

POST-FACTUAL MUSIC HISTORIOGRAPHY: LEGENDS OF ART–RELIGION

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ABSTRACT

In many of its areas, the writing of music history in Germany is characterised by the Romantic music outlook and its “Two-World-Model”: the real world is seen as opposing the ideal world of music as a higher existence of ideas and ideals. Art music in the emphatic sense, commonly designated as serious music, pretends to represent that ideal world and makes claims to truthfulness. The science of music actually believes it is able to prove the universality of these claims. A large part of musicological publications are characterised by this assumption. However, a public discussion among musicologists as to whether such writings should belong to the field of theology rather than to historico-critical historiography (as a science in the strict sense) is non-existent. As a result, our field has not only disappeared from a public sphere that wishes to leave those claims to small elitist circles, but has also encountered a growing lack of understanding among other disciplines, even to the point of mockery. It would suffice here to refer to the lawyer Bernhard Weck, who wrote with regard to Beethoven’s Opus 112: “Only musicology could prove that ‘political ideas of freedom can be expressed through gestures of sound.’”

KEYWORDS: music history, “Two-World Model”, historiography, post-truth, Beethoven

The term “postfaktisch” (a loan translation of “post-truth”) was selected in 2016 as the German Word of the Year, raising public awareness of a phenomenon that is neither new nor unexplored in its dimensions. In fact, it is a topic for the field of Epistemology, which has constituted a central branch of European philosophy since antiquity and whose focus is on knowledge—the possibility of an exact rendering of reality, which in turn provides mankind with a reliable orientation in the world. In light of the complexity of these sorts of problems and the corresponding centuries-long struggle for a break-

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hrough, the term “postfaktisch” indeed comes across as a most naive battle cry, having a specific historical situation to thank for its current status in connection with “Brexit” and “Trump”. The term implies that its antonym, “faktisch”, describes a foregone conclusion and leaves no room for doubt. Now, there is no question as to the audacity and insolence with which “fake news” is produced and obvious circumstances are misinterpreted; the question nevertheless is, how could it come so far, to a point where it seems that a significant part of society is prepared to willingly accept such misconstructions?

Human knowledge and experience are topics traditionally addressed by the sciences, where they are systematically accounted for, preserved, taught, and examined with regard to their validity. Scientific theory has carried out this process time and again, culminating in the sociology of science, which, in turn, deals with procedures and dependencies within individual disciplines. Despite all efforts to treat intellect and nature separately in accordance with the principles of understanding and explaining, the entire scientific complex with regard to its goals and obligations is still dictated by the natural sciences. The demands on the humanities have thus been adapted, conforming to the use of precise methodology with the goal of making assertions that are verifiable and universally valid. Such a claim is frequently, and rather carelessly, skewed into a proclamation of fact; and a society that values scientific principles has accepted it all too willingly, to a certain degree even sanctifying it as a scientific world view. In the long run, however, this totalitarian claim to sovereignty with regard to the interpretation of reality has suffered, since so many statements have proven to be untenable due to the mere fact that they can be refuted by common knowledge. This situation has had an especially serious effect on the disciplines of arts research. The following will consider the field of German musicology, in particular its central figure, Ludwig van Beethoven.

The special role of music in the *bürgerliche Gesellschaft*, or middle-class society, since the Enlightenment consists in its apostrophization as modernist art-religion under the premises of the romantic music outlook (Cf. Loos 2017). Standing out among the many sources demonstrating this fact is an overwhelming number of publications with philosophical, literary, belletristic, and of course, scientific provenance. The divisions are not always distinguishable; however, a clear tendency is recognisable in an emphasis on the vital importance of principally German art music (serious music). Thus, in many areas, including source-philology and hermeneutics, German musicology is oriented around theology, the Christian doctrine of the understanding of God. Legends belonging to Christian tradition are theologically always understood as literary genres bearing a historical reference, and yet they lay no claim to verifiable reality; in fact, their intention is to provide an example of the Christian way of life. A similar phenomenon also occurs in modern art movements, when an author appropriates historical subjects. Friedrich Schiller provided perhaps some of the most prominent examples of the way in which personalities in history were artistically interpreted and shaped into societal role models in the context of modernism; the dramas *Maria Stuart*, *Die Jungfrau von Orleans*, and *Wilhelm Tell* are worth mentioning here. Schiller’s interpretation was, however, understood by the likes of Richard Wagner as truth ahead of a “lagging historical criticism”

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(Cf. Loos 2013: 221–228). Wagner is only one of many representatives of this kind of animosity toward science that descended from early romanticism: Robert Schumann also apodictically voiced the primacy of art over science. His remark “reason makes mistakes, feeling does not” (Schumann 1914: 25) has become a dictum.

