Seele kühn alle Eitelkeiten der Welt verachtet, und mit edlem Stolz zum Himmel hinaufstrebt --oder, ob sie alle Himmel und Götter verachtet, und mit frechem Streben nur einer einzigen irdischen Seligkeit entgengedrängt. (152)

Music is spoken of as a "Gottheit für menschliche Herzen" (152), capable of expressing our most intense emotions and feelings. The image of a flowing stream is used: "[...] die Tonkunst strömt ihn uns selber vor [...] alle die tönenden Affekten [...] Keine Kunst schildert die Empfindungen auf eine so künstliche, kühne, so dichterische [...] Weise [...] in diesen Wellen strömt recht eigentlich nur das reine, formlose Wesen (148-49).

It should also be noted that in Wackenroder's depiction of the symphony he uses more frightening terms, with overtones of fear, than can be found in the Herzensergießungen. There is a

development and metamorphosis from the Herzensergießungen, with its relatively idyllic picture of music as a saviour, to the Phantasien, where we encounter the ambivalent power of music to offer both a serene and a demonic experience of living:

"[...] mit einem Trompetenstoße brechen alle furchtbaren Schrecken der Welt, alle die Kriegsscharen des Unglücks von allen Seiten mächtig wie ein Wolkenbruch herein, und wälzen sich in verzerrten Gestalten fürchterlich, schauerlich wie ein lebendig gewordenes Gebirge übereinander." (151)

Still, many characteristics already noted in the Herzensergießungen occur once more in the Phantasien. We have uncritical empathy and religious enthusiasm: the key to artistic pleasure lies in the realm of subjective feeling and religious faith. Self-devotion to art arises through religious commitment and worship, art is a religious love with music as its God. The nature of Berglinger's compositions is unknown, but it is clear that Wackenroder sees the whole concept of artistic inspiration as resting upon divine intervention. Oskar Walzel regards Wackenroder's concept of creativity as depending upon a divinely inspired emotional experience,⁵² and Robson-Scott writes:

To Wackenroder aesthetic experience -- whether of art or music -- is in the nature of a sacrament. The work of art and the life of the artist call for a response akin to religious awe. It is this Kunstfrömmigkeit, this attitude of humble ardent devotion before the work of art and its creator, which was the truly revolutionary element in his work. This and the allied conception of artistic inspiration as a kind of divine intervention (cf. Raffaels Erscheinung) cut at the root of the intellectual and technical approach of the classicist school. 'Wer ein System glaubt, hat die allgemeine Liebe aus seinem Herzen verdrängt! Erträglicher ist Intoleranz des Gefühls, als Intoleranz des Verstandes; -- Aberglaube besser als Systemglaube' [42] This was indeed a startling doctrine for those who were accustomed to contemplate art through the eyes of Oeser or Mengs, a doctrine which led directly to the whole Romantic conception of art.⁵³

Zipes also stresses Wackenroder's conviction that artistic inspiration and the merits of works of art are beyond rational comprehension. The creation of art is an enigma, and it is futile to use one's intellect in the assessment of artists' productions. Empathy is what is needed.⁵⁴ The premise of the Herzensergießungen is that "one must cherish the talents of artists though they may strike us as strange. The intellect cannot help us fathom the creative powers of these artists because they have holy natures. In fact, they are saints."⁵⁵ Yet the question arises as to how far Berglinger is a creative artist or whether he has merely the capacity to feel and enjoy art. It is true that he created an Easter oratorio, but his emotional disturbances and constant questioning of the value of art associated with his creativity raise the question posed by the friar: "Soll ich sagen, daß er vielleicht mehr dazu geschaffen war, Kunst zu genießen als auszuüben?" (106) Is he perhaps another inactive and passive hero like Werther, who pours out his whole melancholy 'esprit' to a friend in letters without in any way acting to improve his situation? Rather than trying to improve their current state of affairs they both take refuge behind tears, and with Berglinger: "Helle Ströme von Tränen brachen ihm aber hervor, so oft er sich zur Arbeit niedersetzen wollte"(105).

Nahrebecky names six characteristic traits of Berglinger:

- 1) he is an emotional character who always prefers feelings rather than reason;
- 2) he is so dedicated to the world of music that he hardly has time for the other artistic modes of expression;
- 3) it is impossible for Berglinger to resist the magic power of art;
- 4) the problem of isolation is closely related to alienation from family and the rest of society: Berglinger is an isolated artist mis-

understood by both his employers and by his audience; 5) Berglinger takes refuge in the world of his phantasies, a transfigured realm of music; 6) Wackenroder's musician figure is an artist by vocation: because art is of divine origin, the inner power which guides the artist while he practices his art must also be of divine origin.⁵⁶

As for Wackenroder himself, his influence on later Romantics is also not to be overlooked, and he "said almost everything that was later said, at greater length and with more comprehensiveness, by Schopenhauer and Nietzsche [...]"⁵⁷ Benz believes that in certain sections of the Herzensergießungen and Phantasien "Wir glauben Sätze aus Schopenhauers Metaphysik der Musik zu lesen [...]"⁵⁸ Wackenroder's emphasis on the primacy of music among the arts, and his preference for the symphony among all musical forms stimulated Tieck and Brentano's interest in the musical aspect of poetry. Most importantly, he created the Romantic artist in the form of a musician and this influenced Hoffmann's own creation, Johannes Kreisler. Hoffmann's tortured hero was also painfully aware of the tragic incompatibility of life and art, and he is destroyed by his uncompromising devotion to his art, losing control over the powers of music and over himself.

CHAPTER II

Ernst Theodor Amadäus Hoffmann (1776-1822)

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The epitaph on the gravestone in Berlin of Ernst Theodor Amadäus Hoffmann mentions that he was distinguished in the fields of law, literature, music, and painting.¹ "Throughout the first part of his life, music stood uncontradicted as his foremost interest, and he confessed on numerous occasions that he wished to make his mark only as a composer."² Hoffmann produced a fair quantity of musical compositions. Hans Ehinger lists a total of eight operas and 'Singspiele', a good deal of music for ballet and the stage, a Mass in D major, the 'Miserere' in B-flat minor, "Sechs geistliche Chöre" for a capella chorus, 'canzonettas' and other vocal works, a symphony in E-flat, four piano sonatas, a piano trio with strings, a quintet for harp and strings, and much incidental music for chamber and orchestra.³ The work which was most well received and highly regarded was his opera "Undine". First performed at the Royal Theatre, Berlin, on 3 August 1816,⁴ its libretto was written by Friedrich de la Motte Fouqué (1777-1843) based upon his own story concerning the marriage between a watersprite without a soul and a mortal:

One interesting feature of the opera [...] was the use of the recurring themes to identify characters or situations, a principle Weber was later to employ himself, and one which was to be fully developed into the leitmotif principle by another Hoffmann admirer, Richard Wagner.

If not a perfect expression of romanticism in opera, Undine certainly played no small part in inspiring Weber to exploit fully the themes it suggested.⁵

As far as the relationship between music and literature is concerned, it is music which influences and leaves its mark upon Hoffmann's literature rather than the reverse being the case. One can speculate

as to why Hoffmann did not live up to his own expectations of himself as a composer, never achieving the success in the musical realm itself that came his way in the sphere of music criticism and creative writing. Perhaps he could not meet his own demands of music as the highest form of art, a transcendental conception that his own musical abilities could never do justice to: "the discrepancy between the ideal and his actual achievement became progressively more blatant during his years as a conductor."⁶ His musical pieces were in fact classical in style, influenced by Haydn, Mozart, Cherubini, and the Gluck school (Spontini).⁷

Hoffmann certainly contributed much to the genre of musical criticism. In Friedrich Schnapp's edition of his Schriften zur Musik there are as many as fifty-eight "Aufsätze und Rezensionen," in which Hoffmann the music critic deals with works by composers from Beethoven and Mozart to Spohr and Spontini.⁸ In Bamberg during the year 1809 Hoffmann successfully applied to become a regular contributor to the "Allgemeine musikalische Zeitung". The editor was Dr. F. Rochlitz, the general musical director for the publishing house of Breitkopf and Härtel to whom Hoffmann had already sent from Berlin a few of his musical compositions. Enclosed with his letter of application to Rochlitz was the manuscript of Ritter Gluck, which appeared in the March issue of the "Allgemeine musikalische Zeitung" for 1809, and with its publication Hoffmann's career as a writer of fiction had started in the field of music criticism.⁹

As is the case with many of his stories, Ritter Gluck: Eine Erinnerung aus dem Jahre 1809 borders on the Novelle genre, and in this proximity of the genres of music criticism and fiction is

revealed the typical Romantic distaste for distinct boundaries between genres and the arts. Ritter Gluck is a musical essay which still manages to include criticism of Gluck's music, in particular the overture to Gluck's "Iphigenia in Aulis".¹⁰ Scher interprets the account of the overture and its effect upon the old musician and upon the narrator in terms of the evocation of music through musical vocabulary:¹¹

Hoffmann's approximation of the Iphigenia overture is essentially a verbal pantomime. Combining various narrative techniques, it conveys vague outlines of music by relying on Ritter Gluck's gestures, on the narrator's metaphorical characterization of the overture's main motifs, and on extensive use of a controlled musical vocabulary.¹²

The subjective descriptions of the effect of listening to music, which was first encountered in Wackenroder's essays and Berglinger-Novelle, is used as a concluding summary of the overture:

Ich hörte die sanfte, schmelzende Klage, womit die Flöte emporsteigt, wenn der Sturm der Violinen und Bässe ausgetobt hat und der Donner der Pauken schweigt; ich hörte die leise anschlagenden Töne der Violoncelle, des Fagotts, die das Herz mit unnennbarer Wehmut erfüllen; das Tutti kehrt wieder, wie ein Riese hehr und groß schreitet das Unisono fort, die dumpfe Klage erstirbt unter seinen zermalmenden Tritten. (I, 14)

This metaphorical description of musical impressions is typical of Hoffmann's style and recurs often in his works. Another dominant theme in his works as well as his life is the attack on those philistines who cannot appreciate and have no time for music. This is manifested in Ritter Gluck through an attack on the contemporary musical scene in Berlin, a city described as an "öden Raum" (I, 18). Even artists and composers are damned by the mysterious stranger:

Sie kritteln und kritteln - verfeinern alles bis zur feinsten Meßlichkeit; wühlen alles durch, um nur einen armseligen Gedanken zu finden; über dem Schwatzen von Kunst, von Kunstsinn, und was weiß ich -- können sie nicht zum Schaffen kommen. (I, 18)

At the end of the story, the stranger reveals: "Ich bin der Ritter Gluck!" (I, 24). Is he a musician who has so completely devoted himself to Gluck's music that he deludes himself that he is Gluck, or is he really Gluck, perhaps a reincarnation of the composer's spirit? Some of the images evoked - particularly the personification of musical chords -- anticipate some of the more frightening visions experienced by Kreisler: "Als ich im Reich der Träume war, folterten mich tausend Schmerzen und Ängste! [...] mich schreckten die grinsenden Larven der Ungeheuer" (I, 17). But there are also metaphorical images of a more soothing and serene nature, describing a desire for complete immersion in music.

Da fuhren Lichtstrahlen durch die Nacht, und die Lichtstrahlen waren Töne, welche mich umfingen mit lieblicher Klarheit [...] gingen Töne hervor und schimmerten und umschlangen sich in herrlichen Akkorden, wie ich sie nie gedacht hatte. Melodien strömten auf und nieder, und ich schwamm in diesem Strom und wollte untergehen. (I, 17).

The public doubts the sanity of Hoffmann's Gluck, but this is only due to the neurotic intensity with which he describes his dreams. The musical components of the 'Gluck'-Novelle should not be considered solely in terms of insanity, as Hoffmann's Gluck was at least able to produce original and beautiful compositions.

On 27 January 1813, Hoffmann sent the manuscript of a new story to Härtel, hoping that it would be published in the "Allgemeine Musikalische Zeitung," where it duly appeared on 31 March 1813 under the title Don Juan. Eine fabelhafte Begebenheit,

die sich mit einem reisenden Enthusiasten zugetragen.¹³ The major aspect of this story is the first appearance of the Julia Marc figure, a figure of immense importance when one considers the personal influences on Hoffmann's works.¹⁴ She gave characteristics of her personality to many of his heroines. Already married to a Pole since 1802, Hoffmann also idolized a fifteen-year-old Jewish girl in Bamberg, whose singing voice kept him spellbound. Julia was eventually married to a wealthy Hamburg businessman, though he later died after an unhappy marriage.¹⁵ The many references to Julia in his diary, where he referred to her as Kätchen ('Ktch.') after the model of Kleist's "Kätchen von Heilbronn", are a testament to the influence she exerted over Hoffmann. The fact that she was sacrificed to wealth helps to explain Hoffmann's hatred of the materialistic bourgeoisie.¹⁶

It was during the composition of Don Juan that Julia Marc was married, and it may be possible to assume that Donna Anna represents Julia Marc, Don Giovanni Hoffmann himself, and Don Ottavio Julia's husband. Donna Anna sacrifices her life for art, and like all of the Julia Marc figures she becomes the ideal woman, "ein göttliches Weib" (I, 85) representing the very spirit of music: "Sie sagte, ihr ganzes Leben sei Musik, und oft glaube sie manches im Innern geheimnisvoll Verschlossene, was keine Worte aussprechen, singend zu begreifen" (I, 79). Korff wonders if it was the case "daß Hoffmann durch sein Julia -- Erlebnis plötzlich den Schlüssel zu Mozarts Don Juan gefunden hat,"¹⁷ and as a result of the attention devoted to Donna Anna she becomes the heroine of the opera.

Hoffmann certainly thinks he has discovered the key to the meaning of Don Giovanni, but by so doing he has given a romantic gloss to what is essentially a rococo 'dramma giocoso'. Don Juan becomes a sort of romantic hero searching for the ideal and full of Romantic 'Sehnsucht' for the infinite, "immer hoffend, das Ideal endlicher Befriedigung zu finden" (I, 84). Hoffmann breaks with the tradition of the Don Juan theme by assuming that the Don has seduced Donna Anna before their stage appearance, but maintains it by turning her into the ideal woman for whom Don Juan is looking. Donna Anna's hatred is in turn a form of love for Don Juan: "Nur Er, nur Don Juan konnte den wollüstigen Wahnsinn in ihr entzünden, mit dem sie ihn umfing" (I, 85). She feels that only Don Juan's death can bring peace to her soul:

aber diese Ruhe ist ihr eigener irdischer Untergang. --
Sie fordert daher unablässig ihren eiskalten Bräutigam
zur Rache auf; sie verfolgt selbst den Verräter, und
erst als ihn die unterirdischen Mächte in den Orkus
hinabgezogen haben, wird sie ruhiger." (I, 86)

We are faced here with an imaginative piece of musical criticism and the first interpretation of Mozart's "Don Giovanni": Hoffmann, reflecting the Romantic trends of his day, tries to mould the Don Juan legend into a Romantic framework.¹⁸ Mozart's Don Juan is not a Faustian figure but a seducer of women who satisfies his physical wants and vanity, while Donna Elvira's role is at least as important, if not more so, as Donna Anna's. Hoffmann's interpretation places the emphasis upon sensuality: when Donna Anna visits 'den reisenden Enthusiasten', Hoffmann, at night, is this not an expression of wishfulfillment? Only a musical review by Hoffmann could include a metaphorical description of an overture

in terms of metaphorical demons and monstrous powers:

In dem Andante ergriffen mich die Schauer des furchtbaren, unterirdischen regno all pianto; grausenerregende Ahnungen des Entsetzlichen erfüllten mein Gemüt [...] ich sah aus tiefer Nacht feurige Dämonen, ihre glühenden Krallen ausstrecken [...] Der Konflikt der menschlichen Natur mit den unbekanntem, gräßlichen Mächten [...] trat klar vor meines Geistes Augen.
(I, 74-75)

Hoffmann compiled the essay Beethovens Instrumentalmusik from two reviews written for both the "Allgemeine Musikalische Zeitung" and the "Zeitung für die elegante Welt."¹⁹ The first review is of Beethoven's Fifth symphony (July 1810) and the second one deals with the two piano trios in D Major and E Major, opus 70 (March 1813). He reworked these two reviews into the above essay in the first cycle of the Kreisleriana sequence of the Fantasiestücke in Callots Manier.²⁰ Only one other review by Hoffmann was revised in essay form, that of Beethoven's Mass in C Major, which became part of his Alte und Neue Kirchenmusik.²¹

In Beethovens Instrumentalmusik Hoffman demonstrates an emotional response towards his subject matter (which is after all something we would expect from a Romantic artist). He tries to demonstrate that music affects man's very soul and inner being and these evocative visionary images gain the sympathy of the reader in such a way that he can experience and 'feel' music. Music is the most Romantic of the arts because, being the only purely spiritual form of artistic expression, it is transcendental. Romanticism represents the best in serious instrumental music, and instrumental music expresses "das eigentümliche, nur in ihr zu erkennende Wesen" (I, 44) of music:

Sie ist die romantischste aller Künste, beinahe möchte man sagen, allein echt romantisch, denn nur das Unendliche ist ihr Vorwurf. -- Orpheus' Lyra öffnete die Tore des Orkus. Die Musik schließt dem Menschen ein unbekanntes Reich auf, eine Welt, die nichts gemein hat mit der äußern Sinnenwelt, die ihn umgibt, und in der er alle bestimmten Gefühle zurückläßt, um sich einer unaussprechlichen Sehnsucht hinzugeben. (I, 44)

In opera and song, definite emotions are conveyed by words, whereas instrumental music leads us "hinaus aus dem Leben in das Reich des Unendlichen", and the truly gifted composer of instrumental music has the insight into 'das eigentümliche Wesen der Musik' (I, 45). Mozart and Haydn, normally considered members of the classical school, are seen by Hoffmann as precursors of Beethoven's Romanticism, all three "atmen einen gleichen romantischen Geist, welches in dem gleichen innigen Ergreifen des eigentümlichen Wesens der Kunst liegt" (I, 45). Haydn's music conveys serene and childlike images, Mozart leads us "In die Tiefen des Geisterreichs", but Beethoven's instrumental music opens to us "das Reich des Ungeheuern und Unermeßlichen":

Beethovens Musik bewegt die Hebel der Furcht, des Schauers, des Entsetzens, des Schmerzes und erweckt eben jene unendliche Sehnsucht, welche das Wesen der Romantik ist. (I, 46).

Emotional and vivid images are used to describe Beethoven's music, and there is continual emphasis placed upon his striving towards the infinite and upon ineffable yearning: the word "Geisterreich" occurs frequently: "Wie führt diese wundervolle Komposition [...] den Zuhörer unwiderstehlich fort in das Geisterreich des Unendlichen" (I, 47): "Ergreift Euch nicht jene unruhvolle, unnennbare Sehnsucht, jene Ahnung des wunderbaren Geisterreichs, in welchem der Meister herrscht?" (I, 48) Beethoven

evokes enchanting pictures and shapes so that they may surround the listener and "seine Phantasie, sein innerstes Gemüt entzündend, ihn raschen Fluges in das ferne Geisterreich der Töne tragen" (I, 52).

In Ombra adorata! Hoffman describes Beethoven's music as 'brazen'--'metalln' (I, 35), and in Beethovens Instrumentalmusik he regards the master's music as reflecting the struggle between nature and the human will. Man is seeking to control wild, natural forces, to exercise an almost divine authority, and Hoffmann interprets Beethoven's music in terms of an infinite longing and will to rise upwards and control these forces of nature. Even though this interpretation may be a correct one, it is scarcely backed up by supporting evidence or theoretical analysis. Hoffmann's major objective is to capture his reader's sympathy through the sincerity and depth of his own emotional reactions to music; only then would he make any critical assessment of Beethoven's works. However, Hoffmann's place in the formative years of musical criticism cannot be denied: "[...] with E.T.A. Hoffmann [...] we reach the beginning of an era which produced the most enlightened and truly 'professional' musical criticism [...]"²² His instinctive appreciation of composers such as Palestrina, Bach, Gluck, Haydn, Mozart, and Beethoven led to their recognition as great, rather than just talented, composers:

[...] Hoffmann is an epoch-making critic, one of the greatest in the history of music. He is this because he was able to distinguish truly great musical achievements from mere trivialities; because he placed music above the other arts, thereby establishing the aesthetic order for the future; because he attempted to understand the new music of his own time and proclaimed its merits with vigour and eloquence; and because despite an inadequate knowledge of the past he sensed that which was great there and that which deserved revival.²³

In the area of creative writing, Hoffmann is chiefly noted for his musician figure Johannes Kreisler, through whom it is possible to glean Hoffmann's broader philosophical attitude towards music because to a large degree the creation of Kreisler was the result of a search for an appropriate medium through which Hoffmann could express himself and his ideas. What is known about Kreisler has been pieced together through various fragments collectively called the Kreisleriana, the two cycles of which were published in the first and second volumes of the Fantasiestücke in Callots Manier. Blätter aus dem Tagebuche eines reisenden Enthusiasten, which were composed between 1809-1814.²⁴ The first cycle contains six pieces: 1) Johannes Kreisler, des Kapellmeisters, musikalische Leiden; 2) Ombra adorata! 3) Gedanken über den hohen Wert der Musik; 4) Beethovens Instrumentalmusik; 5) Höchst zerstreute Gedanken; 6) Der vollkommene Maschinist. The second cycle contains seven pieces: 1) Brief des Barons Wallborn an den Kapellmeister Kreisler; 2) Brief des Kapellmeisters Kreisler an den Baron Wallborn; 3) Kreislers musikalisch-poetischer Klub; 4) Nachricht von einem gebildeten jungen Mann; 5) Der Musikfeind; 6) Über einen Ausspruch Sacchinis, und über den sogenannten Effekt in der Musik; 7) Johannes Kreislers Lehrbrief. Only a selection from the abundance of musical aspects to be found in the Kreisleriana can possibly be considered here.

Johannes Kreisler was 'born' in the literary sense in the piece entitled Johannes Kreislers, des Kapellmeisters, musikalische Leiden, printed in the "Allgemeine Musikalische Zeitung" on 26 September 1810.²⁵ A brief synopsis of the story will indicate its most musical aspects. At a party in the home of the 'Geheimen Rat'

Röderlein, Kreisler accompanies on piano the young ladies of the house who have been instructed to sing by their mother. The mistakes they make and the ridiculous comments passed by the guests on the musical abilities of the Röderlein daughters, who are actually quite talentless, make Kreisler despair. When he plays Bach's "Goldberg Variations", these same guests find it too much of a mental strain, and eventually leave Kreisler alone with Gottlieb, the faithful servant, at the end of "Ein hundsfüttischer, nichtswürdig vergeudeter Abend!" (I, 28) Kreisler only tolerates these humiliations because of his employer Röderlein's niece, Amalia. Hoffmann's search for the (musical) ideal reveals itself in the figure of Amalia, who significantly has sung Donna Anna's major scene in Don Giovanni. She represents everything he respects in music, and "eine Stunde mit ihr am Piano Himmelsbalsam in die Wunden gießt, welche alle Mißtöne des ganzen Tages mir gequältem musikalischen Schulmeister schlugen"(I, 33). Yet she only becomes accessible to Kreisler when they actually share their music together. Apart from her, Kreisler's social environment despises genuine music, and so a dichotomy between his musical ideals and his actual role in society as a music teacher, performer and composer starts to appear.

On 25 August 1812 Hoffmann first wrote 'Ombra adorata' in his diary, when his idolization of Julia Marc was at its peak. The piece Ombra adorata is intended to preserve her memory as it was clear to Hoffmann that he was soon to lose her.²⁶ Here, music

and the beloved are fused together, with music itself becoming an erotic experience. The singer's voice is never identified or linked to human form, she represents the quintessential which saves Man from "der niederdrückenden Qual des Irdischen" (I, 34):

[das Ritornell] war sehr zart gehalten und schien in einfachen, aber tief in das Innerstedringenden Töne von der Sehnsucht zu reden, in der sich das fromme Gemüt zum Himmel aufschwingt und alles Geliebte wiederfindet, was ihm hienieden entrissen [...] Wie löste sich der Schmerz, der in meinem Innern nagte, auf in wehmütige Sehnsucht, die himmlischen Balsam in alle Wunden goß -- Alles war vergessen, und ich horchte nur entzückt auf die Töne, die, wie aus einer andern Welt niedersteigend, mich tröstend umfingen.
(I, 35-36)

Hoffmann then turns to the singer, and writes of heaven's blessing which enables her soul to express "das im Innersten Empfundene [...] Wie holde Geister haben mich deine Töne umfangen" (I, 37). The song and the singer merge into one unit, and even though the singer may disappear, the song will still remain and continue to represent the loved-one in a vision "[...] das deinen Gesang -- dich--verklärt and verherrlicht" (I, 37).

