A COMPARISON OF TWO ROMANTIC ARTISTS: EUGÈNE DELACROIX AND ROBERT SCHUMANN

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The author has prepared a paper that resulted from years of study in music and art in the areas of performance, painterly progress, and descriptive development. The subject deals with comparisons made of two Romanticists, Robert Schumann and Eugène Delacroix, who appear to have similarities in historical and elemental structures as well as compositional stylings.

In the first stages of the research, the author attempted to integrate viewpoints in music and art, but the topic became too broad for the scope of this work. She did, however, begin to utilize comparisons of auditory and visual artists in her appreciation and studio classes at Hibbing Community College, where she served as a music and art instructor for six years.

The author decided to choose the specific movement of nineteenth century Romanticism for continued research, inasmuch as the graduate history classes studied this period. Piano studies of Schumann's CONCERTO IN A MINOR and visual studies of the canvases of Eugène Delacroix complimented one another making them fruitful areas of research by which the artists could be compared.

Once the research was compiled pertaining to these leaders of Romanticism, historical, topical, and elemental approaches were taken. This approach will be continued by the author as a means of improving aesthetic understanding amongst her students.

ACKNOWLEDGMENTS

The author wishes to express heartfelt gratitude to the many students, administrators, and friends who supported her through the various stages of her education and teaching experiences. She also wishes to thank her parents for making aesthetic goals a part of her life.

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A special thank you is extended to the very talented E. Terrence Rust, who instructed the author on the stylings of the Romantic musician, Robert Schumann. He enabled the author to achieve a presence at the keyboard that induced relaxation during performance; and his knowledge of aesthetics became an expression of his devotion to teaching.

To the members of the reading committee who exerted special attention to this material during the summer term, Dr. Phillip Coffman and Professor Rudy Schauer, my gratitude is sincere. Their suggestions for further investigations into the lives of the artists and the

creative works they produced stirred the author to continue research into the extensive material available in the humanities about the Romantic period.

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INTRODUCTION

Many words used in history have undergone changes from their inception. The term romantic, likewise, has been assigned numerous literary interpretations. According to Dudley and Faricy, romantic should mean:

> . . . nothing more than that pertaining to or descending from things Roman or Latin, a usage surviving from Romance languages--French, Spanish, Italian, or Portuguese. The word, deriving from the Middle Ages, was used to distinguish the vernacular from the literary Latin.[1]

Through an evolutionary process of change very similar to the word classic, the words romance and romantic came to mean the literature of those countries during that period. An outstanding type of literature was the tale of chivalry still known as the romance. This word, used by Sir Walter Scott, was retained for all narratives that emphasized the plot. Dudley and Faricy further assessed that "romances as these had a marked predilection for moonlit forests, enchanted castles, dragons, and other devices lending mythical atmosphere to a story."[2]

Frye stated that the term romanticism, removed in part from the actual literary experience, should receive acceptance in several areas. "First, Romanticism has a historical center of gravity, which falls somewhere around the period from 1790 to 1830" with its focal

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[1]Louise Dudley and Austin Faricy, The Humanities (New York: McGraw-Hill Book Company, 1969), p. 363.

[2]Ibid., p. 195.

center in the creative arts.[3] This reference to dates differs from Klaus' broader inclusion of 1798 to 1915; however, Frye's timeline best coincides with the lives of the romanticists of this paper.[4] During this historical period an attitude of the people was established which appealed to freedom of form, motion, and action; heightened emotional expressiveness, which came to be known as exoticism; political and social changes; and, in painting and music, literary associations.[5]

The second facet of Romanticism dealt with producing movements in religion, politics, art, and social life. The resultant urge for freedom that started in the eighteenth century was finally brought to a point where it had a real effect on these areas of human life.[6] Man was realized as an individual with needs for emotional expressiveness, whether in agreement or disagreement with the Romantic spirit. Their striving for individual freedom in literature and art became the motivating force in the revolt against convention and authority, whether in personal, religious, civil, or artistic matters that sometimes occurred at the expense of formal perfection.

For the artist as well as the composer, this emphasis upon individual feeling led to feverish activity in all phases of life. Wold and Cykler substantiated this need:

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[3]Northrup Frye, Romanticism Reconstructed (New York: Columbia University Press, 1964), p. 1.

[4]Kenneth B. Klaus, The Romantic Period in Music (Boston: Allyn and Bacon, Inc., 1970), pl. 542.

[5]Ibid., p. 1.

[6]Milo Wold and Edmund Cykler, An Introduction to Music and Art (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1967), p. 196.

> European society was experiencing a demand for fresh interpretation of man and nature. There was a revival of the "cult of feeling," which was to serve as a basis for much of the poetry, drama, art, and music of passionate feeling during the nineteenth century. To no creative activity could this intense emotion mean more than to music and the visual arts.[7]

Because of these verified findings about Romanticism, the introduction of this paper serves to discuss the proponents of the era followed in the content with a development of biographical material of Robert Schumann and Eugène Delacroix, leaders of this period. Comparisons will be made pertaining to art and music as affected by literature, and to the artists' similar points of view as related to specific elements and selected media.

Artists and composers during the Romantic era were concerned with a search for even greater expressions to intensify their emotional reactions. One trend was to impress the observer with realistic art styles both visually and auditorally. This development grew to become important enough to be called Realism. A similar romantic trend became especially popular in music, known as Nationalism.[8]

Another reaction to the times was a fascination with the mysterious, colorful, and that which was fraught with spiritual fervor. The inspiration for the Romantic artist and musician was derived from Dante and Shakespeare or certain contemporaries as Byron and Sir Walter Scott, who were delighted with themes from the Middle Ages.

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[7]Ibid., p. 196.

[8]Ibid., p. 197.

Romantics grew to inspire one to feel and to give voice to, and even paint these stirring emotions. Wold and Cykler continued their discussion:

> It meant freedom to quit the confines of society and return to nature; freedom to leave Europe to wander in distant lands; freedom to escape into any period of the past, to explore the mysteries of alien cultures and the mysteries of the inner mind.[9]

The goal for the genius became man's desire and that madness that sometimes lurked within his own personality. So many romantic artists found solace in a preoccupation with death. Suicide became his ultimate gesture of despair.[10]

There was a tendency for the arts to influence one another.[11] Thus, painting and sculpture were amalgamated, and were frequently influenced by literary and poetic ideas. Some served as illustrations of literary works, as Eugène Delacroix's paintings of scenes from Shakespeare's HAMLET and Dante's DIVINE COMEDY. Music entered this realm with literary connotations made to melody, rhythm, and harmony that were introduced in Schumann's lieder.

In Delacroix's painting, DANTE AND VIRGIL IN HELL, which depicted Dante's DIVINE COMEDY, two poets are being carried through the murky and bloody underworld. Their anguished and tortured souls are clinging to the boat as if to escape their fatal doom.

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[9]Ariane Ruskin, Nineteenth Century Art (New York: McGraw-Hill Book Company, 1973), p. 42.

[10]Ibid., p. 42.

[11]Wold and Cykler, Music and Art, p. 197.

The shock of the viewer became the fact that the two poets are appalled by the scene before them.[12] The shadowy background with its faint spot of light suggests dubious qualities of infinity perceived as hell itself. Action was depicted, both physically and emotionally, in the raised hand, the twisting torsos, and the turbulent waves. The agony in the facial expressions provided a powerful emotional climax to any viewer.

For the visual artist, Delacroix, works associated in paintings could be "programmed" with literature as well as music. He used his pictorial art to stir and electrify the modern spirit to produce thrilling stories that were thrillingly staged.[13] His program of imagination became a precious faculty during a time when many artists pursued restless and tyrannical whims.

For the auditory artist, this period was directed toward emotional correlations as interpreted by Schumann in his own words from the famous letter of July 30, 1830.

> My whole life has been a long struggle between poetry and prose, between music and law. Practical life seemed to me an ideal as lofty as art.

He continued:

> At Heidelberg I have worked more, but both there and here I have become more and more deeply attached to art.[14]

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[12]Ibid., p. 200-201.

[13]Horst de la Croix and Richard G. Tansey, Art Through the Ages (New York: Harcourt, Brace and World, Inc., 1975), p. 673.

[14]Victor Basch, Schumann: A Life of Suffering (New York: Theodore Publishing Company, 1936), p. 40.

Lyrical ecstasy became the pulse of the time as reported through the pastoral paintings of Samuel Palmer. Even William Blake, who had a profound influence on Palmer, described his Romantic energy as "eternal delight." Through these men spurred an ardent desire to experience the irresistible force of nature in the landscape painting. These illustrated infinite good and beauty while, at the same time, witnessing that which appeared horribly awesome and threatening. Allied with these concepts was the artists' obsession with effects of weather with atmosphere and light with color.[15] This theatrical quality brought about dynamic qualities that were as effective as carefully planned stage lighting with sound appointments.

For the painter, the landscape became a favorite theme as it had been in the seventeenth century. Upon its stage could be depicted violence and shocking events which gave the subjects more opportunity to project their strong emotions.

During the first stages of Romanticism, both ancient and medieval culture were considered picturesque enough to be portrayed in these landscapes, because they were known to the eighteenth century as ruined buildings that were glamorized and romanticized through historical books.[16] This eighteenth-century derivation provided justification for use of classical and Gothic ideas, which were combined to reach unattainable ideals that were fantasized and later interpreted through the imagination of the artist, poet, and musician.

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[15]Ruskin, Nineteenth Century Art, p. 42.

[16]Bernard S. Myers, Art and Civilization (New York: McGraw-Hill Book Company, 1967), p. 340.

A search for a perfected ideal distinguished the Romanticist from the Classicist, who sought quality in form and design and who preferred intellectuality to personalized feelings. It must be clearly understood that the Romantic artist did not ignore Classic design when it served his artistic purpose. However, personal feelings came first, and design came second.

Delacroix sought his perfection through Greek subject matter in many of his paintings, as Liberty in LIBERTY LEADING THE PEOPLE. The classic figure depicted earlier styles from the perfected sculptural models from classical times. Schumann resorted to classical form in his compositions as derived from his theoretical studies of works by Bach, Mozart, and Beethoven. The contrapuntal influence of Bach dominated Schumann's successful writings in his exquisite small pieces found mostly in the SCENES FROM CHILDHOOD, Op. 15 of 1838, and the ALBUM FOR THE YOUNG, Op. 68 of 1848.[17]

The personal lives of the artists began to take an important hold on the times. Biographical details revealed the motivating experiences that were intensified in their art. Stories of the artists' love affairs, their relationships with publishers and museum directors, their economic problems and their eccentricities became an integral part of the record of their creative ties.[18] However, the biographical influences are not to become controlling factors of the comparisons in this paper. Correlations are directed toward the creative productions

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[17]Homer Ulrich and Paul A. Pish, A History of Music and Musical Style (New York: Harcourt, Brace and World, Inc., 1963), p. 476.

[18]Wold and Cykler, Music and Art, p. 197.

each artist netted within the media and elements chosen for discussion.

For all the art forms, the archetypal romanticist became the traveler, at least of mind. The artist loved Spain, which became the most powerfully attractive country. In Germany, however, the romantics revived the terrors of a medieval hell. Examples of visual art styles came from David Friedrich, whose scenes were filled with overwhelming melancholy. Blake, on the other hand, envisioned madness in a visionary relationship to MacBeth from Milton's PARADISE LOST.[19] His attention to literary details was combined with his imaginative powers to depict motives of theatrical effects. Simplicity of thematic materials often produced nostalgic implications for the artist and musician.

Within the structure of painting during the nineteenth century, Eugène Delacroix received the leading role as a Romanticist painter. Most of his works portrayed scenes and events quite remote from his own times and environment. They were often an escape from reality that was inspired by scenes from historical, mythological, biblical, or literary sources. He concentrated on the drama and movement projected in battles, hunts, and confrontations with animals.[20]

Delacroix frequently integrated his visual depictions with literary associations inspired by George Sand and Baudelaire who nourished his imagination. A friendship with Chopin (who was also a friend of Schumann), travels within adventurous countries, and influence from poetic friends molded his romantic approach to his paintings.

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[19]Ruskin, Nineteenth Century Art, p. 80.

[20]Wold and Cykler, Music and Art, p. 197.

Music during the Romantic period was a more effective medium of expression for the composer. Music dealt with abstract ideas, and therefore lacked specific or concrete meanings in context. Translated, these purely musical motifs became expressions of the composer's personal feelings, which resulted in self-indulgence. These individual expressions in music sustained the emotional intensity of composers prior to this time and allowed them to become less dependent upon objective facts.

At times the musician attempted to overthrow the traditional classical forms in exchange for new tonal sonorities. Ethnic music from distant lands served to initiate creative ideas in smaller works. These melodies left the conventional stereotypes for a more angular and chromatic treatment. The composer in many instances looked upon himself as the spokesman for the masses, writing music not too different from that of the immediate past. However, his individuality and asserted freedom of structure could be discerned throughout his works.

As a leader of Romantic music, Robert Schumann was considered the most out-and-out romantic piano composer of his time. Producing his best works quite early in his career, Schumann composed character pieces or collections of short pieces. Sheer sound through harmonic progressions became his trademark, as did the figured bass and tonal clusters, which were in opposition to the traditionally structured triads.[21]

Schumann stood at the very center of German music, and his reactions to this period prevailed as reflections of his thinking:

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[21]Klaus, The Romantic Period in Music, p. 543.

