

Philosophy and Poetry in German Romantic Music

Prolegomena

Without a doubt, the 19th century was the century of music. There are only a few periods in the history of art and culture in which science, philosophical systems, arts and poetics, are bound together in such a tight, absolute synthesis. This synthesis, interpreted as romantic art and philosophy, has a multiple character [is a mosaic], easier described than understood.

There are multiple causes that will trigger the beginning and subsequently the flowering of an unparalleled period of art. Among them, we will firstly mention the strictly historical ones. The French Revolution and the Napoleonic Wars have profoundly transformed the entire Europe, creating an essential fracture with past traditions. Then, the social causes, for once the principle and idea of divine right royalty was abolished, the new social strata, especially the enlightened bourgeoisie, will unleash vectors of an incalculable energy. Economy and industrialization will also play a decisive role. This is the century that begins with the carriage and ends with the railway. It starts with the traditional letter and ends with the telegraph and the telephone. It begins with the flint rifle and ends with automatic machine-guns. It begins with the horse-power and ends with steam, electrical or “internal explosion” engines.

Last but not least, science has an incalculable contribution. All the domains will develop at an explosive rate; today we still inherit the directions, essential ideas and important discoveries of the 19th century. Mathematics will evolve through Gauss, Riemann, Möbius and Cantor towards unattainable horizons for the amateur. Physics will be the main field of knowledge, creating electromagnetism, thermodynamics, spectrograph etc. Chemistry, which starts at the stage of metaphysical confusion, will arrive at the level of synthesis and organic chemistry. Medicine, which, at the beginning of the century is still an expression of the ignorant tradition will arrive at the level of efficient treatment, discovering microbiology, radiography etc. And so on.

Without a doubt, the opposition between classicism and romanticism of the 19th century is a true but vague expression, as long as we do not add a careful analysis of all the components that will lead to this phenomenal evolution. The unprecedented ascension of the sciences, rationalism, industry and phenomenal multiplication of the force of man over nature appears equally in opposition with the irrationalism, elation of intuition, sensibility, imagination and the confrontation of man with the immeasurable, ineffable and infinite.

We will now briefly review some of the most important characteristics/features of the romantic way of thinking/thought, expression and art:

Freedom. Regarding the intensity of the expression towards the classical ideals: equilibrium, order, calm, moderation, the romantic rather elates/exalts the free artistic impulse, the unlimited expression, quantitative and qualitative accumulation of extreme contrasts but in the meantime subtly nuanced expressions.

Rejection of order as a reaction to the rationalism and formal symmetrical perfection of the previous century. In music, this will lead to the following paradoxical situation: a period that exalts imagination and novelty will only invent a few formal paradigms. The romantics will absorb all of the forms of the classicism, but they will develop them in the direction of an unprecedented versatility and freedom. They do not invent patterns, they revitalize them.

Dynamics will move towards a direction of autosustained movement of continuity and fluidity of the musical discourse that refuses structural units, quadratic symmetry of the phrase and period, a form that combines and synthesizes all the expressive resources for a never ending nuances, contrast and development. The essential gesture of the romantic musical discourse is the development.

Sensibility and emotion. Although the romantics attach/allot a major importance to abstract ideas, for them, there is no abstract without expression. There is no self, unless it is passed through the “for self” and “outside self” filter. This is why, the romantic expression always has an emotion and a reason attached to it, and in the context of romanticism the fundamental idea is that music always expresses something. Even if this something cannot be expressed, is ineffable and irreducible, it is always accompanied by a feeling, emotion, affect.

The **Romantic man** no longer belongs to a group, social class or the mass – he is unique, hence the introspection, contemplation and the expression of the uniqueness of the creative individual. The romantic man is by definition a schizoid individual. On one side he is the exponent and the engine of the new contemporary spirit, being integrated into the dynamic flux of the social, political and cultural transformations, and on the other side, he idealizes history and the past. Beware though – this history is almost always an invented, idealized one, projected upon the present as a human model of great intensity, purity and moral righteousness, unattainable in the present. The romantic man is a genius that knows it and acts accordingly.

