



Contents

PREFACE		xi
1 Romantic Ideas and Romantic Music		1
2 Schumann's Opus 17 Fantasie and the Arabesque		19
A Monument to Beethoven	19	
New Forms	21	
Leaden Arabesques in the Nuremberg Style	34	
Ruins	42	
3 Schumann's Systems of Musical Fragments and <i>Witz</i>		49
Schumann and the Incomprehensibility Topos	49	
Schumann and the System of Musical Fragments: Precedents and Typology	54	
Schumann and the System of Musical Fragments: Categories	58	
"Zusammenhängende abenteuerliche Geschichten"	75	
Schumann the Allegorizer	87	

4	<i>Euryanthe</i> and the Artwork as Critique	89
	A Challenge for the Historian of Reception	89
	<i>Euryanthe</i> and the <i>Gesamtkunstwerk</i> Idea	92
	<i>Euryanthe</i> in the Wilderness	97
5	Brahms and the Romantic Imperative	127
	“All the classical genres are now ridiculous in their rigid purity”	127
	“One might just as well say that there are <i>infinitely many</i> poetic genres, or that there is only <i>one</i> progressive genre”	137
	“Up to now, modern poetry has seen no new genres, yet every classical work creates its own genre”	144
6	Wagner’s <i>Ring</i> and <i>Universalpoesie</i>	155
	Friedrich Schlegel’s Romantic Manifesto and Wagnerian Music Drama	155
	Reflection, the Romantic Artwork, and <i>The Ring</i>	160
	<i>The Ring</i> as an Epic Portrayal of Interiority	166
	<i>The Ring</i> as Memory Preserved	169
7	<i>Tristan, Parsifal</i>, and the “New” Organicism	183
	The New Mythology and the New Organicism	183
	<i>Tristan</i> and the Art of Transition	189
	<i>Parsifal</i> and Rhetorical Dialectics	197
8	Richard Strauss’s <i>Also sprach Zarathustra</i> and the “Union” of Poetry and Philosophy	209
	Poetry, Philosophy, and Program Music	209
	“ . . . frei nach Friedrich Nietzsche”	212
	<i>Fin de siècle</i> Form	215

EPILOGUE	225
NOTES	229
BIBLIOGRAPHY	261
INDEX	269