> It is scarcely credible that a distinct romantic school could be formed in music which is in itself romantic. I am heartily sick of the word "romanticist." I have not pronounced it ten times in my whole life; and yet if I wished to confer a brief designation upon our young seer, I should call him one, and what a one! Of that vague, nihilistic disorder behind which some search for romanticism, and of that crass scribbling materialism which the French neo-romanticists affect, our composer--thank Heaven!--knows nothing; on the contrary, he perceives things naturally, for the most part, and expresses himself clearly and judiciously.[22]

He dominated a variety of styles characteristic of his time. His very personality and objectivity reflected in virtually every work he composed, as were his warm-hearted, idealistic sentimentality and impulsive nature.

He, like so many artists of his time, received literary impetus for his compositions. This resulted in folklike style, as in "Traumerei," which breathed wistful, soaring and pensive tonalities.

Speaking on Schumann's compositional techniques, Ulrich and Pish stated:

> It was Schumann's practice, in a great majority of his single-movement piano pieces, to devise a melodic line, a rhythmic figure, or a texture as the musical element around which the entire piece could be constructed. A syncopated pattern, a series of broken octaves, a triplet figure, an arpeggiated chord series--these and many other distinctive elements gave each piece a lilt for unity through a special mood or character.[23]

The somewhat contrasting second part of his small works provided each composition with variety, which was occasionally achieved through the use of the small three-part form used in the character piece that replaced the classical sonata.

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[22]Ibid., p. 6.

[23]Ulrich and Pish, History of Music, p. 476.

Three favorite media of expression for Schumann became the orchestra, piano, and human voice. The orchestra produced qualities of volume, colorfulness, and brilliance for the Romanticist. The piano symbolized a spirit of freedom and individuality; and the voice personalized the combining of literary elements to give an added intensity to the romantic poetic text.[24]

All Romantic music based its premise on a feeling of musical tension as being necessary to achieve a corresponding intensification of emotional response. Problems of sonority, timbre, dynamics, and the exploration of sheer tonal masses became a matter of deep concern for the composer. Pluralities of keys enriched the harmonic texture and embellished the chromaticism or dissonance of the music.[25] Concomitant with these harmonic appointments was the increased richness of the melodic lines.

The nineteenth century offered no essentially new formal patterns, but it did exemplify the breaking-up of former thematic ideas into motives that stressed musical tension, freedom of rhythmic figures, and divergent sonorities.

The Romantic idealists that evolved insisted that music could exist for its own sake, whereas the Romantic realists insisted that music must communicate a story of verbal or visual accounts. Romanticists who excelled in spectacular virtuosity dazzled the listeners through their brilliant technique. There were even composers who emphasized intimacy as the best approach to personalized feelings,

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[24]Wold and Cykler, Music and Art, p. 205.

[25]Ibid., p. 204.

writing chamber music and solo songs. And others combined literature with the visual landscape to create the symphonic poem.[26]

The Romantic struggle for visual and auditory artists evolved as a movement toward emancipation. Bonds were relinquished from the systems of the Church and aristocratic patronage, which earlier controlled art works. Wold and Cykler commented on this:

> The composer served either one or both of two patrons--himself and the general public. It is true that a great number of works in the nineteenth century were still written or painted at the commission of a small, elite, and discriminating public.[27]

Therefore, Schumann and Delacroix embarked on individual plights into the style of the times, incognizant of the demands from outside sources that were unsuitable to their styles.

In conclusion, the spirit of the Romantic times in literature, music, and art developed into themes of varied elaborate forms with directions of great emotional power. Individuality, sentimentality, and the fervor for religious, political, economic, and personal freedom evolved.

The development of the content of this paper will delve into the powers of creative response that became evident in works of Schumann and Delacroix. Each man will be compared as to biographical disclosure, technical objectivity, and specific examples of media.

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[26]Ibid., p. 205

[27]Ibid., p. 203.

CHAPTER I

THE LIFE OF ROBERT SCHUMANN

Robert Schumann was born in Germany in the Saxon town of Zwickau toward the end of the Napoleonic Wars on June 8, 1810. He was the youngest son of a bookseller, who was an uninspired intellectual who dabbled in writing. However, from such parentage came a love for literature and an unlimited encouragement in all of Robert's youthful endeavors.

According to Brockway and Weinstock:

> Heredity accounts for much of Schumann's life; and its pattern was set before he was born. His father's health was chronically bad before marriage, and it became progressively worse after it. His mother was gloomy and morose, sparing her affection with the other four children less favorite than he.[1]

His sister Emilie, who was described as having an incurable melancholy, drowned herself at the age of twenty. His three brothers died young, the accounts of which state little about the stability of the young men. The authors continued their descriptions of Schumann's home:

> The stage of Robert's birthplace was near the principal theater of the war, which made the tragic outcome of his heredity inevitable in the unhealthy jungles of German romanticism.[2]

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[1] Wallace Brockway and Herbert Weinstock, Men of Music (New York: Simon and Schuster, 1958), p. 293.

[2] Ibid., p. 292.

The quiet town was filled with slow-moving and slow-thinking Saxons who were seldom disturbed in the habitat of their daily existence. This atmosphere in which Robert spent his childhood found source for his twofold talents for literature and for music. During his adolescence his literary impulse dominated his interests, and he frequently spoke of an indecisiveness to choose one as his formal pursuit.

Education for Schumann began at the age of six in a local private school kept by Dr. Döhner, who reported Schumann as having no special gifts. At about the same time, he began his first piano lessons with J. G. Knutzsch, who was the organist at St. Mary's Church.[3]

Although the instructor had limited abilities for instructing the young genius, he did inspire Schumann to listen to Moscheles play at Carlsbad. The boy was so impressed with Moscheles' stylings that he used the similar technique in writing his early published compositions. These compositions were performed in his eleventh and twelfth years. In 1822 he composed a setting of Psalm CL for soprano and contralto, pianoforte and orchestra, a work performed by his fellow pupils as a beginning of his career in numerous musical media.[4]

At Easter of 1820 he entered the Zwickau Lyceum, where he studied for eight years, giving numerous public appearances. The director of the Lyceum frequently arranged compositions for Schumann's

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[3]Grove's Dictionary of Music and Musicians, Vol. VII, Fifth Edition (New York: St. Martin's Press, Inc., 1960), p. 603.

[4]Ibid., p. 603.

performances at the "evening entertainments."[5] He stressed a belief that the boy possessed remarkable talents in the performance idiom.

During this same period in Schumann's life, the rage of Europe was keyboard study, especially as performed in piano duets. Parlors on nearly every community block resounded with the very popular tonalities of nineteenth-century works. Rooms for performing began to grow in size within home architectural stylings.

Schumann enjoyed performing with the local bandmaster's son. He raced through arrangements on Beethoven's symphonies and pieces of Haydn, Mozart, Weber, Hummel, and Czerny to such an effect that his father, August, presented him with a grand piano. His father, recognizing his son's talents, solicited the noted Karl Maria von Weber; however, the master's death put an end to these plans. Failing to secure von Weber's tutorship, Schumann began to read prolifically the writings of Lord Byron and Jean Paul Richter, whom he ardently admired. Their spiritual outpourings inspired many of Schumann's works in later years.[6]

The personality of Robert began to formulate by this time, and one could begin to study his warm-hearted, idealistic, sentimental, and impulsive nature.[7] He continued this pattern into his private and professional life while guarding against extremism.

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[5]Ibid., p. 603.

[6]Collier's Encyclopedia Volume XX (New York: Crowell Collier and MacMillan, Inc., 1966), p. 494.

[7]Homer Ulrich and Paul A. Pisk, A History of Music and Musical Style (New York: Harcourt, Brace, and World, 1963), p. 476.

He was a spendthrift, the excuse of which he used later to get permission from his mother to quit studies in law. His employment earnings came from lessons taught to local students. They reported him to be kind and full of ardent affection despite his lack of personal control.[8]

In March of 1828 Schumann passed his school with marks of distinction. In obedience to the wishes of his mother and his guardian he unwillingly entered the University of Leipzig as a law student. He tried to submit to their wishes, but the final outcome of his terrible struggle with this pursuit was never in doubt. His strong-willed nature, his self-centered approach to living, and his poetic, rather than legally prosaic manner of writing could not allow for such a career.[9]

Schumann's short period at the university ended in 1830, when he completely ended his legal explorations. With much idealistic aplomb, he announced his decision to quit law studies in a letter written to his mother, which in part reads as follows:

> Now I am standing at the crossroads and am scared at the question which way to choose. My genius points towards art, which is, I am inclined to think, the right path. . . . There can certainly be no greater misery than to look forward to a hopeless, shallow, miserable existence which one has prepared for oneself. But neither is it easy to enter upon a career diametrically opposed to one's whole education and to do it requires patience, confidence and a quick decision. I am still at the height of youth and imagination, with plenty of capabilities for cultivating and ennobling art, and have come to the conclusion that with patience and perseverance, and a good master, I should in six years be as good as any pianist, for pianoforte playing is mere mechanism and execution. . . .

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[8]Henry Thomas and Dana Lee Thomas, Living Biographies of Great Composers (New York: Nelson Doubleday, Inc., 1940), p. 140.

[9]Ibid., p. 139.

> This battle against myself is now raging more fiercely than ever, my good mother. Sometimes I am daring and confident in my own strength and power, but sometimes I tremble to think of the long way I have traversed and of the endless road which lies before me.[10]

Prior to his leave from school, Schumann spent 1829 at the University of Heidelberg. He yearned to follow the fame of Thibaut, who was a professor of law and a profound student of music. Baker stated that it was at this time that he "began to apply himself seriously to musical study, aided by his dexterity as a pianist." When permission was secured to leave, he began to devote himself to music, studying under the pianistic mastery of Friedrich Wieck and the compositional tutorship of H. Dorn.[11]

His zeal for experimentation led to the invention of a mechanical device which was devised to strengthen weak muscles. In doing such he crippled one finger so the thought of professional playing had to be abandoned. The result was that he was forced to seriously approach composition while attempting forms of critical writing. Devotion was invested daily in the imitations of Jean Paul. His literary production included fragmentary notes of an autobiographical novel and a book on the aesthetics of music.

During this period he began having fears of insanity. Groves introduced this by stating: "Indeed his symptoms from the age of

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[10]Donald H. Van Ess, The Heritage of Musical Style (New York: Holt, Rinehart and Winston, Inc., 1970), p. 256.

[11]Theodore Baker's Biographical Dictionary of Musicians, Fifth Edition (New York: G. Schirmer, 1958), p. 1474.

puberty onward suggest that he had inherited dementia praecox."[12]

In this Heidelberg period he traveled into Switzerland and Northern Italy, where he got as far as Venice. Upon the acceptance of changes in study around 1830, Schumann returned to Leipzig at the request of his teacher, Wieck, who wrote to his mother saying:

> Above all, Robert must leave Heidelberg the ardent city which will still further inflame his imagination and return to our cold, dull Leipzig. . . . For my part, in view of Robert's talent and imagination, I undertake . . . to make him one of the greatest living pianists, with more intellect and warmth than Moscheles, and on a greater scale than Hummel. . . .[13]

After Schumann left Heidelberg for Leipzig, he traveled to Strasbourg, where he had an escapade studying the effects of the July Revolution that he had hailed with enthusiasm. After this brief encounter he traveled by way of Mainz, Cologne, and Wesel en route to Leipzig where he began his new life.[14]

This year led to the experience of listening to Paganini, which inspired his own transcriptions of six of Paganini's Caprices for unaccompanied violin and a set of variations for pianoforte and orchestra on the "Rondo à la Clochette" from Paganini's B MINOR CONCERTO. That summer he also wrote a set of waltzes for piano under the obvious rhythmic influence of Schubert's waltzes, and a series about a girl of romantic interest in his life, Ernestine von Fricken, with whom

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[12] Grove's Dictionary, p. 604.

[13] Thomas and Thomas, Living Biographies, p. 43.

[14] Ibid., p. 44.

he had discussed much of his music.[15]

During the decade of the 1830's, Schumann developed steadily as a composer and critic primarily in the realm of piano compositions.

In 1832 Dorn, his composition teacher, refused to go further with the lessons in thoroughbass and counterpoint. As a result, Schumann began to study in depth Bach's WELL-TEMPERED CLAVIER from which he received his inspired classical background.[16]

Schumann was able by 1834 to launch one of the most notable musical journals, the NEUE ZEITSHRIFT FÜR MUSIK, which he edited for a number of years and to which he submitted contributions regularly. He immediately set himself up as the champion of the new and the opponent of the old in observance of battles against the Philistines, who, according to Webster, were "persons regarded as smugly narrow and conventional in views and tastes, lacking in and indifferent to cultural and aesthetic views."[17]

His reputation grew as the most famous music critic, which inspired him to form the "League of David." This was to become the spiritual and romantic league of its day. Its founders supported a war against the "Philistines," advocating a progressive, refined musical culture. Schumann signed each of his criticisms as "Eusebius," "Florestan," or "Raro," each appearing as a different character in his

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[15]Grove's Dictionary, p. 605.

[16]Ibid., p. 606.

[17]Webster's New World Dictionary, College Edition (New York: The World Publishing Co., 1966), p. 1099.

writings. These attested to a satirical wit noteworthy of his literary style.