Exotism. For the first time, the romantic opens the horizons towards other cultures, geographical, cultural and intellectual spaces. Especially in the synthetic domain of the opera, the romantic brings forth (as Artz observes): “the savage noble, the virtuous greek, the wise chinese and the ideal of medieval chivalry.”

Nationalism. In contrast with the broad cosmopolite view/opening, the romantic is a person that discovers, exalts and feeds on the spiritual spring of its own and irreducible national values. They are the inventors of “good nationalism”, that which means search, knowledge and identification with the values of the art, poetics and national spirit as the essence of knowledge and existence. Later, based on this revolution in art and thinking, this generous burst/élan was overtaken by politicians and transformed into “bad nationalism”; that which was: “look at me, I am so original, profound, i am valuable!” will become: “I/we am/are better than the others”. This extraordinary and generous availability towards the national specific was transformed into a vector of phenomenal political force, used for justifying human conflicts.

All these characteristics are valid for the entire 19th century way of thinking, all the more in regards to romantic art and culture. They will mostly be based on a new vision of man, a new relationship between man and the world/universe, on a new teleology of the role of human spirit. They will be based on which is globally called the romantic philosophy.

German Romantic philosophy

19th century philosophy will take on the harsh blow of social and political changes which will lead to a new, completely changed world, one that it will need to explain and find its purpose. In the meantime mathematics, physics, chemistry and biology will take philosophy out of the traditional metaphysics [and the “philosophia naturalis”] and transport it to the horizons of the absolute idealism or subjectively towards materialism. There are three key mutations:

a. No longer can a philosophy be built on the metaphysical, transcendental systems without a proper rational knowledge of the world.

b. Philosophy’s aspiration is to build “systems” capable of explaining the entire world and universe, encompassing science data. It focuses mainly on spiritual philosophy and idealistic philosophy becomes dominant.

c. Philosophy is no longer the meditation of a solitary spirit, capable of synthesis, it will become a “school philosophy”. It finds its way in universities, in philosophy departments with great thinkers that practice the “chair philosophy” and are the leaders of important ways of thinking by creating “schools”. But, this being the romantism, the exceptions will reinforce the rule. Schopenhauer and Nietzsche will not be a part of this main mainstream.

G. F. W. Hegel (1770–1831)

„Diese Erhebung des Geistes zu *sich*, durch welche er seine Objektivität, welche er sonst im Äußerlichen und Sinnlichen des Daseins suchen mußte, in sich selber gewinnt und sich in dieser Einigkeit mit sich selber empfindet und weiß, macht das Grundprinzip der romantischen Kunst aus.“

Vorlesungen über die Ästhetik - Das Prinzip der inneren Subjektivität.

Hegel is the dominant type of the philosopher in the 19th century. He approached/tackled/addressed all possible fields, from history of philosophy, philosophy of science, logics, spirit etc. His effect/impact and influence upon the future philosophy is huge/enormous, generating schools and periodic returns to its thinking pattern. In essence, he interprets everything through an objective idealism that proclaims the sovereignty of the “idea” and “spirit”. In regards to his methodology, he is famous for his dialectical interpretation of all phenomena.

His well known triple dialectics (thesis-antithesis-synthesis), understood as hypostasis of all manifestations/occurrences (*insich-aussersich-fürsich*) is applied to all study objects, from history to music. In his rational view, the universe does not constitute a mystery that cannot be known, but, essentially, a rational manifestation. Reality is based on revealing the absolute truth of the Spirit. The Spirit manifests itself fully in the Absolute Idea: the understanding of the cosmic wholeness of the Universe, which is in the same time concrete and abstract, particular and universal. For the first time, an apodictical system is utilized in order to interpret the whole universe, from the level of concrete vernacular manifestations to the absolute projection of the Idea.

The absolute idea is not subjective; it is at its core objective, forming the conception of reality in a complete, unified synthesis. “The Absolute Idea is not finite, limited by the conditioning of self perception, but absolute and universal intelligence which through its free will determines the Truth in the most profound sense of the term”.