The romantic music outlook has its origins in the legend-creation of the time, appropriating composers and presenting them as guiding models for society. Beethoven played the most important role in this process. By virtue of his socialisation as a court musician, he himself was influenced by the notion of genius espoused by the Sturm und Drang movement and was indeed open to the heroic idealisation of the arts; in fact, he even promoted it in much of his writing, for example in the *Heiligenstädter Testament*. At the same time and while he was still alive, the literary idealisation of Beethoven took shape, a fact first made clear by Arnold Schmitz in 1927. Beethoven’s words assumed the stature of proverbs and played a decisive role in the understanding of his life and music. In doing so, historical and literary witnesses merged into an impermeable conglomerate, so that the separation of authentic statements made by Beethoven from those that were attributed to him either by memory or as literary devices is even today still not easy to make. The public interest was always widespread; an edition of letters (in selection) by Albert Leitzmann from 1909 reached in its second, improved edition a circulation of 40,000 into the 1930s (Leitzmann 1909).² A collection “Beethoven in his own words” by Friedrich Kerst (1904) was translated into English as early as one year after its publication in 1904 (Kerst, transl. Krehbiel 1905). This edition proves to be just as rudimentary as the editions by Otto Hellinghaus (1920)³ and by Leitzmann (1933), *Letters and Personal Notes*, which was reprinted in 1952.⁴ A colorful mixture of verified remarks as well as those attributed to Beethoven is found in Willi Reich’s collection *Beethoven. His intellectual personality in his own words* (1963). At the very least Reich, in contrast to his predecessors, makes the effort to provide citations for sources; however, he handles these rather carelessly when he writes about Bettina Brentano’s (married name von Arnim) portrayal of a leisurely walk that Goethe and Beethoven reportedly took in Teplitz: “Even though Bettina certainly took many liberties in her portrayal, it is nevertheless rather safe to assume that her account is based on actual occurrences.” (Reich 1963: 104).⁵ In the following I would like to take a closer look at how music historiography as a whole has negligently handled these sources.

2 *Ludwig van Beethovens Briefe in Auswahl*, hrsg. von Albert Leitzmann, Leipzig: Insel-Verlag, 1909. – Second, revised edition (11,000–20,000) 1912. – (21,000–25,000) 1917. – (26,000–31,000) 1924. – (36,000–40,000) [1938?].

3 *Beethoven. Seine Persönlichkeit in den Aufzeichnungen seiner Zeitgenossen, seinen Briefen und Tagebüchern*, hrsg. von Otto Hellinghaus, Freiburg i. Br. 1920. – 2. u. 3. Aufl. Freiburg i. B. 1922 (5,000–9,000).

4 *Briefe und persönliche Aufzeichnungen* / ausgewählt und erläutert von Albert Leitzmann. – Leipzig: Insel-Verlag, 1933. – *Beethovens Briefe und persönliche Aufzeichnungen*, herausgegeben von Albert Leitzmann, Leipzig 1952.