The social life of Schumann to this time centered at the Wieck house. Therefore, it did not seem strange that he should have entered into the world of Friedrich Wieck's daughter, Clara, who was thirteen years old when they met. He seemed to play the part of an older brother who might have amused his sister. She revered him with the guileless devotion of the young, listened to his tales of ghosts and goblins, and applauded his charades. Clara and Robert corresponded when she was on tour concertizing. He adored her genius in performance, just as she adored his compositional talents.

Upon realization of the budding new romance, Wieck sent his daughter to Leipzig and forbade any further communication between the lovers. He felt Schumann's life as a musician was too unstable for Clara's future career as a concert pianist.

The strain began to affect the couple, but expressiveness became their release. When the two had once been in conflict over assumed lovers, Thomas stated, "Clara performed his SONATA IN F MINOR, for she knew of no other way to prove her intense feeling for him."[18]

The father's goals to keep his daughter single were in vain. Clara Wieck and Robert Schumann began to see one another despite his ruling. Because of the granting of an honorary doctorate by the University of Jena, Schumann received some favor in the eyes of Clara's father. Because of the continual opposition he gave to this union, Clara and Robert trod as thorny a path as romantic fiction might offer.

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[18]Thomas and Thomas, Living Biographies, p. 143.

Both remained steadfast for over four years before a marriage finally took place on September 12, 1840, after the couple received approval through an appeal to the courts.[19]

This must have been Schumann's most inspired period, for during his exasperating courtship and soon after the wedding he wrote some of the most glorious songs that Romanticism has produced. This historic romance inspired more than a hundred of his two hundred fifty songs.[20] As an inner stimulus for these compositions, Clara found her influence essential to her husband. She frequently concertized his works in public and he likewise enjoyed writing for her interpretative performances. As quoted from Thomas and Thomas, he repeatedly wrote of his good fortune in possessing

> . . . a wife to whom I am bound by art, mental affinity, the habit of many years' friendship and the deepest, holiest love. . . . My life is filled with joy and activity.

And Clara in return worshipped him.

> My respect for Robert's genius, intelligence and gifts as a composer increases with every one of his works.[21]

A reconciliation was soon in order for Clara's father, which added to a happy period of fourteen years of marriage blessed with two children, years of travel with Clara's concert appearances, and moments of performances of Robert's compositions by Clara. Schumann continued

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[19]Baker's Biographical Dictionary, p. 1475.

[20]Van Ess, The Heritage of Musical Style, p. 257.

[21]Thomas and Thomas, Living Biographies, p. 143.

to compose and teach before serving as an instructor in Dresden and before assuming the position as musical director for the city of Düsseldorf.

The life of Clara and Robert remained in delicate balance. Robert's composing required hours of silence in preparation. Clara's demanding practice schedule at times interfered with his concentration.

In 1844, prior to Düsseldorf, the Schumanns lived in Dresden where Robert found duties in the Leipzig Conservatory uncongenial.[22] This position was held until the autumn of 1850, when recurring signs of insanity became alarming. He recalled hearing a "chorale of trumpets" from auditory hallucinations that were to attend to the disintegration of his mind.[23]

By 1849, his wish to conduct an orchestra was finally realized when the townspeople of Düsseldorf-on-the-Rhine offered him the post of civic concert director, the income from which was small. It offered him a brief period of escape from the shackles of despair, but the Düsseldorf period of compositions revealed the drying up of his inspiration. Perhaps his inability to tackle the larger forms contributed to his lack of motivation.

Brockway and Weinstock referred to it accordingly:

> It showed a pedantic, classicizing tendency and a technical facility not at all characteristic of his best efforts. Many of the compositions were choral and contained empty

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[22] Baker's Biographical Dictionary, p. 1475.

[23] Brockway and Weinstock, Men of Music, p. 300.

and sentimental verses to which they were written.[24]

Added to his mental distress was the burden of poverty. For years he had hoped to be appointed as conductor of an orchestra. But when his opportunity for such was made available through a vacancy, Mendelssohn resigned his position to another man.

During the Düsseldorf period, Schumann was taken upon request to Dr. Richarz's private asylum at Endenich near Bonn. After some gradual improvement with many setbacks, he began to recover slightly, but hope for a final cure was soon relinquished. Dr. Richarz was incapable of any help, for he himself was discovered to be a hypochondriac who could not understand Schumann's sickened soul. He treated the problems as a symptom of disease rather than as a reality of mental deviation. According to Thomas and Thomas, Schumann spoke these words on their anniversary: "Music is silent . . . Night is beginning to fall. . . ."[25] Clara knew his problems were not only persisting, but they were gradually growing worse.

Thomas and Thomas continued with Clara's report of the close of her husband's life on July 29, 1856:

> I saw him in the evening, between six and seven. He smiled at me and put his arm around me with great difficulty, for he had almost lost all control of his limbs. Never shall I forget that moment. I would not give that embrace for all the treasures on earth. My Robert, it was thus that we had to meet again! How painfully had I to try to distinguish your beloved features! What pain it was to look upon you so![26]

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[24]Ibid., p. 309.

[25]Thomas and Thomas, Living Biographies, p. 230.

[26]Ibid., p. 230.

He died within two days and was buried on July 31 in the cemetery with Brahms, Joachim, and Hiller at his side for the interment.

In summary, Schumann was a leader of the German Romantic school and one of the great Romanticists of piano music. At the very outset, his individuality found full expression, his mastery of detail was emitted, his passionate attention to emotion was displayed in small forms, and the piano pieces and songs he wrote became the lyrics of his genius. Though they lacked thematic continuity in larger forms, his first two symphonies were much in the style of the Beethoven epoch.

Schumann was in all respects the child of his age. He rebelled against cheapness and shoddiness and devoted his creative and critical genius to combating the evils of his day. Colliers stated:

> He was typically romantic, both in his expression of personal emotion and in his belief that music should represent inner states of mind and soul. Both as a composer and as a writer Schumann fancied himself as upholding the original and the sincere as opposed to the meretricious and the imitative.[27]

In close, Schumann, along with Chopin, was considered a founder of the modern piano technique, which contributed significantly to his strengths as a pianistic composer.[28]

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[27] Collier's Encyclopedia, p. 494

[28] Baker's Biographical Dictionary, p. 1475.

CHAPTER II

THE LIFE OF EUGÈNE DELACROIX

The birthplace of Eugène Delacroix was Charenton-Saint-Maurice (Seine), a suburb of contiguous nature in Paris. The date of birth, April 25, 1798, marked a period of strong political activity for Delacroix's father, who was active during the Revolution serving as foreign minister under the Directory of the government.[1]

During Delacroix's early childhood, upheavals and violence made way for the leader of Romantic painting, who introduced new styles of color theory while embarking upon new concepts for composition. His early years showed his bent toward drawing, and he entered the studio of Pierre Narcisse Guérin, an academic painter and teacher. Among Guérin's students were Jean Louis Géricault, as his master.[2]

His fascination for literature began at an early age, especially that of English literature. According to Ruskin, "Eugène was exceptionally well-read, and his sophisticated wit made him the welcomed guest of the ladies of the Paris society."[3]

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[1] Encyclopedia of World Art, Volume IV (New York: McGraw-Hill Book Company, Inc., 1961), p. 280.

[2] Ibid., p. 280.

[3] Ariane Ruskin, Nineteenth Century Art (New York: McGraw-Hill Book Company, Inc., 1973), p. 59.

Baudelaire further discussed Delacroix's attributes:

> He was a man of general education unlike the other modern painters who are for the most part either illustrious or obscure daubers, sad specialists old or young, or pure artisans, some making academic figures, others fruits, and still others animals. Delacroix loved everything, and surrendered his mind to every kind of impression.[4]

Delacroix was passionately devoted to music. He adored the musical compositions of Mozart and Gluck. However, a misunderstanding of Berlioz led him to dislike the musician's stylings. In literature his first love, oddly enough, was for the classic writers as Racine. He commented,

> I know the ancients, and I have learned to place them above all others; this is the best result of a good education, and I am glad of it--the more so since the moderns, in love with themselves, neglect those august examples of ability and intelligence.[5]

He seldom missed an opportunity to ridicule the romantic writers when placed in a position of critical commentary. The poet Alred de Bigny, however, came close to achieving an acceptable style of creativity for the artist. His melancholic and aristocratic mind was continuously in conflict with the mediocrity of the masses affected by their latent prejudices.[6]

Delacroix possessed a richly endowed personality that was a truly acceptable companion amongs circles where his reserved manner was adored by the women whose company he kept. He was capable of going off by himself for long periods in order to concentrate on his paintings. He felt

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[4]Carl Zigrosser, Six Centuries of Prints. (New York: Covice Friede Publishers, 1937), p. 140.

[5]Encyclopedia of World Art, p. 284.

[6]Ibid., p. 284.

that solace to the artist brought returns of greater sensitivity and heightened emotionality.

His own gift for writing could be studied through articles and journals he published; and from the age of twenty-four he kept a diary of his temperament like that of Schumann. Some of his works were theoretical in nature with an evident detachment from contemporary life that he continuously strived to maintain.[7]

When his journal of writing and letters was published by A. Joubin in 1932, Delacroix was revealed as a keenly intelligent and highly cultured man of political importance.[8]

Eugène had a passionate desire to travel as he conveyed in expressions of love for the country of Italy, which he never saw. Health could have played an important role in his stability of environment, inasmuch as his nervous condition and delicate health forced him to conserve his strength. He often felt that one-third of his time was spent just getting into condition to paint. Despite this condition of health, he remained prolific in the media of oil, watercolor, etching, and lithography.[9]

His introductions to the Academy led him to experiment with complementaries, which he scientifically charted on a revolving disc.

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[7]John Maxon, The Art Institute of Chicago (New York: Harry N. Abrams, Inc., Publishers, 1970), p. 72.

[8]Encyclopedia of World Art, p. 280.

[9]Thomas Craven, Men of Art (New York: Simon and Schuster, 1936), p. 443.

His magical power to produce passionate colors could have been a result of his love for violence, preoccupations with physical gestures, and turbulence of thematic material.[10]

In 1822 he painted his first important work, DANTE AND VIRGIL, which was exhibited in the Salon of Paris. This work outraged his teacher, Guérin, because of its brooding violence and dense shadows. However, this was only the beginning of many other severely critical comments to be made by his colleagues for years to come.[11]

Conservative critics denounced his second work for the public, MASSACRE OF CHIOS, as "a massacre of painting." Both works were hailed by opponents of the Davidians, whose battles within painting circles caused such attention that Delacroix was assured public fame.

By this date Delacroix had been accepted as the leader of Romanticists by the death at age thirty-three of Géricault, who was killed from a fall from a horse. Prior to his death he had even posed for this acclaimed artist. Delacroix frequently used paintings just as Géricault to oppose the rulers of France in expressions of his strong egalitarian political views.[12]

Eugène Delacroix praised order, reason, and clarity in most of his paintings. He grew to become a great admirer of the English landscape through works of John Constable, J. M. W. Turner, and Richard

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[10]Ibid., p. 443.

[11]Collier's Encyclopedia, Volume VIII. (New York: Crowell Collier and MacMillan, Inc., 1966), p. 41.

[12]Albert E. Elsen, Purposes of Art (New York: Holt, Rinehart, and Winston, Inc., 1972), p. 281.

Bonington. Following the example of Théodore Géricault, he went to London in 1825 to devote a portion of his life to the study of their works. When Constable's HAY WAIN was shown at the Paris Salon in 1824, Delacroix was so impressed with its background at the preview for the artists that he repainted his own background on his own MASSACRE OF CHIOS the day before the exhibition opening.[13] Many critics admonished him for this deliberate change in the mood of the painting.

Portraits were later subject matter for compositions as his own SELF-PORTRAIT, which had the same transparent quality of tone and elegance that inspired the completed works of Gainsborough and other Rococo artists.

According to the New Encyclopedia Britannica,

> Delacroix frequently looked upon the classical models of antiquity as earlier interpreted by Peter Paul Rubens and the Venetians for inspiration in his paintings depicting sympathy for the Greeks.[14]

In the painting, GREECE EXPIRING ON THE RUINS OF MISSOLONGHI, he portrayed this spirit of favor for the Greek cause. Sometimes this along with certain literary commentary was used to denote historical events from earlier periods of time, as well as an emphatic appeal of emotions, as in his DEATH OF SARDANAPALUS.

Interestingly enough, Delacroix became intrigued with exotic forms from nature that were discovered in his travels through Morocco.

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[13] Collier's Encyclopedia, p. 41.

[14] The New Encyclopedia Britannica, Volume III (Chicago: Encyclopedia Britannica, Inc., 1974), p. 400.

This adventure in 1832 into the very tents of tribal sheiks provided him with nostalgic Eastern subjects, as his ODALISQUE.

Despite his desire to revolt against the norm of this period, he maintained many of the traditional painterly techniques of the early Renaissance painters. His treatises had the impression of looking into the expanse of a window. These "window paintings," as they were frequently called, gave voice to his traditional discipline and training.

Delacroix could be considered an innovator in all of his paintings, through his use of color away from that of the Academy. He foreshadowed the impressionistic movement with violent color schemes of contrasting complements. DANTE AND VIRGIL was a prime example of this technique. The strong declaration from each true bold red hue appeared singularly as a monochromatic statement before it was contrasted with its complement of green.

Many of the more important works will be discussed in detail when compared with Schumann's compositional stylings in the content of this paper. The biographical material of Eugène Delacroix will be kept brief in this chapter so that later expressive techniques can be elaborated upon in greater detail.