Gedanken über den hohen Wert der Musik represents Hoffmann's irony at its sharpest as he satirizes those philistines who believe: "Der Zweck der Kunst überhaupt ist doch kein anderer, als dem Menschen eine angenehme Unterhaltung zu verschaffen" (I, 38). Music has become part of a decent education for children, and after adults have devoted some of their time to it they should return to the real purpose of their existence, to become "ein tüchtiges Kammrad in der Walkmühle des Staats." Hoffmann comments bitterly upon the social conditions of the artist which he himself underwent when he notes:

daß beinahe kein Künstler es aus reiner, freier Wahl wurde, sondern sie entstanden und entstehen noch immer aus der ärmeren Klasse. Von unbegüterten, obskuren Eltern, oder wieder von Künstlern geboren, machte sie die Not, die Gelegenheit, der Mangel an Aussicht auf ein Glück in den eigentlichen nützlichen Klassen, zu dem, was sie wurden. (I, 43)

An artist's position is "ohne allen Rang, Titel und Reichtum", and Hoffmann speaks from personal experience when he ironically recommends poor artists "irgendein leichtes Handwerk zu erlernen: sie werden gewiß dann schon als nützliche Mitglieder des Staats etwas gelten" (I, 43). Music is ultimately regarded by philistines as an art-form contributing "zur Unterhaltung und Zerstreung" (I, 41), whereas Hoffmann (echoing his essay Beethovens Instrumentalmusik) sees it as:

[...] die romantischste aller Künste, da ihr Vorwurf nur das Unendliche sei; die geheimnisvolle in Tönen ausgesprochene Sanskritta der Natur, die die Brust des Menschen mit unendlicher Sehnsucht erfülle, und nur in ihr verstehe er das hohe Lied der-- Bäume, der Blumen, der Tiere, der Steine, der Gewässer!
(I, 42)

An element of the bizarre and the supernatural is to be encountered in the Höchst zerstreute Gedanken, where Kreisler delivers various aphorisms concerning music and art. There are fourteen of them, ranging from anecdotes about Mozart and Rameau to a satirical account of a performance of Kotzebue's "Johanna von Montfaucon" by a troupe of strolling actors. Only one of the aphorisms is longer than one paragraph. The one concerning Mozart deals once more with his opera "Don Giovanni". On the day before its first performance Mozart, having finished the score but not the overture, was calmly riding along in his coach,

and he left the writing of the overture until the morning of the first performance, thereby demonstrating an overall view of the completed work that had long been in his mind. Kreisler asks:

Glaubt ihr denn nicht, daß die Ouvertüre aller Ouvertüren, in der alle Motive der Oper schon so herrlich und lebendig angedeutet sind, nicht ebensogut fertig war als das ganze Werk, ehe der große Meister die Feder zum Aufschreiben ansetzte? (I, 55)

In another paragraph there is a description of the strange synthesis of colours, tones, odours -- "Übereinkunft der Farben, Töne und Düfte" -- (I, 54) encountered on falling asleep after listening to music.

The eleventh paragraph demonstrates Hoffmann's disinterest in politics. Hewett-Thayer has noted the lack of emotion and casualness with which Hoffmann personally witnessed the battles between the French and the Russians over Dresden in 1814,²⁷ and in the Höchst zerstreute Gedanken Hoffmann writes: "Welcher Künstler hat sich sonst um die politischen Ereignisse des Tages bekümmert -- er lebte nur in seiner Kunst, und nur in ihr schritt er durch das Leben" (I, 60). Paragraph twelve goes some of the way towards dispelling the popular notion that as a result of any heavy drinking Hoffmann may have undertaken he believed without qualification that alcoholic stimulants could aid artistic creation:

Man spricht so viel von der Begeisterung, die die Künstler durch den Genuß starker Getränke erzwingen-- man nennt Musiker und Dichter, die nur so arbeiten können [...] Ich glaube nicht daran. (I, 60)

He admits that "das geistige Getränk den regeren Umschwung der Ideen befördert" (I, 60) but adds a warning which also shows Hoffmann's views in a more sober and less eccentric light:

[...] daß der Geist, der von Licht und unterirdischem Feuer geboren, so keck den Menschen beherrscht, gar gefährlich ist, und man seiner Freundlichkeit nicht trauen darf, da er schnell die Miene ändert und statt des wohlthuenden behaglichen Freundes, zum furchtbaren Tyrannen wird. (I, 61)

The third piece in the second Kreisleriana cycle is called Kreislers musikalisch-poetischer Klub.²⁸ It did not appear until the Fantasiestücke collection of 1815, where, along with the other pieces, it made up part of the Kreisleriana.²⁹ Hoffmann's interest in synaesthesia can be seen in Kreisler's designation of certain connotations to various chords. The members of this club, characterized by their qualities such as "der Bedächtige", "der treue Freund", "der Gleichgültige", "der Unzufriedene", have all gathered together for a musical evening, but unfortunately some candle grease has ruined certain strings in the upper register of the piano, so that Kreisler, dressed in his familiar garb of red cap and Chinese dressing-gown, is forced to improvise on the bass, thereby emphasizing the dark tones. As he plays in the dark, he describes his emotional responses to these long series of chords, each chord given a particular picture, emotion, figure, colour: The "As-dur-Akkord" conjures forth metaphorical spirits described by one of Hoffmann's favourite phrases: "Holde Geister sind es, die die goldnen Flügel regen in überschwenglich herrlichen Klängen und Akkorden". The chord of A flat minor (Mezzoforte) carries Kreisler "ins Land der ewigen Sehnsucht", A minor causes a beautiful girl to appear, embraced by

her lover F Major. The next series of chords describes nature, and Kreisler now starts to indicate those instruments best suited to the particular chord. The mood darkens, and Kreisler's emotions become gradually uncontrollable. C major evokes the devil dancing in a graveyard accompanied by "Pauken und Trompeten", and he cries out in ecstasy "Aber in toller wilder Lust laßt uns über den offenen Gräbern tanzen". Repeated chords of C minor (fortissimo) drive him to the point "von dem er sich gewöhnlich in einem düstern Abgrund hoffnungsloser Klagen stürzte". He is plagued by visions, and at one point surrenders himself: "Laß ab von mir! ich will artig sein! ich will glauben, der Teufel sei ein Galantheuome von den feinsten Sitten!" Hoffmann shows us what happens when a musician works himself up through musical inspiration and is faced with a musical abyss: "Kreisler--Kreisler! raff dich auf! -- Siehst du es lauern, das bleiche Gespenst mit den rot funkelnden Augen [...] Es ist der Wahnsinn". "Der treue Freund" lights the candles and breaks the spell, but the chords and words of Kreisler resound in a far-off echo, the mood induced by them still remains. Schafer writes of the 'musikalisch-poetischer Klub':

[...] we see the composer inspired. In a few powerful and suspenseful flashes he will run the full gamut of musical experience from reverence to eroticism, from tranquility to fear, from heroism to madness, seeking to embrace the absolute, while his friends and disciples with their limited range of emotional responses can understand little of these flamboyant displays and nothing of the total ecstasy.³⁰

Music itself is so uncontrollable and dynamic that it quite often transcends man's comprehension, and the only way its effects can be translated in writing is by use of equally flamboyant synaesthetic and metaphorical imagery.

After the completion of the 'musikalisch-poetischer Klub', Kreisler disappeared from Hoffmann's writings for five years, until the continuation of the Kreisler story in Kater Murr. It was almost as if he were frightened of the implications of this figure he had created, losing faith temporarily in the 'other world' of music, "die höhere Sprache des Geisterreichs", (I, 389) according to Johannes Kreislers Lehrbrief. Hoffmann finally returned to Kreisler in the early 1820's with Kater Murr. Earlier, in the Kreisleriana, he had started to express his views on the philistine problem, one which is inextricably linked to music (as is the case with other Romantics e.g. Brentano). Der Musikfeind describes the musical evenings Hoffmann experienced as a small boy in his parents' home in Königsberg, where he started to hate music-making as a means of escaping boredom whilst simultaneously becoming so moved by the more noble aspects of music that he is forced to find solitude, thereby finding himself paradoxically an 'enemy of music'. In Die Lebensschicksale des Hundes Berganza Cacilie (the Julia Marc figure) is married off to the rich yet vulgar Monsieur George, who disrupts the tea parties of Cacilie's artistic friends with trivial jokes and obscenities. The Nachricht von einem gebildeten jungen Mann attacks the snobbishness of high society salons: the monkey Milo receives lessons in social graces from a professor in aesthetics so that he can then pose as an artistic genius.

All of these attacks upon the philistine who hates art, particularly music, culminate in Kater Murr. Possibly feeling that his treatment of Kreisler had been hitherto a fragmentary one,

Hoffmann composed a more complete account of the musician, though this too, is a "fragmentarische Biographie". The plan arose in the spring of 1819, and the first volume was published later that year. Volume two was issued towards the end of 1821.³¹ The full title is Lebensansichten des Katers Murr nebst fragmentarischer Biographie des Kapellmeisters Johannes Kreisler in zufälligen Makulaturblättern. The tomcat Murr, who has learnt to read and write, records his life story, using as a rest on which to write some printed sheets taken from a book which he has found lying on his master's desk. The book is a biography of Kreisler, incomplete and lacking in continuity because Murr has torn the leaves out haphazardly, so that pages of Murr's autobiography alternate with episodes from Kreisler's biography. Hoffmann has a dual purpose in this novel. Through Murr he unmasks the self-satisfaction and pretentiousness of those semi-educated, pseudo-cultural members of contemporary philistine society, summed up by Murr's smug statement: "Gibt es einen behaglicheren Zustand, als wenn man mit sich selbst ganz zufrieden ist?"³² Through Kreisler he continues the theme of the (musical) artist in conflict with others almost attaining the true ideal of art in and through love. The inconclusive nature of this still partially incomplete account only reflects more intensely Kreisler's struggles with problems evading permanent solution.

In Kater Murr, Hoffmann deals with the "Bildungsphilister": "A person who is commonplace in ideas and tastes but claims to be highly cultured. The word was coined by Bettina Brentano in

Illius Pamphilius und die Ambrosia, 1848."³³ The tomcat Murr is one such "Bildungsphilister", and he represents one aspect of Hoffmann's conception of life, that of negative mediocrity. The positive aspect is represented by the sensitive sufferings of the lonely genius. Although Murr signs himself "Etudiant en belles lettres" and "Homme de lettres très renommé" he is more concerned with his stomach, and by writing he can satisfy his appetite. He leads a leisurely life apart from his association with the revolutionary "Katzburschentum" which leads him into duels and heavy drinking of herring pickle juice. Hoffmann criticizes both the members of the "Katzburschentum", who are no better than the philistines, and the "Spitzphilister" who carry out a reactionary witch hunt. Meister Abraham and Professor Lothario discuss the Proposition: "[...] ob es besser sie, dem oftmals wirren ungezügelter Treiben exaltierter Jugend mit offener Gewalt entgegenzutreten" (IX, 287). One of the ironies of Murr's situation is his realization that in his striving for the blessings of high culture he must accept limitations on his freedom set by social norms: "Je mehr Kultur, desto weniger Freiheit, das ist ein wahres Wort" (IX, 29).

Kreisler's character comes to assume elements of tragedy. He is forced to live in a society in which true art has become an anachronism, a society which does not understand the significance of music but only listens to it to be diverted and entertained. Kreisler is put into Prince Irenäus' court at Sieghartsweiler, where all the empty ceremonies have the intention of preserving "den falschen Glanz dieses träumerischen Hofes" (IX, 36). The court feigns an interest in art but this is just as much a sham as are the musical evenings of the 'musiklischen Leiden'. The court

is an extension of the bourgeois, philistine world of the Murr-Autobiography, and does not share Kreisler's view of art as something absolute which gives him "das rege Gefühl höheren Seins". Kreisler feels isolated from the everyday world and arouses its hostility, finding no satisfaction in its life style. He belongs to those:

die Fremdlinge in der Welt sind und bleiben,
weil sie einem höheren Sein angehören und die
Ansprüche dieses höheren Seins für die
Bedingung des Lebens halten, so aber rastlos
das verfolgend, was hienieden nicht zu finden,
ewig dürstend in nie zu befriedigender Sehnsucht,
hin und her schwanken und vergeblich Ruhe suchen
und Frieden. (IX, 274)

Kreisler has only "höhnische Verachtung" for this hostile world, a world which allows him "keine Freistatt, kein Plätzchen" (IX, 229) and which appears to him as 'ein ewiges rätselhaftes Mißverständnis' (IX, 275). Meister Abraham defends Kreisler's attitude towards his environment and attacks those who regard him as 'ein fremdartiges exotisches Prinzip' (IX, 231):

[...] der Kreisler, trägt nicht eure Farben, er versteht nicht eure Redensarten, der Stuhl, den ihr ihm hinstellt, damit er Platz nehme unter euch, ist ihm zu klein, zu enge; ihr könnt ihn gar nicht für euresgleichen achten, und das ärgert euch. Er will die Ewigkeit der Verträge, die ihr über die Gestaltung des Lebens geschlossen, nicht anerkennen [...] Ihr möget den Kreisler nicht, [...] weil ihr ihn, der Verkehr treibt mit höheren Dingen, als die gerade in euern engen Kreis passen, fürchtet. (IX, 229)

There is a contrast between the world of the musical artist and that of the non-artist. The non-artist Murr seeks society's acclaim and blessing; the musician artist Kreisler, since his 'frühe Jugendjahren', has been ruled by an "unbeschreibliche Unruhe" that has driven him on to search:

[...] nach einem Etwas, das ich in rastlosem Treiben außer mir selbst suche, da es doch in meinem eignen Innern verborgen, ein dunkles Geheimnis, ein wirrer rätselhafter Traum von einem Paradies der höchsten Befriedigung." (IX,68)

It is music which has the power to reveal "in mächtigen Tönen das herrliche Wunder der Erkenntnis des ewigen klarsten Lichts" (IX, 327), and under its influence Kreisler is able "sich auf den Seraphsittichen des Gesanges hinwegzuschwingen über alles Irdische und in frommer Sehnsucht und Liebe hinaufzustreben nach dem Höchsten". (IX, 397)

The Julia Marc-figure in the novel is the daughter of Rätin Benzon, former mistress to the Prince Irenäus. Though representing music itself, she is almost certainly destined to be sacrificed to the aristocracy through marriage to Prince Ignatius. During the conversation with Princess Hedwiga (IX, 150-52) Kreisler explains the unique and true love of a genuine artist, and emphasizes its renunciatory aspect. "Ewig dürstend", the artist may reach out "in brünstigem Verlangen" to his ideal love:

nichts [...] als geistige Fühlhörner, an denen weder Hand noch Finger befindlich, die mit konvenabler Zierlichkeit einen Trauring erfassen und anstecken könnten an den kleinen Finger der Angebeteten.

His love can only exist in infinite longing, its fulfillment in this world is prevented by the conflict between the sensual and the spiritual, so "die Liebe des Künstlers" must always remain "ein schöner herrlicher Traum des Himmels -- nur ein Traum, ein leerer Traum--." In the 'Zweiten Abschnitt' Julia dreams she is

in a beautiful garden becoming aware of a shimmering which is actually sound. She is associated with music and with its source to the extent of identifying herself with it: "Da gewahrte ich aber, daß ich selbst der Gesang sei, der durch den Garten ziehe, doch so wie der Glanz der Töne verbleiche, müsse ich auch vergehen in schmerzlicher Wehmut!"(IX, 189) She becomes the embodiment of Kreisler's song("in deinem Wesen ruht mein Gesang, der ist aber ewig wie die Sehnsucht!") and therefore the object of his love, and it is significant that he mentions her sufferings more often than he does his own. Just as Julia cries "Kreisler, mein lieber Kreisler [...] und geriet in träumerisches Sinnen" (IX, 190), Kreisler finds it impossible to renounce his desire to possess her:

[...] he cannot view her solely as an artistic ideal because his emotions are too strong. Having fled the cabals of the court for the apparent safety of a monastery, he languishes for Julia and longs to be with her. He has developed a bond with the world outside, which he cannot break. Thus the dichotomy which any artist must feel, namely, the rival claims of art and life, is heightened for Kreisler into an intensely personal issue that threatens to rend him in two: he owes it to his art to renounce Julia; he owes it to himself to make her his.³⁴

Herbert Singer comes to the conclusion: "Julia ist eins mit der Musik, die sie verkörpert, sie inspiriert Kreisler zu musikalischen Schöpfungen, doch von seinem Dämon kann sie ihn nicht befreien."³⁵ Kreisler's impossible love for Julia, his love of music, and his conflict with philistine society all contribute to his being plagued by internal contradictions and "entsetzliche furchtbare Angst". He tends to alternate between totally opposite moods of despair and ecstasy, shaken by dark shadows and

a mysterious "Doppelgänger". He is obsessed by the idea "daß der Wahnsinn auf ihn lauere, wie ein nach Beute lechzendes Raubtier, und ihn einmal plötzlich zerfleischen werde" (IX, 149). He rages against himself and against others because he is increasingly less able to express his vision; his creativity is now not only threatened by society's inability to understand his aims, but also by his own failure to give permanent form to his visions, and to express his mystic view of a harmonious relationship between man, nature and universe.. He becomes distraught and eccentric, and is caught in a web:

[...] Kreise [...] in denen sich unser ganzes Sein bewegt, und aus denen wir nicht herauskommen können [...] In diesen Kreisen kreiselt sich der Kreisler, und wohl mag es sein, daß er oft [...] sich [...] hinaussehnt ins Freie. (IX, 64-65)

But there is no need to be unduly pessimistic as to Kreisler's fate. In the Kreisleriana, he had his music destroyed to prevent its being abused by others, whereas in Kater Murr he wrote his compositions down and performed them to an audience. In the Kreisleriana, Kreisler rejects the world and devotes himself to the "überirdisches Reich" of art; in Kater Murr, he stands against the world and refuses to run away from it by staying in the sanctuary offered by the cloister at Kanzheim. He realizes that in the cloister may be given just a one-sided service to music, and music (conjuring up a vision of Julia) drives Kreisler back into life, where he must save it from those who would abuse it. According to the Kreisleriana:

[...] die Natur habe bei seiner [Kreisler's] Organisation ein neues Rezept versucht und der Versuch sei mißlungen, in dem seinem überreizbaren Gemüte, seiner bis zur zerstörenden Flamme aufglühenden Phantasie zu wenig Phlegma beigemischt und so das Gleichgewicht zerstört worden, das dem Künstler durchaus nötig sei, um mit der Welt zu leben und ihr Werke zu dichten. (I, 25)

Alchemy plays a not inconsiderable part in Kater Murr, and here "Phlegma" is the residue which remains when phlogiston has evaporated into the invisible. Phlegm leaves behind the "Flamme der Fantasie", it is earthly, reality. Kreisler's disposition also lacks enough phlegm in Kater Murr, but he no longer completely negates reality. It is Murr who has an excess of phlegm. He confesses to the "Gewohnheiten des Daseins" and is too tied down to the trivia and boredom of everyday life, he lacks this imaginative "Flamme der Phantasie".

It would also be too simple to talk of Kreisler as being 'insane'. Although he signs his letter to Baron Wallborn "Kapellmeister, wie auch verrückter Musikus par excellence," the references to possible madness are subjective rather than objective. From the Kreisleriana we find: "Viele behaupteten, Spuren des Wahnsinns an ihm bemerkt zu haben" (I, 26), and "Schon lange galt der arme Johannes allgemein für wahnsinnig" (I, 342). Before the 'Namenstagsfest' in Kater Murr Kreisler had "fortgerannt [...] wie ein Wahnsinniger" (IX, 15) and further on he is described as someone who "oft dem ruhigen Beobachter beinahe wie ein Wahnsinniger erscheint" (IX, 127). The conclusion can be drawn that he only appears mad to the ordinary world, whose narrow-mindedness cannot understand the extravagances of an artist

and his different standards. In the Nachricht von den neuesten Schicksalen des Hundes Berganza, the author comments upon Kreisler: "er habe schon sein ganzes Leben hindurch zuzeiten etwas weniger übergeschnappt, bis denn endlich der helle Wahnsinn ausgebrochen sei", to which the dog Berganza replies:

[...] als er im Gefühl der göttlichen Übermacht, die ihm der Geist verliehen, sich frei regen und bewegen wollte, da mußte er wahnsinnig sein [...]
In gewissem Sinn ist jeder nur irgend exzentrische Kopf wahnsinnig und scheint es desto mehr zu sein, je eifriger er sich bemüht, das äußere matte, tote Leben durch seine inneren glühenden Erscheinungen zu entzünden.
(I, 114)

The artist who is willing to sacrifice "Glück, Wohlstand, ja selbst das Leben" for his art must needs seem insane to those "dessen höchste Bemühungen im Leben sich endlich dahin konzentrieren, besser zu essen und zu trinken und keine Schulden zu haben" (I, 114). However mad he may seem to the everyday world, Meister Abraham gives a more sensible appraisal when he comments: "O mein würdigster Geheimer Rat, der Herr Kapellmeister ist auch jetzt, wie immer, ein vernünftiger, ruhiger Mann und kein Phantast oder Haselant, wofür ihn gern viele ausgeben möchten" (IX, 89). It is, therefore, highly unlikely that Hoffmann intended Kreisler to go mad in the third volume of Kater Murr. Talking to Princess Hedwiga about the nature of a genuine artist's love, Kreisler says: "Besagte Musikanten schaffen, sind sie in Liebe gekommen, mit der Begeisterung des Himmels herrliche Werke und sterben weder elendiglich dahin an der Schwindsucht, noch werden sie wahnsinnig" (IX, 151). Singer believes that a really insane Kreisler:

[...] würde den ganzen Roman zu einer Groteske entwerten, zu einer psychopathologischen Studie oder gar zu einer moralischen Erzählung von den verderblichen Wirkungen des Irrsinns auch in seinen Frühstadien. Das hieße aber den gesamten Sinn des Romans auf den Kopf stellen; gerade dadurch, daß Kreisler, so absonderlich er sich gebärdet, der Repräsentant einer höheren Vernunft ist, wird der Roman, so wie er angelegt ist, erst möglich.³⁶

Critics have pointed out various similarities and differences between Wackenroder's Berglinger and Hoffmann's Kreisler, as well as between Wackenroder and Hoffmann's interpretation of music.³⁷ Only a few of the more important similarities and differences will be pointed out here; it is in any case sometimes difficult to tell whether they differ or agree on specific points.

As concerns the personalities of Wackenroder and Hoffmann, Johst refers to "Wackenroders Weichheit gegenüber Hoffmanns Widerstandswillen".³⁸ The former had little idea of how to master life, experiencing his musician hero inwardly, introspectively, whereas Hoffmann experiences Kreisler more in accord with external reality. Berglinger digresses in pious enthusiasm as far as is possible, to the most imprecise and undefinable limits of his art. He does not endeavour to rule art by understanding it but rather to praise it with loyal humility. He tends towards the universal rather than the individual, which explains the lack of historical references. Instead of a narrative of events we have a depiction of particular experiences which then develops into universal observations and fanciful speculation. In contrast the essays dealing with Kreisler have a firmer historical basis: Ombra adorata! is a definite aria by Crescentini, the C minor symphony in Beethovens Instrumentalmusik is the focus of attention

and we have an essay Über einen Ausspruch Sacchinis. Kreisler speaks as an expert whose speculative visions maintain solid outlines because of his positive knowledge and perception: "Die Erfahrung, das reale Erlebnis hat Hoffmann vor Wackenroder überall voraus."³⁹

The character and nature of both Berglinger and Kreisler is determined mainly by music. Both experience and are drawn to music's emotional fervour, its deliberate lack of form and infinitude, its subjective spirituality and its unearthly quality. These conceptions of music contain differences as well as perhaps unexpected similarities. Berglinger's childlike, pious religiosity is transposed with Kreisler into a more philosophical approach. In Berglinger's case, music leads through longing towards belief, love, and the proximity of divine bliss; in Kreisler's, it leads through longing towards infinitude. Music for Berglinger is the language of angels, for Kreisler the language of an unknown romantic realm of spirits. However, Wackenroder's "Kunstfrömmigkeit" also appears in the essay Über einen Ausspruch Sacchinis:

Die wahre Kirchenmusik, nämlich diejenige, die den Kultus begleitet oder vielmehr selbst Kultus ist, erscheint als überirdische -- als Sprache des Himmels. Die Ahnungen des höchsten Wesens, welche die heiligen Töne in des Menschen Brust entzünden, sind das höchste Wesen selbst, welches in der Musik verständlich von überschwenglich herrlichen Reiche des Glaubens und der Liebe redet. (I, 377)

Both Berglinger and Kreisler realize that music is their highest aim, the most eternal form of fulfillment. Berglinger's devotion to his art is akin to a divine service, but because his father sees it as idolatry Berglinger flees the parental home to

take up the position of conductor, where he experiences the dichotomy between the ideal and reality to an even greater degree. Similarly, court intrigue drives Kreisler away from his position of conductor, but whereas Berglinger can only complain "Von allen dem ekelhaften Neid und hämischen Wesen, von allen den wirdrig kleinlichen Sitten und Begegnungen, von aller der Subordination der Kunst unter den Willen des Hofes" (102), Kreisler decides to fight. He is supposed to turn into an opera a work by the highly regarded court poet, but he tenaciously opposes this unreasonable demand. Kreisler also passes a disparaging judgement upon the leading male and female singers, and eloquently advocates one of his own female singing pupils as more suited for the opera. This and similar imprudent acts cost him his job as conductor at the court. So one could speak of Kreisler's self-assertive willpower as a contrast to Berglinger's relative passivity. While Wackerroder merely speaks in general of art's subordination under the will of the court, Hoffmann provides us with concrete details on Kreisler's conflicts and 'musical sorrows'.