In his aesthetics, Hegel will define beauty as the manifestation of the Absolute Idea. Art is also the manifestation of the Absolute Idea, sensory perceptive. The sensible form is manifested in the Spirit, which, in the case of an artistic masterpiece is the “just form”. Beauty synthesises sensory freedom and the necessity of Reason. It is a bridge between the natural particular and the universal of the idea, bringing together in an absolute synthesis sensibility and reason. Artistic beauty will resolve the appearance between subjectivity and objectivity, for it is the Idea in a concrete form disclosing the Truth in a sensory artistic form. Regarding the system of arts, Hegel attaches importance to artistic manifestations, grading/ranging them according to their capability of synthesising the Abstract and the Idea. Thus, for the first time in Hegel’s vision, music will become the highest of the arts, because it is the purest expression of the Abstract Idea. Hegel does not stop here. Music is the highest of the arts, but poetics is even higher because “true poetry is philosophy”.

Consequences in art and music will be of utmost significance. Hegel is probably the promoter of the current of ideas that in the 19th century will elevate music to the highest levels, making it the most important art. It is the focus of all social classes, from amateur *hausmusik* to the ineffable meetings of the professionals. Music will try to render in its discourse the philosophic idea and composers, starting with Schumann, Liszt, Wolf, Strauss will be more and more confident that they have the capacity of rendering through music the abstract of the philosophical idea.

Arthur Schopenhauer (1788–1860)

„Musik ist die einzige Kunst, durch die man sein Ego verlieren kann.”

Schopenhauer is a unique figure in the philosophical landscape of the 19th century and, although he has taken some ideas and directions from Plato and Kant (in fact, the only philosophers that he considered “serious”), his system is completely different. He is a fierce opponent of the Hegelian idealism, which he considered an “aberration”, although there are some common ideas between them. The fundamental axiom of Schopenhauer’s system is the will (*das Wille*). In his main work *The World as Will and Representation*, he will rebuild the entire repertoire of natural phenomena and that of thought, stating that they are based upon will. “Will without knowledge [...] is the foundation of the reality of things”. This supereminence of blind and omnipotent will, is going to make Schopenhauer one of the *avant lettre* inventors of psychoanalysis, through the importance they attach to the irrational and volitive instinct.

In Schopenhauer’s view, art is both a primitive-volitional manifestation and a rational activity in which universality is achieved through the particular. But this is exclusively the privilege of the genius, – and here Schopenhauer takes one of Kant’s aesthetics fundamental ideas – mainly, the ability of the artistic activity to realise and objectify the abstract of the idea, in the sphere of the concrete, in the sense of sensitivity. Similarly, art is the ability to communicate what cannot be communicated, and for that, it takes a genius. Art is a “completely universal language of expression whose capacity exceeds the very perception of the world”, but whose absolute truth is “instantly understood by every human being”.

Unlike Hegel, Schopenhauer is himself a practicing musician (a good flute player) and understands music in a more proper way, from the inside. For him, musical expression is essentially a binary dialectic between tension and relaxation. Aspects of the musical discourse: melody, rhythm and harmony are regulated by this perpetual gradation between the two states/situations. At the same time, music communicates basic emotions such as: joy, grief, love, enlightenment but it does not constitute the joy, suffering, etc. itself.

The musical channel of communication substitutes these affects with the pleasure of their perception (of joy, grief, etc.). Herein lies the essential secret of the music, which is able to communicate all the suffering of this world, but paradoxically, the perception of this music gives us pleasure. Music “never makes us suffer for real, being able to remain pleasant even in the most dissonant arrangements or chords”. Ultimately though, even if the music is adjusted/controlled by mathematical laws: tonal systems, rhythm proportions, harmonic structures, it remains essentially *irrational*. “The ineffable depth of music lies in the fact that it reproduces all the emotions of our deepest self, but is completely devoid of reality”. In contrast to Hegel, who was rather oriented towards text based music (which benefits from the input of poetry), Schopenhauer is a proponent of independent musical art. For Schopenhauer music is not a decorative support for poetry, but an absolutely independent art. Here we see the two contradictory characteristics of the romantic art. On one hand, extreme rationality elevated at the level of a high technicality of the melody, rhythm, harmony that is built/found into the smallest details (Hegel) and the irrationality of the freedom of surprise, inspiration that uses contrast, rupture, the paradox, in a secret and unreflected way in order to get to the essence (Schopenhauer). Later it became a major theme for musicology – the opposition of text based music and instrumental music and the opposition between what is called music that bears a message, a meaning, a significance and “absolute music”, which says nothing beyond her own discourse.