Delacroix was influential with the company of painters, and the political implications of his father aided his art work at times. According to the Encyclopedia of World Art, "Delacroix began to receive official commissions. Asked to take part in the decoration of the Palais du Conseil d'Etat, he proposed a JUSTINIAN PRESIDING OVER THE COMPILATION OF THE PANDECTS. He labored with this work but only

sketches and preparatory drawings remain."[15]

The painting was kept in the Commune during this time, and during the insurrectionary government rule of 1871 it was burned in a fire in the building.

From Thiers, minister of the French government, Delacroix received a commission to decorate the Cambre des Députes, known as the Palais-Bourbon, where in 1838 he completed the decoration for the Salon du Roi. Later he decorated the library, which was considered his greatest work and the one to which he gave his utmost effort.[16]

At the same time he was charged with the dome of the library of the Luxembourg Palace. The influence received from artists as Peter Paul Rubens and Veronese dominated his effects to the greatest extent, as with Veronese's WEDDING AT CANA.

The living forces of the state were painted on the Salon du Roi calling attention to Justice, Agriculture, Industry, and War. On the pilasters these allegorical figures represented the principal rivers of France, the Atlantic Ocean, and the Mediterranean Sea, the natural boundaries of the artist's homeland. His striving, once again, for classical ideals in painting was evident through these works. Attention shifted from paintings of massive movement and color to those of calm, serene moods implying tranquillity.[17] These last paintings revealed Delacroix as a painter of monumental composition worthy of the heir

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[15]Encyclopedia of World Art, p. 282.

[16]Ibid., p. 282.

[17]Ibid., p. 282.

inherent of Venetian tradition.

To sum the artist's life one could visualize him as being one of the finest critical minds of the century with extraordinary facility and temperament in intellectual powers. Born into an age of revolt, a world of political insurrection and unparalleled discord, he slayed the academic monster with courage that made him as a very young man a leader amidst the radical forces. As a champion of individual freedom in painting he was frequently criticized by men of intelligence, as Gautier, Musset, Baudelaire, and Daumier, but he bore the attacks of his enemies with a superb wit and loftiness known so true to this aristocrat. Today he is still considered the French hero of modern painting.[18]

Delacroix like Schumann had a fateful ending. At the heart of Delacroix was the solitary soul of a man for whom worldly obligations existed while an interior life remained untouched. He wrote in 1824, "The torment of my soul is its solitude." He suffered from periods of manic enthusiasm alternated with deep disillusionment. Always conscious of the force of his genius, he was embittered by the battles that he had to fight against mediocrity. "Almost all great men," he wrote, "lead a life more thwarted, more miserable than that of other men."[19]

He found the lack of imagination in the common man a breeding ground for ignorance. Perhaps this is why he could not bear to be on friendly terms with other artists. He seemed removed from much human passion, because, as stated by Delacroix, "what is most real in me are

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[18]Craven, Men of Art, p. 439.

[19]Encyclopedia of World Art, p. 284.

the illusions that I create with my painting; the result is shifting sand."[20]

Delacroix died beguiled by his existence on August 13, 1863, plunged into a boundless melancholy: "Oh, sad fate. To desire ceaselessly the expansion of myself, of the spirit that is myself, lodged in a vile clay vessel."[21]

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[20]Ibid., p. 284.

[21]Ibid., p. 284.

CHAPTER III

THE ROMANTIC SPIRIT AS INFLUENCED BY LITERATURE

If the romantic spirit were to interpret reality through the artists' infinite spectrum of inner feelings, it seems only justifiable that descriptions would follow rather than definitions relating romanticism to the media as a whole. A divergence of styles became apparent during the early nineteenth century even though there were historic characteristics in common which brought music and art to the literary elements.

Early Romanticism found Delacroix fascinated with the symbol of the heroic, which lent a Napoleonic touch to his paintings.[1] As for the musicians, there were many individual styles, but the early heroic tendency was influenced by compositions of Beethoven. Some even think of this age as the last approach artists made to join the distinguished line of classicists.[2]

The middle Romantic movement of Delacroix and Schumann, known as the poetic, identified with patriotic emotion and with travels to foreign countries. Delacroix sojourned to Morocco and Schumann created adventures in his mind or on short escapades. Journies became a combined

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[1]Thomas Craven, Men of Art (New York: Simon and Schuster, 1958) p. 447.

[2]Donald H. Van Ess, The Heritage of Musical Style (New York: Holt, Rinehart and Winston, Inc., 1970), p. 230.

response that each artist made about his early days with literary encounters.[3]

The late Romantic age, called the hyper-romantic, was led by Wagner, Bruckner, and Mahler, but this does not become an issue of importance in the study of his paper. It did, however, affect the stylistic trends of later musicians and artists who followed.

The style characteristics common to artists influenced by writings of the poetic movement were represented by the young musical romantics Schubert, Schumann, and Chopin, and by visual and expressive artists Dumas, Balzac, Géricault, and Delacroix. The romantic testimonies each artist delivered to the public became evidence of their struggle for freedom from their earliest memories.[4] So many romantic artists read prolifically about adventures of others before them, only to attest to their charms in expressive manners.

By 1830, the year of Hugo's HERNANI and the overthrow of the Bourbons, the romantic movement was organized in the French school with its partisan habits and instincts for taking sides on nearly all questions. It divided itself into two parties: in one, the exponents strove for free speech in art; in the other the conservatives fought desperately for academic authority.[5]

Craven referred to the specific artists:

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[3]Ibid., p. 230.

[4]Ibid., p. 230.

[5]Craven, Men of Art, p. 441

> The Romantics drew their fire from many sources, as Scott, Byron, Constable, and Bonington; from Goethe, Schiller, Beethoven, and Goya; the Academics clung to the dreary tragedies of Corneille, Racine, and Voltaire, and the bleak platitudes of Poussin and David.[6]

These persons considered themselves as victoriously moral in making the sounds of modern art and letter, but officially and popularly they were unmercifully beaten.

Speaking out on freedom for the poetic artist, Delacroix described his understandings by elaborating on his concepts of romanticism:

> If by romanticism is meant the free display of my personal impressions, and my repugnance for the types invariably admired in the schools and for academic formulas, I must confess that not only am I a romantic, but that I was so even at fifteen: I already preferred Prod'hon and Gros to Guerin and Girodet.[7]

For Schumann, individuality of expression meant a rebellion against the normative and the traditional style and form through a constant effort to create original material with accompanying invention and experimentation. He spent a great deal of time expressing personal feelings and emotions in a manner most poignant and dramatic.

By admission, Schumann generally wrote his music before he thought of its title, for his music embodied more fully than that of any other composer the depths and contradictions as well as the tensions of the romantic spirit. The freedom he strove to declare turned into the ardent and dreamy, the vehement and visionary, and the whimsical,

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[6]Ibid., p. 441.

[7]Encyclopedia of World Art, Volume IV (New York: McGraw-Hill Book Company, Inc., 1961), p. 285.

as he strove through his technical virtuosity to create piano music that might enhance the poetic idea.[8] Several works in the small forms gave reference through melodic tonalities of a "program" or a literary implication.

The major contributing factor behind this change of artists to the poetic was in the dissolution of the boundaries that had previously separated the arts in previous centuries. Around 1800, poets, philosophers, painters, and musicians sought a new focus--a union of all the arts in which each reflected its spirit upon the other.

For example, lyric poetry strove for the mysterious, magical, and sensuous qualities of music. Alfred Einstein relates,

> Not only in Germany, but also in England and France, the Romantic poets strove to create a new verbal music. . . . The more 'musical' a poem, the surer seemed its advance into new unexplored regions of feeling.[9]

Freedom in the combined poetic idiom for Schubert, Schumann, and Chopin was brought and was enhanced through common characteristics of their lives: they were all born about the same time, lived short lives, composed in the same poetic vein, and were of highly sensitive temperaments. They, also, began creating their major works early in life.

An influence on goals for freedom in Delacroix's works was seen in his LIBERTY LEADING THE PEOPLE, which served as a political reaction to the Revolution while retaining a spirit of individuality in the

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[8]Donald Jay Grout, A History of Western Music (New York: W. W. Norton and Company, 1964), p. 354.

[9]Van Ess, The Heritage of Musical Style, p. 242.

painting media. The body of Liberty became his symbol for freedom that was taken from Ruben's Greek studies of the nude.[10] This classical figure also enhanced the ideal he was seeking to illustrate in his figure.

As a literary man of writing, Delacroix found inspiration from Ariosoto, Dante, Scott, Scakespeare, Byron, and Goethe; and from mythology, the Crusades, the Revolution, and contemporary events. He painted portraits, battle themes, animals, genre, easel pictures, and murals; and he painted religious themes. Delacroix translated the emotions of other artists into paintings that at one time others had done from real life experiences or pursuits. Seldom did he hold himself back from his natural ability to project images of other men's literary visions. Literary significance was attached to his paintings, as THE DEATH OF SARDANAPALUS, which was inspired by Byron's drama.[11]

Other artists as the famous German painter, Otto Runge, made literary comparisons. His became associations of similarities between colors and tones. William Blake, the poet, musician, and painter, fully exemplified the trend toward a fusion of the arts. Musicians likewise attached pictorial and literary qualities to their works deriving or suggesting scenes of nature or everyday happenings. Such expressions abound in Schumann's piano pieces--for example, KINDERSCENEN (SCENES OF CHILDHOOD), ALBUND FUR DIE JUGEND (ALBUM FOR THE YOUNG),

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[10]Craven, Men of Art, p. 443

[11]Ibid. p. 443.

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[13]Helen Gardner, Art through the Ages, Sixth Edition (New York: Harcourt, Brace and World, Inc., 1975), p. 73.

[14]William Fleming, Arts and Ideas, Third Edition (New York: Holt, Rinehart and Winston, Inc.), p. 462.

influence on later works.[18]

The manifestation of Goethe's entry into the lives of Delacroix and Schumann became evident in the mysteries of FAUST. The carnival of the macabre, the horrible, and the lugubrious doom and damnation implied in its development centered around events of the Walpurgis Night.

Schumann's stage work of "Szenen aus Goethe's FAUST" became a collection of compositions spread over nine years that were connected by the circumstance with all the settings of the drama. The first two sections of the FAUST music consisted largely of music that might have been part of an opera or were conceived as such at one time.[19]

This work, which was completed at Düsseldorf, was never performed. The novelty-hungry world found no interest in it, inasmuch as no recording of the composition has been made. Dr. Phillipp Spitta attests in Brockway and Weinstock that "up to the latter half of the last chorus it is a chain of musical gems, a perfectly unique contribution to concert literature."[20]

Implicit expression with literary subject matter from FAUST instilled a nostalgia for the past, a revulsion for the present, and a vision of eternity.[21]

Delacroix's imagination had been haunted by FAUST since he

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[18]Ibid., p. 608.

[19]Ibid., p. 626

[20]Wallace Brockway and Herbert Weinstock, Men of Music (New York: Simon and Schuster, 1958), p. 309.

[21]John O. White, Music in Western Culture (Dubuque, Iowa: Wm. C. Brown, Publishers, 1972), p. 283.

first saw it in London, when he commented to a friend in Paris that it had diabolical aspects. "The lithographs that eventually resulted show his mastery of illustrations and prove Delacroix's adept ability to project epical pictures in small dimensions."[22] This quotation from William Fleming substantiated Delacroix's adept proficiency at communicating the word into dramatic vision. His 1828 publishing of this edition of prints was testimonial proof of his imaginary talents with the mysterious and the bizarre.

This power of Delacroix's imagination to project the identified literary association was discussed by Baudelaire, who wrote:

> In his eyes imagination was the most precious gift, the most important faculty, but (he believed) that this faculty remained impotent and sterile if it was not served by a resourceful skill which could follow it in its restless and tyrannical whims. Delacroix's picture dramas reflect his images of that power that imagination provides the artist, nourished and continually kindled by great literature, art, and music.[23]

One work, FAUST, is illustrated in this text, but three others of importance include "Margaret in Church" (10-1/2 inches by 8-3/4 inches), "Faust and Mephistopheles Galloping," (11 inches by 8 inches), and "Witches' Kitchen," (12-3/4 inches by 10-1/4 inches).

Other artists were intrigued with the similar material of inspiration of Goethe as Hector Berlioz, who composed EIGHT SCENES FROM FAUST, which later gained popularity in a revision called the DAMNATION OF FAUST.[24]

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[22]Fleming, Arts and Ideas, p. 454.

[23]Gardner, Art through the Ages, p. 673.

[24]George Howerton, Technique and Style in Choral Singing (New York: Carl Fischer, Inc., 1957), p. 450.

It seems characteristic of romantic painting that Delacroix as its leading representative should look to fantasy sources rather than to the worldly appearances known to common man. The subjects of THE DEATH OF SARDANAPALUS, MAZEPPA, GIAOUR AND THE PASHA, and the SHIPWRECK OF DON JUAN all point to their inception through the poetry of Byron.[25]

THE DEATH OF SARDANAPALUS took as its theme the illustration of the King of Ninevehs, waiting his moment of death as taken from a play by Lord Byron. Having set fire to his closely besieged palace and surrounded by his women and his treasures, the king awaited his destined fate.[26]

Delacroix preceded this work with a number of preparatory drawings before he added color to form a reaction resulting in extremes from indifference to outrage. Delacroix brought the battlefield into the boudoir, where according to Elson, "his self-image and sadistic attitude toward women found release."[27]

It was Delacroix who brought fiery passion to painting, and, as Elson explained, "who more than any other painter of his time built upon the effects of strong colors as red, green, and black."[28] The brilliant dazzle of exotic trappings against the rich flesh of horses,

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[25]William Fleming, Art Music and Ideas (New York: Holt, Rinehart and Winston, Inc., 1970), p. 295.