5 In addition, see Moering 2003: 251–277.

While efforts to publish a critical edition of Beethoven's works began early on,⁶ the question of the origin of his spoken remarks had been neglected for far too long. The accounts were not only handed down unreflected upon, but were often further embellished by surviving witnesses. Considering Beethoven's prominence, or better, his deification, one could even speak here of a competition among the story-tellers to outdo one another, a competition that was fueled by the sensationalism of the public. The validity of such sources is now looked upon critically by historians, their credibility being judged not just by external criteria, but also by taking into account the self-interest of each individual witness. A famous example is Anton Schindler, who, we all know, served as Beethoven's secretary for an extended period of time and later claimed sole legal guardianship of his estate. The arrogance exhibited by this claim was revealed by Heinrich Heine in the story of being in Cologne and seeing "ami de Beethoven" printed on Schindler's calling card. The story was actually fictitious, but Heine knew how to cleverly escape the accusation of lying: "Regarding the card I must charitably admit that I myself have doubts about whether those words were actually written on it. I did not invent the story, but maybe I believed, with great courtesy, that it, like everything in the world, had more to do with probability than with truth itself" (Heine 1843). The primacy of art over science, the higher truth before reality: Heine also followed this principle. In any case, Schindler's reputation was ruined: to this day and particularly since the discovery of his later entries in Beethoven's conversation booklets, he is regarded as a completely unreliable source. Ludwig Nohl judged Schindler harshly early in his edition of a collection of "passages from early and modern poets and writers selected or commented on by Beethoven" in the anniversary year 1870.⁷ Though the excerpts would not give insight into the "poetic idea" (Nohl 1870: X) of Beethoven's works, they would indeed prove informative with regard to his heroic personality. Nohl described instructions given by Beethoven, "the musical Faust", to his "Schindler-Wagner", as having "little success, more likely leading to misunderstandings and even outrage than lending actual insights" (Nohl 1870: XV). On the other hand, the quote about the two principles, which was attributed to Beethoven by Schindler—"two principles also in the middle movement of the *Pathétique*—thousands do not grasp this" (Kähler und Beck 1983: 350)—has deeply influenced Beethoven-analysis since Arnold Schmitz (1923). A comprehensive examination of the credibility of Schindler as a contemporary witness is yet to be carried out (Cf. Brenner 2013).⁸

6 Ludwig van Beethoven, *Vollständige kritisch durchgesehene überall berechnete Ausgabe*, 24 Bde, Leipzig 1862-1865, Supplement Bd. 25, Leipzig 1888.

7 *Beethovens Brevier*. Sammlung der von ihm selbst ausgezogenen oder angemerken Stellen aus Dichtern und Schriftstellern alter und neuer Zeit. Nebst einer Darstellung von Beethovens geistiger Entwicklung, hrsg. von Ludwig Nohl, Leipzig 1870. This is hardly a groundbreaking work by Schering (1936). Lately there are also writings on Beethoven's faith (Grigat 2008; Appel und Ronge 2016).

8 Brenner does not consider aspects as they have been put forward, for example, by Hartmut Krones (2001: 94–113).

The same is true of other contemporary witnesses. For far too long there had been no reliable basis for making the simple distinction between their testimony and remarks verifiably made by Beethoven. Critical editions of Beethoven's writings were not published until later on: the conversation booklets 1972–2001,⁹ the diary 1982,¹⁰ the letters 1996.¹¹ Even to this day, a compilation of Beethoven's commentary and notes in his sketchbooks does not exist. Although there is a large number of preliminary works (especially in the field of draft-research), these are so scattered and isolated that a systematic differentiation is hardly possible. In contrast, comprehensive collections of memoirs of Beethoven contemporaries were published early on (Nohl 1877; Kalischer 1908–10; Kerst 1913; Leitzmann 1914).¹² A scholarly edition finally came in 2009 (Kopitz und Cadenbach 2009), though, needless to say, it does not include a thorough source criticism. To this day, it is more common for biographies and monographs to incorporate Beethoven's statements without any attempt at verification, a method which, depending on how dubious the supporting evidence is, inevitably leads to misinterpretations.

Here I would like to single out and take a closer look at one example of a particularly successful and significant writer on culture. Richard Benz is still well known today as a literary culture enthusiast. He supported the religious glorification of art, especially German art, in many of his widely distributed works (Cf. Loos 1998: 469–486). He occasionally apostrophised Beethoven as “God” and compiled his “Monument in Words” (Benz 1924). This short book was published in 1924 in Offenbach by the publishing house W. Gerstung as a “print of the gate in Heidelberg” and set generously in Fraktur (95 pages). The publishing house Piper in Munich bought it in 1935 and reprinted it in identical typeset and layout (supplemented only by a note on page 41 “Klopstock”) (Benz 1935). Piper published it once again in Fraktur in 1946 (then 81 pages) with the “Military Government Information Control License Number US-E-125” (Benz 1946). A new edition was published in a modern layout four years later, of which at least 20,000 copies were printed (Benz 1950). Benz modernised Beethoven's writing style so that it could be understood more easily. He improved capitalisation and the spelling of individual words according to current conventions. He frequently changed punctuation; for example, he liked to use semicolons and periods where Beethoven used commas or even no punctuation at all. While this is all in good taste, it becomes more tendentious with the addition of exclamation points, which Benz tended to use particularly in key sentences.

9 *Ludwig van Beethovens Konversationshefte*, hrsg. von Grita Herre u. a., 11 Bde, Leipzig 1972–2001.