Berglinger and Kreisler suffer at the hands of an environment devoid of understanding. Their problem has a social and aesthetic aspect: the bourgeois world is constantly assessing and classifying them, and stands in complete opposition to their views on the function of art. Kreisler at least manages to react by using irony when dealing with the philistine. Although he comes to no agreement with society, he resolutely flees from the court, whereas Berglinger longs for a way out in the exclusiveness of art. But they do agree that art eventually needs an audience, even though this may take some time to achieve. Berglinger says:

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 andre Mensch lebt, in den der Himmel eine solche Sympathie zu meiner Seele gelegt hat, daß er aus meinen Melodien grade das herausfühlt, was ich beim Niederschreiben empfand, und was ich so gern hineinlegen wollte. (101-102)

Kreisler decides not to stay in the Benedictine monastery and will do battle with the world once more, trying to improve the artist's relationship with his audience.

According to Frey: "Was beide am engsten miteinander verknüpft, ist ihre Auffassung, dass innen und aussen in der Kunst trennbare Bereiche seien."⁴⁰ Johst sees the major contrast as that between Wackenroder's "gefühlsmäßiger Subjektivität" and Hoffmann's 'anschaulicher Objektivität'.⁴¹ Though attracted by music, Hoffmann was also aware of the dangers of excessive admiration which could lead to its being used just like an intoxicating drug. He did point out that only ecclesiastical or religious music could redeem one's soul. Ultimately, like the other Romantics dealt with here, he always managed to maintain a belief in the sublime raptures of music and an awareness of its strong soothing and healing powers:

Nur einen Engel des Lichts gibt es, der Macht hat über den bösen Dämon. Es ist der Geist der Tonkunst, der oft aus mir selbst siegreich erhebt, und vor dessen mächtiger Stimme alle Schmerzen irdischer Bedrängnis verstummen. (IX, 69)

CHAPTER III

Joseph Karl Benedikt Freiherr von Eichendorff (1788-1857)

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(1788-1857)

After the titanic struggles of Berglinger and Kreisler, it is something of a relief to proceed to a conception of music altogether quieter and less intense. In the works of Eichendorff musical passages and interludes abound, demonstrating the Romantic idea of the close interweaving and unity of the arts. His novels in particular take on the appearance of musical dramas, their whole atmosphere being one of musicality, complete with nightingales, hunting-horns, wandering minstrels and musical apprentices. Eichendorff's attitude towards music could hardly be described as complex, and his musical figures are usually amateurs from the lower classes, an anticipation of the 'Biedermeier' preference for the amateur musician over the professional.¹ Perhaps his separate lyrics best demonstrate musicality as they attracted Romantic musicians and inspired them to set many of his poems to music.²

Music played not an insubstantial role in Eichendorff's life, and he took part in numerous animated get-togethers with his friends. The following is an account from the novel Ahnung und Gegenwart of such an afternoon spent in the company of his brothers Wilhelm and Joseph, the former of whom was a rather gifted piano player. The names have been changed by Eichendorff into Leontin and Friedrich respectively, and the other person is a relative by the name of Julie von Hoverden:³

So oft sie nachmittags zu ihm kamen, warf er sogleich alle Instrumente und Gerätschaften weit von sich und war aus Herzensgrunde lustig.

Sie musizierten dann in seiner kleinen Stube entweder auf alten, halbbespannten Instrumenten, oder Friedrich mußte einige wilde Burschenlieder auf die Bahn bringen, die Viktor schnell auswendig wußte und mit gewaltiger Stimme mitsang.⁴

In the same context there is an attack on those who deride his friend's musical abilities as mere "Geklimper": "es ist mehr göttlicher Klang darin, als in ihrem ordentlichen, allgepriesenen Geleier"(II, 97). Both Joseph and Wilhelm experienced concert music at their Breslauer Gymnasium such as Haydn's "The Seasons" and "The Creation" as well as various other cantatas and serenades.⁵ From their very first arrival in Heidelberg (May 1807) the brothers discovered the place to be alive with music.⁶

Later on in life their appreciation of music took a more mature turn, as when they enjoyed the music of Mozart amongst others in Vienna during the winter of 1811.⁷

Perhaps the foremost influence on Eichendorff which helped shape the musicality in his literary compositions was that of the German Volkslied or folksong:

Eichendorff was familiar with the German Volkslied from his youth. His deep interest in and intimate acquaintance with the life of the common people during his early years, his extensive travels later as well as his active participation in the carefree and roving student-life at Breslau, Halle and Heidelberg brought him frequently into direct contact with the folksong. This early acquaintance with the Volkslied was materially extended through the influence of the Second Romantic School. They not only placed in his hands the first extensive collection of German folksongs in 'Des Knaben Wunderhorn', but they taught him how to make use of his knowledge of the Volkslied in his own poetic practice.⁸

Heinzelmann names six 'popular motives' in Eichendorff's lyrics which show the closest correspondence with the content of the

popular song and ballad, namely: 1) the Lenore motive; 2) the Erlkönig motive; 3) the Lorelei motive; 4) the Tannhäuser motive; 5) love motives; 6) the 'Wandermotiv'.⁹ "The Wanderlieder are scattered throughout his novels where they are improvised by these wanderers upon every occasion and where accompanying fiddle or guitar is never lacking."¹⁰ Eichendorff's 'Wanderlieder', with their Ne'er-do-Well musical wanderers, share an affinity with the strolling students of the Volkslied,¹¹ who constantly sing and play their instruments, possessing a mysterious yet intimate contact with nature:

Der wandernde Musikant

Wandern lieb ich für mein Leben,
Lebe eben wie ich kann,
Wollt ich mir auch Mühe geben,
Paßt es mir doch gar nicht an.

Schöne alte Lieder weiß ich,
In der Kalte, ohne Schuh
Draußen in die Saiten reiße ich,
Weiß nicht, wo ich abends ruh.

[...]

Ich reise übers grüne Land,
Der Winter ist vergangen,
Hab um den Hals ein gülden Band,
Daran die Laute hängen.

[...]

Jeder will dem Geiger reichen
Nun sein Scherflein auf die Hand --
Da vergeht ihm gleich sein Streichen,
Und fort ist der Musikant.¹²

However, Heinzelmann believes that the sources of such songs as the above, "Wanderlied der Prager Studenten" and "An der Grenze" are not to be found in the Volkslied: "Their similarity can only be explained by the similarity of Eichendorff's own experiences to that of the wandering folk."¹³

Richard Benz believes there to be an affinity between the mood evoked by Eichendorff's poems and the music of Franz Schubert. This consists of the sudden emergence of melancholy in the midst of peaceful calmness, an unexpected shift to the minor key; in short, the transformation of the familiar world into something uncanny and sinister:

Da's nun so stille auf der Welt,
ziehn Wolken einsam übers Feld,
und Feld und Baum besprechen sich --
O Menschenkind, was schauert dich?¹⁴

Gotthard Speer deals with the specific qualities of Eichendorff's lyrics which have attracted the skills of Schumann, Hugo Wolf, Mendelssohn, and Brahms. He writes:

Das Geheimnis seiner dichterischen Sprache ist es, daß sie das Tiefste in der einfachsten Form auszusagen versteht, meisterlich in ihrer Ausformung, liedhaft, melodisch gefügt, ohne Phantasie und Gefühl einzuengen. Gerade diese Eigenschaft, daß das Bild aus der Sprache, aus dem Sprachklang und nicht in erster Linie aus dem Begriff, also reflektierend, entsteht, macht die Musikalität aus. Dem Hörer bleibt genügend Raum -- Spielraum im eigentlichen Sinne. Auf solche Weise sind Eichendorffs Gedichte musikalische Gedichte. Das musikalische Gedicht ist aber wiederum notwendig -- liedhaft.¹⁵

To illustrate such a musical form resulting from a plastic, vivid, and simple language, and from a symmetrical, compact arrangement we can consider the poem "Der Einsiedler", or "Der Abend". In the latter, the words have their own melody, they float and sway along in a way that makes one want to sing automatically. There is a consensus of opinion that whereas Goethe's poems make a great visual appeal, Eichendorff's make a tremendous acoustic and aural impact.

Schweigt der Menschen laute Lust:
Rauscht die Erde wie in Träumen
Wunderbar mit allen Bäumen,
Was dem Herzen kaum bewußt,
Alte Zeiten, linde Trauer,
Und es schweifen leise Schauer
Wetterleuchtend durch die Brust. (I,69)¹⁶

Eichendorff's poems are as much a musical experience as are his Novellen, in which so many lyrics occur interspersed in the text. On reading his Novellen one is transferred into a similar state as if listening to a symphony. They could be considered ideal libretti for opera as is indicated by the following idea of Köhler:

Ihre Entstehung aus dem Geiste der Musik,
ihre Traum- und Märchenhaftigkeit, ihre
opernhafte Unbekümmertheit um die Wahrscheinlichkeit
machen es in dessen möglich, Eichendorff's Novellen
und Erzählungen in Opern zu verwandeln.¹⁷

Many of his Novellen have interpolated lyrics and musical interludes. Their main purpose is to characterize briefly the mood and to concentrate the meaning of any particular experience. The novel Ahnung und Gegenwart (written between the autumns of 1810 and 1812, but only published in 1815¹⁸) follows the Romantic model of interspersing songs:

[...] the narrative has rather the air of an operatic libretto when characters burst into song as often as they do here, for (including ballads) the poems inserted in this way must number little short of fifty.¹⁹

Two ships are sailing down the Donau in the first chapter of Book one of Ahnung und Gegenwart, and one of these ships contains "ein lustiges Häufchen Studenten" (II, 7). They sail past a town where there is an appropriate atmosphere of joviality:

Herren und Damen gingen im Sonntagsputze
spazieren, führten einander, lachten, grüßten
und verbeugten sich hin und wieder, und eine
lustige Musik schallte aus dem bunten,
fröhlichen Schwalbe. (II,8)

One of the merry students on the ship passing the promenade grabs his guitar and starts to sing to the people on the other ship (II,8). All this time both groups of passengers hear the constant singing of birds and the general noises of Nature: "Von beiden Seiten sangen die Vögel aus dem Walde, der Widerhall von dem Rufen und Schießen irrte weit in den Bergen umher" (II,7), and "Der Wind wehte die Töne zu ihr herüber" (II,9). The same student continues with his song:

Durch Nacht und Nebel schleich ich sacht,
Kein Lichtlein brennt, kalt weht der Wind,
Riegl' auf, riegl' auf bei stiller Nacht,
Weil wir so jung beisammen sind! (II,9)

All the passengers eventually disembark and visit a pub, where they sing late into the night, lost in music.

Eichendorff's Novelle with the most amazing range of music and song is undoubtedly Aus dem Leben eines Taugenichts (1826²⁰). Commenting about the function of the interpolated lyrics in this Novelle, Hughes writes: "Their purpose, here as elsewhere, is to epitomize the mood and to achieve a concentration of meaning and experience. Their success in doing this depends on Eichendorff's superiority as a lyricist to such models as Tieck and Arnim".²¹ Including reprises there are fourteen songs in Taugenichts, which gives the whole narrative a strongly lyrical quality. Only chapters five and eight are songless, and the others are filled with the sound of violins, coach horns, oboes,

fiddles, zithers, bassons, clarinets, hunting horns, nightingales, and larks. As well as lending an atmosphere of musicality, the songs play an important role in the Novelle's structure and themes. The interpolated lyrics follow the same cycle as the narrative sequence, which in turn follows a cycle organized according to set times of day from morning to noon, evening to night.

A certain ambivalence can be felt on reading the Novelle, an ambivalence which expresses the very polarities of existence as Eichendorff sees them. There are those who stay at home subjected to the normal cares of married life, whereas there are other exceptional individuals who are singled out for God's favour and are sent out into the world. These latter individuals respond to the joyful sounds filling God's world by capturing them in song. This explains the apparent paradox that those who stay at home and work are described as lazy while those who wander aimlessly are admired. The choice for Taugenichts is between the wide world or domesticity, adventures in Nature or the cares of normal existence. Two songs in particular demonstrate the Novelle's ambivalence. In the first one (Chapter one, 'Der frohe Wandersmann') 'wandern' is praised almost religiously as a way of life, and there is a condemnation of those who stay at home leading a drab bourgeois existence: "Die Trägen, die zu Hause liegen" (II, 566). In the second song (chapter six) called "Heimweh", the opposite sentiment is voiced, and doubt is cast on wandering. Together, these songs express antagonistic ways of experiencing the world; they form two pillars spanned by the arch of the story.²²

The range of lyrical interpolations is wide. There are similarities between Eichendorff's lyrics here and those of the

'Singspiel': "the halfway house between opera and comedy, with its spoken dialogue interspersed with songs and its words and music having a simple, direct appeal."²³ Examples of such lyrics are "Wenn der Hoppevogel schreit" (Chapter Four) and "Wenn ich ein Vöglein wär" (Chapter Seven), both sung by Taugenichts, the latter of which is a version of the well-known folksong from "Des Knaben Wunderhorn".²⁴ It demonstrates, as do many other Eichendorff lyrics, a combination of old and new, naive and sophisticated, Romance and Germanic forms. Arriving in Rome, Taugenichts thinks he hears his "vielschöne Frau" singing the Italian song he always associates with her. The song has the power to make the past live: "Da fiel mir auf einmal die schöne alte Zeit mit solcher Gewalt aufs Herz, daß ich bitterlich hätte weinen mögen" (II,614). With this Italian song in his mind at the dawn of a new day he sings his own new version of the old German folksong, combining the characteristic themes of birds' songs, winged flight and love:

Wenn ich ein Vöglein wär,
Ich wüßte wohl, wovon ich sänge,
Und auch zwei Flüglein hätt,
Ich wüßte wohl, wohin ich mich schwänge!(II,616)

Other examples of such lyrical interpolations are "Darum bin ich dir gewogen" by Guido (Chapter Ten), the male trio of the Prague students, and the chorus of little girls singing "Wir bringen dir den Jungfernkranz" in the same chapter which Taugenichts recognizes as the chorus from Weber's "Der Freischütz" (Act three, scene two). Perhaps this chorus marks the final transition from Italian to

German opera, or it may just suggest in mildly ironic fashion that marriage is not such a dreadful fate after all. In any case, ending in an operatic way leaves a final impression of musicality appropriate in a story bursting with music of every kind. The whole effect is one of light-hearted unreality.

The central lyrical interpolations -- many of them arias -- come at strategic points in the narrative, and Taugenichts sings the four most important ones. The first one of the Novelle sets a tone for the whole work: careless wandering under the provenance of God is superior to a life full of "Sorgen, Last, und Not um Brot" (II,566). The second one, "Der Gärtner" (also in chapter one), is a concentration of the early stages of Taugenichts' love experience and an indication of his isolation. He sees his vision of the ideal, his 'Viel schöne gnäd'ge Frau' (II, 569). "Heimweh" is an evocation of the benefits of home and its stabilizing influences. The final aria, "An der Grenze", which occurs right at the start of chapter nine in order to set the tone for the whole section, shows Taugenichts between his two dreams, 'wandern' and 'Heim', symbolically illustrated by his position between two countries.

The most outstanding and famous 'musical interlude' occurs on two other occasions, in chapters four and ten respectively. In chapter four Guido and Flora sing accompanied by a zither, helping to add another element of mystery already created by the atmospheric setting of a warm moonlit summer evening, with dionysiac songs echoing from the vineyards and a dark figure moving through the undergrowth. By its very theme the song echoes the 'Tageszeiten' framework: Eichendorff has lent to the story. The action is constantly moving from 'Morgenrot' to 'Abendrot', from 'kühl' to

'schwül' with little time to spare for midday or afternoon. Here the atmosphere is 'schwül', and the complex rhyme scheme of a b b a c c a heightens the circular, secret, embracing quality of evening. This short lyrical fragment is indicative of the whole story, for its magic is the same magic of which Eichendorff's lyrical prose is capable: it makes the reader aware of half-sensed soul-scapes, elegiac echoes and subconscious stirring always present just beneath the surface.²⁵ The same 'Abend' song occurs again in chapter ten (a solo by Guido) to intensify the unease inspired by the daemonic 'alte Einnehmer' who has just been talking with Taugenichts, and the past is evoked and preserved in moonlit gardens, various ruins, and under grass, flowers or ivy.

In Taugenichts, everything is capable of producing music, and Benz writes of the poem "Wünschelrute" (a summary of the philosophy of Eichendorff and Taugenichts):

Diese vier Zeilen, in denen jedes Wort den Ton trägt, sprechen das Geheimnis von Eichendorffs Dichtertum aus. Es ist Glaube an die All-Beseeltheit, an die große Musik der Welt; und Bekenntnis zur Mission des Dichters, der die verborgene, sonst nur geahnte Musik in waches, klingendes Wort erlöst.²⁶

Music possesses soul, animation, inspiration, and it is the (Romantic) poet's task to release the power of music in terms of sonorous, ringing language:

Schläft ein Lied in allen Dingen,
Die da träumen fort und fort,
Und die Welt hebt an zu singen,
Triffst du nur das Zauberwort. (II, 132)

Some critics have compared Taugenichts to the operas of Mozart. Benz draws attention to the fact that the thirteen-fourteen-year-old Eichendorff saw "Die Entführung aus dem Serail", "La nozze di Figaro", "Don Giovanni", and "Die Zauberflöte" during his boarding

school days in Breslau.²⁷ One particular passage where Taugenichts is alone on a heath at the start of chapter seven -- "[...] mein eigener Schatten strich immerfort lang und dunkel in der Einsamkeit neben mir her" (II, 613) -- and contemplates the idea that Frau Venus lies buried here along with an ancient town, and that heathens occasionally rise from their graves and in the quiet of the night wander the heath, is just as expressive with its demonic, mythical shadows, of Eichendorff's conception of life as are Don Giovanni's chords from Hell of Mozart's:

Ja, man könnte vielleicht überhaupt in der weltanschaulichen Rolle der Musick eine Parallele finden zu Eichendorffs christlich-heidnischer Spannung. Denn das Freieste, was wir von Musik, ja von Kunst kennen, die Symphonie, ist ja ohne Ausnahme von Menschen aus dem katholischen Kulturkreis geschaffen worden[...]In geheimnisvoller Verschwisterung mit [Musik] steht Eichendorffs Kunst [...]²⁸

Rudolf Bach's comments deserve to be quoted amply as they point to the specifically operatic elements in Taugenichts and show their similarity with Mozart's comic operas:

Man könnte ... den 'Taugenichts' und schließlich beinahe jede Eichendorffsche Novelle eine erzählte Oper heißen ... Hier ... ist's nichts allein das, was man die Sprachmusik nennen könnte: Gefälle, Rhythmus und Kadenz der Sätze und Satzketten[...]auch nicht das Tiefere: wie die erzählerischen Themen auf musikalische Art eingeführt, zueinander in Gegensatz gebracht und verbreitet werden, oder wie im farbigen Fluß der Erzählung die harmonische Auflösung immer wieder durch neue Vorhalte hinausgezögert wird (ein Hauptcharakteristikum der romantischen Musik) -- es ist noch etwas Umfassenderes, ein Erzählen aus dem Geiste der Musik selbst, genauer, aus dem Geiste der Oper ... Die schwebende Unwirklichkeit der reinsten Eichendorffschen Erzählungen ... das Typische, manchmal fast Schematische der Figuren ... ihre Führung und Gruppierung, ihr Zueinandertreten und Sich-ablösen in Solo- und Ensembleszenen, ihr magisches Durcheinanderwirren bei so manchem Finale, das erst bei Eichendorff zur Vollkommenheit

ausgebildete Einfügen von Liedern, die an den lyrischen Ruhe - und Höhepunkten des Geschehens aus der gleichsam rezitativisch vorbereitenden Prosa sich aufschwingen wie Arien, Kavatinen und Romanzen, ja zuweilen als Klang und Widerklang des Duetts ... -- was ist dies alles, wenn nicht Geist vom Geiste der Oper, vor allem der Oper Mozarts? Man lese daraufhin einmal offenen Sinnes den 'Taugenichts' wieder, und man wird erstaunt sein, wieviel romantisch überdämmerter Nachklang von 'Figaro' oder 'Così fan tutti' in diesem bezaubernden Szenarium noch lebendig ist.²⁹

Whereas Wackenroder and Hoffmann both view music in a serious, metaphysical light, Eichendorff has an almost childlike, naive faith in music. Taugenichts is in total harmony with his natural surroundings, there is no hint of discord as is the case with Berglinger and Kreisler. Music is seen as an integral part of nature, and rather than tearing man asunder due to its incompatibility with life, it is capable of soothing man's otherwise restless soul. There is less of the alliteration, onomatopoeia, synaesthesia, and other literary devices creating verbal music in Eichendorff than is found in the works of Tieck and Brentano, though the result is that Eichendorff avoids some of the excesses of these two earlier Romantics whilst still managing to conjure up musical landscapes which are the equal at times of anything the other four Romantic writers mentioned here have produced. Eichendorff's simple faith in music may in fact be no more naive than that of Wackenroder. The poem "Abendständchen" may serve as a fitting close to this chapter, as it demonstrates Eichendorff's skill as a lyricist in the way he allows the lines to flow along at their own leisurely pace, with a relaxing rhythm:

Schlafe, Liebchen, weil's auf Erden
Nun so still und seltsam wird!
Oben gehn die goldnen Herden,
Für uns alle wacht der Hirt.

In der Ferne ziehn Gewitter;
Einsam auf dem Schifflin schwank,
Greif ich draußen in die Zither,
Weil mir gar so schwül und bang.

Schlingend sich an Bäum und Zweigen,
In dein stilles Kämmerlein
Wie auf goldnen Leitern steigen
Diese Töne aus und ein.

Und ein wunderschöner Knabe
Schifft hoch über Tal und Kluft,
Rührt mit seinem goldnen Stabe
Säuselnd in der lauen Luft.

Und in wunderbaren Weisen
Singt er ein uraltes Lied,
Das in linden Zauberkreisen
Hinter seinem Schifflin zieht.

Ach, den süßen Klang verführet
Weit der buhlerische Wind,
Und durch Schloß und Wand ihn spüret
Träumend jedes schöne Kind. (I, 191)

CHAPTER IV:

Ludwig Tieck (1772-1853)

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Nahrebecky notes that in his youth Ludwig Tieck received no specific musical training; his attempts to learn the violin were not particularly successful and are described with much humour in the late Novelle Musikalische Leiden und Freuden. Tieck's first contact with music occurred at the house of the conductor Johann Friedrich Reichardt, and at this same time theatrical and operatic performances were often on Tieck's artistic menu. He developed a particular admiration for the music of Mozart. So despite lacking sufficient practical and theoretical training which could have enabled him to play a musical instrument at a reasonable level of competence, contact with artists in an environment suited to music helped to develop Tieck's musical theories, along with his innate intelligence, marked artistic creativity and wide reading.¹ "If he emphasized the musical element so strongly in much of his poetry, it merely shows that he sensed the charm of music and its effect on man's moods, and had a native feeling for melody and harmony".² In many of Tieck's works musical passages and interludes abound and we are reminded of the Romantic idea of the close interweaving and unity of the arts.³ His musical style of writing is an attempt to make the spoken word almost assume the function of music, creating musical effects by means of words. The most original of Tieck's views upon music are to be found in his essays. When Wackenroder died at the early age of twenty-five, Tieck published some more essays, Phantasien über die Kunst (1799), to

which he contributed somewhere in the region of half its contents.⁴ Ten of the tales in the 'Ersten Abschnitt' may belong to Tieck, as may three of those in the 'Zweiten Abschnitt', and he also composed the "Beschluss der Aufsätze Joseph Berglingers: Der Traum".⁵ Four of these papers are concerned with various aspects of music.