Friedrich Nietzsche (1844–1900)

„Das Leben ohne Musik ist einfach ein Irrtum, eine Strapaze, ein Exil.“

He is a unique and particular philosopher. His main works will address: the philosophy of culture and art, psychology, ethics, philosophy. Amateur musician, pianist and composer of lieder, he exerted a very profound influence in almost all fields: philosophy, literature, music. Among musicians influenced by Nietzsche we find: R. Wagner, H. Wolf, G. Mahler, R. Strauss and others.

Both his literary (*Also sprach Zarathustra, Fröhliche Wissenschaft*) and poetic pursuits have a special artistic and stylistic qualities. In regards to cultural philosophy, Nietzsche gave for the first time a clear definition of the national character and its ineffable expression: on a conceptual level – defined as a way of seeing the world, as a relation with objects, spaces, the world, the universe; as a specific sensitivity. A national group is “a higher level of individuality”. In art theory, the purpose of culture is not the expression, not even the work of art, but the production of a genius, the superman, which will restore and restate the world through art: “The existence and the world can only be justified as an aesthetic phenomenon”. The *great souls* will emerge from the fray and set the light by which others live. The greatest of these souls are the artists, who through music and metaphor exert the most powerful influence.

Following Schopenhauer, he described and exemplified creation and the creative force as the *Essence of Life* and the *Will for Power*. Creativity is “coherent will not of discovering the truth but for creating them”. Using the Nietzschean ideology, aesthetics were formulated that will equally promote the superhuman hypostasis of the romantic artist, the absolute of the work of art and the infinity and uniqueness of the aesthetical values. Directly related to Nietzsche, Wagner will formulate ideas about music, the dramatic art and the value of art.

Friedrich Schelling (1780–1859)

„Die Kunst ist eben deswegen dem Philosophen das Höchste, weil sie ihm das Allerheiligste gleichsam öffnet, wo in ewiger und ursprünglicher Vereinigung gleichsam in Einer Flamme brennt, was in der Natur und Geschichte gesondert ist, und was im Leben und Handeln, ebenso wie im Denken, ewig sich fliehen muß.“ [*System des transzendenten Idealismus*]

He will be the promoter of a fundamental shift in both philosophy and art. The place of aesthetics will be taken by the “Philosophy of art” – his fundamental work – which is already articulated by 1802–1803, revised between 1804–1805 but published only in 1859. This paper operates fundamental mutations with the help of the philosophical basis, which he places at the origin and foundation of art; is called *transcendental idealism*. The methodology of this system combines two key vectors:

a. intellectual intuition – is the inner level of consciousness, designed in a transcendental context (not material) and mystical (the idea – although derived from the interaction with matter, nature, it has a separate and disconnected character from nature). This intellectual intuition has the ability to see things in their generality, joining the particularity of finite objects with the infinite perspective.

b. construction – uses the term, concept, idea, articulating them into coherent structures based on logic.

He will define art as “human spirit’s ability to produce ideas, mental structures, unconsciously (intuitively) and consciously contemplating them”. From this, it will appear to Schelling that art is an essential area of specialty, fundamental, crucial to the human spirit. His interest is directed primarily towards inner intuitive intuition, distinguishing between aesthetics of interiority, spirit, intuition, and one of exteriority. The first defines the domain of creation, imagination; the second, that of the contemplation. He equally expresses the tension, polarity between intuition and sensibility and the level of idea, technique, construction.