10 Maynard Solomon, *Beethoven's Tagebuch of 1812–1818*, in: *Beethoven Studies* 3, ed. Alan Tyson, Cambridge u. a. 1982, S. 193–285. – *Beethovens Tagebuch 1812–1818*, hrsg. von Maynard Solomon, 2. Aufl. Bonn 2005.

11 *Ludwig van Beethoven. Briefwechsel-Gesamtausgabe*, 6 Bde, hrsg. von Sieghard Brandenburg, München 1996 [hereafter abbreviated BGA].

12 See also Sonneck 1926; Prod'homme 1927.

Benz's collection is introduced by an extensive excerpt from Bettina von Arnim's epistolary novel *Goethe's Correspondence with a Child* from 1835, which Ann Willison Lemke called a "musical dream-autobiography" (Willison Lemke 2001: 145). It contains a few famous Beethoven quotations that have to be regarded as fictitious, such as the one at the very beginning: "I must condemn the world that does not recognise that music is a higher revelation than all wisdom and philosophy" (von Arnim 1835: 192 f.). The following quote by Goethe originates from the same literary source and, taken separately, in a sense forms the motto for the following first section: "Of that, however, which is uttered by such a person possessed by demons, a lay person must stand in awe. Goethe" (Benz 1935: IX). The blessed composer as leader, how could the claim be expressed more clearly? Overall, 180 Beethoven quotations follow, of which 153 are verifiable as original: 132 come from letters, 15 from the "diary" (the well known collection of notebook pages from the estate), three from scattered notes, two from the conversation books, and one from a draft from 1824 (Rexroth).

An original letter dated February 10, 1811, to Bettina Brentano (BGA 485), which Benz cites once, can be found in Beethoven's correspondence. The authenticity of the 27 other Beethoven quotations is, however, questionable; of these, 10 trace back to Bettina von Arnim's literary works (in addition to the introduction). Benz cites one time each from a letter to Prince Hermann von Pückler-Muskau from March, 1832 (in addition to the introduction), and from the novel *Goethe's Correspondence with a Child* with the subtitle *His Memorial* (published 1835), and eight times from the last publication *Three Letters to Beethoven* (published 1841). The remaining 17 citations are listed here only with information regarding the date of origin or, as the case may be, the first publication: seven testimonies of Johann Andreas Stumpff (first in TDR 5, 1908), one each by Fanny Giannatasio del Rio (earliest 1812), Georg August Griesinger (earliest 1802, according to excerpts of Carl Ferdinand Pohl 1882), Friedrich Rochlitz (1822), Carl Czerny (1852), Ignaz Ritter von Seyfried (second edition, 1853), Ferdinand Hiller (1870), Karl Gottlieb Freudenberg (1870), from the family register of the merchant Mr. A. Vocke in Nuremberg (1877), Louis Schlösser (1880), and from the "Notebook" (Notebook with drawings and sketches, autograph. Beethoven-Haus Bonn, Collection of H. C. Bodmer, HCB Br 276).

Following the extensive introduction, which is completely shaped by the romantic Beethoven image, come four sections that can be organised into specific subject areas according to their content, similar to the organisation of Hans Heinrich Eggebrecht in his content analysis of Beethoven-reception (Eggebrecht 1972).

The first section (pp. 1–17) – "Transcendence" – has to do with suffering and overcoming. It deals with the "better human being", with friendship, justice, and freedom.

The second complex (pp. 21–40) is introduced by the motto: "Resignation! What a miserable means of escape, and yet it is the only one left to me."¹³

The third part (pp. 43–69), is introduced by an excerpt from Beethoven's diary

13 BGA 65: „resignation: welches elende Zufluchtmittel, und mir bleibt es doch das einzige übrige. –“

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(Tagebuch 2005: 37 f.), possibly (according to the supplement of 1935) a Klopstock quote: “Show me the path at whose far end the palms are standing! Lend grandeur to my noble thoughts, lead them to truths that remain for eternity!” (p. 41) The fourth section (pp. 73–79) broaches the issue of “the inevitable”: “Oh God – look into the beautiful nature and quiet your mind about the inevitable!” (p. 71, BGA 582)

The conclusion comprises the “Heiligenstädter Testament” (pp. 81–91) and Franz Grillparzers memorial speech for Beethoven (pp. 93–95).