[26]Encyclopedia of World Art, p. 280.

[27]Albert E. Elson, Purposes of Art, Third Edition (New York: Holt, Rinehart and Winston, Inc., 1972), p. 281.

[28]Ibid., p. 281.

slaves, and dying women produced cause for his symbolic leadership during the Romantic era. This painting, dedicated to Goethe, brought the claustrophobia and turbulence of the painting into a highly personal reaction as its Romantic fantasy for barbaric and theatrical overtones surfaced Byron's play.[29]

By the time it was bought by the Louvre in 1921 for eight million francs, it won an acclaim which was in opposition to commentary that was first exchanged by Delacroix and Viscount Josthène de la Rochefoucauld. The superintendent of the fine arts suggested he "change his manner," to which the painter replied he would adhere to his own way "though the earth and the stars were on the other side."[30] Needless to say, the effect of such criticisms so frequent to Delacroix's work was of little impact on the final outcome of his success as an artist.

Other works from the collections of Byron stimulated Delacroix's subject matter. It was from him that the theme for his EXECUTION OF THE DOGE MARINO FALIERO was derived which was painted to appeal to the viewer the horror of the guilty magistrate's decapitation on the staircase of the Doges' Palace.[31] The rich vibrant color brought about a direct reference to the Venetian artists' style of painting, and it served to further instill a dramatic effect on the viewer of the event before him.

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[29]Art Treasures in Germany (New York: McGraw-Hill Book Company, 1970), p. 132.

[30]Encyclopedia of World Art, p. 280.

[31]Ibid., p. 280.

Lord Byron was supposedly killed at Missolonghi, which served as a basis for the subject of Delacroix's final salute to the Greek cause, GREECE EXPIRING ON THE RUINS OF MISSOLONGHI. A dead Greek fighter was shown crushed amongst the marble blocks of the foreground, while a Moor remains triumphant. The defenseless maiden is viewed fully appealing as a martyred saint. These events were excited through Delacroix's quality of sonorous color. The contrasts of white against the deep blues and reds implied the fluid brushwork of the master Ruben, once again holding the artist's dramatic interest.[32] This rhetorical work was considered as being technically in tune with its time.

Schumann's reaction to Byron was the MANFRED overture which remained an outstanding character study in which Schumann could be as subjective as he wished while identifying himself with the author's hero. This incidental music to a drama was not intended for the stage, for it contained species of accompaniments to recitation that could not be considered the greatest in terms of composition.[33] But part of the problem evolved because Byron neglected to make his poem stageable, or because Schumann attempted to stage a work that was not intended for same.

According to Grove's Dictionary of Music:

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[32]H. W. Janson, A Basic History of Art (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., and New York: Harry N. Abrams, Inc., 1975), p. 287.

[33]Grove's Dictionary, p. 625.

> The overture is sure to last, because it is passionate and dramatic despite its somber nature. The harmonies are gorgeous and yet subtle. It is, beyond question, the most successful of Schumann's works for orchestration. With superb tactlessness he planned to dedicate his setting of Byron to Queen Victoria. Fortunately, for both parties, this plan fell through.[34]

The comparative relationships to follow will be made for the visual artist with the literary artist and for the auditory artist with the literary artist. For example, the influence of Jean Paul Friedrich Richter will be compared with the popular PAPILLONS of Robert Schumann; and the influence of Hugo as related to Dante's works through paintings of Eugène Delacroix will be substantiated.[35]

In the compositional fervor of the Heidelberg period of Schumann's life, the PAPILLONS, waltz-like pieces of Schubert stylizations, were created. The subject, a masked ball from Jean Paul's FLEGELJAHRE, sets as its task the striving for contrapuntal design by the two ending pieces.[36]

Byron and Jean Paul Richter were influential toward the end of Schumann's term at the Zwickau Gymnasium around 1828.[37] In response to these and other authors he wrote selections for metrical German verses proving that the pen was a necessary and an eloquent friend.[38]

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[34]Brockway and Weinstock, Men of Music, p. 307.

[35]Encyclopedia of World Art, p. 280.

[36]Brockway and Weinstock, Men of Music, p. 295.

[37]Theodore Baker's Biographical Dictionary of Musicians, Fifth Edition (New York: G. Schirmer, 1958), p. 1474.

[38]Henry Thomas and Dana Lee Thomas, Living Biographies of Great Composers (New York: Nelson Doubleday, Inc., 1940), p. 138.

The Op. 2 PAPILLONS gave the resulting chain of waltzes a literary program derived from Jean Paul's neurotically sentimental romances. Robert said of their influence, "When I play Schubert, I feel as though I were reading a romance of Jean Paul set to music, and the real impetus behind these pieces is Schubert's waltzes and polonaises."[39] Unfortunately, these idealized fantasies existed only in the dream-world of Pierrot, who was a noted twelfth-century French pantomime.

During this period of exposure once again to the public after a time of solitude, Schumann began to compose again for the symphony. According to Thomas and Thomas, the result was "NUMBERS 1, 3, 4, 6, and 8 of PAPILLONS, the TOCCATA, and the VARIATIONS ON THE NAME ABEGG, inspired by Meta Abegg, the daughter of a high official in Mannheim, to whom one of his friends was paying his court."[40] In these compositions occurred rapidly changing, often boldly chromatic harmonies with pedal effects that were quite novel to the 1830's. Cross rhythms with syncopation occurred, and an endless variety of accompaniment figures as chordal, arpeggiated, broken-chordal, counter-melodic, and broken-chord figures suggesting that counter-melodies were never made explicit.[41] These all aided for an essentially clear and simple melodic idea in the richly diffused romantic lights.

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[39]Wilfrid Mellers, Man and his Music (Bristol, Great Britain: Burleigh Press, 1957), pp. 15-16.

[40]Thomas and Thomas, Living Biographies, p. 41.

[41]Grove's Dictionary, p. 624.

For Eugène Delacroix the fusion of the literary styles of Dante were certainly in accord. It was Dante, Shakespeare, and Goethe who abstracted qualities from the Middle Ages of grotesque, ghastly antics of the witches' revels giving Satan his horns, his cloven feet, and his bat's wings. Hickok spoke on the visual records: "It was the grotesque which cast into the Christian hell the frightful faces which Dante and Milton evoked with high degree of selectivity."[42]

It was this Inferno section that Hugo extracted from Dante's DIVINE COMEDY for his poem of 1837 entitled, -APRES UNE LECTURE DE DANTE-. This poem closely parallels Delacroix's picture of Dante:

> When the poet paints the image of hell, he paints that of his own life . . . All the vices such as vengeance, famine, ambition, pride and avarice darken the scene still more. Farther on, the souls of those who have tasted the poison of cowardice, fear and treason are mingled with the grimacing masks of those whom hatred has consumed. The only light amidst this general gloom is the voice of the eternal artist, Virgil, who calls, 'Continue onward'. . . .[43]

During the period that Delacroix worked on it, he had a friend read the DIVINE COMEDY to him on which he commented in his journal:

> The best head in my Dante picture was swept in with the greatest speed and spirit while Pierrot was reading me a canto from Dante which I knew already but to which he lent, by his accent, an energy that electrified me. That head is the one of the man behind the boat, facing you and trying to climb aboard, after throwing his arm over the gunwale.[44]

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[42]Robert Hickok, Music Appreciation (New York: Appleton-Century-Crofts, 1971), p. 462.

[43]Ibid., p. 462.

[44]William Fleming, Art, Music and Ideas (New York: Holt, Rinehart and Winston, Inc., 1970), p. 296.

The passage that inflamed his imagination was that of the eighth book of the Inferno upon which he built his picture influenced by Hugo.

The composition revealed the nude figures of Dante and Virgil as muscular as those of Michelangelo and Rubens. However, they served to function as bold color masses rather than as three-dimensional forms. He noted that color was painting which emitted emotional reactions from the viewer that later reached into impressionistic and post-impressionistic painting.[45]

The continuous realm of appeal became that of pure pathos. According to Fleming:

> The central figure, Virgil, is featured in a crimson robe of a Florentine crowned with the laurel wreath standing amidst confusion as a classic symbol of the calm. Dante represents, on the other hand, the human contrast of serenity for his immortal companion.[46]

This impressive work in Delacroix's twenty-third year brought about thoughts by his compatriots that he should enter into the realm of drawing. It was at this point that Géricault's death from a fall from a horse left him to shoulder the leadership of the Romantic period. The similarities of the artists can be noted in the compositional similarities of the RAFT OF THE MEDUSA.

When DANTE AND VIRGIL was first exhibited, the picture brought about storms of protest, which provided him with critical attention he needed. The ever-present interest in the medieval and the macabre

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[45]Ibid., p. 296.

[46]Fleming, Arts and Ideas, p. 454.

made this work one of the main contributions of the romantic style. Its acceptance into the Academy was later a result of his tenacity to uphold his ideals despite public furor.

A slight paralleled reference to Delacroix's need for coloristic and dynamic qualities can be studied through works of Chopin, Schumann, and Liszt. Their piano music served as a rival to the color and sonority available in the symphony orchestra. Sheer sounds like pure color became significant factors in the expressive qualities of Romantic music, a role important in the Middle Ages but rarely seen or heard today.[47]

Another brilliant facet to the art of the times came from Sir Walter Scott who flowered into success in the 1820's. Then again, the Second Ballade of Chopin served as programmatic music of colorful degree.

Many other artists of the Romantic period affected the personalities or temperaments of Schumann and Delacroix, but few could be recalled as influential friends of both. However, the virtuosity of Paganini impressed both men. Schumann heard Paganini at Frankfurt during the Easter holidays of 1830. His own composition, SONATA IN B MINOR, embodied material salvaged from the Paganini variations the very next year. Other transcriptions from inspirations of this composer resulted in a set published as Opus 10.[48]

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[47]Klaus, The Romantic Period, p. 544.

[48]Thomas and Thomas, Living Biographies, p. 41.

Ingres in typical classic form produced a Paganini in 1810 (illustrated in this text) that will be compared to the Delacroix Paganini of 1832. The unusual use of the medium of oil on cardboard entered the compositional elements of Delacroix as a symbol of the musician's virtuosity. Paganini's pose displayed Delacroix's imaginative entry into the style of performance by this marvelous musician. The loose brushwork opposed to Ingres' careful graphic detail made the two men divergent in their interpretations of this work.

Before advancing into the poetic responses given to musical line, it would be important to close the discussion of literary-musical integrations by pointing out that the literary cult was now widespread. The curious feature of most of Schumann's early pieces, due to his fanciful bias of mind, is that all sorts of extra-musical interests were begnning to unfold.[49]

His most typical Romantic expression came from his piano works, which employ the small forms or the three-part song form as a vehicle for a poetic mood usually suggested in the title of the work. These "mood pieces" captivated the listener by the use of sheer sound that Van Ess referred to as "quaint chord progressions, dissonant tone combinations, and a 'blurring' of chords through the use of the pedal on the piano."[50]

This "mood music" might best be depicted through his CARNAVAL, a series of short works strung together by an extramusical idea about

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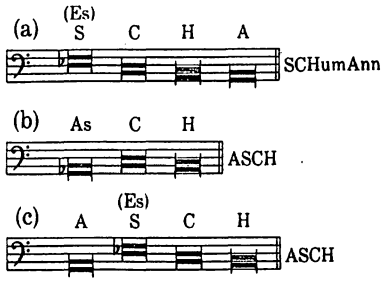
[49]Daniel Gregory Mason, The Romantic Composers (New York: The MacMillan Company, 1906), p. 112.

[50]Van Ess, The Heritage of Musical Style, p. 230.

a pre-Lenten carnival ball.[51] The twenty-two pieces are in dance rhythms, particularly that of the waltz or polonaise, representing individuals with whom Schumann had contact, either real or ficticiously.

Klaus continued,

> Besides the descriptive quality he also set himself to the task of using the notes A, E-flat, C, and B, which in German represent the letters ASCH, the name of a town where his early sweetheart, Ernestine von Fricken, lived. They also represent the four letters of his own name which could be musically stated. In German S could stand for Es, which is E-flat, and similarly As is A-flat. This leaves SCHumAnn, and ASCH or AsCh.[52]



Practically every one of his short pieces was based on the use of four letters in one order or another. Each section within the work was simply constructed as a three-part song or simple rondo form. Harmonies were enriched with chromatically altered tones, which lent color through dissonance, a common characteristic of Schumann's writing.[53]

CARNAVAL Op. 9, composed in 1834-1835, was perhaps his most famous piano composition incorporating the use of repetitive rhythmic figures, arpeggios, an octave bass line, and bits of improvisational

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[51]Klaus, The Romantic Period, p. 61

[52]Ibid., p. 61.