If for the actual part of the object’s aesthetics we can always find rational explanations based on analysis, for the creative, imaginative one we will never reach a conclusion because it is designed in an infinite dimension. “The creation can only be understood in the contradictory context of the absolute infinite and absolute individuality, after the model of the creator (sole and absolute)”. Creative power is related to specific, sensitive achievement, just as the soul relates to the body. As a result, any true work of art contains essentially the “infinite unconscious”. This ability of the unconscious intimacy is accomplished on the highest level by the two absolute arts, poetry and music.

In his artistic system, poetry and music will have the highest place; both are actually two synthetic sides of the absolute art. Poetry benefits by the musicality of the sonorous sensibility, music by the ideality and purity of the poetic expression.

Finally, Music is the highest stage expressed at a sensible level.

German Romantic Poetics

„Die Welt muß romantisiert werden. So findet man den ursprünglichen Sinn wieder” – Novalis.

Hegel is the first philosopher that substantiates the subjectivity of romantic music: “what alone is fitted for expression in music is the object-free inner life, abstract subjectivity as such. This is our entirely empty self, the self without any further content. Consequently the chief task of music consists in making resound, not the objective world itself, but, on the contrary, the manner in which the inmost self is moved to the depths of its personality and conscious soul”¹. Novalis proclaims the dominance of subjectivity that constitutes/establishes the specific of the romantic creation: “philosophy is in fact nostalgia (Heimweh) – the desire to be at home everywhere”; “poetry is the genuine, absolute reality. That is the core of my philosophy. The more poetic, the truer”; “only an artist can guess the meaning of life”².

Thus, a new climate and current of thought is created, that establishes the alliance between philosophy and poetry, one that is not an effect of their content identity, but of the outburst towards totality and unconditional that pervades both. The medium term, the homogeneous environment most appropriate to this unique synthesis is the romantic music. Because “...poet, rhetorician and philosopher play and compose grammatically. A fugue is thoroughly logical or scientific. It can also be treated poetically”³. Anchored on the background of spirit and the life of creation, the appropriate form of expression of this “momentum” is considered music: “What romanticism would like to express, where it could manifest itself in all its cleanliness, was the infinite spirit, which no longer has any defined content... Romanticism knew that the language of such a spirit could only be the language of tones, only music”; “in music, this pure soul’s language, releases man of all the claims of reason...”⁴.

For Hölderlin philosophy becomes possible only by experiencing the beauty in art: “The cadenzas of this hymn which ends the novel (Hyperion) mark all the distinct moments of Hyperion. It is the most specific artifice for Hölderlin. The rhythm of language in structuring the tragedy is for him a symbol of the highest and most accomplished concept of his philosophy - the rhythm of life itself”⁵. Musicality is another feature of Hölderlin’s poetry’s interior form.

¹ G. W. F. Hegel, *Prelegeri de estetică*, Vol. II, București, Editura Academiei, 1966, p. 286, 287.

² Novalis, *Fragmente* (1802), in: *Die Lehrlinge zu Sais. Gedichte. Fragmente*, Stuttgart, Ph. Reclam Jun., 1978, p. 120, 138.

³ Novalis, *Schriften. Die Werke Fr. von Hardenbergers*, 2. Aufl., 3. Bd., 1969, p. 365.

⁴ F. Strich, *Deutsche Klassik und Romantik oder Vollendung und Unendlichkeit*, München, 1928, p. 184.

⁵ *Ibidem*, p. 393. După: J. Chr. Friedrich Hölderlin (*Hyperion. Moartea lui Empedocle*), București, Editura Minerva, 1977, p. 180–181.

We do not understand by this just the way in which he uses language and its verse, but the manifestation of the interior process and its structure. We can find an identical form in romantic lyrics – in verses of Novalis and Tieck, Hölderlin's contemporaries and, later, at Eichendorff. This lyrical current as a whole has developed simultaneously with German instrumental music. "Lieder arise from this constellation; the emotion is diluted in the atmosphere that springs from within, without beginning and without end"⁶.

Romantic poetry, like romantic music and philosophy brings with it a means of expressions (almost ineffable!) belonging to the array of sentiments, that crosses all of the work's of art segments. Hölderlin, Tieck, Novalis "inaugurate that new lyric that expresses the abundance of emotions, the objectless power of the atmosphere care rises from within the soul, the infinite melody of the inner dynamics, that seems to arrive from indefinite faraway places only in order to be lost in them"⁷.