The essay Die Farben, in the 'ersten Abschnitt', argues for a fusion of the visual and the acoustic, with music assuming a central underlying position. Though Nature is alive with rustling leaves and trees, singing birds and bubbling streams, this is just part of music's wider realm, for who can deny, "daß alles sich mit unermesslicher Mannigfaltigkeit zu Gesang und Klang ergießt?" (187) Music absorbs and refines the most beautiful sounds of Nature and is incomparable amongst the arts:

Die Musik hat das Schönste der Naturtöne gesammelt und veredelt, sie hat sich Instrumente gebaut, aus Metall und Holz, und der Mensch kann nun willkürlich eine Schar von singenden Geistern erregen, sooft er will; die Kunst beherrscht das große, wunderbare Gebiet. Die wollüstige Phantasie hofft, einst einen noch höhern überirdischen Gesang der Sphären anzutreffen, gegen den alle hiesige Kunst roh und unbeholfen ist. (188-89)

Tieck speaks of the dialectical relationship between colours and sounds, an accompaniment and fusion, when he writes: "Farbe ist freundliche Zugabe zu den Formen in der Natur, die Töne sind wieder Begleitung der spielenden Farbe" (189). He develops this idea in relation to painting: a picture has a related piece of music with which it shares a common soul, and as a result the picture becomes infused with new and deeper significance, giving rise to a new art-form:

[...] zu jeder schönen Darstellung mit Farben gibt es gewiß ein verbrüderetes Tonstück, das mit dem Gemälde gemeinschaftlich nur eine Seele hat. Wenn dann die Melodie erklingt, so zucken gewiß noch neue Lebensstrahlen in dem Bilde auf, eine gewaltigere Kunst spricht uns aus der Leinwand an, und Ton und Linie und Farbe dringen ineinander, und vermischen sich mit inbrünstiger Freundschaft in eins. (189)

Just as it was for Wackenroder, music is a central conception of life for Tieck, and likewise has a definite link with religion.⁶ This dynamic combination of music and religion can communicate directly with Man by means of its artistic creations:

Darum geschieht es wohl, daß in Kirchen zuweilen selbst unbedeutende Bilder so wundersam in uns hineinsprechen, und wie mit einer lebendigen Seele zu uns hinatmen, verwandte Töne verscheuchen den toten Stillstand, und erregen in allen Linien und Farbenpunkten ein Gewimmel von Leben. (189-90)

Music is able to reveal to us, more so than words or thoughts, mysteries of the spirit and soul:

Die Musik ist der letzte Geisterhauch, das feinste Element, aus dem die verborgensten Sellenräume wie aus einem unsichtbaren Bache ihre Nahrung ziehn; sie spielt um den Menschen, will nichts und alles, sie ist ein Organ, feiner als die Sprache, vielleicht zarter als seine Gedanken, der Geist kann sie nicht mehr als Mittel, als Organ brauchen, sondern sie ist Sache selbst, darum lebt sie und schwingt sich in ihren eignen Zauberkreisen. (190)

Tieck's second contribution to the 'Zweiten Abschnitt' of the Phantasien is entitled Unmusikalische Toleranz, and conveys more of a social message than do his other three musical essays. Against a background of confusion and suffering which has forced us to deprive life of its spiritual character, there is one constant

salvation:

Aus dieser Verworrenheit erlöst uns, wie mit
einem allmächtigen Zauberstabe die Kunst.
Sie führt uns in ein Land, in dem die
Lichtstrahlen allenthalben die lieblichste
Ordnung verbreiten. (235)

Music is Man's salvation and is the art, which "mehr als die
Gesetze, als die Vernunft und alle Philosophie, so mächtig in uns
hineinredet" (237). Thus we have here an anti-rationalist
conception. It can awaken within us brotherly love and the christian
message of forgiving one's enemies, both of which are a prelude to
our own deification:

Die Musik erregt mächtig in unsrer Brust
die Liebe zu den Menschen und zur Welt, sie
versöhnt uns mit unsern Feinden, wir dulden
auch die Schlimmsten gern, und unser jauchzendes
Herz hört nur den Triumphgesang seiner eignen
Vergötterung (237).

Yet ultimately Tieck shares Wackenroder's belief in the inadequacy
of language to communicate thoughts: "Aber wozu nützt es, daß ich
diese Gedanken niederschreibe" (239).⁸ The final paragraph hints
at a future perhaps religious reconciliation of Man's contradictions:

Stelle dich zufrieden, bedrängte Seele. Irgend-
einmal müssen auf irgendeine Art alle Wider-
sprüche gelöst werden: -- und dann wirst Du
wahrscheinlich finden, daß es gar keine Widersprüche
gab. (240)

Tieck's tolerance and understanding is also demonstrated in this
essay, as he sees the dangers of reciprocal hatred between the
artist and art-lover, and the layman. The layman should be allowed
time to find his way in the sphere of art and to develop an
appreciation of art. There is thus less of the arrogance towards
the general public which creeps into Hoffmann's works.

Die Töne attempts to place music in a broader historical context. The essay is interspersed with five poems. It is Man's innate disposition to strive for something more unusual and marvellous than he encounters in his everyday life.

Alle fühlen einen Hang nach dem Wunderbaren
in ihrem Busen, und fast alle klagen, daß so gar
nichts Wunderbares vor ihren Augen geschehe:
daher die unersättliche Neugier, die wilde, ungezähmte
Begier, etwas Unerhörtes zu hören, etwas Niege-
sehenes zu sehn. (241)

Man's search for the wonderful and for happiness can only find reward in art, specifically in music, which combines all unusual, mysterious, inconceivable, and enigmatic elements: "So gehört unstreitig die Musik, die Kunst der Töne[...] zu den erstaunenswertesten Sachen' [...] sie sei das Allerunbegreiflichste, das wunderbar-Seltsamste, das geheimnisvollste Rätsel" (242). Music is a mystical experience and the key to this experience lies in the religious realm:

[...] so ist Musik wie Bürge, Sellentone einer Sprache,
die die Himmelsgeister reden, die die Allmacht unbegreiflich
in Erz und Holz und Saiten hineingelegt hat, daß wir hier
den verborgenen Funken des Klanges suchen und her aus-
schlagen (242).

Music has a divine origin and is an esoteric art divulging its secrets only to the initiated: "Die Kunstmeister offenbaren und verkündigen ihren Geist nun auf die geheimnisvollste Weise" (242). Only "in Tönen" is it possible to glimpse "die süßen Engelstimmen": music and its revelations belong to the heavenly sphere, and it is difficult for earthly mortals to express their emotional responses to its wonders:

[...] aber irdisch und körperlich befangen, sucht sie [unsre ganze innigste Seele] mit Gedanken und Worten, mit diesen gröberen Organen, diese feineren, reineren Gedanken aufzubewahren und festzuhalten, und auf diese Weise kann es ihr freilich nicht gelingen. (242-43)

Man, prisoner in his corporal self, cannot gain true insight into the wonders of music, whose marvels do not reveal themselves in obvious, material form: "Dem körperschweren Blick kann's nicht gelingen/Sich an den Unsichtbaren hinzudrängen" (243). But despite the serious nature attributed to music, Tieck complains that it has become subjected to various abuses and is used by many as a mere diversion with which to pass the time: "[...]sie ist auch nur zum schnöden Zeitvertreibe herabgewürdigt" (243). The exceptional position which music assumes amongst the arts is demonstrated in a comparison between painting and the plastic arts on the one side, and music on the other. Painting and the plastic arts take Nature as their model and try to imitate it, whereas music has found its own means of expression, it is a world detached by itself which cannot be traced back to the other arts or to imitation of Nature:

Wie anders verhält es sich mit der Musik! Die schönsten Töne, die die Natur hervorbringt [...] sind nur unverständlich und rauh [...] wenn wir sie gegen die Töne der Instrumente messen. Ja diese Töne die die Kunst auf wunderbare Weise entdeckt hat, und sie auf den verschiedensten Wegen sucht, sind von einer durchaus verschiedenen Natur, sie ahmen nicht nach, sie verschönern nicht, sondern sie sind eine abgesonderte Welt für sich selbst. (245)

A world without music is inconceivable: "Ohne Musik ist die Erde wie ein wüstes, noch nicht fertiges Haus, in dem die Einwohner mangeln," and this thought leads Tieck to believe that the history of every nation starts with and has its cultural roots in

music:

Darum fängt die früheste griechische und biblische Geschichte, ja die Geschichte einer jeden Nation, mit der Musik an. Die Musik ist Dichtkunst, der Dichter erfindet die Geschichte. Es ist dem menschlichen Geiste nicht möglich, vorher sich etwas Reizendes, Schönes, Lebensfülle vorzubilden [sic]. (246)

The last part of the essay then goes on to describe a comparison between sounds and colours, and just as each colour belongs to a major colour, so each instrument has a unique sound or tone which it can best express:

Jeder einzelne Ton eines besondern Instrumentes, ist wie die Nuance einer Farbe, und so wie jede Farbe eine Hauptfarbe hat, so hat auch jedes Instrument einen einzigen, ganz eigentümlichen Ton, der es am meisten und besten ausdrückt. (246)

In this connection it is worth mentioning A.W. Schlegel's guide to colours and vowels which occurs in his Betrachtungen über Metrik. He attempts to examine the relationships between the aural qualities of vowels and their capacity to express various emotions: "Die Vokale sind das Gefühlsausdrückende in einer Sprache". Schlegel draws up a guide to colours and vowels ("Vokalfarbenleiter") which runs as follows: -- "A" is red and expressive of youth, joy, splendour e.g. "Strahlen, Gewand, Klang, Adler;" "O" is purple and "hat viel Adel und Würde -- oft wiederholt fällt es ins Prächtige, z.B. Sonne, thronen, los ojos -- das lateinische formosus;" "I" is sky-blue, the vowel of intimacy and love e.g. "schlingen, Gespielen, Kind;" "Ü" is violet, to which Schlegel imparts "Bescheidener Genuß, sanfte Klage, z.B. Fülle, Kühl, fühlen;" "U" is dark-blue: "Trauer, melancholische Ruhe, z.B., dumpf, Kluft, rufen. Bei öfterer Wiederholung wird seine Farbe sehr dunkel, z.B. in Uhu - ululare."⁹ Schlegel places the emotional content of

language above its logical function, and his guide to colours and vowels resembles amongst others Rimbaud's poem "Vocales" where he describes the relationships between vowels and colours.

Friedrich Schlegel's drama Alarcos is an attempt at a practical realization of his brother's theories, its principle interest lying in a variety of irregular verse, both ancient and modern. Trimeters predominate, there are passages of blank verse, 'heroic couplets', and even a sonnet. The drama is also noteworthy for its use of assonance and vowel-play. In the second scene of Act one the characters finish with specific vowels, first of all with an "o" (e.g. "Boden", "entzogen", "Krone", "Gebote", "befolgen", "gehörchen", "Joche", etc.) and then with an "a" (e.g. "naht", "anbefahl", "Rat", "niederwarf", etc.)¹⁰ In the scene between Don Alvaro and Alarcos (Act one, scene five) the former ends his verses with the vowel "u" (e.g. "Zunge", "Ruhe", "Busen", "Mute", "gefunden", etc.). There then follow eleven verses ending with "e", seven with "u" and twenty-seven with "o".¹¹ Such vowel repetition continues throughout the play, almost to the point of over-indulgence.

In his essay Die Töne Tieck tries to turn poetry into music, preferring to think in sounds and notes. In the following love poem, love actually thinks musically:

Liebe denkt in süßen Tönen,
Denn Gedanken stehn zu fern;
Nur in Tönen mag sie gern
Alles, was sie will, verschönen ... (247)

Like Schlegel, Tieck places the emotional and musical aspects of language on a higher level than its rational aspects. Music, not

reason, can reveal our unconscious and subconscious selves, and is ultimately a better medium for experiencing than thought processes:

Ist es nun nicht gleichgültig, ob er in
Instrumentestönen oder in sogenannten Gedanken
denkt? -- Er kann in beiden nur hantieren und
spielen, und die Musik als dunklere und feinere
Sprache wird ihm gewiß oft mehr als jene genügen.
(248)

Tieck's last cry from the final poem in Die Töne is a passionate one against the deception of thoughts and language, and for musicality - let yourself be "Von den Tönen fortgezogen":

"Sprache hat dich nur betrogen,/Der Gedanke dich
belogen,/Bleibe hier am Ufer stehn" (248).

Tieck's final essay on music, Die Symphonien, further emphasizes the link between music and religion. All of Man's most notable and worthy aspirations are religiously inspired, so that it can be claimed, "daß alles Große und Höchstvortreffliche Religion sein müsse" (249). Wackenroder believed music to be of divine origin and capable of leading Man towards a recognition of God's omnipotence. Tieck, constantly taking up Wackenroder's ideas, allowing himself to be inspired by them, goes one stage further -- by comparing music with religion they become identical, and a complete apotheosis of music is achieved: "Denn die Tonkunst ist gewiß das letzte Geheimnis des Glaubens, die Mystik, die durchaus geoffenbarte Religion" (251). Music is therefore the highest form of human spiritual achievement, because only "der edle Mensch selber schon in sich alles musikalisch empfindet" (254). The most perfect state is one in which "jede menschliche Sprache, jeder Ausdruck der

Empfindung sollte Musik in einem mindern Grade sein" (254). Music -- "die dunkelste von allen Künsten" (251), an adjective already used in Die Töne to convey the mystical, esoteric and mysterious characteristics of music -- assumes once more a special position amongst the other arts. It is "die jüngste von allen Künsten" (252) and is to be comprehended in an irrational way which renders "das gewöhnliche Verstehn[...]als etwas ganz Überflüssiges" (250).

The next stage in Tieck's argument is introduced by his resolution "nur ausdrücklich von der Instrumentalmusik [zu] sprechen" (253). He wants to concentrate exclusively upon instrumental music because of its expressiveness and freedom from rules and restrictions from outside the world of music:

In der Instrumentalmusik aber ist die Kunst unabhängig und frei, sie schreibt sich nur selbst ihre Gesetze vor, sie phantasiert spielend und ohne Zweck, und doch erfüllt und erreicht sie den höchsten, sie folgt ganz ihren dunkeln Trieben, und drückt das Tiefste, das Wunderbarste mit ihren Tändeleien aus. (254)

The specific form of orchestral music he has in mind, "der höchste Sieg, der schönste Preis der Instrumente sind die Symphonien" (254). Wackenroder believed the symphony capable of expressing "eine ganze Welt, ein ganzes Drama menschlicher Affekten",¹² and Tieck once more seizes this idea, surpassing it in his view as to the inherent dramatic qualities of a symphony:

Diese Symphonien können ein so buntes, mannigfaltiges, verworrenes und schön entwickeltes Drama darstellen, wie es uns der Dichter nimmermehr geben kann; denn sie enthüllen in rätselhafter Sprache das Rätselhafteste [...] sie bleiben in ihrer reinpoetischen Welt. (255)

A symphony is able to evoke a variety of visual images by acoustic means: "Und dennoch schwimmen in den Tönen oft so individuell-anschauliche Bilder, so daß uns diese Kunst [...] durch Auge und Ohr zu gleicher Zeit gefangen nimmt" (255). Music has a picturesque and suggestive quality which manifests itself most clearly in symphonic music, and as an example Tieck takes Reichardt's overture (a term he regards as synonymous with 'symphony' (257)) to Shakespeare's tragedy "Macbeth".¹³ An overture is normally "Instrumental music composed as an introduction to an opera, oratorio, or similar work,"¹⁴ which summarizes and anticipates major themes of the work to follow. The overture conjures up in Tieck's mind a series of images that are so alive he is more impressed by this introductory music than by the actual drama: "Viele Szenen des Stücks waren mir nach dieser großen Erscheinung trüb und leer [...] Ich dachte immer nur an die Musik zurück" (256). As the play's effect is not emotional enough for him, Tieck hopes for an increase in the artistic impression if "unsere großen Schauspiele oder Opern mit einer kühnen Symphonie geschlossen würden. Hier könnte der Künstler denn alles zusammenfassen, seiner ganze Kraft und Kunst aufwenden" (257). Tieck here anticipates future musical trends and developments. By describing the "Macbeth" overture as a concert overture full of poetic and dramatic qualities he lends it an independent power of expression and anticipates the Symphonic Poem¹⁵ as perfected in particular by Franz Liszt in such compositions as "Les Préludes" and "Hamlet".¹⁶

The Symphonic Poem derives its artistic origins from the concert overture, and Tieck is an aesthetic forerunner of both

musical genres in his view of orchestral music as completely emancipated from and independent of all other musical and artistic forms.

Tieck's views on music as expressed in these four essays should not be considered in isolation from his fictional writings, indeed, his dramas, 'Märchen', novels and Novellen are to a certain extent attempts to put some of his musical theories into practice. A sentence from Die Symphonie could serve as a maxim guiding Tieck throughout his artistic endeavours:

Man kann das menschliche Organ der Sprache und des Tons auch als ein Instrument betrachten, in welchem die Töne des Schmerzes, der Freude, des Entzückens und aller Leidenschaften nur einzelne Anklänge sind, die Haupt - und Grundtöne, auf denen alles, was dies Instrument hervorbringen kann, beruht. (253)

Tieck first composed Die verkehrte Welt, ein historisches Schauspiel in fünf Aufzügen in either 1796 or 1797.¹⁷ Zeydel notes that the play was finally published in Bernhardt's "Bambocciaden" (1799), and that the version in volume two of "Phantasmus" is a revision.¹⁸ In this comedy Tieck tries to induce in his audience a mood, an impression, of a nature proper to the experience of music. The form of the play is a parody of the three unities of time, place and action, and attempts to bridge the gap between drama and opera. War breaks out between Skaramuz and Apollo, and the spectators rush onto the stage to take up arms with Skaramuz, who loses. The technique used by Tieck in "Der gestiefelte Kater" is carried to extremes, and the barrier between stage and audience disappears altogether.

In a prologue (displayed by an "Epilogus"; at the end of Act five a "Prologus tritt bescheiden herein"¹⁹) an orchestra and a symphony express their opinion. Tieck seizes upon the musical quality of language, his motto being: "Es ist nur Narrheit, daß man Symphonien in nichts als Noten schreiben will, man kann sie auch in Worte bringen, wenn man sich die Mühe giebt."²⁰ The prologue is entitled "Symphonie" (V, 285) and is an attempt to present musical effects in words. It has been analysed in detail by Scher,²¹ though as with his and Kielholz's analysis of Wackenroder's Wesen der Tonkunst it must be born in mind that Tieck is writing as a poet and not as a musical expert or critic. Tieck did after all believe that music derived its most wondrous qualities from its detachment from reality: "Aber die Musik hat eben daran ihre rechte Freude, daß sie nichts zur wahren Wirklichkeit gelangen läßt."²² Tieck has in mind in this prologue an Italian overture or sinfonia from the same genre as the "Macbeth" overture he praises in his essay Die Symphonie n. The three sections characteristic of such an overture can be seen in this prologue viz. "Andante aus D dur" (V, 285), "Adagio" and "Tempo Primo" (V, 286). Tieck gives us the illusion of a musical score by superimposing a series of technical musical terms and imitating musical techniques: "Piano", "Crescendo", "Fortissime", "Violino Primo Solo", "Pizzicato mit Accompagnement der Violinen", concluding with an orchestral tutti "Alle Instrumente" which builds up to a finale in "Forte" (V, 285-88).

Within the "Andante" Tieck aims at an approximation of an orchestral crescendo through dramatic suspense: "[...] denn nicht sogleich, unplötzlich, erhebt sich der Sturm, er meldet sich, er wächst, dann erregt er Theilnahme, Angst, Furcht und Lust [...]. Aber nun sind wir schon tief im Getümmel; Pauken, schlagt! Trompeten, klingt!" (V, 285) To evoke an "Adagio" following a "Fortissime", Tieck slows down the rhythm by concentrating on past events instead of present ones, the speaker recalling in nostalgic fashion his earlier vision of a musical climax. The "Violino Primo Solo" section of this "Symphonie" contains a direct statement of the effects and benefits of synaesthesia, the expression of music through words: "Wie? Es wäre nicht erlaubt und möglich, in Tönen zu denken und in Worten und Gedanken zu musizieren?" (V, 286). This corresponds almost exactly with the sentence already quoted from Die Töne: "Ist es nun nicht gleichgültig ob er [der Mensch] in Instrumentestönen oder in sogenannten Gedanken denkt?" The synaesthetic idea of thinking in sounds leads to the sort of tranquility and peace of mind to be found in the world of music: "Denkt Ihr nicht so manche Gedanken so fein und geistig, daß diese sich in Verzweiflung in Musik heineinretten, um nur Ruhe endlich zu finden? [...] Was redet uns in Tönen oft so licht und überzeugend an?" (V, 286-87). In the section "Pizzicato mit Accompagnement der Violinen" Tieck suggests the appropriate higher pitch by using particular vowels (e, i, ä, ü) and a staccato quality is achieved by dentals and sounds with a hissing effect: "Die paradoxen Sätze sind übrigens für verständige Leute weit seltener, als man denken sollte. Die verständigen Leute

sind aber noch viel seltener" (V,287). With the final "Forte" section, Tieck aims to reproduce an orchestral coda, a concluding piece of music outside the structure of a composition which is added to increase the idea of finality. The phrase "Gebt acht!" is used three times in order to imitate the particular drawn-out conclusions found in the works of Haydn, Mozart and Beethoven. A series of imitation 'chords' prove that the "Symphonie" has finally reached its conclusion. The movement from forte to fortissimo is reproduced by increasing the number of exclamation marks from one to three: "hört zu! hört zu! zu! zu!! zu!!!" (V,288) The introduction is over: the drama proper can begin: "Der Vorhang geht auf. Das Theater stellt ein Theater vor."

In addition to the prologue there are musical interludes between each Act. The first Act ends with an "Adagio. As Moll" (V,307) and an appropriate impression of haste is created: "Wie alles fort eilt! Wie in dieser Sterblichkeit so gar nichts Stand hält!" At the end of Act two we find an allegro, and at the end of Act three a rondo expressing ironically a dissatisfaction with reason and the logic of thought: "[...] es ist am bequemsten, das Denken ganz aufzugeben? das thun auch die meisten, ohne es zu wissen. Doch wer mit Vernunft die Vernunft verachtet, ist dadurch wider vernünftig. Daß nur keiner sagt: darin ist kein Verstand" (V, 373-74). Almost as if he is revising his earlier statement that music is "die dunkelste von allen Künsten" Tieck maintains that music can in fact express ideas:

"Ihr seht übrigens, wie falsch es ist, wenn man sagt, die Musik sey eine dunkle Kunst und könne keine Ideen ausdrücken. Sie hat aber hier welche ausgedrückt."²³ Act four closes with a "Menuetto con variazioni" (V, 412-14), and Act five with "Pergolese" and a stabat mater, which is in turn followed by a poem called "Die Musik spricht", a further apotheosis of music (V, 480-86). Not only between acts but also at times within the play itself there are examples of poetry dissolved into music through rhyming of vowels:

Schäfer

O Liebe
Die Triebe,
Dies Sinnen
Dies Trachten,
Mit zärtlichem Schmachten
Das Herz zu gewinnen,
Ach glaube, ich schwöre,
Wenn ich Dich bethöre
So sträfen die Götter,
Im rächenden Wetter
Den frevelnden Schwur.

Schäferinn

Ich höre
Die Lehre
Und schwöre;
Ich liebte seit lange,
Die Brust klopfte bange,
Du kanntest mich nicht.
Bei jeglichem Sterne
In bläulicher Ferne
Beim schimmernden Licht,
Ich liebe Dich Schäfer
Seit ich Dich nur sah.
Kommt rächende Wetter
Und straft mich Ihr Götter
Ist falsch dieser Schwur.²⁴

Language offers Tieck and the Romantics the chance "mit künstlerischen Mitteln eine Auflösung der Welt in Musik anzudeuten;"²⁵

Mittenzwei calls his chapter on Tieck "Die Auflösung der Sprache in Musik in Dichtungen Ludwig Tiecks", and such an infusion of musicality into language occurs in the comedy Prinz Zerbino oder die Reise nach dem guten Geschmack, gewissermaßen eine Fortsetzung des gestiefelten Katers, published in 1799.²⁶ Possessing a particularly musical effect is the forest scene of Act five, where Dorus and Lilia partake of a musical duet, and later in the same act Cleon recites a recitative whose sole effect depends upon its acoustic elements and vowel patterns:

Mich gereut
Nur die Zeit,
Die ich verschwende,
Ohne Ende
Ihr Gesang;
Mir wird bang.
Lieber gehn
Tagelang,
Nächtelang,
Als hier stehn
Im Gesang. (X, 235)

In the scene between Nestor and the Shepherd we are reminded of Tieck's Die Farben, where colours resound and forms ring out. With the help of divine intervention, Nature, Man, and all earthly matter becomes alive with music:

Was neidisch sonst der Götter Schluß getrennet,
Hat Göttin Phantasie allhier vereint,
So daß der Klang hier seine Farbe kennet,
Durch jedes Blatt die süße Stimme scheint,
Sich Farbe, Duft, Gesang, Geschwister nennet.
Umschlungen all sind alle nur Ein Freund,
In sel'ger Poesie so fest verbündet,
Daß jeder in dem Freund sich selber findet. (X, 251)

The three sense impressions of colour, smell, and sound are united here, and they achieve their poetic synthesis by means of the language's musicality. As in Brentano's Gustav Wasa, some of the characters bear the names of musical instruments, such as "Die Geige",

"Die Harfe", "Die Flöte", "Die Trompete" (X, 289-92) and the musical quality of the drama is further enhanced by the interspersing of songs amongst the action, a technique Tieck also employs in Franz Sternbald. A good example of this is the song of the flowers in Act five:

Der Abend sinkt hernieder,
Die Nachtviolen wachen auf,
Und gießen in die Lüfte
Die süßen Düfte.
Wir singen leise Lieder,
Die Nachtviolen wachen auf,
Und strömen süße Düfte
Durch die Lüfte. (X, 282)

Das Ungeheuer und der verzauberte Welt was written in 1798 and published two years later. It was meant as an opera-libretto,²⁷ and is subtitled "Ein musikalisches Märchen in vier Aufzügen." The play satisfied J.F. Reichardt's wish for a romantic operatic text,²⁸ and he did in fact consent to write the music.²⁹ In his preface, which he calls "Anstatt einer Vorrede", Tieck alludes to his essay Die Symphonien when he writes:

Der schneidende Widerspruch des Gesanges und der Rede sollte hier aufgehoben werden and wieder musikalisch dem Ganzen dienen: eine dämmernde Traumwelt von lustigen und phantastischen Gestalten, in Begebenheiten, die sich von selbst auseinander wickeln. (XI, 149).