The incompleteness of Eggebrecht’s categories, ideas which themselves in fact are influenced by a heroic image of Beethoven, is evident in his omission of certain concepts that could be seen as negative, ones which are noticeably present in the compilation by Benz. These do not relate to nationalism, a characteristic that has been attributed to Beethoven by others (Cf. Loos 2006: 251–263), but rather primarily exhibit a general dislike of mankind, which emanates from a superiority complex and is characterised by a certain affinity with the romantic idea of “Weltenriss”, or world ambivalence. To this effect, Benz combines a Bettina quote with an original passage of a letter: “One has to be something if he wants to appear as something. The world must recognise him, it is not always unjust. This is not, however, important to me, since I have loftier goals”.¹⁴ Moving on from Bettina, a sentence follows from an undated letter from Beethoven to Frau von Streicher: “For my own part, I never pay attention or listen to the gossip of the rifferaff.”¹⁵ A fundamental problem becomes apparent here, which originates in taking sentences out of their contexts and implying their general validity, which Benz reinforces with the addition of exclamation points in other places. Beethoven speaks of “rifferaff” only in relation to his housemaids, with whom, as is well known, he had such a bad relationship it could be considered pathological. In a letter to his nephew Karl, he attributed to the “Satan” Barbara Holzmann “seething rage and madness”. Benz cites the following passage from this letter: “– away with this rifferaff vermin, that disgrace to our culture, to need what we despise, to have to let them come so close to us”.¹⁶ At this point Benz reinforces even more strongly the semblance of misanthropic arrogance with a third quotation: “They say: vox populi, vox dei – I never believed in this.” This sentence was attributed to Beethoven by Ferdinand Hiller, published in the *Kölnische Zeitung* in 1870 (Kopitz/Cadenbach 2009: Vol 1, 437). Stefan Rumph builds an entire chapter of his Beethoven book (2004) upon this statement (Rumph 2004: 195).

Further questionable remarks by Beethoven that supposedly document his ruthlessness toward humankind are still circulating. The following rebuke, which apparently is directed toward Schuppanzigh, is not found in Benz: “Does he believe that I

14 Drei Briefe von Beethoven, in: *Athenäum. Zeitschrift für das gebildete Deutschland* 1 (1841), 21.

15 BGA 1205. Cited in: Lenz 1855: 176; also in Nohl 1865: 182.

16 Letter to the nephew Karl, possibly dated 29 August 1825, BGA 2034. Benz: „benötigen, was wir verachten, uns so nahe wissen zu müssen.“

am thinking about his wretched violin when the spirit speaks to me and I write down what it says?” (von Lenz 1855: 104; also in Kopitz/Cadenbach 2009: Vol 2, 867). It traces back to Wilhelm von Lenz’s work on Beethoven from 1855 and can be found in the Beethoven biography of Adolf Bernhard Marx from 1859 as follows: “Does he believe that I think of his miserable violin when the spirit speaks to me?” (Marx 1859; 1979: Vol. 2, 46). The statement has been modified many times. Max Kalbeck writes: “Does he believe that I care about his wretched violin when the spirit passes over me?” (Kalbeck 1904: Vol. 1, 472). Philipp Spitta cites von Lenz exactly (Spitta 1892; 1976: 190). In later years, the remark was regarded as entirely legitimate in its frequent use, such as early on by Paul Mies (Mies 1925: 144), but also as recently as Gerd Indorf in 2004 (Indorf 2004: 33). Today one can only speculate about the reliability of von Lenz (1808–1883) as a witness. Perhaps he did indeed get the anecdote first hand from Schuppanzigh, since von Lenz lived in Riga until 1827 and Schuppanzigh spent many years in Russia, possibly also in Riga, up until his return to Vienna in 1823. Lenz was still a child at this time, so it would be appropriate to have doubts about this. Lenz could also, however, have heard the anecdote from Count Michail Wielhorsky (1788–1856), a source he quotes on multiple occasions and who, beginning in 1808, lived for an extended period in Vienna (Kopitz/Cadenbach 2009: Vol. 2, 1099).¹⁷ This would seem to fit even better, since the famous remark is supposed have been made in regard to the Rasumowsky Quartet op. 59 no. 1, which had been composed shortly before. Furthermore, it seems natural to assume that Wielhorsky, when in Vienna, communicated with his compatriot Rasumowsky. When one looks at the particular circumstances, however, the authenticity of the statement becomes more questionable, increasing the probability of a case of legend-making, or rather “fake news”. This is evident in the fact that one finds with von Lenz a whole string of questionable communications that emphasise the heroization of Beethoven. Take, for example, the story of Schupannzigh’s arriving to pick up Beethoven to go dine with the Russian ambassador Count Andreas Rasumovski. Annoyed at the interference with his work on *Missa solennis*, Beethoven reportedly drew a cross on Schupannzigh’s white vest and necktie with his ink, commenting: “He can wait, this comes first”. Von Lenz uses a comparison from nature to describe this situation: “This is how swarming insects feast on the blessing tree” (von Lenz 1855: Vol. 1, 104 f.). Characterising this anecdote and the concluding account as misanthropic does not seem to be exaggerated.