No less significant is the poetical-philosophical creation of Novalis: "Only the poets have felt what Nature can be to man". Then the structural unity between poetical and musical: "Die Welt muß romantisiert werden. So findet man den ursprünglichen Sinn wieder" (The world must be romanticized. In this way the originary meaning may be found again)⁸. The state described by the untranslatable "Stimmung" dominates completely: "*Stimmungen, unbestimmte Empfindungen, nicht bestimmte Empfindungen und Gefühle machen glücklich* (Moods, undefined sensations, not definite sensations and feelings deliver/confer happiness)⁹.

Novalis also offers a purely musical explanation of the romantic spirit: "*Das Wort Stimmung deutet auf musikalische Seelenverhältnisse. Die Akustik der Seele ist noch ein dunkles, vielleicht aber sehr wichtiges Feld. Harmonische und disarmonische Schwingungen*" (The word, mood, refers to musical relations of the soul – The acoustics of the Soul is a field still tenebrous, but perhaps very important. Harmonic and disharmonic vibrations)¹⁰.

Trough these attitudes we can clearly understand, the unity of the cultural creation forms (in a differentiation between the languages forged on the romantic language staff) and the symbiosis of poetry and philosophy; their state implies a sui generis **musicality** derived from the romantic valorization of the "musical states".

Through Novalis (and romantic poetry in general) poetry is essentially oriented towards music: as words address only comprehension, they remain somehow "foreign" to expressing interiority; in order to stir the soul, sound values are needed. This is because "truly poetic language must be organic, alive. The poverty of words is often felt in trying to attain several ideas at once"; "the poet's language is not scarce, but all too general. He often needs words to stake, repeatedly, through usage. His world is simple, like an instrument – but the melodies are inexhaustible"¹¹.

Postlegomena

In fact, the romantic is permanently plagued by the nostalgia of the unattainable perfection. Hölderlin, complained that "he never finds, like he wants it to, the just measure" (*treff, ich, wie ich wünsche, das Mass*) and from a query of Tieck: "How? Is it not allowed and possible to think in tones and sing with words" (*Wie, es wäre nicht erlaubt und möglich in Tönen zu denken und in Worten zu musizieren?*)¹². The romantic poet wants more than the poetry-music complementarity has to offer, he, ideally, wants to "make music".

Ultimately, all this would end in what was called the magical power of music, supported by all the romantic through their themes, but especially the "unendliche Sehnsucht" (the infinite nostalgia), the formula proposed by E. T. A. Hoffmann (in *Beethovens Instrumentalmusik*, 1810): here it is declared the "equivalence of music and romanticism: music is the only truly romantic art because its subject is the *infinite*, because it does not represent predetermined emotions, for in fact, it is the heart that causes the *unendliche Sehnsucht* that opens to the man the gates of the supreme reign of the absolute. This is particularly true for instrumental music, the only one that can be considered an autonomous art".

⁶ W. Dilthey, *Trăire și poezie*, București, Editura Univers, 1977; 423–424.

⁷ *Ibidem*, p. 425.

⁸ Novalis, *Fragmente*, p. 131, 116, 117.

⁹ *Ibidem*, p. 125.

¹⁰ *Ibidem*, p. 153.

¹¹ Novalis, *Op. cit.*, p. 138, 140.

¹² În: P. P. Negulescu, *Istoria filosofiei contemporane*, Vol. II, București, 1942, p. 303.

Santrauka

Filosofija ir poezija vokiečių romantinėje muzikoje

Be abejonės, galime teigti, kad XIX a. buvo muzikos amžius. Niekada anksčiau estetinėje sistemoje muzika nebuvo taip aukštai vertinama, niekada neturėjo tokio prestižo ir nekėlė tiek susidomėjimo. Niekada nebuvo ir tokių aukšto lygio muzikos žinovų. Operų teatrai ir filharmonijos buvo pilnos klausytojų, kurie išmanė muzikos raštą ir skambino fortepijonu. Ir niekada anksčiau muzikai neiškildavo aukščiau už karalius, imperatorius ir kunigaikščius (nebent šlovės ir populiarumo prasme).