Tieck intends to imitate operatic styles by using linguistic means, and with this aim in mind he observes:

[...] aber sehr erwünscht sollte es mir seyn, wenn irgend ein Musiker fände, daß ich ihm Gelegenheit gegeben, die innersten Wunder seiner Kunst auszusprechen und alle seine Töne und Melodien in einem seltsam-bunten magischen Kreis herum zu führen, und so seine Kunst nur durch die Kunst selbst zu erklären. (XI, 149-50)

In this "musikalisches Märchen" characters communicate with each other through recitative, and sing arias and duets which are interrupted by a chorus. Examples of this style can be found in the opening scene of Act one and in the finale to Act two:

Trappola und Sebastiano

Ja wohl ist der besiegt,
Der auf der Erde liegt.

Chor

Dies große Orakel gnügt.

Sebastiano und Trappola (halb im Schaf)

Das Orakel hat uns bekriegt!

Chor (wird immer schwächer, denn die Felsen schließen sich nach und nach)

Das hohe Orakel gnügt!

Sebastiano und Trappola

Der Wein in der Flasche versiegt.

Chor (der drei Greise, in dem sich ihre Felsen auch schließen).

Wenn die Königin erliegt.

Sebastiano und Trappola

Genug ist der besiegt,
der auf der Erde liegt --

Leises unsichtbares Chor

Beim Weisheit Schein
Sich Menschen freun.

Sebastiano und Trappola (im Schalf kaum hörbar).

Doch mehr beim Wein.

Chor

Beim Weisheit Schein.

Trappola und Sebastiano

Ja wohl beim Wein.

Chor, Sebastiano und Trappola

Sich Menschen freun.

Alle Töne verlieren sich nach und nach. Der Vorhang fällt.
(XI, 213-14).

Music plays an equally important role in Tieck's prose works. In some places William Lovell is an attempt to merge optic and acoustic elements, an idea outlined in Die Farben and Die Töne. In the tenth letter of Book five there occurs the following passage which deals with this synthesis:

Als Kind träumt' ich einst, die ganze Welt ginge unter, und aus allen den ungeheuren Massen schmolzen einzelne Töne heraus, die sich nun durch den leeren Raum spielend bewegten und um einander gaukelten, und sich verschlangen, und bunt durch einander wühlten. Bald versank der helle Ton in den tiefern, und dann erklang ein wunderbares Gemisch; bald spaltete sich ein dumpfer tiefer Klang, wie ein Farbenstrahl in viele helle Streifen, die wie Sonnenblitze hochklingend ausfahren, und wieder in den mütterlichen Ton zurückfielen. Ich hörte das wunderbarste Konzert, das mich in der ungeheuren Leere mit Schwindel erfüllte, so daß ich bald nichts mehr hörte, und in einen tiefen bewußtlosen Schlaf versank. (VI, 351-52)

The folk tale Wundersame Liebesgeschichte der schönen Magelone und des Grafen Peter aus der Provence has many interspersed songs which evoke days gone by. More emphasis is placed upon vague yearnings and feelings than upon action. The hero, Peter (a Romantic dreamer), hears music all around, which mirrors his imprecise emotions. The interposed lyrics provide a lyric accompaniment of the epic material, even lyricizing the prose.³⁰ The whole story is written in a lyrical mood which was quickly becoming typical of Romanticism: "The charm of the prevailing word-melodies is more essential than the meaning of the words

themselves. These melodies have been enhanced by the music which Johannes Brahms has composed for them".³¹ These musical interludes are introduced by such formulae as: "Er nahm seine Laute und sang", "Es lag ihm ein altes Lied im Sinne und er sang es laut", "Peter sang leise folgendes Lied", "Ein Blatt enthielt dieses Lied" (IV, 296, 300, 305, 314). Therefore by specifically referring to them as 'songs' they are differentiated from passages which may just have a strong lyrical content, and within the songs themselves there is mention of the musicality and melody pervading Nature:

Schweigt, ihr versteckten Gesänge,
Und stört nicht die süßeste Ruh!
Es lauscht der Vögel Gedränge,
Es ruhen die lauten Gesänge [...]

Murmelt fort ihr Melodien,
Rausche nur, du stiller Bach,
Schöne Liebesphantasien
Sprechen in den Melodien [...](IV, 330)

Tieck's technique of interposing musical interludes within his text reaches its perfection in Franz Sternbalds Wanderungen: Eine altdeutsche Geschichte (1798³²). This 'Bildungsroman' modelled on Goethe's Wilhelm Meisters Lehrjahre resembles Eichendorff's Taugenichts in its vibrant musicality and interpolated musical sequences. We are presented with a young artist's apprenticeship to life through the medium of the arts. Tieck expresses similar views on art as did Wackenroder, looking back to the early sixteenth century as a Golden Age which later on came to be destroyed by rationalism and materialism, and he believes that art's roots lay more in blind inspiration and religion than in hard rules. Friedrich Schlegel, in a letter to his brother August Wilhelm

dated March 1799, referred to Sternbald's style as being typically Romantic: "Es ist der erste Roman seit Cervantes der romantisch ist, und darüber weit über Meister. -- Dessen Styl halte ich auch für romantisch."³³ Zeydel believes the most strikingly romantic characteristic of Tieck's style in Sternbald to be "rhythmic musical prose, which really requires instrumental accompaniment,"³⁴ and Rudolph's statement is a summary of the Romantic desire to dissolve all Man's emotions into natural musical sounds:

[...] sollen wir denn nicht auch unsre Gedanken, Fühlungen, Wünsche, Thränen und Lachen zu Zeiten in die spielende Natur der Töne auflösen dürfen? Ich kann der Flöte, jedem Klange, der Nachtigall, dem Wasserfall, dem Baumgeräusch so innig zuhören, daß meine Seele ganz Ton wird. Man könnte sich, wenn man sonst Lust hätte, ein ganzes Gesprächstück von mancherlei Tönen aussinnen. (XVI, 243)

As well as having a rhythmic musical prose, the 'Roman' contains musical sections which add a musical flavour, or even become an episode in the plot. Sternbald has a distinct aural appeal which reflects Tieck's preference for the sense of hearing. Such 'aural' descriptions are frequent in the novel: "In der Nacht tönte der Lauf der Bergquellen in mein Ohr, die Winde rauschten durch die Bäume[...] alles, die ganze Natur in freier, willkürlicher Bewegung, nur ich war gefesselt" (XVI, 319-20). In natural descriptions these sounds often remained predominantly musical. There is the very Romantic motif of the evocative bugle or French horn, and in the sixth chapter of Book four there is a fusion of love and music similar to that encountered in Hoffmann's works, particularly "Das Majorat". Franz meets again a woman

he has known from his childhood visions. Though they both recognize each other at the same moment, Franz cannot express himself. He sinks to his knees and in tears kisses her hands. Both are lost "im staunenden Entzücken" and Franz is unsure as to whether he is dreaming or whether everything is in his imagination. The "Waldhorn", which has been constantly sounding through the garden and improvising "mit herzdurchdringenden Tönen", now falls silent. In this scene (XVI, 411-12) the meeting takes place under the horn's influence and is thereby illustrated and described as an almost musical experience, something to be understood in musical terms.

The apprenticeship to art is associated with initiation into love, which is in turn nourished by music, the greatest of all arts according to Sternbald: "Wenn man ein Fegefeuer glauben will, wo die Seele durch Schmerzen geläutert und gereinigt wird, so ist im Gegentheil die Musik ein Vorhimmel, wo diese Läuterung durch wehmüthige Wonne geschieht" (XVI, 205). Such a 'pre-heaven' of music manifests itself in the bells of a nunnery, whose ringing sounds are the same "durchdringende Töne" as produced by the horn:

In dem versammelten sich die Nonnen auf dem Chor, die Glocke schlug ihre Töne, die ihm ins Herz redeten [. . .] Er [Sternbald] konnte kaum athmen, so schienen ihn die Töne wie mit mächtigen Armen zu umfassen und sich dicht an seine entzückte Brust zu drücken. (XVI, 381)

In the pantheism of Nature, an unseen divine spirit can be clearly heard, and in the description of Sternbald's dream Tieck invents 'musical moonlight' as part of this pantheism:

Plötzlich war es Mondschein. Wie vom holden Schimmer
erregt, klang von allen silbernen Wipfeln ein süßes
Getöne nieder; da war alle Furcht verschwunden:
der Wald brannte sanft im schönsten Glanze, und
Nachtigallen wurden wach, und flogen dicht an ihm
vorüber, dann sangen sie mit süßer Kehle, und blieben
immer im Takte mit der Musik des Mondscheins. (XVI, 84)

Not only is Nature injected with the power of divine music, but poetry and painting interchange with music to achieve one and the same object in their respective ways. Franz explains: "[...] ich glaube [...] daß sich Musik, Poesie und Malerei oft die Hand bieten, ja daß sie oft ein und dasselbe auf ihren Wegen ausrichten können" (XVI, 302). One of the ways music interacts with poetry is in the inclusion within the action of songs reflecting a particular 'Stimmung'. The "Lied von der Einsamkeit" in the second chapter of Book four is introduced by Sternbald in the following terms: "Da wir nichts Besseres zu wissen, will ich euch ein Lied von der Einsamkeit singen, es schickt sich gut zu unserm Zustande" (XVI, 360).

Tieck has been criticized for some of his musical excesses: "Allerdings tut Tieck oft des Guten zu viel, so daß dann seine Poesie in Klingklang aufgeht."³⁵ Some of his lyrical poems which express moods evoked by the sound of different musical instruments are meant to explain "the meanings of each individual tone of music as sensuous sounds",³⁶ but these musical tones make little sense when translated into poetry, as such tones do not express direct, clear thought, appealing rather to our emotions. The following first stanza of a poem imitating the tone of a shepherd's pipe expresses no concrete thought and says nothing, each word depending for its effects upon its approximation to the tone

coming from the respective instrument:³⁷

Himmelblau,
Hellbegrünte Frühlingsau,
Lerchenlieder
Zur Erde nieder,
Frisches Blut,
Zur Liebe Muth;
Beim Gesang
Hüpfende Schäfchen auf Bergeshang.³⁸

Franz Sternbald and his companions are walking through a wood one summer evening when they hear the sound of music and it seems to them that the realm of spirits has suddenly unfolded itself. Without realizing it they have found the magic word, "als habe nun der geheimnisvolle unsichtbare Strom den Weg nach ihnen gelenkt, und sie in seinen Fluthen aufgenommen."³⁹ But the great revelations which we are prepared to receive from this "Geisterwelt" turn out to be mere trivia, "Klingklang" which means nothing and is just a series of unrelated ideas and images:

Waldnacht! Jagdglust!
Leis' und ferner
Klingen Hörner,
Hebt sich, jauchzt die freie Brust!
Töne, töne nieder zum Thal,
Freun sich, freun sich allzumal
Baum und Strauch beim muntern Schall.
Kling' nur Bergquell!
Epheuranken
Dich umschwanken,
Riesle durch die Klüfte schnell!
Fliehet, fliehet das Leben so fort,
Wandelt hier, dann ist es dort, --
Hallt, zerschmilzt, ein luftig Wort.
(XVI, 228)

It is true that Tieck objected to language because words rendered vague and misty emotions too definite (hence his suggestion in Sternbald that conversation be devised musically), and that he set out deliberately to evoke 'Stimmung' rather than convey precise

thought. In Sternbald Vansen criticizes one of Franz' musical outbursts because the last part of the song had no connection with the first, and the latter replies:

Ich habe einen guten und schönen Zusammenhang darin gefunden [...] Der Hauptgedanke ist der fröhliche Anblick der Welt, das Lied will uns von trüben Gedanken und Melankolie abziehen, und so kömmt es von einer Vorstellung auf die andre. Zwar ist nicht der Zusammenhang einer Rede darin, aber es wandelt gerade so fort, wie sich unsre Gedanken in einer schönen heitern Stunde bilden. (XVI, 136-37)

Poetry is for Tieck a plaything disregarding the demands of the intellect: "Denn was ist Poesie und Musik [...] Sie sind nur Spielwerk, das ein jeder anders handhabt" (XVI, 137). It is exactly this playful aspect of Tieck's attitude towards poetry and music (over a hundred years after Tieck the Dadaists were also to play with words in a similar manner) that so infuriates rationalist critics of the old school of literary history, and it has led Robert Wernaer to write that Tieck's love of music is often overemphasized, thus damaging the leading motif of his poems. Tieck tends to omit any central core or theme of ideas in his poems, and so ends up by leaving little more than "a musico-lyrical effusion [...] Such poems illustrate the futility of allowing emotionalism to be carried on as an end unto itself, regardless of the claims of man's intellectual nature."⁴⁰

The last work of Tieck's to be discussed is his Musikalische Leiden und Freuden (1822⁴¹), though at this time it is difficult to still regard him as a Romantic. The twenty-five years separating

Sternbald from the Leiden saw Tieck undergo a certain distancing from early Romanticism, which accounts for his failure to create one genuine Romantic musician in this Novelle such as Berglinger, Kreisler, or even his earlier Sternbald. The Leiden reflect conditions in the musical world of Tieck's day and its plot is exploited for the expression of the author's own opinions. Like Wackenroder in his Berglinger-Novelle, Tieck argues against the various abuses to which music is subjected, such as ignorant so-called 'music lovers', stupid amateur performers (a contrast to Eichendorff's amateur musicians), and the haphazard whims and quirks of the audience. The Novelle is a story framed within a story constructed in such a way that in the end framework and narrative proper blend into one.

Tieck depicts within his story various musician figures. Count Alten neither composes professionally nor performs, yet he resembles Kreisler in his nervous temperament, becoming equally disturbed on hearing a piece of music, feeling "wie von bösen und guten Geistern geplagt und verfolgt" (XVII, 278). Like Kreisler, he is guided in his musical life by a womanly ideal, Julie, but whereas Kreisler's ideal embraces his conception of music, Count Alten is more interested in the physical attributes of the singer. The old composer Hortensio resembles the title figure of Hoffmann's "Rat Krespel" by forcing his daughter Julie to promise she will never sing without his permission. They differ in that Krespel prevents Antonie from singing to save her from des-

truction, while Hortensio prevents Julie from singing because of his love of music as he sees it. Nevertheless, Krespel is the truer musician because on hearing Antonie sing, his musical instincts prevail; Hortensio allows his daughter to marry Count Alten and retire from public life.

Tieck's sharpest criticism is against the intellectual decline and superficiality of the music business: the roots of decay lie in the performance of music rather than in music itself, and artisans, public, virtuosoship, primadonnas all share the blame for this. Tieck also manages to put in a word for the newly emerging German opera. The victory of the Kapellmeister over the Italian musician symbolizes the triumph of German opera over the Italian version, and at this time in Dresden Karl Maria von Weber was achieving success with his own operas: he is explicitly praised in the Novelle.⁴² Tieck's new-found objectivity manifests itself in his cooler attitude towards music as an art-form. He rejects the overblown bombast and extreme subjectivity of Rossini, Spontini, and Meyerbeer, and even comes to fear the violent, chaotic intensity of Beethoven. He celebrates instead Mozart, in whose music he finds clarity and apollinisan serenity, "eine gewisse Stille und Ruhe" (XVII, 321)⁴³.

Both Eichendorff and Tieck find music in every aspect of Man's and Nature's existence, but whereas the former's approach towards music is a fairly simple one, perhaps characteristic of the amateur, the latter digs deeper into the origins of music and the relationship between tones, colours, words. Tieck creates

a Romantic artist in Franz Sternbald who suffers as do Berglinger and Kreisler from society's lack of understanding. However, the prosaic routine of everyday life rather than the intolerance of the court is contrasted with Sternbald's artistic outlook, and the dichotomy between art and life does not lead to the same spiritual suffering. This dichotomy does not persist as Sternbald has friends such as Albrecht Dürer who console and help him to overcome his inner crisis. There is no tragic result arising from the opposition between the artist and society but rather a conciliatory feature. Sternbald lacks the intolerance of Berglinger and Kreisler, he tries to persuade the opponents of art that they are missing out on a wonderful experience. The layman is as much of a human being as the artist, and their mutual humanity can achieve a compromise and a reciprocal, tolerant attitude towards music and art. On the linguistic level, Tieck starts to experiment with various literary devices which create musical effects. This attempt at a verbal approximation of music is expanded by Brentano, as he aims at a reproduction of the sensations evoked by music. Brentano aims at a form of 'literary musicalization', and he uses the concepts of synaesthesia and the "Gesamtkunstwerk" more convincingly to achieve his end. Rather than just using musical characters and instruments within the framework of his poems, plays or novels, Brentano tries to musicalize his whole language and vocabulary.

CHAPTER V:

Clemens Brentano (1778-1842)

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When one considers the musical facts of Brentano's life, it becomes evident that his 'training' in this field was sparse and undisciplined, that his acquaintance with the theoretical principles of composition remained minimal. As a result, he never progressed beyond the stage of the amateur as either a performer, a composer, or a critic.¹

Brentano's domestic environment was conducive to an appreciation of music, however informal and untrained this appreciation may have been. His mother, Maximiliane Laroche (the "Maxe" from the time of Goethe's "Werther")² and many of his sisters could play the piano, and following Maximiliane's suggestion that he learn a musical instrument Clemens dabbled with the violin, clarinet, flageolet, and zither, ultimately settling on the guitar.³ He certainly cut a romantic figure as he travelled around with his guitar slung over his shoulder, and in a letter to his sister Bettina he wrote: "Jetzt kommt der Frühling, da sitze ich abends oft am Fenster, ich wohne in einem Garten, klimpere ein wenig auf der Gitarre und singe auch wohl das Lied Vien qua Bettina bella etc.." ⁴ It was in fact his young sister, Bettina (she eventually married Achim von Arnim) who contributed mostly to the enrichment of her brother's musical insight. As well as playing the guitar she wrote songs, chamber music, carried out a lengthy correspondence with Beethoven, and towards the end of her life she got to know the composer s Spontini, Liszt, Schumann, and Brahms.⁵ Clemens' practical knowledge of music was improved through close contact with Bettina, a contact which encouraged him to sing and play.⁶ Though he eventually wrote some music and musical criticism, his approach throughout was based on empathy and feeling rather than

on technical appreciation:

Nein [...] ich bin kein solcher [...] alles in seine
ersten Bestandteile zu zerlegen [...] den Tönen
ihre klingende Zunge auszureißen, um alles [...]
auf die Länge der Schwingungen von einigen
Darmsaiten, durch die die geheimen Geister der
Musik hervorgerufen werden, zurückzuführen [...]

John Fetzer concludes his article on Brentano's relationship to music and musicians by remarking that even if Brentano's writings on music showed emotional rather than unbiased critical responses, this is just a reflection of the Romantic belief that the essence of music lies in its own peculiar nature and belongs to the realm of the ineffable. Therefore:

[...] any attempt to paraphrase the content, style and 'meaning' of music was paradoxical, for this was tantamount to speaking about the unspeakable [...]. Thus, if the general consensus of opinion was that music only began to articulate where words left off, perhaps Brentano was fully justified in his avoidance of analysis. In keeping with Romantic theory and practice, he endeavoured instead to elevate the verbal medium to the heights of music rather than drag the tonal art down to the level of rational comprehensibility.⁸

The importance and extent of musicality in Brentano's language is demonstrated by Emil Staiger's comment: "Und freilich werden wir die Sprache Brentanos dann erst ganz verstehen, wenn uns der Sinn der Musik in seiner dichterischen Welt durchsichtig ist,"⁹ and Mittenzwei refers to Brentano as "Der musikalische Sprachkünstler der Romantik."¹⁰ A.W. Schlegel's guide to vowels and colours helped Tieck's application of assonance and internal rhyming of vowels in his poetry; August Ferdinand Bernhardt may have also influenced Brentano through his scale of vowels linked to various vowels in the alphabet. In the sixth book of his Sprachlehre he deals with the

"Sprache als Ton und Element zu Tonreihen", and he declares his intention to reduce language "auf Interjektion, auf reine Empfindungslaute." After noting 'daß ursprünglich die Vocale der Darstellung der Empfindung gewidmet waren', he continues:

Betrachten wir die Reihe der Vocale, als ein Ganzes: so machen sie eine, jedem Menschen natürliche Tonleiter aus, und hier sehen wir die erste Spur einer ächten und wahren Musik, welche durch die Sprache möglich ist, und durch Verse, Reime, Assonanzen wirklich gemacht wird.¹¹

Bernhardi associates each of the five vowels of the alphabet with particular emotions. "A" is expressive of "Empfindung ohne Leidenschaft, im regelmäßigen Gange fortschreitend [...] Der Charakter dieser Art der Empfindung ist Klarheit, Wahrheit, Schall und Hall [...]" The vowel "E" represents a medium between the clarity of "A" and speed of "I", "und drückt daher Kleinheit, Gleichgültigkeit und Verworrenheit aus, durch Schnelligkeit verdunkelte Klarheit." "I" expresses "alle heftige und rasche fortschreitende Empfindungen", while "O" represent "Größe, und was von diesem wieder unzertrennlich ist, harmonische Fülle". "U" is associated with slowness and unpleasantness: "Es drückt daher Grausen, Furcht, Dumpfheit aus" in words such as "dumm, Luft, krumm, Kummer, Ruhe". The conclusion Bernhardi draws is that if these qualities incorporated in the vowels are taken into account in poetry then great musical possibilities could be realised.¹²

As an example to demonstrate his viewpoint, Bernhardi writes:

Gesetzt, ein Dichter ließe in einem Drama, eine seiner Personen eine Erzählung von einem Begegniß

machen, welches sie mit Furcht und Grausen erfüllt habe: so wurde nothwendig die Stimme des Erzählers in U herunter sinken ... dies würde der Ton werden, aus dem die ganze Erzählung gesprochen würde ... Was wir hier von U behauptet haben, gilt übrigens von jedem andern Vocal und Diphtongen, und hier zeigt sich die Möglichkeit durch die einzelnen Vocale die Rede in eine Musik zu verwandeln.¹²

Assonance and rhyme are particularly suitable means by which to musicalize language, as Friedrich Schlegel attempted in his drama "Alarcos", and following the initial impulse of Tieck, Brentano avails himself of both assonance and rhyming vowels "die Rede in eine Musik zu verwandeln".

Brentano's attempts at such various forms of musicalization occur in the genres of drama, novel, Märchen and lyric poetry. His first major dramatic work is entitled Satiren und poetische Spiele von Maria. Erstes Bändchen. Gustav Wasa. First appearing in 1800, the play is a satirical response to two of Kotzebue's dramas, the first a farce parodying Friedrich Schlegel and the Romantic school called "Der hyperboräische Esel oder die heutige Bildung" (1799) and the second a historical drama similarly entitled "Gustav Wasa" (1800).¹³ The influence of Tieck is most marked in Brentano's first dramatic effort. At the start of the play is a 'symphony' which not only anticipates Brentano's description of a concert in the Uhrmacher Bogs but is obviously indebted to the overture and inter-act music of Tieck's Zerbino and Die verkehrte Welt.¹³ This dramatic interlude in verse is an attempt at composing a 'verbal symphony' in which the individual instruments of an imaginary orchestra appear personified on the stage and recite their respective parts. After the orchestra has tuned up (IV, 59) there bursts forth a storm of music:

"Ruhe! Die Gräber erbeben;/Ruhe! und heftig hervor/Stürzt
aus der Ruhe das Leben".¹⁴ The stage is invaded by the spirits
of music:

[...]Geborener Tanz
Schweben die tönenden Geister;
Schimmert im eigenen Glanz
Der Töne bunt wechselnder Kranz.

