

# Contents

<i>List of contributors</i>	<i>page</i> ix
<i>Preface</i> IAN BENT	xi
<i>Acknowledgments</i>	xv
<b>Part I Cultural and philosophical frameworks</b>	<b>1</b>
1 The mechanics of sensation and the construction of the Romantic musical experience LESLIE DAVID BLASIUS	3
2 F. W. J. Schelling's <i>Philosophie der Kunst</i> : an emergent semiology of music IAN BIDDLE	25
3 Fétis and emerging tonal consciousness THOMAS CHRISTENSEN	37
4 Romantic music under siege in 1848 SANNA PEDERSON	57
<b>Part II Hermeneutics, analysis, criticism</b>	<b>75</b>
5 Second immediacies in the <i>Envie</i> BRIAN HYER	77
6 Plato–Beethoven: a hermeneutics for nineteenth-century music? IAN BENT	105
7 Intersubjectivity and analysis: Schumann's essay on the <i>Fantastic Symphony</i> FRED EVERETT MAUS	125

## Contents

<b>Part III Rhetoric, metaphor, musical perception</b>	<b>139</b>
8 The concept of <i>développement</i> in the early nineteenth century PETER A. HOYT	141
9 A. B. Marx and the gendering of sonata form SCOTT BURNHAM	163
10 . . . <i>wie ein rother Faden</i> : on the origins of “leitmotif” as critical construct and musical practice THOMAS GREY	187
11 Musical invariance as a cognitive structure: “Multiple Meaning” in the early nineteenth century JANNA K. SASLAW and JAMES P. WALSH	211
<b>Index</b>	<b>233</b>