

SUMMARY

THERE ARE LATENT SONGS IN ALL THINGS.

MUSIC AND AESTHETICS OF EARLY GERMAN ROMANTICISM

Are the analysis of a musical work and aesthetics mutually exclusive? Such a conclusion can be drawn from the usual approach to these issues. However, the present book stemmed from a need to combine these two fields. It can be regarded as a work on musical hermeneutics - if were to adopt a broad definition of hermeneutics as an art of interpretation the objective of which is to describe a field of meanings broader than the perspective of an artist.

After a synthetic introduction of major trends and figures of hermeneutic philosophy, in subsequent chapters the author presents key aesthetic theories of the turn of the 19th century. The problem the author tries to solve is a link between these concepts and the chronologically parallel (or at least not very distant in time) musical creations. Generally speaking, the problem is solved in four stages. First, the author describes the content of a given aesthetic theory, taking into account all contexts that are of interest to him. Second, he wonders what premises for musical analysis are contained in this theory implicitly and thus formulates them explicitly. Third, on the basis of the outlined analytical method, the author creates terminology he will then use in his analysis, establishing once again the link between this analysis and the content of the aesthetic theory. The author coins his own terms in order not to lose the "link" between the sense of a philosophical text and a musical score. This is because in the fourth and final part of his reflections, the author carries out a detailed analysis of a selected musical work, using the terminology developed earlier and bearing its whole philosophical background in mind.

The following five chapters are devoted to an examination of five aesthetic theories. These theories form a meaningful narrative; they describe the subsequent transformation of Kant's formalistic aesthetics - transformations leading to the aesthetics of symbolism that was in many respects the opposite of Kant's theory. To begin with, the author builds a bridge between *Critique of the Power of Judgement* and the slow movement of Wolfgang Amadeus Mozart's "Spring" Quartet in G major, KV 387. The next two chapters combine music with Friedrich Schiller's treatises; first the author deals with *Letters on the Aesthetic Education of Man* and the first part of Mozart's "Jupiter" Symphony in C major, KV 551, and then he moves on to *On Naive and Sentimental Poetry*, in the light of which he analyses a number of songs and, in addition to it, several instrumental pieces. The longest chapter explores the problem of Romantic irony. The central figure here is Friedrich Schlegel. Given the fact that there are two genres of ironic poetics, according to Schlegel's theory, the author analyses two piano works: Robert Schumann's *Carnival* op. 9 and Ludwig van Beethoven's *Sonata in A flat major* op. 110.

The last chapter deals with the problem of Romantic symbolism. This chapter is significantly different from the rest. This is due to the fact that the theory of symbolism is not ascribed to any single author but permeates the whole Romantic movement. The point of reference here is the Goethean definitions of symbol. However, the author also takes into account, at least in some respects, the "colourfulness" of this term in the early 19th century culture. The chapter on symbolism does not contain any musical analyses. The author focuses in it on various views on music, i.e. Romantic musical aesthetics *sensu stricto*

(particularly Arthur Schopenhauer's views). The author tries to understand why this aesthetics does not lend itself to transformation into another analytical procedure, as it happened in earlier chapters.

At the end of the book the author returns to issues associated with the 20th century philosophical hermeneutics in order to show how deeply it is permeated by Romantic influences - primarily by the crisis of subjectivity which found its first strong expression in Friedrich Schlegel's reflection. Romantic artists saw in this crisis possibilities that are still far from being exhausted; they discovered an intuitive, pre-linguistic way for human beings to refer to the world. Contrary to appearances, they did describe it in an intellectually honest manner - aware of the paradox that could not be avoided as it was part of our condition. These pre-reflective cognitive modi, emphasised in the 20th century particularly by Martin Heidegger, set the tone for the Romantic philosophy of music. Thanks to this, going beyond the value of purely historical knowledge, this philosophy asks us questions that are still relevant today. These questions are free both from mythical naivety, characteristic of the traditional (also Cartesian) notion of the autonomic "I", and from the other, nihilistic extreme that dominated the post-Romantic criticism of subjectivity. Hence the author's conclusion that Romanticism is not a closed historical period, but an important perspective for modern humanities.