Šio neįprasto ir unikalaus fenomeno pagrindas greičiausiai yra daugialypiai kultūriniai, ekonominiai ir politiniai, o labiausiai filosofiniai faktoriai. Po 1800 m. nauja jaunų intelektualų karta visomis išgalėmis siekė pakeisti galiojančias vertybes ir paradigmas, naudodamiesi naujais mokslo (matematikos, fizikos, chemijos) atradimais. Iš savo visuomenės, turinčios užtikrinti mąstymo ir veiksmų laisvę, o labiausiai iš savęs – visų ir kiekvieno atskirai – jie nori daugiau, ir tai tikriausiai yra puiku. Romantizmo pradmenys, be jokios abejonės, buvo vokiški. Naudodamiesi Beethoveno nuopelnais, vokiečių muzikai turėjo pirmenybę prieš visus kitus Europoje. Visa puikių poetų karta – Goethe, Schilleris, Hölderlinas, Novalis, Heine, Eichendorffas, Körneris – davė naują, romantinį impulsą poetiniam diskursui.

Pirmą kartą filosofija įgauna *ex cathedra* statusą ir tampa praktikuojama vien tik profesionalų. Pirmą kartą ji su tikru susidomėjimu tyrinėja muzikos kūrybą ir žodžiais nenusakomas garsines išraiškas. Didžiuosius filosofus – Hegelį, Fichtę, Schlegelį, Schellingą, Schopenhauerį, Nietzsche – domina, o vėliau ir visiškai užvaldo muzikinio diskurso magija.

Pirmas didis filosofas, iš esmės performulavęs filosofiją, buvo G. F. Hegelis. Jo filosofiniai interesai apima beveik visą pažinimo spektrą: epistemologiją, logiką, mokslo enciklopediją, religijos ir istorijos filosofiją, metafizikos ir estetikos veikalus.

Nuo Schellingo filosofijos ir meno srityse vyksta ryškios permainos, o meno filosofija savo svarba ima prilygti estetikai. Šiame pranešime tie esminiai pokyčiai nagrinėjami remiantis filosofijos pagrindais, kurių šaknys slypi meno kilmėje ir pradmenyse, t. y. tuo, ką jis vadina „transcendentiniu idealizmu“.

Visų meno rūšių žinovas A. Schopenhaueris analizavo specifines meno šakų sferas, reiškiamas idėjas ir galimybes jas suprantamai perteikti. Jam muzika buvo pati gryniausia meno forma, todėl jis ją laikė aukščiausiu menu. Kaip grynasis menas, pati muzika yra realybė, išeinanti už savo hierarchinių meninių ribų.

F. Schlegelis, subjektyvaus realizmo idėjos tęsėjas, yra pirmas filosofas, objektyviai analizavęs meno vaidmenį ir savo gyvenamojo laikotarpio meninės išraiškos formas. Menas atlieka demiurgo misiją (absolūtus visatos kūrėjas). Kūrėjas – tai demiurgiškojo absoliuto įsikūnijimas. Menas yra universalus genialumo išraiška. Jis yra nesibaigiantis, o tuo pat metu jis yra ir momentinė ir amžina savo paties parodija.

Pasak F. Nietzsche's, „Be muzikos gyvenimas būtų klaida“. Iškiliajai romantizmo epochos muzikai būdinga iki tol neregėta poezijos ir muzikos meno vienovė, kuriai vadovauja filosofija. Pirmą kartą vokiečių muzikai iš tiesų patiki, kad per muziką yra įmanoma išreikšti filosofines tiesas, ir išdrįsta tai padaryti. Šios nedalomos trejybės – poezijos, muzikos ir filosofijos – darba ir vaisingumas paliko gilų atspaudą visoje epochoje, taip pat, kaip rodo Vokietijos pavyzdys, ir kitų šalių kultūros istorijose.