Careless treatment of such statements is even harder to understand. The case of Theodor W. Adorno must be classified as especially consequential considering his influence on at least one entire generation of musicologists. He uses the remark about the “wretched violin” twice without any elaboration, seeing fit to assume that it is so well known and the context obvious. He sees it as an important argument for the idea taking priority over reality, for “the primacy of the composed as a confrontation suspended from realisation, not adapting itself to fit it, perhaps thinking so little about it as Beethoven did about his “wretched violin”. Then the inner-compositional methods no longer wield blind authority: the authority is itself one of mere

17 I am grateful to Klaus Martin Kopitz for this kind suggestion.

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appearance. At the same time, the full sociological consequence would be extracted from a state of the music that only then tells the societal truth when it denies the dominant societal norm its allegiance, that existence of everything for everything, in which merely the will of those who dictate the production hides" (Adorno 2003: 239). Adorno takes his apostrophisation of the "Wiener Schule" also from this emphatic claim to truth: "Since Beethoven made his insult about the wretched violin, the indisputable primacy of the fantasy of sound prevails within the Wiener Schule. The productive imagination of sounds not yet heard goes hand-in-hand with a certain indifference to the execution" (Adorno 2003: 402).

If source criticism belongs to the indispensable foundation of musicology, then the careless handling of alleged Beethoven quotations must be seen not as a pardonable lapse, but as an evil that touches on the foundation of our self-understanding as a science, which allows us to separate the discipline from literary genres such as feuilleton, novel, emphatic apotheosis, or even the philosophy of history. If this is neglected, musicology will come across for those beyond the realm of academia as implausible; already today the field incurs criticism and occasionally even ridicule. Helmut Kirchmeyer, also a trained lawyer, has long criticised the careless treatment of sources (Kirchmeyer 2006: 257–271); Bernhard Weck caustically comments on the article *Meeresstille und glückliche Fahrt* op. 112 in the respected standard work *Beethoven. Interpretationen seiner Werke* with the remark: "Only in musicology can one find evidence of 'political ideas of freedom through gestures of sound'" (Weck 2007: 54).

Translated by Sean Reilly



Figure 1. The Beethoven bust by Émil-Antoine Bourdelle from 1902 stands in the Beethoven-Halle Bonn (B 2741; photo credit: Klaus Weidner). The inscription on the pedestal reads: "I am Bacchus, who makes the delicious nectar for humans. Beethoven". This supposed Beethoven quote comes from Bettina von Arnim in her epistolary novel "Goethe's Correspondence with a Child" from 1835.