Alle in einem verschlungen,
Jeder im eigenen Klang,
Mächtig durchs Ganze geschwungen,
Eilet der Geister Gesang
Gestaltet die Bühne entlang. (IV, 60)

The depiction of the "Symphonie" is very evocative, consisting
as it does of such parts as "Der Flügel", "Blitz" and "Donner",
"Pauken und Trompeten", and a "Waldhorn", and Brentano imitates
poetically the individual characteristics of such instruments, for
example the flute:

Hör' mich flehen!
Ernster, schone
Doch des blauen
Himmels Auen,
Wo ich still und friedlich wohne.
Ernster voll Groll,
Sag, was ich soll!
Sage, sag'es eh' ich sterbe. (IV, 62-63)

The clarinets are personified as gypsies and play their part in
this symphony:

He! He! Hierher.
[...]
Munter, munter,
Es fällt nicht gleich
Das Himmelreich,
Wie eine Eichel vom Zweig
Beim Gewitter herunter.
Juchei! wie die Welt weht,
Das Wetter geht.
Wenn's nur einschläge.
Das Leben
Will nichts geben,
Muß es sich zum Nehmen
Bequemen.
Nicht wahr,
Du lockichtes Haar? (IV, 66-67)

Within the actual text of the play sense impressions are translated into terms associated with the domain of music demonstrating Brentano's belief that the spectrum of sensual experience could be enlarged. The representative of such a belief is Wolltemehr, who seeks to increase his sensitive awareness. By means of synaesthesia, he looks back on all "die frohen Lebensmelodien" (IV, 35) he experienced when under the influence of the harmony of love:

Wir lebten, zwischen Blumenschlaf der Sterne
Geheiligt, hohes Leben ruhig wieder,
Und sangen durch der Farben Stummheit Lieder,
Aus Mondeshell und Sphärenklang gewebet [...]
Und ferne sprach das Licht in leisen Tönen,
Wie wenn der West der Laute Küsse raubet. (IV, 34-36)

It was in fact the "unifying force of love in Wolltemehr's past" which determined his synaesthetic attitude towards life, and in this respect he resembles Godwi. Wolltemehr experienced "the gay melodies of life" just as Godwi did the many "Farbe-Melodien" of life.¹⁵ The former speaks of "der laute Tag [...] in stiller Dämmerung lächelnd hingegangen" (IV, 33; emphasis added), and runs the whole gamut of synaesthetic tricks with such phrases as "Da sprach er wie das Echo goldne Silben" (IV, 34), "Die Blitze bilden sich wie helle Worte,/Und giessen Lichter durch die hohlen Töne" (IV, 37). Actual musical tones are embodied in the text. "Abonnement" and his followers leave the stage, and there is a description of individual tones touching each other in the orchestra, breaking forth one by one according to the following stage direction:

[...] im Orchester rühren sich die Töne,
einzelne brechen gliedweise hervor, suchen
sich mit Verwunderung, finden sich mit Liebe;
der Baß spricht einsilbig darunter herum. (IV, 55)

It was during his association in the early years of the nineteenth century with the music director of a theatrical group in Düsseldorf that Brentano became aware of the influence of music on poetic creation, coming to believe that all thinking and inventing has deep roots in musical laws (the ultimate Romantic conviction of music's supremacy in any unification of the arts). This same affiliation with the theatre group also awakened Brentano's interest in opera: "His affinity for a musical genre which had close literary ties was only natural."¹⁶ During the autumn of 1802 Brentano composed a 'Singspiel' for the group which was in fact a reworking of a poem which appeared in his earlier novel Godwi under the same title of Die lustigen Musikanten.¹⁷ The first stanza of the poem contains the refrain which reoccurs with minor variations in all eleven stanzas and whose vibrantly musical onomatopoeia barely needs to be set to music:

Es brauset und sauset
Das Tambourin,
Es prasseln und rasseln
Die Schellen drin;
Die Becken hell flimmern
Von tönenden Schimmern,
Um Kling und um Klang,
Um Sing und um Sang
Schweifen die Pfeifen, und greifen Ans Herz,
Mit Freud und mit Schmerz. (II, 396)

The 'Singspiel' was finally performed in Düsseldorf on April 6th, 1803, and two years later E.T.A. Hoffmann conducted a performance for which he had written the music, though it met with little success in Warsaw.¹⁸ In a letter written

on December 1st, 1802 he informs Savigny:

[...]daß ich eine kleine Oper, die jetzt componiert wird [Die lustigen Musikanten] in 4 Tagen schrieb, die ziemlich schlecht, ziemlich gut ist, daß ich eine größere Oper schreiben werde und der Orchester-Director der hiesigen sehr braven Truppe [sie] componieren wird und mir dafür Musik lehren will.¹⁹

The 'Singspiel' is notable for its harsh satirical attacks on philistines.²⁰ Such a philistine is the bureaucratic

Tartaglia, who confesses: "Was mich anbelangt, so habe ich zwar ein ganz erstaunliches Gehör, besonders an Schlüssellöchern, aber für Musik habe ich gar keine Memorie" (IV, 294). But for those who can appreciate it music can be a revelation, brightening the life of the blind Piast in a fusion of light and sound, of the aural and visual elements:

Fabriola

Hör', es klagt die Flöte wieder,
Und die kühlen Brunnen rauschen.

Piast

Golden wehn die Töne nieder,
Stille, stille, laß uns lauschen!
(Angemeßnes Solo der Flöte)

Fabriola

Höfdes Bitten, mild Verlangen,
Wie es süß zum Herzen spricht!

Piast

Durch die Nacht, die mich umfängen,
Blickt zu mir der Töne Licht. (IV, 286)²¹

The two final scenes are particularly operatic, using the "Volk" as a chorus repeating key refrains such as "Heil uns! Heil uns!" "Heil euch! Heil euch!" "Nimmer! Nimmer!" "Ewig! Ewig!" (IV, 316). Bröntano composed another 'Singspiel' in 1813 called "Victoria und ihre Geschwister mit fliegender Fahne und

brennender Lunte. Ein klingendes Spiel." It recalls Schiller's "Wallensteins Lager", but cannot be compared with it artistically.²²

Two of Brentano's novels are especially influenced by music. The first of these was a two-volumed novel, the first volume appearing in 1801.²³ The title is Godwi oder das steinerne Bild der Mutter. Ein verwilderter Roman von Maria. The first volume betrays the influence of Tieck's William Lovell, the second that of Friedrich Schlegel's "Lucinde" and Goethe's "Wilhelm Meister", as well as the style of novels by Jean Paul and Heinse.²⁴ Brentano attempts to create a "Gesamtkunstwerk" and "progressive Universalpoesie" as advocated by Friedrich Schlegel in his Athenäum of 1797 (both concepts are discussed in the conclusion and introduction respectively.) The result is a 'union of the arts', a combination which Brentano in turn hoped would articulate ideas and emotions inexpressible in a single art form, and which would create a maximum appeal to the senses by translating into the verbal medium the essential features of music, painting, the plastic arts.²⁵

Just as in the works of Tieck and Eichendorff, much of the verse in Godwi is to be understood as song, providing a link between poetry and music. Of the twelve poems appearing in the first part of the novel, eight are presented as songs, and in the second part eight of the twelve poems are described as songs, some indicated as sung to instrumental accompaniment

Right at the start of the second part we have the theory and practice of a union of the arts in the poem "Als hohe in sich selbst verwandte Mächte" (II, 215-16), where Brentano refers to a mystical region in which such a unification can take place with the help of synaesthesia: "Die Töne ziehn dich hin", "Die Wimpeln wehn in bunten Melodien", "Der Marmor wird in süßem Schmerz erklingen." "Die Töne singen Liebe dir und fliehen", "Gesang der Farbe, Formen-Harmonie" (II, 216).

The seventh chapter of Book two represents the culmination of such a synthesizing of the arts. There is a combination of musical, operatic, and dramatic qualities, the horns play a hunting song, an overture, "dann verstummt sie ganz, und an dem Wasserfalle erschien eine liebliche Maske" (II, 254). What follows is a series of songs, interspersed with prose passages which act as recitatives, sometimes describing the actions of the participants. A chorus sounds the finale, and the whole festival comes to an end in a blaze of colour making great optical appeal: "Die Sonne hatte recht gut dekoriert. Im Anfange schien sie ganz heiß auf den Wasserfall und zog dann mit dem Gesange davon. Sie ging von der Seite des Phöbus, so daß Cypariß nach und nach ganz in den Schatten kam und auch der Saal viel düstrer ward" (II, 258). The chapter is a unified whole, the natural scene even playing a part by identifying itself with architecture, and within the composition itself we have prose which changes to verse, verse represented as sung to musical accompaniment, and

dramatic song. The costumed participants take on a sculptural quality, as do the elements setting the scene; we have here an opera, or a masque, framed in the narrative, which reveals Brentano's artistic preoccupation with synthesis.

The novel's characters make many statements as to the benefits of a musical environment and the indispensability of music as part of a greater artistic synthesis. The following quotation is a veritable ensemble of Romantic motives such as the hunting-horn, darkness and night, yearning, the child:

Hier nahm Godwi ein kleines silbernes Jagdhorn von der Wand und tat einige helle Stöße hinein, die wie Flammen an der Kuppel durch die grünen Wände hinaufliefen.

'Die Töne sind ein wunderbarer lebender Atem der Dunkelheit,' sagte ich [Maria]; 'wie alles rauscht und lebt und mit uns spricht in dem heimlichen Saale, den die Töne wie glühende Pulsschläge durchzuckten.'

Godwi sagte: 'Die Töne sind das Leben und die Gestalt der Nacht, das Zeichen alles Unsichtbaren, und die Kinder der Sehnsucht.' (II, 252)

Brentano's Romantic inclination for music (along with a certain degree of criticism) finds expression in the following metaphor:²⁶

Sie ist ein vollkommenes Wesen, das in allen Seiten, die über die Tonweite ihres resonanten Daseins gespannt sind, ewig erklingt [...] Was sie beherrscht, und was sie umgibt, ist die Variation ihres eignen Themas, doch leider schon mehr Gesellschaftslied als göttliches Gedicht. (II, 209)

Language itself "gleichet einem eigenthümlichen Instrumente"²⁶ with the result that it is pervaded by an evocative musicality;

onomatopoeia and predilection for vowels characterize the following strophes:

Weste säuseln; silbern wallen
Locken um den Scheitel mir.
Meiner Harfe Töne hallen
Sanfter durch die Felsen hier.
Aus der wegen Ferne winken
Tröstend mir die Sterne zu.
Meine müden Augen sinken
Hin zur Erde, suchen Ruh. (II, 69)

There is much talk of musical instruments, especially the harp and lute, the latter of which is described with feelings of awe as almost a divine revelation at the beginning of chapter twenty-one, Book two:²⁶

Es war ein schönes großes Instrument, und die gothischen Schnirkel, welche die Resonanzöffnung verschlossen, waren fein mit Gold und Elfenbein durchzogen[...]Ich brachte die Saiten mit Vernügen in Ordnung, und ergötzte mich an dem ruhigen vollen Tone des Instruments[...]es war mir, als erwache ein entschlummertes Götterbild in mir, und breite mit Wollust die Arme wieder wirkend und schaffend aus. Es war schon dunkel, und die Töne schienen die Dämmerung zu heben. (II, 323)

The people in Godwi are constantly placed in a musical context or considered from the standpoint of their relationship to music:

Wenn ich mir sie denke, wie sie sich bewegt, wie sie spricht oder singt, so sehe ich eine Reihe schöner weiblicher Gestalten in harmonischen Wellen vor mir hinschweben, die sich bald mit ihren zarten Armen, bald mit einzelnen Blumen oder Tönen, mit ganzen Blumen - und Tonfolgen, bald mit süßen durchsichtigen Liedern aus beiden gewebt berühren. (II, 141)

The total effect can be summed up by Friedrich Schlegel's comment upon the novel: "Ich kann mir einen Roman kaum anders denken als gemischt aus Erzählung, Gesang und anderen Formen."²⁷

In 1807 Brentano collaborated with his friend Joseph Görres on a highly satirical novel concerning the watchmaker BOGS, whose name is made up of the first and last letters of each writer's surname, i.e. Brentano (BO-) and Görres (-GS).²⁸ In the Kemp edition the piece is referred to as "scherzhafte Abhandlung", and the title indicates that the subject matter will be BOGS' 'viele musikalische Leiden'.²⁹ Görres' Paralipomenen was first published as late as 1926, and in its rich, bizarre figures of speech show an indebtedness to Jean Paul's language.³⁰

The life of the watchmaker BOGS is a paradox. He rejects ironically the irrational "weidliche musikalische Unzucht" (II, 881) represented by dance music, yet on the slightest contact with music displays pathological tendencies. He is convinced that church music has died out because people no longer pray with love and devotion, but are content to gabble meaningless words. As BOGS says, we no longer need 'die reine, ewige, allsagende Musik' (II, 880). In order to prove his powers of resistance against such immoral excessive debauchery the "Schützengesellschaft" condemn him to sit through a concert of irrational symphonic music. He succumbs ignominiously to demonic visions described in a language which anticipates Hoffmann:

Ich war auf dem Abgrund eines Meeres, alle
Leute waren Fische, ich selbst eine Art Hering,
ich sah mich tausendmal, da rührte Musika
gewaltig, ein Walfisch erhob sich, vor uns sprangen
Todesfantasiën aus seinen Nüstern, ein Schlag
mit seinem Schwanz, ein Strom, hin führen wir
alle in seinen Rachen, da saß Jonas, der sang
und lobte Gott..... (II, 884)

BOGS becomes overwhelmed by one fantastic vision after another, drowning in a flood of music:

und es stürzten tausend Flammen aus den Violinen, und tausend Salamander badeten sich in ihnen, und aus den Bratschen und Violincellen steigen tausend Philister, aber Simson sprang wieder aus den Pauken und erschlug sie mit dem Kinnbacken[...] und Mondschein goß sich aus den Trompeten. Da stieg eine ernste schwarze Sphinx aus dem Basse und sang im Grabeston, um in Nordscheine zog alles leise hinunter. (II, 885)

At one point music unleashes a strange vision on BOGS so that he is "von den vielen Strapätzen der Empfindung halb verschmachtet" (II, 888). On hearing a duet for bassoon and clarinet he thinks he is experiencing a storm at sea (II, 890), and three French horns evoke for him an experience from his youth which ends with the appearance of two corpses (II, 892-96). At the end of the concert BOGS implores the musicians to give up their dealings; such goings-on are nonsensical at a time when one "Nachtigallenzungen in Pasteten frißt, und den großen Dudelsack, den Magen, allein nur kultiviert" (II, 896). The sharpshooter's Company order BOGS to undergo medical examination, and this determines that the watchmaker suffers from a split personality. The Company decides to readmit the normal half: "Was aber die bösslich entwichene Hälfte betrifft, so soll er als Entwender fremden Eigentums förmlich für vogelfrei und unfähig erklärt werden" (II, 907). BOGS is a man of:

[...]split affinities, existing somewhere between the domain of watches, with its mathematically measured time, and the weird and wonderful world

opened to his alter ego in its full and infinite dimension not by the regular ticking of the clock but by the rhythmic tones of the concert hall.³¹

Brentano is perhaps best known for his 'Märchen', and these contain numerous examples of his musicalization of language. In 1838 there appeared the tale Gockel, Hinkel und Gackeleia. Märchen, wiedererzählt von Clemens Brentano. This was its "Stichtitel", as its "Vortitel" had been Gockel, Hinkel und Gackeleia, ein Märchen.³² In the courtroom scene, Brentano imitates a swallow's song, the onomatopoeia conveying a resonant tone. The poet avails himself of assonance, alliteration, internal and end rhymes. The dominant vowel is "I" as its high register corresponds with that of the song of a swallow:

Noch zittere ich und beb ich,
Es ist wirklich, gewiß, sicherlich geschehn,
Sterb ich, oder leb ich, will ichs immer und ewig
Sicherlich nimmermehr wieder sehn;
Wie die wilde Kätzin und ihre Kätzchen
Sprangen mit zierlichen Sprüngen und Sätzchen
Zum Nestchen und rissen ripps, rapp
Die Küchlein und ihr Mütterlein treu,
Gripps, grapps in viele, viele Restchen
Und federwinzige Fetzen entzwei. (III, 683)

There is also a nightingale's song which fuses together music, love and religion:

Nachtigall, ich hör dich singen,
Herz im Leib möcht mir zerspringen
[...]
Nachtigall, wohl ist gut wohnen
In der Linde grünen Kronen,
Bei dir, lieb Frau Nachtigall,
Küß dich Gott viel tausendmal! (III, 697)

The Märchen vom Murmeltier, part of the "Rheinmärchen" first published in 1846,³³ also contains a nightingale's song,

and there is the same combination of internal/end rhymes with assonance as in the swallow's song, though not without a certain monotonous jingling of rhymes:

Wenn ich sie sehe gehen
Im Tause auf der Aue, ich sie anschau
Und sie freundlich begrüße,
Wenn sie sich bücken, und pflücken, sich zu schmücken,
Und drücken mit Entzücken
Die lieben Blumen ans kindische Herz

[...]

Dann ruf ich: Weh! weh! weh!
Auf die Dornen seh!
Und sie setzen sich nieder
Beim duftenden, berausenden Flieder,
Singen Lieder und schmücken das Mieder
Mit süßen Primeln, Aurikeln, Lilien, Basilien,
Hyazinthen, und winden sich Kränze,
Daß ihr Haupt glänze im Lenze [...] (III, 236-37)

Brentano uses evocative onomatopoeic names that have a musical as well as a bizarre and affected ring to them (Wirx and Murxa.) There are many examples of this from his Italianische Märchen (first published in 1846-47)³⁴. In Das Märchen von dem Schulmeister Klopstock und seinen fünf Söhnen all five sons have musical-sounding names: Gripsgraps, Pfiffpfaff, Pinkepank, Pitschpatsch, Trilltrall. The princess is called Pimperlein von Glockotonia, her father Pumpam, the night watchman Knarratschki, and his wife Frau Schnarrassel. The constant recurrence of these names lends the text an atmosphere of dissonance, creating an almost atonal effect. The Punch-and-Judy dialogue between Pimperlein and Hans has an especially tuneful effect, using words such as "Scheren schmiedetete", "Einsiedlererere", "Leimsiedererere", "Anachoretetete", "Neuntötererere", and "Einödererere" (III, 465-66). Even the prose rhymes musically:

[.] und als Echo, der wilde Wiederhall, und
die liebe Frau Nachtigall auch sangen zu diesem
Freudenschall, und der Quell lieblicher rauschte
und der Wald andächtiger lauschte, da zogen
die Wölkchen am Himmel nicht mehr so schnell
und der Mond ward noch einmal so hell. (III, 448)

Other tales by Brentano which have characters with musical-sounding names include the "Märchen von Witzenspitzel" where, in addition to the title figure, names like King Rundherum, the giant Labelang and his wife Dickedull are to be found. The names of the characters in "Das Märchen von dem Baron Hüpfenstich" are alliterative and rely for their effect once more on assonance: Willwischen, Zwickelwicks, Wellewatz.

The following lyric cycle by Brentano demonstrates the close, inseparable amalgamation of music and poetry. The Nachklänge Beethovenscher Musik,³⁵ which Taylor rather unceremoniously refers to as "a feeble cycle of poems",³⁶ are an attempt to arouse the imagination and emotions of the reader in a similar way to that of the composer. Brentano takes the ideal which he sketched hypothetically in the poem from Godwi "Als hohe in sich selbst verwandte Mächte" one stage further, and admits that at least in theory a particular sort of lyric expression can rival music in the evocation of a state of mind where the imagination is not tied down to any particular object. The cycle was first published in the Viennese "Dramaturgischer Beobachter" on January 7, 1814,

and grew out of an earlier lyric quartet, "Vier Lieder von Beethoven an sich selbst". The Nachklänge refer to one of Beethoven's less inspired compositions, his "Wellingtons Sieg oder die Schlacht bei Vittoria," Opus 91, first performed at the assembly hall of Vienna University on 8 December, 1813. It is assumed that Brentano had already heard one of the first performances by the end of 1813, and wrote the Nachklänge the following year.³⁷

Towards the end of his life (he died at Aschaffenburg in 1842) Brentano came more and more under the influence of religion. In 1816 he fell in love with Luise Hensel, an unusually gifted religious poetess, and after this affair he recorded the revelations of a visionary nun, Anna Katharina Emmerich ("Das bittere Leiden unsers Herrn Jesu Christi", 1833). In his later years Brentano became "an earnest devotee of Catholicism; the older he grew, the larger was the share which religion and meditation had in his life and work".³⁸ A passage from Brentano's Chronika eines fahrenden Schülers demonstrates the role he ascribes to God in the artistic and musical process:

[Die Kunst] übersetzt allen geistlichen Reichtum aller Völker in die allgemeine Sprache der Sinne und giebt dem unaussprechlichen Gefühle die herrliche Tonkunst; sie ist Gottes ewiges unaufhörliches Werde, insoweit es seinem Ebenbild dem Menschen verliehen ist. (II, 570)

God's omnipotence is also strongly felt in the Nachklänge.

The following interpretation relies on material from articles by August Langen and Gerhard Friesen.³⁹

The theme of the lyric quintette is anticipated in a letter Brentano wrote to Beethoven: "Ich erkenne die Notwendigkeit einer ideellen Einsamkeit jedes schöpferischen Gemüts, das notwendig einsam ist wie Gott selbst, weil es allgegenwärtig ist wie Gott."⁴⁰ The choice of the word "Nachklänge" is very significant. Though inspired by Beethoven's 'Battle Symphony', it is not one particular composition which is the centre of attention, rather the remaining impressions in the mind of the listener or reader.⁴¹ Beethoven is associated with the creation of a subjective tonal universe eternally accessible to mankind, and in the first three poems of the five that make up the cycle there is a description of the origins of the private tonal universe which inspired Beethoven. The opening theme of the first poem is the "Einsamkeit" of the creative musician misunderstood and rejected by society (cf. Berglinger and Kreisler), yet an "Einsamkeit" into which he must withdraw to examine his "Seele", the source of his creativity. The enchantment of solitude has led the speaker to discover the harmony of an inner universe, and as a result he breaks forth into song. An impression of this moment of introspection is conveyed through the imagery of the music of the spheres: "innrer Sonnen", "Sternenchöre meiner Seele", "Sonnen meines Herzens", "Planeten ... Kometen ... klingen hoch in meiner Brust." Friesen writes: "[...] the extended cosmic image of lines 10-17 expresses

the relation of solitude and religious inspiration to the origin of music; this image is, of course, an allusion to the Pythagorean concept that the universal harmony expresses itself in a music of the spheres."⁴² The concept of "Einsamkeit" is conveyed by water metaphors such as "Bronnen", "Quellen", "überschwellen", and by the fusion of optical and acoustic elements: "Zauberspiegel innerer Sonne, / Die in Tönen überschwellen". The poet (who could quite equally be Beethoven or Brentano) must humble himself before a storehouse of inspiration ("Vor den Schätzen meines Innern") which remains at first in the composer's self. The rhythm of this first poem is determined by musical means such as repetition ("seit" is repeated twice) and parallel connections.⁴³

The second poem starts off with a cry for God's help in the matter of artistic creativity and Langen goes as far as to suggest that the opening two lines contain the fundamental problem of Brentano's life: the artist's split condition as he stands between heaven and hell, and this conflict is emphasized by pairs of antitheses.⁴⁴ More musical imagery is used in the union of light and sound: "Also fleht der Sänger und es fließen / Seine Klagen hin wie Feuerbronnen", and the statue of Memnon resounds whenever light appears.⁴⁵ The final two lines are a reference to Matthew 22:1-14: "For many are called, but few are chosen", thereby emphasizing that the artist is singled out, almost predestined for his task, a view held also by Wackenroder.

The third poem combines the concept of the isolated artist in poem one and the appeal to God in poem two in an image of an inner aesthetic paradise where the composer towers above all other mortals by virtue of his knowledge of artistic truth. Like God, he is untouched by mortal sinfulness: "Einsam ist er [der Herr] und dient nicht/So auch der Sänger". The idea of genius expressed here reminds one of 'Sturm und Drang' beliefs, though it has more in common with the Romantics' conception of 'Besonnenheit'⁴⁶ as the most essential quality of genius than with the 'Sturm und Drang' stress upon involuntary and unconscious inspiration. In this third poem the specific characteristic which enables the artist to approach God is his self-awareness.⁴⁶

The fourth poem begins with what can only be described as a rather feeble pun. The singer admits his ignorance about Wellington and so takes his name as a German one i.e. a combination of wave and tone: "Nichts weiß ich von dir, O Wellington,/Aber die Welle/Tönt deinen Namen so brittisch." This may also be an allusion to James Thomson's ode "Rule Britannia" (1740), the tune to which by Thomas Arne plays a part in Beethoven's 'Battle Symphony'.⁴⁷ England is hailed as an "Eiland, vom Meer gegürtet/Jungfräulich", an ark preserved from the Flood (a return to the theme of "Einsamkeit"). The singer loves England because it is an island in holy isolation: "denn heilig/Sind wohl die Inseln." The reference

to "Freistatt des Geistes" is not only to be understood in religious terms, but as a praise of intellectual and spiritual freedom, the enemy of which (Napoleon) was defeated by the Duke of Wellington.