[53]Donald C. Walter, Men and Music in Western Culture (New York: Appleton-Century-Crofts, 1969), p. 115.

qualities, which were used to hold it into a tightly knit structure.[54]

Several of his characters in CARNAVAL had interesting descriptive titles such as "Chiarina," "Estrella," "Pierrot," "Florestan," and "Eusebius." The latter two represented Schumann's schizophrenic personality, the character of whom appeared earlier in his literary journals. "Florestan" was vigorous, forthright, and energetic; whereas "Eusebius" was the brooding melancholic, dreamy, introspective, and romantic. Similar contrasts of mood in his successive short pieces were often apparent in longer works, where contrasting moods were introduced impulsively and without structural justification.

"Estrella" and "Chiarina" represented the two contradictory personalities of Ernestine von Fricken and Clara Wieck: the woman he loved at the moment and the girl who was to become his wife.

The traditional figures of his "commedia," interestingly enough, joined the ideas of Chopin and Paganini, who were Pierrot figures living in the nineteenth century. Pierrot, who himself dressed in white clown pantaloons, brooded of the Carnival. This portrayed Schumann's early quintessence of writing.

Soon to follow in the tradition of literary influence was the flowering of the upsurge of lyric poetry that marked the rise of German Romanticism. Goethe, mentioned earlier, and Heine were the two leading figures among the group of poets who, like Wadsworth, Byron, Shelley, and Keats in English literature, cultivated a subjective mode of expression through the short lyric poem.[55]

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[54]Van Ess, The Heritage of Musical Style, p. 258.

[55]Ibid., p. 259.

The resultant lied, or art song, brought about the desire of the Romantic era to form a union with music and poetry, ranging from tender sentimentality to dramatic balladry. It chose as its favorite theme love and longing, the beauty of nature, and the transcience of human happiness.

Schumann, like Schubert before him, set the poems of Heine into unusual psychological mood pictures. The range of these moods ran, according to Van Ess,

> . . . from delicate and dreamy in 'Mondnacht' (Moon Night); passionate devotion to love in DICHTERLIEBE (Poet's Love) Song Cycle; patriotic in 'Die beiden Grandiere' (Two Grenadiers), or despair and sorrow as, again, in the DICHTERLIEBE.[56]

Because Schumann tried to depict the poetic mood of the composition, most of his music was in through-composed form in most of his two hundred fifty songs. The piano part embellished the melodic line, but at times it even took precedence over the lyric qualities of the vocal soloist.

The lieder occupied a central position in the works of such important Romantic composers as Schubert, Schumann, Brahms, and Wolf. With Mendelssohn the rise of the part song brought nationalistic feeling to the literature, known to most as the folk idiom.[57]

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[56]Milo Wold and Edmund Cykler, An Introduction to Music and Art in the Western World, Fourth Edition (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1972), p. 216.

[57]Klaus, The Romantic Period, p. 376.

By 1840, the "song year" for Schumann, the goal of his imagination had sought its height as he remarked: "Since yesterday morning I have written about twenty-seven pages of music except that I laughed and cried over it with delight."[58] Interpretation of these works brought popular favor and strength from both Stockhausen, a consummate musician, and Jenny Lind.

Thomas and Thomas remarked,

> From this period came LIEDERKREIS, Op. 24 (poems by Heine); MYRTHEN, Op. 25 (poems by Goethe, Heine, Byron, etc.); and another LIEDERKREIS, Op. 39 (poems by Eichendorff). The most famous collection are the two cycles FRAUENLIEBE UND LEBEN, Op. 42 (Chamisso) and DICHTERLIEBE, Op. 48 (Heine).[59]

This time of love with Clara brought Schumann to the focal point of his career in writing. Although the accepted theories denoted the tone poem, the lied, and the character piece for piano from forms of the Classical period, they were constantly refashioned into new structural elements. Rhythms became loose with stressed rubato tempos, melodies became less segmented than during the Classical period, and music with poetic impetus became expansive and lovely for its own sake.[60]

The experiences of Delacroix and Schumann with literary implications denoted by each certainly provided motivation for creative endeavors. Their similar influence from Shakespeare, Byron, and Goethe brought their characteristic style into development with a trend of

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[58]Thomas and Thomas, Living Biographies, p. 240.

[59]John Gillespie, The Musical Experience (Belmont, California: Wadsworth Publisher Co., 1968), p. 236.

[60]Klaus, The Romantic Period, p. 73.

growth and maturation in compositional techniques.

Each artist was not limited to his auditory or visual creative talents as discussed, for each found diaries, letters, and journals another release from creative tension. Delacroix, as exhibitor and writer on defense of his works, became a controversial figure of this period. It was not until late in his career that he was accepted into the Academy to which he had sought favor. His art was continuously under fire from verbal attacks when it went into exhibitions in France.

Schumann, on the other hand, found the offensive approach better inasmuch as writing was of second nature to his thinking and expressions. He was an accepted musical critic and essayist of his time, but some authorities speak of this as enthusiasm with lesser literary talent.[61] His impulsive manner was accepted due to his recognition of Chopin and Brahms as gifted men.

He was far too accepting in his criticisms of other musicians but he found ease with piano criticisms. His lack of understanding of the special character of the chamber ensemble and the orchestra, however, brought him moments of literary uncertainty.[62]

He was successful in the writing of several undertakings, the first of which was his work with the Bach Society. As its founder he strove to publish a complete edition of Bach's works. Mendelssohn

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[61]Brockway and Weinstock, Men of Music, p. 311.

[62]Ibid., p. 312.

and Brahms, members of this organization, were impressed with Bach's music for its expressive quality and its chromaticism which appealed to nineteenth-century musicians.[63]

This spurred Schumann into activities with the League of David into which he adopted his pseudonyms of "Eusebius" and "Florestan," who were discussed in the CARNAVAL. Grove discussed further:

> He remained director of this league until 1853, during which time his exuberant, florid prose style modeled that of Jean Paul Richter, revealing at best the fantastic and lyrical personality he strived to attain.[64]

In one of his compositions he neded a cycle with a march of the Davidsbundler against the Philistines, which, in routing the vulgar and the academic, reveals his fanatical quality to employ rigid rhythms against the uncultured, currently shallow musical tastes. It not only formed a basis for an artistic coterie against the Philistines, but it also allied all solitary Pierrots against those who could destroy them through misunderstanding.[65]

By 1934 he became the editor of a new periodical, NEUE ZEITSCHRIFT FÜR MUSIC, to which he contributed articles and leadership for ten years. Mellers stated that

> . . . the periodical fought against superficiality, insincerity, and manifestations of musical philistinism in performers and composers alike, in an attempt to raise the standards of musical taste.[66]

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[63]Klaus, The Romantic Period, p. 237.

[64]Grove's Dictionary, p. 626.

[65]Mellers, Man and His Music, p. 16.

[66]Klaus, The Romantic Period, p. 203.

Romanticism in France and Germany in the mid-nineteenth century was ablaze with literary activity. The salons of Paris during this dawn were populated with poets, playwrights, journalists, critics, architects, painters, sculptors, musicians, and utopian political reformers without number. Here the strongest influence was exerted by Hoffman; in the writings of Berlioz, George Sand, Eugène Delacroix, Alexandre-Étienne Choron, François-Henri, Castil-Blaze, Émile Deschamps, Jean-Baptiste Sabatier, and Hippolyte Barbedette. Beyond this were traces of German Romanticism which had an effect on that country well into the present century, even though in Germany the movement in the narrower sense was called the "high Romantic."[67]

"Jeune France" movements which followed formed a second phase in both Germany and France that today usually is referred to as neo-Romantic, as led by Mahler and Strauss.[68]

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[67]Fleming, Art, Music and Ideas, p. 303.

[68]Ibid., p. 303.

CHAPTER IV

A COMPARISON OF THE AUDITORY AND VISUAL MEDIA OF ROBERT SCHUMANN AND EUGÈNE DELACROIX

This chapter was written as a departure from previous historic connotations to compare the media in art and music that effected the creative expressions of Robert Schumann and Eugène Delacroix. Earlier study of these men divulged the relationships each had to period styles, personal characteristics, objectives of expression, and productive influences, part of which resulted from a direct or indirect exposure to literary works.

The author feels that it has become necessary to study the specific media as to their modes of expression in painting, architecture, sculpture, and printmaking; or through compositional form, harmonic structure, melodic characterization, and dimension of orchestration.

Comparisons made with musical and artistic elements are hypothesized inasmuch as theory remains the only substantial proof for these aesthetic matters at present. However, the support of noted authors has been provided whenever possible.

In order to study the compositional medium of painting for Eugène Delacroix or the structural form of Robert Schumann, it became important for the author to investigate each artist's mode of expression. Delacroix possessed great strengths in composition through the painterly examples he depicted of enlarged anatomies of volumous, exaggerated

proportions inspired by works of Michelangelo and Rubens.[1]

His colossal canvases became focal points for criticism. But, his subjects were no more dramatic than those of Da Vinci or Tintoretto, nor were they more exotic than those of Rembrandt who explored oriental themes. His color, while bright, employed Rubens' use of superficial splashing strokes that were borrowed from the English and the Spaniards.[2]

To study the composition of his paintings one must understand the source of his materials, for it was Delacroix who constantly researched the problems of his craft to deliver fresher materials to his imagination. Craven stated that: "He praised the works of Rembrandt, Rubens, and Holbein; he battled for the Englishmen." This author continued by saying that Delacroix "defended the rights of all artists whether he liked them or not."[3]

Each composition brought his pictures to the level of the idealized through his personal expressions of subject matter and its commentary. He desired all of his viewers to experience the events he depicted as they entered the adventurous scenes before them.

Delacroix's paintings remained as a testimony of his impetuous, improvisational instinct for poetic truth that replaced any former desire he might have had to depict an event in history. To achieve this he employed the element of color to dramatically contrast spaces of light and

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[1]Thomas Craven, Men of Art (New York: Simon and Schuster, 1936), p. 442.

[2]Ibid., p. 442.

[3]Ibid., p. 443.

shadow. Lines became evasive, and they were used to merely imply where the painterly impressions were to be made. Once the color took hold on the canvas these lines were all but discarded from visual distinction.

One could detect an element of texture within the sweeping strokes that luminated his landscapes. The backgrounds appeared as backdrops for the kinetic qualities of the foreground. This frequently suggested that a seductive quality was being portrayed for the motion of the figures. And, volume was achieved through gigantic forms conceived earlier as classical renditions of Peter Paul Rubens' goddess-like nudes.

Delacroix's paintings depicted best the expressive compositional elements that were characterized in this medium, which were seldom the result of commissions from the affluential body of patritians of his times. According to Janson, "These served to frame his 'window' paintings with spatial awareness that enhanced the diffused lines and forms causing a melting of one into another through multiple organization."[4]

His monochromatic use of each color in the painting, LIBERTY LEADING THE PEOPLE, achieved contrast despite the patches of whites or color. This technique brought the human form into the composition as a device that illustrated the theme and variation principle of design.

To integrate the similarities of composition in the medium of Delacroix's painting with the compositional elements of Schumann's

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[4]H. W. Janson, History of Art (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., and New York: Harry Abrams, Inc., 1966), p. 481.

greatest talents were generated in smaller pieces: the short character pieces as the CARNAVAL, Op. 9; the KINDERSCENEN, Op. 15, for piano; or the individual lieder of the cycles, LIEDERKREIS and DICTERLIEBE. Nadeau and Tesson stated: "Through a flood of inspiration seized for these, he displayed extreme emotion and passion while retaining intense subjectivity and diversion of mood."[6]

Schumann, like Delacroix, received inspiration from other creative artists and composers to create his structures. He attempted all forms including symphonies, oratorios, and operas; but the smaller miniature forms received the greatest acclaim.

The influence of Beethoven effected his lyrical gifts, his mastery of detail, and his poetic imagination throughout the miniatures. For it was Beethoven who set a precedent for Schumann, Chopin, Mendelssohn and other composers who wrote numerous short, often simple piano pieces, many of them less than a page in length.[7] These "character pieces" were often published as collections, such as Schumann's delightful SCENES OF CHILDHOOD.

More significant among small-scale works were the developments of the romantic lieder and the song cycle that reached their greatest heights of musical expression through works of Schumbert, Brahms, Wolf, and Schumann. Among the greatest of Schumann's collections were MYRTHEN, FRAUENLIEBE UND LEBEN, and DICTERLIEBE.[8]

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[6]Roland Nadeau and William Tesson, Music for the Listener (Boston: Allyn and Bacon, Inc., 1968), p. 484.

[7]Kenneth Klaus, The Romantic Period in Music (Boston: Allyn and Bacon, Inc., 1970), p. 296.

[8]Ibid., p. 377.

Klaus remarked that, "These posed motivic development, organic unity, and an economy of means characteristic of the classical style that were to be carried to their ultimate development through Beethoven's BAGATELLES for piano."[9]

His lieder possessed such a rich quality about the accompaniment that Schumann was able to capture the mood of the text in both the melodic line and the piano accompaniment.[10] Before long this art form became so popular that it could be heard by amateur and artistic performers in parlors of the home or in the concert room.

Each small form reported a spontaneous, flowing, and lyrical quality, which, when remoulded, sparkled with improvisation. Some of Schumann's forms according to Grove's Dictionary of Music, "remained static and mosaic-like due to a lack of germinal qualities in the themes."[11] This indicated that Schumann lacked compositional stability in his more expansive forms.

Schumann excelled the most in his expressively rich piano works, which, during his most prolific period between 1830 and 1840, concluded with some of his best-known sets: CARNAVAL, FANTASIESTÜCKE, and KINDER-SCENEN.[12]

His lovely work exemplifying the essence of youthful fantasy,

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[9]Robert Hickok, Music Appreciation (New York: Appleton-Century-Crofts, 1971), p. 200.