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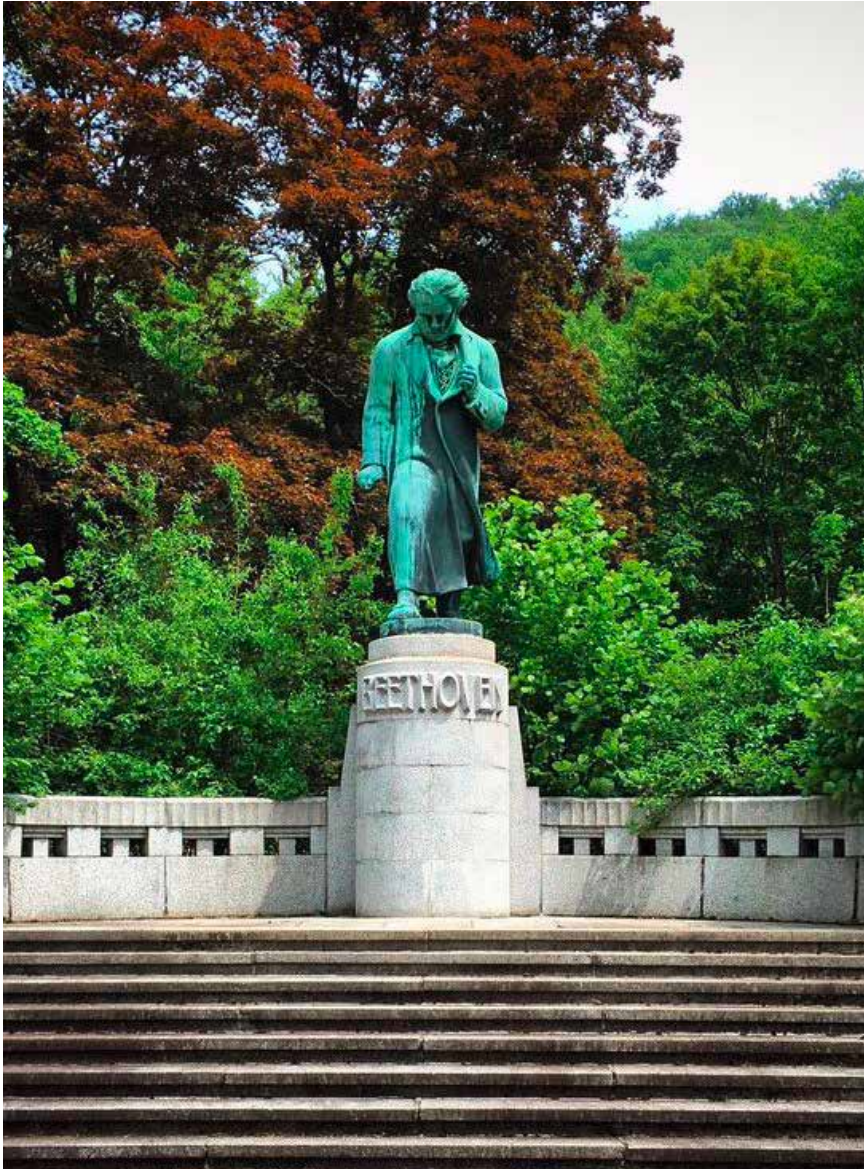


Figure 2. The Beethoven monument by Hugo Uher (1882–1945) was unveiled in 1929 in Karlovy Vary. The reliefs in the frame show how carelessly genuine Beethoven quotations were mixed with those that Bettina von Armin attributed to him: On the left, a made-up quote by Bettina from “Three Letters from Beethoven” (published 1841): “The music should strike fire from the soul of man”. In the original of Bettina it goes: “Emotion is only for womankind (forgive me for saying this), with a man, music must strike fire from his mind.” Or: „Emotion only affects women (forgive me); for a man, music must bring forth fire from his mind.” On the right, a quotation from Beethoven’s “diary”: “Show your might, destiny! We are not masters over ourselves, what is resolved, must be, and so be it!”

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ХЕЛМУТ ЛОС

ПОСТЧИЊЕНИЧНА ИСТОРИОГРАФИЈА МУЗИКЕ:
ЛЕГЕНДЕ О УМЕТНОСТИ—РЕЛИГИЈИ

(РЕЗИМЕ)

У многим својим сегментима, писање историја музике у Немачкој карактерише романтичарска визура и њен „модел два света“: реални свет се посматра као супротстављен идеалном свету музике као вишем ступњу постојања идеја и идеала. Уметничка музика у изворном смислу, обично означена термином „озбиљна музика“, претвара се да представља тај идеалан свет и претендује на истинитост. Наука о музици заиста верује да може да докаже универзалност ових тврдњи. Знатан број музиколошких публикација карактерише ова претпоставка. Међутим, јавна дискусија међу музиколозима о томе да ли такви списи треба да припадају области теологије, а не историјско-критичкој историографији (као науци у строгом смислу) не постоји. Као резултат тога, наше поље није само нестало из јавне сфере, која жели да те тврдње остави малим елитистичким круговима, већ је наишло и на све већи недостатак разумевања међу другим дисциплинама, чак и до тачке ругања. Довољно је да се позовемо на речи адвоката Бернарда Века (Bernhard Weck), који је у вези са Бетовеновим опусом 112 написао: „Само музикологија може доказати да се 'политичке идеје слободе могу изразити звучним гестовима.'”

Кључне речи: историја музике, „модел два света“, историографија, постчињенично стање, Бетовен