The final poem deals with the ability of the composer to transfer the horrors of war into a state of harmony, and this dichotomy between war and harmony can only be reconciled through art. Various antithetical contrasts are established like "Schlacht" against "getönt", "Sichelwagen", "Blutfeld", "dröhnt" against "Harmonisch hinübergetragen", and "Schmerz" against "versöhnt".⁴⁸ The battle is then translated into music described in cosmic imagery: "Woget und waltet die Schlacht/
Wie eines Vulkanes Helle,/Durch die heilige Sternennacht." The "Sichelwagen" becomes transfigured and is drawn upwards "mit Wunderakkorden/Durch ewig tönende Pforten". As to the last three lines Friesen writes: "Victory and the music commemorating it have triumphantly concluded and crowned Wellington's battle as well as Beethoven's inner struggle."⁴⁸ Unfortunately these concluding lines are also awkward as Brentano tries to link the heroic composer with Napoleon's conqueror: "Wellington, Viktoria!/Beethoven, Gloria!"

The Nachklänge - cycle gives an account of the exclusive sphere to which the supreme creative artist (the "Sänger" referred to) must rise to produce great music. So Brentano is working under the influence of Beethoven as an example of the supreme creative artist. The whole cycle is bound together

by means of musical imagery and references to an exclusive musical cosmos, and thematic continuity is provided by the interplay of art and religion. Langen believes the cycle demonstrates the Romantic desire for unity in all things, for a reunion of separate languages, literary genres, arts, and for a translation from language to language, art to art: "Übersetzung als das Wesen der romantischen Welt."⁴⁹

Friesen thinks that the main themes of the cycle are:

solitude, musical harmony, inspiration, creativity, and the singer's relation to God (including the motifs of humility, vanity, temptation, sin, the heavenly kingdom, and sanctity)[...] this cycle is not an actual description of music by Beethoven but a series of poetic associations inspired by it, an imaginative representation of Beethoven's inner experiences relating to the creation of a new work, in this case the Battle Symphony.⁵⁰

Brentano avails himself of three basic devices in order to musicalize his poetry and language.⁵¹ First of all there is "Klangmalerie" or onomatopoeia, which is "the formulation of words in imitation of the sounds made by the things signified".⁵² This can be seen in the sonorous names given by Brentano to many of his characters, and in the linguistic imitation of the timbres of various musical instruments. Then we find examples of "Klangspiel" or tone play, the manipulation of vowels and consonants into verbal sound patterns as advocated by A.W. Schlegel and A.F. Bernhardt. Finally he uses sound symbolism, "Klangsymbolik", a technique enabling verbal signs to convey a deeper meaning than the mere factual content of the words. At best, all three devices can arouse our emotions and imagination in a similar way as can the musical

composer with his nonrepresentational tones; at worst, they can become tediously repetitive. Although Tieck wrote a lot more theory about music than did Brentano, his more worthy efforts at musicalization occur amongst several forgettable and excessive indulgences. Brentano only occasionally lapses into predictable verbal patterns, and is otherwise capable of making his texts ring with music and singing. The following song from his Märchen von dem Myrthenfräulen may serve as a final demonstration of Brentano's talent of dissolving language into sheer music:

Hörst du, wie die Brunnen rauschen?
Hörst du, wie die Grille zirpt?
Stille, stille, laß uns lauschen,
Selig, wer in Träumen stirbt;
Selig, wen die Wolken wiegen,
Wem der Mond ein Schlaflied singt!
O! wie selig kann der fliegen,
Dem der Traum den Flügel schwingt,
Daß an blauer Himmelsdecke
Sterne er wie Blumen pflückt:
Schlafe, träume, flieg', ich wecke
Bald dich auf und bin beglückt. (III, 320)

CONCLUSION

Romanticism as a literary movement started to burn itself out with the spiritual and economic depression of the years following the Napoleonic Wars. Ironically, the Romantic period in music started around the turn of the nineteenth-century and stretched to the start of the twentieth. It is perhaps during the nineteenth-century that musical expression reached a peak of perfection, and one of the more practical results to emerge out of the influence of music on German Romanticism was the deep understanding and respect shown by Hoffmann and Bettina von Arnim for the music of Beethoven. The Romantic musician and composer reached his culmination in the titanic figure of Richard Wagner (1813-1883), in whose music dramas the ideals of German Romanticism enjoyed their full realization.

Wagner drew upon the whole poetic heritage of German Romanticism in two ways. Firstly, he dramatized legendary Romantic subjects in operas such as "Tannhäuser" (1845, using motifs from Hoffmann's "Der Kampf der Sänger"); "Lohengrin" (1850), "Der Ring des Nibelungen" (1876), "Tristan und Isolde" (1865) and "Parsifal" (1882).¹ Secondly he brought the arts together in a single art-form which he called the "Gesamtkunstwerk."² Although Wagner's own theoretical writings on the matter, "Das Kunstwerk der Zukunft" (1850), "Oper und Drama" (1851), made the point that in this total union of all the arts no one art should have supremacy over the others, the "Gesamtkunstwerk" was to be judged by the art in which

all Romantic values find their highest fulfillment, i.e. music. Whereas Tieck, Brentano and Eichendorff created literary musicalization and made language aspire to the condition of music, words play a subordinate role in their association with music as far as Wagner is concerned:

Wagner's principle [was] that, as Ernest Newmann put it, 'the words are merely the projection of an already conceived musical emotion into the sphere of speech.' One is not to understand either Wagner's or Hoffmann's statements on the subject of opera as a relegation of literature to a second-rate art form[...] it is music, and the values pertaining to music, which must necessarily challenge the highest faculties and embody the highest virtues known to man, drawing the other arts towards it.³

In his essay Oper und Drama Wagner comments upon giving unbridled licence to the emotions:

Das Können des Dichters ist aber das vollkommene Aufgehen der Absicht in das Kunstwerk, die Gefühlswerdung des Verstandes. Nur dadurch erreicht er seine Absicht, daß er die Erscheinungen des Lebens nach ihrer vollsten Unwillkür vor unseren Augen versinnlicht...⁴

It is the function of art to act upon the human emotions, thereby achieving a total effect upon those who come under its influence. Wagner reveals himself as the complete Romantic who believes in the primacy of the emotions and the transcendental value of music:

Wagner makes complete and unconditional demands upon his audience. On the one hand these demands are the product of his theory of the Gesamtkunstwerk, the synthesis of the arts of painting, literature and music to provide a unified dramatic experience; at the same time they present in its most powerful form the Romantic doctrine of the absoluteness of music, its independence of the facts and conventions of physical relationships, its power to transcend temporal earthliness and embrace the infinite. In both the musical and the ultra-musical dimensions of its significance, his art is the apotheosis of the Romantic

spirit. And because the Romantic spirit, both by the definition of the Romantic aesthetic and by the evidence of human experience, is seen to appeal, in the broader context, to an ultra-aesthetic consciousness, Wagner's music has come to exercise an irrational, ultimately nonmusical power over men's minds -- a power which has not always avoided associations with the destructive and the perverse.⁵

Music of itself does not possess any intrinsic evil powers, and neither does German Romanticism, which was an attempt to reconcile the contradictory (as in the idea of synthesis). However, if one isolates individual traits of this movement one upsets the balance of its dialectical 'Weltanschauung'. Sentiment, subjectivism and irrationalism are the characteristics which invariably become overworked. Heinrich Heine's critical study Die Romantische Schule examines subjectivity and emotionalism. On 20 April 1841 he wrote in Lutezia from Paris concerning the 'klingende Sündfluth' in which one "fast in lauter Musik ersäuft" and for which he gave the following explanation:

[...]die gesteigerte Spiritualität, das abstracte Gedankenthum, greift nach Klängen und Tönen, um eine lallende Ueberschwänglichkeit auszudrücken, die vielleicht nichts Anderes ist, als die Auflösung der ganzen materiellen Welt: die Musik ist vielleicht das letzte Wort der Kunst, wie der Tod das letzte Wort des Lebens.⁶

After Kreisler, musical characters appeared in literature who were themselves evil, and whereas Hoffmann realized that evil lay hidden amongst the beneficent aspects of music, Lenau (1802-1850) thought of music as possessing dangerous aspects, possibly harmful in its influence: he ended his days in a mental asylum, claiming to find living demons in the fields and streams of Nature. In Thomas Mann's Doktor Faustus

(1948), Adrian Levekühn makes a pact with the devil, who declares that music is "eine hochtheologische Angelegenheit [...] wie die Sünde es ist, wie ich es bin".⁷ In Robert Musil's novel Der Mann ohne Eigenschaften there is a denunciation of the excesses of Wagnerianism. The married couple Walter and Clarisse are avid Wagnerians but the former's piano playing of the composer is really a reflection of his own sexual pathology and fear of reality. He is exactly the sort of person who overworks subjectivism and irrationalism:

Gemeiner Rausch schwer sinnlicher Musik lockte ihn [Walter] zurück. Das Klavier in seinem Rücken stand offen wie ein Bett, das ein Schläfer zerwühlt hat, der nicht aufwachen mag, um der Wirklichkeit nicht ins Gesicht sehen zu müssen.⁸

While Walter's life is centred upon music, the novel's protagonist Ulrich dislikes its excesses which cannot give expression to logical thought. Music robs the mind of its incisiveness, thus providing a fertile ground for sensuality and vague yearning. Wagner's music has led to the worship of feeling instead of precise thought and reason. Walter experiences everything in life with extreme emotional violence, rejecting exactitude for feeling because only in the absence of exactitude does his life seem to acquire depth. Drawn down into the depths of the emotions, he suffers deeply and thereby assumes that his life has become correspondingly profound. Walter considers himself to be the kind of Romantic genius who experiences divine inspiration when submerged in states of intoxication by music, but Ulrich regards his inspired moments as nothing more than pretentious pomposity.⁹

Generally speaking, though, the influence of music upon German Romanticism was a positive one, possibly leading to the goal of salvation. In their critical and imaginative writings the Romantics put music and its practitioners at the top of the arts, and music became the basis of a philosophical inquiry not just into aesthetics but also into religion, ethics, history, and even natural science. Man's varied intellectual and emotional activities were explicable in terms of music, which could enlarge Man's finite vision into the infinite realm of a transcendental reality. This transcendental reality could be a religious one (Wackenroder) or a more secular metaphysical one (Hoffmann). Both Wackenroder and Hoffmann depicted musicians in their efforts to reconcile the aesthetic, spiritual, and social aspects of life, and thanks to these two Romantics the musician in Romantic literature began to assume the status of a unique human being acting as an intermediary between Man and the deepest, hidden essence of Nature. Both Berglinger and Kreisler must accept social alienation as the consequence of their art as they try to unite the real and the unreal, the earthly and the transcendental, external, worldly reality and the inspired flights of creative imagination.

Perhaps Ludwid Tieck was unsurpassed among the Romantics in his sheer enthusiasm for music, an enthusiasm which led him to create literary works blending musical and literary form while Clemens Brentano became a creative expert in the musicalization of language, demonstrating a keen interest

in a union of the arts. In contrast to Berglinger and Kreisler, Eichendorff's nomadic musician Taugenichts has a far less problematic personality. His make-up is free of any aesthetic problems and social tensions, and his relationship to music is as uncomplicated and healthy as his relationship to Nature. The Taugenichts sees his fiddle as a toy rather than a creative instrument, and his carefree musicianship is a source of entertainment to himself and to those whom he meets on his travels. As a performing musician he is totally accomodating to others, the moods of his melodies being determined by their needs and moods. In fact, he is rather non-Romantic because his music is quite often a social service rather than a means of self-expression. In the social sphere as well, Taugenichts is unlike Berglinger or Kreisler as he is happy being a vagabond, accepting his lowly social position as an insurmountable barrier to union with the supposed countess.¹⁰

The final word on the influence of music on German Romanticism will be left to Roger Cardinal, whose following statement is an excellent summary of the topic:

The ultimate medium of Romantic art is music. Above all other arts, it is able to express forces in conflict, to externalize inwardness, to articulate the infinite and the invisible and to describe emotions beyond the range of poetry and painting [..] It achieves the paradoxical result of being nonspecific, of never telling us what it is talking about, yet of communicating to perfection [...] this most spiritual of arts can achieve what the other arts can only strive towards, namely, the effect of simultaneous translation from the secret

language of Nature. It is the perfect poetry, at once representation and meaning, symbol and sense. If in the final analysis Romantic art is the rendering of Nature's symbols in the form of artistic symbols, then music emerges as the most 'natural' medium, based as it is on the very same principles of correspondence and harmony that sustain the fabric of Nature itself.¹¹

Notes

Introduction

¹ E.T.A. Hoffmann, Poetische Werke (Berlin: De Gruyter, 1957), Vol. I, p. 44.

² For a brief summary of the Romantic movement cf. Henry and Mary Garland, The Oxford Companion to German Literature (Oxford: Clarendon Press, 1976), pp. 725-26.

³ Johannes Mittenzwei, Das Musikalische in der Literatur: Ein Überblick von Gottfried von Strassburg bis Brecht (Halle: Sprache und Literatur, 1962), p. 90. This excellent study provided many incentives during the thesis' composition. Although strongly Marxist in approach, the author still manages to bring out the most important musical elements in the works of German Romantics. The following quotation is indicative of his view of the German Romantics' relationship to music and art:

In der Kunst, insbesondere in der Musik, erkannten die Romantiker einen Ersatz für das Leben, das ihnen mit seinen zahlreichen Widersprüchen und seinem Spezialistentum als der Kehrseite der kapitalistischen Entwicklung keine harmonische Ausbildung mehr in dem Maße gewährte, wie sie diese sich wünschten. (p. 91).

⁴ Hoffmann, Poetische Werke, Vol. VI, p. 107.

⁵ Meyer Howard Abrams, The Mirror and the Lamp: Romantic Theory and the Critical Tradition (New York: Oxford University Press, 1953), chapter IV.

⁶ Ronald Taylor, "Formal Parallels in Literature and Music," German Life and Letters, 19 (1965), p. 12.

⁷ Ronald Taylor, "Romantic Music," in The Romantic Period in Germany. Essays by members of the London University Institute of Germanic Studies, ed. Siegbert Praver (New York: Schocken Books, 1970), p. 283.

⁸ Taylor, "Romantic Music," p. 283.

⁹ Arthur Schopenhauer, "Die Welt als Wille und Vorstellung," quoted by Ronald Taylor, "Schopenhauer," in The romantic tradition in Germany (London: Methuen, 1970), p. 194.

¹⁰ Hoffmann's Poetische Werke, Vol. VI, pp. 177-78. The quotation is from his essay Alte und Neue Kirchenmusik. For an analysis of Hoffmann's attitude towards church music cf. Martin Geck, "E.T.A. Hoffmanns Anschauungen über Kirchenmusik," in Beiträge zur Geschichte der Musikanschauung in 19. Jahrhundert, Studien zur Musikgeschichte des 19. Jahrhunderts, 1, ed. Walter Salmen (Regensburg: Gustav Bosse, 1965), pp. 61-71.

¹¹ Novalis, Werke, ed. Gerhard Schulz (Munich: C.H. Beck, 1969), p. 528.

¹² Taylor, Formal Parallels, p. 12.

¹³ Paul Kluckhorn, Das Ideengut der deutschen Romantik, 5th ed. (Tübingen: Max Niemeyer, 1966), p. 170.

¹⁴ Taylor, "Romantic Music," p. 285.

¹⁵ The eighteenth-century composer wrote normally on commission for aristocratic patrons, while the nineteenth-century composer depended on urban concert audiences, becoming idolized as the artist, the man of genius.

¹⁶ Abrams, p. 91. Abrams expounds his conception of the 'Expressive Theory of Poetry' in chapter four, of which sections four and five are particularly interesting. In these two sections, by comparing the views of Sir William Jones (especially his "Essay on the Arts Called Imitative") and those of J.G. Sulzer (for example, his "Allgemeine Theorie der schönen Künste"), Abrams draws similarities between their opinion that the lyric is the epitome of the purest poetry, the basic original form of poetry cf. p. 87: "Plainly Jones employs the lyric not only as the original poetic form, but as the prototype for poetry as a whole [. . .]"

¹⁷ cf. Roman Nahrebecky, Wackenroder, Tieck, E.T.A. Hoffmann, Bettina von Arnim: Ihre Beziehung zur Musik und zum musikalischen Erlebnis, Studien zur Germanistik, Anglistik und Komparatistik, 86, ed. Armin Arnold and Alois M. Haas (Bonn: Bouvier, 1979), p. 14: "Die Musik, das musikalische Erlebnis haben ihren Ursprung ausschließlich im Gefühl. Es handelt sich um einen Gefühlsprozeß, bei dem der Verstand oder irgendwelche theoretische Betrachtungen überflüssig sind. Sie scheinen diesem Gefühlsprozeß entgegenzuwirken."

¹⁸ Wiora refers to "die Repoetisierung des Lebens" and the concept of "Regeneration" as developed by A.W. Schlegel and Richard Wagner. He also writes: "Auf die Anschauung vom Verhältnis der Musik zu anderer Kunst wirkte sich die Idee der Reintegration aus, die im neuplatonischen Schema: Ursprüngliche Einheit, Trennung und Wiedervereinigung wurzelt." Walter Wiora, "Die Musik im Welt bild der deutschen Romantik," in Beiträge zur Geschichte der Musikanschauung, pp. 20, 19, 21.

¹⁹ Friedrich Schlegel, Athenaeum (Stuttgart: Cotta'sche Buchhandlung), 1960, pp. 204-05.

²⁰ Steven Paul Scher, Verbal Music in German literature, Yale Germanic Studies, 2 (New Haven: Yale University Press, 1968), p. 166. The second definition is a modern psychological one by Edwin Zeydel, Ludwig Tieck, the German romanticist (Princeton: Princeton University Press, 1935), p. 98: "the curious faculty of harmony between the senses, whereby a given strong impulse not only causes the sense actually stimulated to respond but compels other senses to vibrate simultaneously."

²¹ Jack M. Stein, Richard Wagner and the synthesis of the arts (Westport Connecticut: Greenwood Press, 1973), p. 5.

²² Novalis, Werke, p. 326.

Chapter I

¹ Mittenzwei, p. 55. Mittenzwei's ideas acted as a great incentive in the composition of this chapter.

² Mittenzwei, p. 55.

³ Mittenzwei, p. 107.

⁴ Wilhelm Heinrich Wackenroder and Ludwig Tieck, Herzensergießungen eines kunstliebenden Klosterbruders together with Wackenroder's contributions to the Phantasien über die Kunst für Freunde der Kunst, ed. A. Gillies, 2nd ed. (Oxford: Basil Blackwell, 1966), pp. xxxi and xliv. However, Richard Benz writes: "Die Herzensergießungen erschienen im Herbst 1796, mit der Jahreszahl 1797 [. . .]" Die Deutsche Romantik (Leipzig: Philipp Reclam, 1937), p. 16.

⁵ Gillies, pp. xxviii-xxix.

⁶ Grove's Dictionary of Music and Musicians, ed. H.C. Colles, 3rd edition (New York: The Macmillan Company, 1934), III, p. 28.

⁷ Grove, II, pp. 267-68.

⁸ Gillies, p. xxix.

⁹ Johann Nikolaus Forkel, quoted by Jürg Kielholz, Wilhelm Heinrich Wackenroder: Schriften über die Musik, Europäische Hochschul Schriften, Reihe I, Deutsche Literatur und Germanistik, Vol. 57 (Frankfurt/M: Peter Lang, 1972), pp. 30-31.

¹⁰ Gillies, p. xliv. For further information on the controversy as to the joint authorship of the Herzensergießungen und Phantasien cf. Richard Alewyn, "Wackenroders Anteil," Germanic Review, 19 (1944), 48-58; Werner Kohlschmidt, "Bemerkungen zu Wackenroders und Tiecks Anteil an den Phantasien über die Kunst," in Philologia Deutsch. Festschrift zum 70. Geburtstag von Walter Henzen, ed. Werner Kohlschmidt and Paul Zinsli (Bern: Francke, 1965), pp. 89-99.

¹¹ Wackenroder, Werke und Briefe (Berlin: Lambert Schneider, 1938), pp. 533-34.

¹² Wackenroder, p. 534.

- 13 Wackenroder, pp. 535-36.
- 14 Benz, p. 22.
- 15 Wackenroder, pp. 534 and 536.
- 16 Gillies, p. xxiv; Benz, pp. 24-25.
- 17 Karin Thornton, "Wackenroder's Objective Romanticism," Germanic Review, 37 (1962), pp. 163-64; cf. also the notes on artists by Gillies, pp. 161-63.
- 18 For the role that painting played in Wackenroder's artistic view cf. Rose Kahnt, Die Bedeutung der bildenden Kunst und der Musik bei W.H. Wackenroder (Marburg: N.G. Elwert, 1969). Her main conclusion is that Wackenroder had completely different conceptions of and relationships to painting and music. The most important difference is "daß der absoluten Selbstständigkeit der Musik die Unselbstständigkeit der bildenden Kunst gegenübersteht" (p. 120). But this thesis is weakened by her claim that religion plays no role at all in Wackenroder's musical essays (p. 121).
- 19 Gillies, p. 42. All subsequent Wackenroder quotations within the text refer to this edition.
- 20 W.D. Robson-Scott, "Wackenroder and the Middle Ages," Modern Language Review, 50 (1955), pp. 160-61.
- 21 Mittenzwei, p. 108.
- 22 Kielholz, p. 26.
- 23 Kielholz, p. 28.
- 24 Kielholz, pp. 126-29.
- 25 In his book Der Wortschatz des deutschen Pietismus, 2nd edition (Tübingen: Max Niemeyer, 1968), August Langen notes that the verbal prefix "hinauf-" is a typical pietistic structure, and he gives further analogical forms: "hinaufdringen", "hinauf(er)-heben", "hinauffliegen", "hinaufreißen" (p. 208). The very title Herzensergießungen is of pietistic origin. The noun "Ergießungen" is formed from the verb "ergießen", a compound of the verb "gießen", which originally had the meaning of God pouring into the human soul. Undergoing a secularization process with "ergießen", they gradually acquired the new sense of the soul pouring itself into God (pp. 325-26).
- 26 According to Langen, who refers to Pissin, "innig" is one of Wackenroder's favourite words (p. 160). Langen also draws attention to "Innigkeit" as a "Terminus der Mystik" (p. 161).

27 This quotation ends with a question mark, a point which Thornton seems to overlook in her attempt to prove Wackenroder's objectivity (p. 172). It is only a possibility that the interweaving of life with art could solve the problems of a modern artist.

28 cf. Werner Kohlschmidt, "Der Wortschatz der Innerlichkeit bei Novalis," in Form und Innerlichkeit (Bern: Francke, 1955), pp. 120-56.

29 Elmar Hertrich, Joseph Berglinger. Eine Studie zu Wackenroders Musiker-Dichtung, Quellen und Forschungen zur Sprach- und Kulturgeschichte der germanischen Völker, 30 (Berlin: 1969), p. 75.

30 Hertrich, pp. 75 ff.

31 cf. Hans Joachim Schrimpf, "W.H. Wackenroder and K. Ph. Moritz: Ein Beitrag zur frühromantischen Selbstkritik," Zeitschrift für deutsche Philologie, 83 (1964), 385-409.

32 Kielholz, p. 125.

33 Hertrich, pp. 76-77.

34 Rudolf Haym, Die Romantische Schule, 5th ed. (Berlin: Weidmannsche Buchhandlung, 1928), pp. 121 and 123.

35 Kielholz, p. 102.

36 Mittenzwei, p. 109.

37 Kielholz, p. 102.

38 Mittenzwei, p. 109.

39 Dieter Arendt, Der 'poetische Nihilismus' in der Romantik, II (Tübingen: Max Niemeyer, 1972), p. 308.

40 Arendt, p. 310.

41 Arendt, p. 316. His thesis is weakened by his claim that such nihilistic elements form the decisive problems of Romanticism. He ignores the more optimistic aspects of the movement, aspects which are mirrored in Wackenroder's romantic veneration of music, art and religion. For another view of how much importance should be attached to nihilistic tendencies in Romanticism cf. Werner Kohlschmidt, "Nihilismus der Romantik," in Form und Innerlichkeit, pp. 157-76. Here, Kohlschmidt refers to the "Nihilismus der Zeitangst [. . .] [als] die notwendige Folge der unweigerlichen Selbstabnutzung der romantischen Subjektivität" (p. 164). But again, an analysis of Wackenroder and Romanti-

cism which confines itself mainly to escapism and nihilism is too narrow. If anything, Wackenroder seems to oscillate between the two extremes of creative ecstasy and nihilistic despair.

42 Kielholz, p. 111. Such an assertion by Kielholz looses its otherwise undoubted validity because it contradicts his earlier statement on the very same page: "Insofern ist Wackenroders Musikanschauung nicht typisch romantisch, denn sie ist eine durchaus positive Lebensmacht, der man sich bedenkenlos und ungestraft hingeben kann."

43 Kohlschmidt, "Nihilismus der Romantik," p. 164.

44 Mittenzwei, p. 110.

45 Kielholz, p. 115.

46 Kielholz, pp. 121-22.

47 Abrams, p. 50.

48 Gillies, p. xxviii and 159-60.

49 Kielholz, p. 19; although Benz had already pointed out similar references, pp. 24-25.

50 Ronald Taylor, "Romantic Music," p. 284.

51 Kielholz, p. 107; cf. also p. 106:

Wackenroders oft psychologistische Beschreibung des Musikerlebnisses ist aus der musikgeschichtlichen Tradition zu verstehen. Im 17. Jhd., als es zur Verschmelzung der Affektenlehre mit der Lehre von den vier Temperamenten kam, begannen auch systematische Einteilungsversuche der menschlichen Affekte im Bereich der Musik. Diese 'Musikpsychologie' spiegelt sich in den musikalischen Tempibezeichnungen, denn diese beschreiben zugleich eine entsprechende Affektstufe des Menschen."