[10]Klaus, The Romantic Period, p. 377.

[11]Grove's Dictionary of Music and Musicians, Fifth Edition, Volume VII (New York: St. Martin's Press Inc., 1960), p. 623.

[12]Hickok, Music Appreciation, p. 204.

FANTASIESTÜCKE, contained a set of eight short pieces that represented the two personalities of Schumann in the mythological characters, Florestan and Eusebius. The first four pieces alternated between the characters, while the last four included elements of both within each piece. The compositional freedom Delacroix burst on his canvas was similar to Schumann's freedom of form in each piece.[13]

The "Das Abends" pictured a peaceful, undisturbed evening for Eusebius in a monochromatic mood like Delacroix's singularly bold reds or greens. Its sudden descension of melodic line was similar to the artist's kinetic diagonal line depicting motion for subjects such as Liberty in LIBERTY LEADING THE PEOPLE.[14]

The "Aufschwung," also known as "Soaring," had little formal outline with extensive use of modulating material and extreme dynamics of tempo changes.[15] Here, again, the artist proved his need to remain unattached to structure.

Occasionally Schumann's development of structural outline became secondary to his need to group piano pieces into series. They provided a narration to each separate composition bearing a descriptive title. Some appeared to be disjointed making order of little importance such as in ALBUMBLÄTTER or FANTASIESTÜCKE. His versitility was declared by Gillespie: "Several forms even presented psychological portraits as

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[13]Wilfrid Meller, Man and His Music (Bristol, Great Britain: Burleigh Press, 1957), p. 19.

[14]Hickok, Music Appreciation, p. 201.

[15]Ibid., p. 201.

WALDSCENEN; whereas several series kept a general title in mind for the forms as PAPILLONS."[16]

In a great majority of these single-movement piano pieces, Schumann devised a melodic line, a rhythmic figure, or a texture upon which the entire pieces could be constructed. Unity and mood were often achieved through a syncopated pattern, a series of broken octaves, a triplet figure or an arpeggiated chord series.[17]

In terms of compositional form, variety had to be achieved in his pieces through somewhat contrasting second parts or through the occasional use of small three-part forms. As small pieces they were perfectly proportioned and were worked out in detail, yet they gave the impression of being free and spontaneous almost in the style of improvisations.[18]

His truly delightful children's pieces were the result of literary impetus making folk-like tunes as "Träumerei" appear in a form devoted to delicate simplicity. These never implied, however, that they became childish.[19] Each work of his collection provided a diverse setting for the implied by each charming title.

Wold and Cykler implied that the forms of melodic sequence became interesting inasmuch as practically every one of Schumann's

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[16]John Gillespie, The Musical Experience (Belmont, California: Wadsworth Publishing Company, Inc., 1968), p. 234.

[17]Homer Ulrich and Paul Pish, A History of Music and Musical Style (New York: Harcourt, Brace and World, Inc., 1963), p. 477.

[18]Ibid., p. 477.

[19]Eolo Denis Matthews, Keyboard Music (New York: Praeger Publishers, 1972), p. 64.

short pieces in CARNAVAL, for example, "based itself on the use of four notes used in one form or another."[20] Each section was simply constructed in his version of a three-part song form or simple rondo form. Chromatically altered tones projected melodic color to these dancelike tunes.

Many features of the romantic form of Schumann could be studied, but most compositions featured rhythmic patterns and accents that conflicted with their meter, shifts of harmony that were abrupt and surprising, chromatic chords that appeared quite often, and leaps of sevenths or ninths in arpeggiated forms that were controlled with the damper pedal. According to Klaus, "These characteristics pointed toward a strong programmatic tendency that was later developed in the nineteenth century as the symphonic poem."[21]

Of all structural forms used by Schumann, the opera GENOVEVA was his least gifted one, for only its overture has survived. It was supposedly written about the legend of Genevieve, the patron saint of Paris. However, its selection for the libretto proved unsuitable for operatic subject matter.[22]

Longer pieces generally took the ABA form for musical motives, moods, and tonality. Of these the following belong: PAPILLONS, DIE DAVIDSBÜNDLER, CARNAVAL, FANTASIESTÜCKE, KINDERSCENEN, KREISLERIANA,

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[20]Milo Wold and Edmund Cykler, An Introduction to Music and Art in the Western World, Fourth Edition (Dubuque, Iowa; Wm. C. Brown Company Publishers, 1972), p. 215.

[21]Klaus, The Romantic Period, p. 246.

[22]Wallace Brockway and Herbert Weinstock, Men and Music (New York: Simon and Schuster, 1958), p. 295.

and FASCHINGSSCHWANK AUS WIEN.[23]

Form became a challenge for Schumann when he approached the accounts of the orchestra. It was as if the canvas grew out of proportion for its spatial continuity. Even the SYMPHONY IN B-FLAT MAJOR suffered as it appeared to be an inflated pianoforte style with rather routine orchestration. It was, however, free from the thickness of the unnecessary doubling that occurred in the D MINOR SYMPHONY.

His structure, seemed delightful in passages of the waterfall scene in MANFRED and in the sunrise scene at the beginning of part ii of the "Scenes from FAUST." Here he used the harp, divided strings, and other apparatus of the romantic orchestra with great skill.[24]

The B-FLAT SYMPHONY used a brass theme in the slow introduction to generate the main theme of the following "allegro." The trombone related melodies of the slow movement and scherzo so that it could be played without a break.[25]

Formal relationships became more important in the D MINOR SYMPHONY, which were so closely knit that they, too, were played without a break to cover weaknesses of invention and muddy orchestrtion.[26] Schumann seemed to feel his flow from one movement into the

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[23]Klaus, The Romantic Period, p. 295.

[24]Grove's Dictionary of Music, p. 625.

[25]Ibid., p. 625.

[26]Ibid., p. 625.

next might diminish the consequence of structural disorder.

The C MAJOR SYMPHONY presented a unique finale after an introduction of new lyrical thematic material at the end of the movement. This seemed to be a novel approach to nineteenth century symphonic form.[27]

And, the E-FLAT SYMPHONY created five "picturesque" movements with new material in nearly every movement.[28]

Just as Delacroix introduced to the canvas a wild decree of emotional freedom, Schumann manifested his many forms with musical characterizations of his double personality and extramusical ideas. These suggested that his creative imagination could give the listener the intended message that was being played.

The elemental effects that certainly imposed similarities between Delacroix and Schumann were those of line and melody. It was Delacroix who said, "When the tones are right, the lines take care of themselves."[29] He copied the old masters as studies to improve his techniques as taken from works of Veronese, Rubens, and in particular Velazquez. To study anatomy he copied the three-dimensional qualities illustrated in the gigantic forms of Rubens and Michelangelo. From Géricault he began an earnest study of horses: "I must absolutely begin to do horses, to go to a stable every morning."[30] His simple

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[27]Ibid., p. 625.

[28]Ibid., p. 625.

[29]Fleming, Art, Music and Ideas, p. 307.

[30]George Howerton, Techniques and Style in Choral Singing, (New York: Carl Fischer, Inc., 1957), p. 280.

lines were sheer gestures of his composition that were used only as suggestions for the colors that followed.

Simplicity of line was in order for Schumann, also, who loved the folk-like qualities made by clear melodies first devised by Mozart. These spontaneous bittersweet epigrams[31] became expressive in his most beloved "Träumerei" with its uncomplicated melodic contour. If leaps occurred the common intervals were those of a descending fifth as appeared in the PIANO QUINTET, Op. 44:[32]

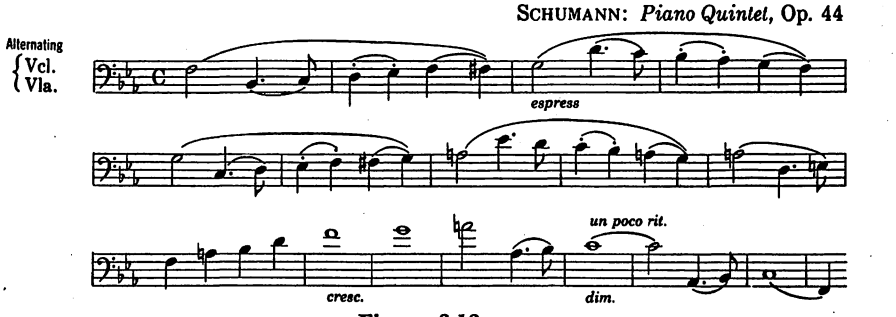

Figure 3-13

Klaus stated that

> Many romantic melodies fell in the range of dominant to dominant, whereas many classical melodies fell tonic to tonic. Other tendencies included raising a tonic pitch to form a chromatic passing tone or starting a piano piece with an implied dominant ninth to outline an atmospheric piano melody.[33]

Bach was the composer of greatest influence on the contrapuntal works of Schumann, whose themes were originally conceived as Bachian fugue subjects with angular derivation. This fusion with nineteenth-

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[31]Brockway and Weinstock, Men and Music, p. 312.

[32]Klaus, The Romantic Period, p. 69.

[33]Ibid., p. 70.

century romantic harmonic structure was treated in lines of varying success such as in MANFRED, the FAUST overtures.[34] Bach also gave Schumann just the emancipation and mental liberation he needed to broaden the rigid rhythmical balances of his lyrical forms.[35]

The element of color was one of the most important aids to Delacroix and Schumann in their media of painting and compositional form, respectively.

Fleming remarked on coloristic theories:

> Suddenly the artistry of mood was established in such paintings as LIBERTY LEADING THE PEOPLE and the MASSACRE AT SCIO. The former struck color as a symbol of patriotism in the red, white, and blue of Liberty's banner. The white central strip signified truth and purity; the blue denoted freedom against the gray of the smoke in the background; and red emphasized the blood of those below who fell for the ideal of liberty.[36]

For Delacroix, color was dominant over his designs as he declared, "Gray is the enemy of all painting . . . let us banish from our palette all earth colors. . . the greater the opposition in color, the greater the brilliance."[37]

His own art was built on the aesthetics of color with light and emotion rather than line, drawing, and form. After observations that were stimulated by a Moroccan visit, Delacroix saw the world as planes of color that served to lock a composition together. He expressed this forcible theory of colorism in the following statement:

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[34]Grove's Dictionary of Music, p. 622.

[35]Daniel Gregory Mason, The Romantic Composers (New York: The MacMillan Company, 1906), p. 146.

[36]William Fleming, Arts and Ideas, Third Edition (New York: Holt, Rinehart and Winston, Inc.), p. 452.

[37]Ibid., p. 454.

> Speaking radically, there are neither lights, nor shades. There is only a color mass for each object, having different reflections on all sides.[38]

His declaration that color was the essence of painting reached later into the impressionistic and post-impressionistic paintings. For he introduced the concept of placing areas of white next to bold dashes of red or green to emphasize and elaborate upon the effects of these colors.[39]

Delacroix was not always so bold, however. Earlier he admired Constable's bold use of color and his descriptive powers. In Constable's HAY WAIN, Delacroix was inspired to repaint the background of his MASSACRE OF CHIOS. As a result of this experience he developed coloristic habits rather than linear skills, and his warm colors dominated over the cold colors. He always felt that:

> It is advisable not to fuse the brushstrokes, as they will (appear to) fuse naturally at (a). . .distance. In this manner, color gains in energy and freshness.[40]

The social meaning of this painting was less dynamic because of its color, although it did refer to the ruthless massacre of a chain of Christians on the island of Chios during the Greek-Turkish War of 1822.

Through his use of colors he achieved the poetic concept of the tragedies of this war for Greek independence, in which lovers were

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[38]Helen Gardner, Art Through the Ages, Sixth Edition (New York: Harcourt, Brace and World, Inc., 1975), p. 651.

[39]Bernard S. Myers, Art and Civilization, Second Edition (New York: McGraw-Hill Book Company, 1967), p. 344.

[40]Gardner, Art Through the Ages, p. 677.

dying, beauty was ravaged, mothers and children were separated and at times killed, and survivors appeared to be awaiting the bondage of slavery.[41]

Note, too, that the horror of the war became the convincing as Delacroix on the left side of the painting treated the color lighter and quieter with the people resigned to their suffering. On the right side, which was darker in color, the dynamic quality was composed as a climax to the Turk slaughter.

His summation of color was:

> Proportion applies to sculpture as to painting, perspective determines contour; chiaroscuro gives relief, by the placing of shadows and lights relative to the background. Color gives the appearance of life.
> Painters who are not colorists are illuminators, and not painters.[42]

Robert Schumann's parallel to color was his harmonic sonority, achieved with sensitivity in vocal lines, piano works, and simple monochromatic structures. Because a single mood was being depicted and because the same accompaniment was used throughout. "Das Abends" has been considered to be monochromatic for the purposes of these comparisons.[43]

Two features attempted in his harmonies were canonic devices, used in regular meter, and chromatically intertwining parts, that were used to create through dissonant passing notes a pathos as in his CARNAVAL selections.[44]

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[41]Donald L. Weismann, The Visual Arts and Human Experience (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1973), p. 276.

[42]Encyclopedia of World Art, p. 280.

[43]Donald M. Van Ess, The Heritage of Musical Style (New York: Holt, Rinehart and Winston, Inc., 1970), p. 201.