52 Oskar Walzel, "Die Sprache der Kunst," in Vom Geistesleben Alter und Neuer Zeit, 2nd ed. (Leipzig: Insel Verlag, 1922), pp. 262-315.

53 Robson-Scott, pp. 164-65.

54 Jack D. Zipes, "W.H. Wackenroder: In Defense of his Romanticism," Germanic Review, 44 (1969), p. 249.

55 Zipes, p. 252.

56 Roman Nahrbecky, pp. 33-35. It is interesting that Nahrbecky regards Wackenroder as a transitional figure between the 'Sturm und Drang' and the Romantic movement, and not as a true representative of early Romanticism (p. 36).

57 Gillies, p. xl.

58 Benz, p. 46.

Chapter II

¹ E.T.A. Hoffmann, Briefwechsel, ed. Friedrich Schnapp, Vol. III (München: Winkler, 1969), p. 290.

² R.M. Schafer, E.T.A. Hoffmann and Music (Toronto: University of Toronto Press, 1975), p. 28.

³ Hans Ehinger, E.T.A. Hoffmann als Musiker und Musikschriftsteller (Olten and Cologne, 1954), pp. 214-21, quoted by Schafer, p. 174.

⁴ Schafer, p. 179.

⁵ Schafer, p. 180.

⁶ Roger Cardinal, German Romantics in Context (London: Studio Vista, 1975), p. 96.

⁷ Schafer, p. 178.

⁸ E.T.A. Hoffmann, Schriften zur Musik: Aufsätze und Rezensionen, ed. Friedrich Schnapp (München: Winkler, 1977), contents page.

⁹ Harvey W. Hewett-Thayer, Hoffmann: Author of the Tales (Princeton, New Jersey: Princeton University Press, 1948), p. 47.

¹⁰ E.T.A. Hoffmann, Poetische Werke (Berlin: Walter de Gruyter and Co., 1957), I, p. 14. All subsequent Hoffmann quotations within the text refer to these editions.

¹¹ Scher, pp. 56-78.

¹² Scher, p. 77.

¹³ Schafer, p. 169. For information on the Don Juan theme in literature cf. Leo Weinstein, The Metamorphoses of Don Juan, Stanford Studies in Language and Literature, XVIII (Stanford, California: Stanford University Press, 1959).

¹⁴ For example cf. Wulf Segebrecht, Autobiographie und Dichtung: Eine Studie zum Werk E.T.A. Hoffmanns (Stuttgart: J.B. Metzlersche Verlagsbuchhandlung, 1967), pp. 94-108.

¹⁵ Segebrecht, p. 94.

- 16 Mittenzwei, pp. 129-30.
- 17 Hermann August Korff, Geist der Goethezeit (Leipzig: Koehler and Amelang, 1953), IV, p. 569.
- 18 Weinstein writes: "Hoffmann's conception of Don Juan is certainly subjective and open to criticism, but it opened a new phase and new possibilities in the legend, which seemed to have reached its peak in Mozart's opera" (p. 77). Weinstein also believes Hoffmann's interpretation was a new phase in the evolution of the Don Juan theme because "it opened the way to new treatments of the hero and the story, and it was in basic accord with the new attitudes of the young romantics" (p. 78).
- 19 Schnapp, p. 438; cf. also E.T.A. Hoffmann, Fantasie--und Nachtstücke, ed. Walter Müller-Seidel (München: Winkler, 1960), p. 775.
- 20 Schafer, p. 170.
- 21 Hewett-Thayer, p. 396.
- 22 Paul Henry Lang, "Ecce Criticus," The American Scholar, 7 (1938), p. 479.
- 23 Schafer, p. 96.
- 24 Hewett-Thayer, p. 276. According to Garland, the essays in the Kreisleriana appeared at various dates between 1812 and 1820, the principle group being published in 1814 (p. 492); cf. also Müller-Seidel, pp. 772, 775-76.
- 25 Schafer, p. 171.
- 26 Schafer, p. 59.
- 27 Hewett-Thayer, p. 64.
- 28 All quotations from this piece are to be found within pp. 352-56.
- 29 Schafer, p. 171.
- 30 Schafer, p. 143.
- 31 Hewett-Thayer, pp. 279-80.
- 32 E.T.A. Hoffmann, Poetische Werke (Berlin: De Gruyter, 1959), IX. All subsequent quotations dealing with Kater Murr refer to this edition.

³³ Peter Bruning, "E.T.A. Hoffmann and the Philistine," The German Quarterly, 28 (1955), p. 117.

³⁴ Peter J. Graves, "E.T.A. Hoffmann's Johannes Kreisler: 'Verrückter Musikus'?" Modern Language Quarterly, 30 (1969), p. 230.

³⁵ Herbert Singer, "Hoffmann. Kater Murr," in Der deutsche Roman, ed. Benno von Wiese (Düsseldorf: August Bagel, 1965), I, p. 324.

³⁶ Singer, p. 324.

³⁷ cf. Marianne Frey, Der Künstler und sein Werk bei W.H. Wackenroder und E.T.A. Hoffmann, Europäische Hochschulschriften, Reihe I, Deutsche Literatur und Germanistik (Bern: Herbert Lang, 1970); Walter Johst, Von Ludwig Tieck zu E.T.A. Hoffmann (Frankfurt am Main: Moritz Diesterweg, 1921), pp. 45-75.

³⁸ Johst, p. 58.

³⁹ Johst, p. 67.

⁴⁰ Frey, p. 157.

⁴¹ Johst, p. x.

Chapter III

¹ In this context it is interesting to see the comment made by Robert Mühlher, "Die künstlerische Aufgabe und ihre Lösung in Eichendorff's Erzählung 'Aus dem Leben eines Taugenichts'," in Aurora: Eichendorff-Almanach, 22 (1962), p. 20:

Eichendorff kennt den Unterschied zwischen dem gewöhnlichen 'musicien servant' und dem freien Musikanten sehr genau, denn er zeigt den Portier und den alten Gärtner auf dem Grafenschloß als solche Instrumente spielende Bediente, die aber zugleich völlig prosaische Naturen sind, was genau ausgesprochen wird. Noch der Taugenichts wird (was nur ein komisches Mißverständnis ist) als ein solcher 'musicien servant' in den Dienst genommen.

² cf. Gotthard Speer, "Eichendorffs Lyrik in Vertonungen," in Aurora: Jahrbuch der Eichendorff-Gesellschaft, 34 (1974), 52-64; Erich Valentin, "'Schläft ein Lied in allen Dingen'. Eichendorff in der Musik," Aurora, 35 (1975), 35-44; also Franz Heiduk's comment as to the "mehr als 5000 Vertonungen von Eichendorff-texten," "Bericht über die Jahresversammlung in Regensburg vom 26.-28. September 1974," Aurora, 35 (1975), p. 100.

³ Quoted by Willibald Köhler, Joseph Eichendorff: Ein Dichterleben in 11 Kapiteln (Augsburg: Oberschlesischer Heimatverlag, 1957), p. 25.

⁴ J. von Eichendorff, Werke, ed. Ansgar Hillach and Jost Perfahl (München: Winkler, 1970), II, p. 96. All subsequent Eichendorff quotations refer to this edition.

⁵ Köhler, p. 39.

⁶ Köhler, p. 95.

⁷ Köhler, p. 146.

⁸ Jacob Harold Heinzelmänn, The influence of the German Volkslied on Eichendorff's lyric, Diss. Chicago 1910 (Leipzig: Gustav Fock, 1910), p. 87.

⁹ Heinzelmänn, p. iii.

¹⁰ Heinzelmann, p. 55.

¹¹ cf. Heine's characterization of the strolling singer of the Volkslied in "Die Romantische Schule," Historisch-Kritische Gesamtausgabe der Werke, ed. Manfred Windfuhr (Hamburg: Hoffmann and Campe, 1979), VIII, part I, p. 206:

Gar oft, auf meinen Fußreisen, verkehrte ich mit diesen Leuten und bemerkte, wie sie zuweilen, angeregt von irgend einem ungewöhnlichen Ereignisse, ein Stück Volkslied improvisierten oder in die freye Luft hineinpfiffen. Das erlauschten nun die Vögelein, die auf den Baumzweigen saßen, und kam nachher ein anderer Bursch, mit Ränzel und Wanderstab, vorbey geschlendert, dann pfiffen sie ihm jenes Stücklein ins Ohr, under sang die fehlende Verse hinzu, und das Lied war fertig.

¹² Eichendorff, Werke, I, pp. 50-54.

¹³ Heinzelmann, p. 56.

¹⁴ Richard Benz, "Joseph v. Eichendorff," in Widerklang: Vom Geiste großer Dichtung und Musik: Gedenkrede und Aufsätze (Düsseldorf: Eugen Diederichs, 1964), p. 70.

¹⁵ Speer, p. 52.

¹⁶ For information on Eichendorff's lyrical style in general cf. Horst Rüdiger, "Zu Eichendorffs lyrischem Stil," in Eichendorff Heute, ed. Paul Stöcklein, 2nd ed. (Darmstadt: Wissenschaftliche Buchgesellschaft, 1966), pp. 204-10; Robert Mühlher, Natursprache und Naturmusik bei Eichendorff (Würzburg: Kulturwerk Schlesien, 1961).

¹⁷ Köhler, p. 196.

¹⁸ Ralph Tymms, German Romantic Literature (London: Methuen, 1955), p. 331.

¹⁹ Tymms, p. 331.

²⁰ Eichendorff, Werke, I, p. 41 ('Zeittafel').

²¹ Glyn T. Hughes, Aus dem Leben eines Taugenichts (London: Edward Arnold, 1961), p. 33.

²² cf. Hermann Kunisch, "Freiheit und Bann--Heimat und Fremde," in Eichendorff Heute, pp. 131-64.

²³ Hughes, p. 34.

24 cf. Des Knaben Wunderhorn: alte deutsche Lieder, gesammelt von L. Achim von Arnim und Clemens Brentano (München: Winkler, 1957), p. 157. The source given is "Herders Volkslieder I," p. 67:

Wenn ich ein Vöglein wär	Bin ich gleich weit von dir,
Und auch zwei Flüglein hätt,	Bin ich doch im Schlaf bei dir
Flög ich zu dir;	Und red mit dir;
Weil's aber nicht kann sein,	Wenn ich erwachen tu,
Bleib ich allhier.	Bin ich allein.

Es vergeht kein Stund in der Nacht,
Da mein Herze nicht erwacht
Und an dich gedenkt,
Daß du mir viel tausendmal
Dein Herze geschenkt.

25 cf. Richard Alewyn, "Ein Wort über Eichendorff," in Eichendorff Heute:

Die laute Lust der Menschen ist verstummt, aber an ihre Stelle ist nicht ein akustisches Vakuum getreten, sondern andere Laute sind hörbar geworden, die vielleicht von dem Lärm des Tages nur verdeckt waren, die vielleicht auch nun erst erwacht sind, das wunderbare Rauschen der Erde, die Stimme der Natur. Aber gleichzeitig mit der Wandlung drau ßen ereignet sich auch eine Wandlung drinnen, die sich unter Schauern vollzieht. Denn, was die Erde rauscht, ist nichts anderes, als was 'kaum bewußt'war, was also unter der Decke des Bewußtseins schlummerte und nun erwacht: Vergessenes und Vergangenes: 'alte Zeiten, linde Trauer.' Es entsteht also zwischen dem Menschen und der Natur ein Einklang, wie er zwischen zwei gleichgestimmten Saiten stattfindet.

(pp. 11-12)

26 Benz, Widerklang, p. 60.

27 Benz, Widerklang, p. 69.

28 Richard Benz, "Eichendorffs Mythischer Grund," in Widerklang, pp. 101-02.

29 Rudolf Bach, Eichendorffs Werke "(im Insel-Verlag, 1924)," quoted by Erwin Kroll, "Zum Thema Eichendorff und die Musik," in Aurora: Eichendorff-Almanach, 27 (1967), pp. 96-97.

Chapter IV

¹ Nahrebecky, pp. 37-39.

² Zeydel, p. 32.

³ This is especially noticeable in Tieck's 'Universaldramen', such as "Genoveva" and "Kaiser Oktavianus".

⁴ J.G. Robertson, A History of German Literature, 6th ed. (Edinburgh and London: William Blackwood, 1970), p. 377.

⁵ Nahrebecky, p. 39. The following quotations from Tieck's essays refer to the Lambert Schneider edition of Wackenroder, Werke und Briefe.

⁶ Although there are occasional similarities between Wackenroder and Tieck, there are more clear differences between them. Tieck was following in Wackenroder's footsteps as an imitator who took over his friend's ideas and then developed them.

⁷ Wackenroder would never have used such a phrase as "ein Gewimmel von Leben." Influenced by the language of Pietism, his was a more spiritual vocabulary. Tieck's outlook on life was full of an earthy vitality, influenced by J.J.W. Heinse (1746-1803).

⁸ This feeling that words are inadequate for the task of describing emotions quite often occurs in Tieck's essay Die Töne: "so daß sie sich schämt, es mit Worten auszudrücken," "Ich fühle, daß hier Worte noch weniger wie bei allen übrigen Werken der Kunst genügen (244, 247).

⁹ August Wilhelm Schlegel, Kritische Schriften und Briefe, ed. Edgar Lohner, Sprache und Literatur, 2, I (Stuttgart: W. Kohlhammer, 1962), pp. 199-200.

¹⁰ Dramen der Frühromantik, Deutsche Literatur, Reihe Romantik, 17, ed. Paul Kluckhorn, VIII (Leipzig: Philipp Reclam, 1936), pp. 285-87.

¹¹ Dramen der Frühromantik, pp. 294-97; for an analysis of the broader aspects of Friedrich Schlegel's linguistic theories cf. Heinrich Nüsse, Die Sprachtheorie Friedrich Schlegels, Germanische Bibliothek, Dritte Reihe, Untersuchungen und Einzeldarstellungen (Heidelberg: Carl Winter, 1962).

- 12 Gillies, pp. 150-51.
- 13 Hertrich referring to Gustav Becking's essay "Zur musikalischen Romantik," p. 119. cf. also the same page: "Daß Tieck das Orchestervorspiel zu einem Schauspiel eine Symphonie nennt, entspricht dem Sprachgebrauch seiner Zeit, die Symphonie und Ouvertüre noch nicht streng unterscheidet und die Symphonie genetisch offenbar allein von der dreiteiligen Ouvertüre herleitet."
- 14 Willi Apel, The Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1944), p. 548.
- 15 cf. Apel, pp. 721-23.
- 16 Apel, p. 722.
- 17 Zeydel gives the year 1797 (p. 47), whereas Karl Pestalozzi writes: "Als [. . .] Nicolai beinahe ein Jahr später, am 19. Dezember 1796, das Stück in die Hände bekam." Die verkehrte Welt, Komedia, Deutsche Lustspiele vom Barock bis zur Gegenwart, Texte und Materialien zur Interpretation, ed. Karl Pestalozzi (Berlin: Walter de Gruyter, 1964), p. 100.
- 18 Zeydel, p. 90; for more details on the play's various editions and the history of its composition cf. Pestalozzi, pp. 95-105; H.W. Hewett-Thayer, "Tieck's Revision of his Satirical Comedies," Germanic Review, 12 (1937), 147-64.
- 19 Ludwig Tieck, Schriften, 28 vols. (Leipzig: Georg Reimer, 1828-54), V, p. 432. Unless they refer to Pestalozzi's edition of Die verkehrte Welt, all subsequent Tieck quotations within the text belong to the Leipzig edition.
- 20 Pestalozzi, p. 8.
- 21 Scher, pp. 36-55. Although this "Symphonie" is a genuine attempt at recreating musical effects in words, it should otherwise perhaps not be taken totally seriously. Scher writes: "The parodistic tone of the entire play makes it especially difficult to determine whether one should take Tieck's "verbal score" at all seriously" (pp. 48-49).
- 22 Wackenroder, Werke und Briefe, pp. 246-47.
- 23 Pestalozzi, p. 61.
- 24 Pestalozzi, p. 56.
- 25 Mittenzwei, p. 114.
- 26 Zeydel, p. 90.

- 27 Zeydel, p. 25.
- 28 Mittenzwei, p. 117.
- 29 Zeydel, p. 146; for Tieck's further views on opera cf. Nahrebecky, pp. 64-86.
- 30 Zeydel, p. 77.
- 31 Zeydel, p. 77.
- 32 Zeydel, p. 94.
- 33 Quoted by Alfred Anger in his edition of Franz Sternbalds Wanderungen (Stuttgart: Philipp Reclam, 1966), p. 510.
- 34 Zeydel, p. 103.
- 35 Mittenzwei, p. 117.
- 36 Robert M. Wernaer, Romanticism and the Romantic School in Germany (New York and London: D. Appleton and Company, 1910), p. 123.
- 37 Wernaer, pp. 123-24.
- 38 Ludwig Tieck, Gedichte (1821-23; rpt. Heidelberg: Lambert Schneider, 1967), I, p. 252.
- 39 Wernaer, pp. 124-25.
- 40 Wernaer, p. 123.
- 41 Zeydel, p. 288.
- 42 Christian Gneuss, Der späte Tieck als Zeitkritiker (Düsseldorf: Bertelsmann, 1971), p. 43.
- 43 More evidence of Tieck's increasing objectivity in the spheres of music and art is provided by the lengthy Novelle "Der junge Tischlermeister." Above all, music must have "Ordnung, Ruhe, Selbstbeobachtung und nüchterner Zweifel" (XXVIII, 135). Reason should never be ruled by the "Regionen des Gefühls, der Anschauung und der Ahnung." As if turning his back on his earlier excesses Tieck intends us to realize:

[. . .] daß in der Mäßigkeit, Ruhe, in dem stillen Haushalt unserer einsamen Seele, in den Schranken der Ordnung und Nothwendigkeit, kurz in der scheinbaren Prosa, die man so oft voreilig der Poesie entgegenstellt, ebenfalls im gesänftigten

Raum jene Himmelsblumen emporwachsen, und
Begeisterung und Thatkraft auch aus diesen
stillen Winkeln hervorschreiten mögen. (XXVIII, 135)

Chapter V

¹ John F. Fetzer, Romantic Orpheus (Berkeley/Los Angeles: University of California Press, 1974), p. 13.

² Robertson, p. 410.

³ Fetzer, pp. 13-14.

⁴ Clemens Brentano, Briefe, ed. Friedrich Seebaß (Nürnberg: Hans Carl, 1951), I, p. 82.

⁵ Fetzer, p. 14; cf. also Mittenzwei, pp. 161-79.

⁶ Fetzer, p. 15.

⁷ Seebaß, I, p. 153.

⁸ John F. Fetzer, "Clemens Brentano on Music and Musicians," Studies in Romanticism, 7 (1968), pp. 229-30.

⁹ Emil Staiger, Die Zeit als Einbildungskraft des Dichters (Zürich: Atlantis, 1953), p. 44.

¹⁰ Mittenzwei, pp. 7 and 143.

¹¹ Mittenzwei, p. 156; unfortunately Bernhardi's Sprachlehre was not available to me and therefore quotations are (often directly) taken from Mittenzwei.

¹² Mittenzwei, p. 156; for a review of Bernhardi's activities as a critic and theoretician cf. Eugen Klin, August Ferdinand Bernhardi als Kritiker und Literaturtheoretiker (Bonn: Bouvier, 1966). The first chapter is particularly interesting for the light it sheds upon Bernhardi's relation to the early Romantics.

¹³ Mittenzwei, p. 145.

¹⁴ Clemens Brentano, Werke, ed. Friedhelm Kemp et al., 4 vols. (München: C. Hanser, 1963-68), IV, p. 60. All subsequent Brentano quotations within the text refer to this edition unless otherwise stated.

¹⁵ cf. Fetzer, p. 184.

- 16 Fetzer, "Clemens Brentano on Music and Musicians," p. 226.
- 17 Werner Hoffmann, Clemens Brentano: Leben und Werk (München/Bern: Francke, 1966), p. 135.
- 18 Mittenzwei, p. 148.
- 19 Das unsterbliche Leben. Unbekannte Briefe von Clemens Brentano, ed. Wilhelm Schellberg and Friedrich Fuchs (Jena: Eugen Diederich, 1939), p. 277.
- 20 In 1811 Brentano's satirical treatise against the philistine first appeared cf. Konrad Feilchenfeldt, Brentano Chronik (München: Carl Hanser, 1978), pp. 82-83.
- 21 For an analysis of this poem cf. Albrecht Schöne, "Abendständchen," in die Deutsche Lyrik, ed. Benno von Wiese (Düsseldorf: August Bagel, 1957), II, pp. 11-18.
- 22 Mittenzwei, p. 156.
- 23 Feilchenfeldt, p. 29.
- 24 Mittenzwei, p. 147.
- 25 cf. Eugene Reed, "The Union of the Arts in Brentano's Godwi," Germanic Review, 29 (1954), 102-118.
- 26 Mittenzwei, p. 149.
- 27 Andreas Müller, Kunstanschauung der Frühromantiker, Deutsche Literatur, Reihe Romantik, III (Leipzig: Philipp Reclam, 1931), p. 201.
- 28 Fetzer, p. 283.
- 29 Kemp, II, pp. 871-72. The full title is: Entweder wunderbare Geschichte von BOGS dem Uhrmacher, wie er zwar das menschliche Leben längst verlassen, nun aber doch, nach vielen musikalischen Leiden zu Wasser und zu Lande, in die bürgerliche Schützengesellschaft, aufgenommen zu werden Hoffnung hat, oder die über die Ufer der Badischen Wochenschrift als Beilage ausgetretene Konzert-Anzeige. Nebst des Herrn BOGS wohlgetroffenem Bildnisse und einem medizinischen Gutachten über dessen Gehirnzustand.
- 30 Hoffmann, p. 297.
- 31 Fetzer, p. 286.
- 32 Kemp, III, p. 1100.

- 33 Kemp, III, p. 1071.
- 34 Kemp, III, p. 1090.
- 35 Kemp, pp. 308-11.
- 36 Taylor, Hoffmann, (New York: Hillary House Publishers, 1963), p. 52.
- 37 Kemp, III, pp. 1110-11.
- 38 Robertson, p. 417.
- 39 Gerhard Friesen, "Clemens Brentano's 'Nachklänge Beethovenscher Musik,'" in Traditions and Transitions: Studies in Honour of Harold Jantz, ed. L.E. Kurth, W. McClain and H. Homan (Munich: Delp'sche Verlagsbuchhandlung, 1972), pp. 194-209; August Langen, "Clemens Brentano: Nachklänge Beethovenscher Musik," in Die Deutsche Lyrik, ed. Benno von Wiese (Düsseldorf: August Bagel, 1956), II, pp. 19-38.
- 40 Seebaß, I, pp. ix-x.
- 41 Langen, p. 21.
- 42 Friesen, p. 202.
- 43 Langen, p. 26.
- 44 Langen, p. 27.
- 45 cf. Langen, pp. 28-29.
- 46 Langen, p. 33.
- 47 Friesen, p. 205.
- 48 Friesen, p. 208.
- 49 Langen, pp. 20-21.
- 50 Friesen, p. 209.
- 51 Fetzer, Romantic Orpheus, pp. 226-46.
- 52 Universal Dictionary of the English Language, ed. Robert Hunter and Charles Morris (New York: Peter Fenelon Collier, 1897), III, p. 3365.

Conclusion

¹ Garland, p. 910. All these dates refer to first performances.

² Inexplicably, Stein maintains that "This term [. . .] has come to be associated principally with Wagner, although it was never used by him to mean art synthesis" (p. 4).

³ Taylor, Hoffmann, p. 56.

⁴ Richard, Wagner, "Oper und Drama," quoted by Mittenzwei, p. 267.

⁵ Taylor, "Romantic Music," p. 299.

⁶ Heinrich Heine, Werke, Briefwechsel, Lebenszeugnisse, Säkularausgabe, ed. Nationale Forschungs--und Gedenkstätte der klassischen deutschen Literatur in Weimar and the Centre National de la Recherche Scientifique in Paris, XI (Berlin/Paris: Akademie and Editions du c.n.r.s., 1974), p. 106.

⁷ Thomas Mann, Doktor Faustus: das Leben des deutschen Tonsetzers Adrian Leverkühn, erzählt von einem Freund (Stockholm: Bermann-Fischer, 1948), p. 374.

⁸ Robert Musil, Der Mann ohne Eigenschaften (Hamburg: Rowohlt, 1952), p. 61.

⁹ The context raises the hypothesis that Musil's criticism of Wagner is largely based upon Nietzsche's.

¹⁰ Of course, the union is eventually realized, but it is made possible because she descends rather than ascends the social ladder.

¹¹ Cardinal, pp. 43-44.

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