[44]Meller, Man and His Music, p. 17.

His freedoms that provoked surprise and disappointment became as shocking to the listener as Delacroix's extremisms of color. He incorporated into melodies strong unprepared dissonances, entrances of chords before they were expected, delays in the expected one, and even entire evasions of that which was seemingly inevitable. In PAPILLONS he felt compelled at times to strike a harsh interval that suggested dissonance.[45]

In general he was simply guided by nature and by a desire to defy the rules of part-writing models. Resultant were new effects as changes of harmony and sonority.[46] His choral writing was of such little enterprising that its plainly chordal, square-cut and rhythmical qualities made the texture rather monotonous souding for a homophonic work.

The tactile expression of texture brought the sweeping brush strokes and daubs of color of Eugène Delacroix's paintings into an exchange of musical art forms. These were as exciting and vital to Romantic tradition as were compositions achieved through keyboard textures in Schumann's harmonic reveries or dotted-line march rhythms.[47]

The lieder wrought texture through its doubling of the vocal line with the piano part. One could treat these as piano works as well

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[45]Mason, The Romantic Composers, p. 121.

[46]Donald C. Walter, Men and Music in Western Culture (New York: Appleton-Century-Crofts, 1969), p. 124.

[47]Meller, Man and His Music, p. 19.

vocal treatises. Sometimes the texture was thinned by a continuing of the piano part after the vocal line was completed, somewhat like a postlude.[48]

The inner parts of Schumann's compositions would precipitate out of richly flowing arpeggios that were associated with the repetition of a rhythmic figure. This gave the tranquil illusion of describing a child asleep.[49]

The great problem Schumann had with compositional texture came from the connective tissue he used for melodic themes. For instance, a rich texture might be developed, but it would be destroyed when a thin melodic line interrupted its flow to another theme. This attribute of descension frequently resulted in the larger works for Schumann in his later period of composing. Grove's Dictionary of Music continued with this concept:

> A heavy, solemn, and sometimes bombastic banality appeared just as the gray that Delacroix's paintings deplored. This ambiguity brought muddiness to the subject matter of compositions in music and art.[50]

Volume could be illustrated through the soaring palace ceilings of Delacroix. These reached toward heights of dynamic influence through the latter period of his inspirations received through the luxurious decorative ensembles of the Chamber of Deputies or the ceilings of ST. MICHAEL TRAMPLING THE DEVIL in the church of St. Sulpice. The massive similarity between these was patterned after Venetian works, which

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[48]Ibid., p. 19.

[49]Ibid., p. 17.

[50]Grove's Dictionary of Music, p. 626.

recalled vivid coloring that employed the biblical works with animals, lions, and tigers with the same dimension of control.[51]

Delacroix gained such esteem that he became one of the great official painters of Louis Philippe's reign. In 1844 his very dramatic and moving PIETÀ, which appeared in the chapel of the Church of St. Denis-du-Saint-Sacrament in Paris, developed further his volumous figures. A fascinating allegorical representation came from the work which depicted the contest between the God of Day and the serpent Pyton, representing the battle of life against chaos.

Characterizing Delacroix's use of mass was the dynamic changes that occurred throughout Schumann's compositions. Prior to this time expressive markings were seldom found for they were kept within the confines of traditional use. Beethoven did influence the change to the "sforzandi" and sharp dynamic contrast, but Schumann developed these fluidly.[52]

The last significant element for comparison for Delacroix and Schumann was rhythm. It was Delacroix who found kinetic force on the canvas such a vital gesture. His dynamic call for angular activity and emotional expression on the faces of his subjects caused each to declare more dramatically the ideas being communicated.

Schumann, on the other hand, found the sporadic syncopation a challenge. He even opened a theme with an apparent inflection of a poem's refrain. This became a trait that was characteristic in his

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[51]Encyclopedia of World Art, Volume IV (New York: McGraw-Hill Book Company, Inc., 1961), p. 283.

[52]Klaus, The Romantic Period, p. 227.

piano style. To instill more complexity into his works, he invented cross-rhythms and unusual accents likened to the style of Brahms.[53]

He was simply in ecstacy with the dotted rhythm, accented weak beats, and empty beats that clouded over the rhythmic pulse. These could be studied in "Nachtstücke," or "Night Visions," in which the pronounced syncopations could be seen in the last four measures.[54]

The sheer charm brought about by this primitive element became an obvious feature of twentieth century musical styles, to which Schumann initiated a type of precedent.

The medium of painting was Delacroix's most excelling feature for composition, just as the small forms were embraced as Schumann's most comfortable means of musical response.

Architecture became a figurative medium for the artists of this paper as neither were involved with massive structures from concrete, granite, or marble. The church of the Romantic period was one that appeared to be over symmetrical and academically frigid such as the Church of Ste. Clotilde. The nave was patterned after the Gothic fourteenth century model with side isles, transepts, choir, and apse with its radiating chapels.[55]

The iconographic scheme of earlier days appeared in the clerestory lighting. One could discern subjects as female saints revi-

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[53]John D. White, Music in Western Culture (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1972), p. 303.

[54]Louise Dudley and Austin Faricy, The Humanities, Fourth Edition (New York: McGraw-Hill Book Company, 1968), p. 188.

[55]Fleming, Art Through the Ages, p. 462.

ving the spirit of chivalry in the form of their Lady churches.

The ever present reflection of medieval fervor captured the music of César Franck's compositions within these buildings, where works were performed on large three-manual organs with elaborately carved Gothic cases.[56]

What possible structures would evolve from the perspectives of architectural design during this period? What plan from hybrid classical forms or exotic appeals could render structure during this time?

In order to draw the architectural media for Schumann and Delacroix, the author chose to lay as a foundation the path these men made in their selective works through life. The foundations came from strongholds of classical tradition and exotic influence, which will be discussed briefly in this section.

To understand romanticism one must first understand classicism as a means of setting and maintaining standards. In the hands of a great composer, great musical meanings transcended from standards for lesser talents. The great composer made significance of the unexpected in these structures.

Classicism wrought a degree of uniformity that Schumann studied in the German music begun with J. S. Bach and continued with Mozart and Beethoven. For, as Bach was a great contrapuntist, so was he a man of form, who created the basis for the classical sonata-allegro. It became significant that Mozart and Beethoven both knew and studied Bach's

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[56]Fleming, Arts and Ideas, p. 462.

WELL-TEMPERED CLAVIER and could not help being influenced by it.[57]

Classicism became a source of subject matter to Eugène Delacroix, who chose his stories from either pre- or post-classical periods of literature that dealth with Greek subject matters. His MEDEA was drawn from the tragedy that Euripides created for the figure at that time. Medea, abandoned by Jason, in a mad fit of vengeful rage killed their children only to be later transformed into a goddess of evil, a witch.

The subject, as treated by many ancient artists, was the beautiful and fatal woman whose very charm was capable of destruction. She was the example of woman scorned, the desperate mother torn between love and hate.

Passion was seized as Medea's monumental figure posed amidst her squirming children, the foreshadowing glint of the long dagger, and the black shadow that drew Medea's head into a furtive turn so as to conceal her wild eyes. This painting was a culmination of Delacroix's most dramatic paintings because it solved the difficult problems of interpretation while presenting with success the definitive realization of Euripides heroine.[58]

Delacroix was fascinated with the allegory, the story of implied double meanings, and the subject of ethnic declaration. He treated his subject of classical implication with a revolting spark against

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[57]Matthews, Keyboard Music, p. 64.

[58]Gardner, Art Through the Ages, p. 674-675.

the results of Ingres' paintings. The real difference between these artists is in the manner of their expression rather than in what they portrayed. The classical clarity, technical approach, tight linear contour, cold color, and relative unemotionality of Ingres' ODALISQUE was contrasted with the exotic figure of Delacroix. Ingres' ODALISQUE, an Eastern subject with escapist meaning, was classical in execution, whereas the situation with Delacroix was that he employed a classical subject in the MEDEA but carried it out with excitement that was completely unclassical.[59]

Delacroix remarked on classicism that it was:

> the complete expression of an incomplete intelligence.[60]

As a rival of Ingres he fought against the sham classicism of David, the battle of which was embarked upon with Géricault.[61]

These classicists utilized a wide range of material for their subjects including Oriental, Medieval, and Renaissance themes. But the Romanticists took the classical themes and treated them with a dynamic, shadowy, irregular manner of colorful control.[62] Delacroix laughed at the Greeks and Romans of David with their European Neo-classicist attitudes. He made his exotic Arab robes reminiscent of the Roman togas, but he went further in his use of custom by upholding cultures that were built upon virtues.[63]

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[59]Ibid., p. 675.

[60]Carl Zigrosser, Six Centuries of Prints (New York: Covice Friede Publishers, 1937), p. 140.

[61]Craven, Men of Art, p. 316.

[62]Myers, Art and Civilization, p. 344.

[63]Mason, The Romantic Composers, p. 676.

Delacroix loved the beauty in the fierce natural processes and in natural beings or animals. Frequently he would even involve his subjects in battles through hunting scenes he studied years earlier in Rubens' works.

These pictures of the classical mixed with the exotic took the musician from the small recital hall to the drawing room, salon, or ever popular ballroom. Battles were ravaged within the soul resulting in interpretive tortures. Chopin practiced the classical Bach before concerts, Liszt translated Bach into organ works for piano, and Schumann attempted to continue his style by completing an edition of Bach's works.

Schumann treated his literary classicisms in much the same manner. During a speech in 1850 he was directed to Jean Paul and Bach, who were both born on March 21. He called them the "immortal rulers of music and poetry."[64]

Even Brahms, close friend of Schumann, received impact from the Classics as he happily fused poetry and sound to be called the "Romantic Classicist," a delightful package of Classical form wrapped into multicolored hues of German Romanticism.[65]

Delacroix, though effected by classicism, was truly a revolutionary promoting republican ideas while encouraging identification with the classical world. He desired to express his unfettered feelings about

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[64]Brockway and Weinstock, Men of Music, p. 294.

[65]Gillespie, The Musical Experience, p. 277.

subjects and scenes as they attracted him.[66]

Classic note could be specifically studied through the symphonic structures of Schumann's larger works. His hybrid forms were his three piano sonatas, his FANTASY IN C MINOR, the Symphonic Etudes, and the PIANO CONCERTO IN A MINOR.[67]

His SYMPHONY NO. 4 IN D MINOR was the first German symphony with extensive, successful mutation of the sonata-allegro designs that had been handed down by composers of the classic and post-classical eras. It was a balanced work of four movements that related material in a manner that might impress the listener with a variety of moods.[68]

However, the SYMPHONY NO. 2 IN C MAJOR stands as his most Classical in form and style although it lacked architecture. His SYMPHONY NO. 1 IN B-FLAT MAJOR, known as the "SPRING" SYMPHONY, was the most performed. The spontaneity and the obvious representation of romantic style could have made the "SPRING" SYMPHONY such a popular work.[69]

This classical exposure did not make Schumann a successful composer when projecting ideas on a large scale. He simply lacked the sense of large design that would have enabled him to relate several of his fragmentary themes in a symphony or a sonata.

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[66] Art Treasures in Germany (New York: McGraw-Hill Book Company, 1970), p. 129.

[67] Hickok, Music Appreciation, p. 200.

[68] Klaus, The Romantic Period, pp. 510-511.

[69] Brockway and Weinstock, Men of Music, p. 294.

According to Brockway and Weinstock, "There was wisdom in Bernard Shaw's wisecrack about the desirability of boiling down the Schumann Symphonies into a potpourri called 'Gems from Schumann.'"[70] His attempts at architecture lacked foundation in its unrelated fragments, but the elevations of the building of his works revealed great harmonic, rhythmic, and melodic beauty.

Just as contemporary architecture might deviate from classical plans, Delacroix strove for responsive freedoms, best depicted in his LIBERTY LEADING THE PEOPLE. Here was a very realistic painting of the revolutionary upheavals of Paris in 1830 dominated by the symbolic, totally imaginary figure of Liberty, who heroically emerged from the gunsmoke to lead her followers with the tricolor as a gallant gesture in history. This skirmish, which took place at a bridge connecting the Ile de la Cité with the Right Bank of Paris, had to be envisioned through newspaper accounts and journalistic prints.[71]

This figure appeared as an abstract concept in which this important artist frankly confessed his political activism and optimism in support of the government of Louis-Philippe. Elson attested to the fact that Liberty was a "virile, energetic reincarnation of the spirit of 1789." Her muscular arms were not of a goddess but were strong enough to hold a bayoneted rifle and the tricolored banner of the

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[70]Ibid., p. 312.

[71]Albert E. Elson, Purposes of Art, Third Edition (New York: Holt, Rinehart and Winston, Inc., 1972), p. 281.

republic. "Though bare breasted she never protrayed softness or sensuality, for in her body directed leadership from the ground where she appeared amidst the action."[72]

About her were the young who count not yet comprehend the significance of the events. Students and battle-scarred soldiers followed her imagery rather than the reactionary king. The proletarian figure was merged with the delicate patrician to idealize the inspiration for their union. Behind the very nature of the Gothic ideals was the depiction of the towers of Notre Dame.[73]

Inasmuch as the temperament was the intimate union of the revolution and Romanticism, it conveyed the political timbre of revolutionary Europe that was crying for freedom of expression. This same regular discipline with extraordinary mobility came from the longed freedom of Schumann.

His rich melodies, spontaneous rhythms, and dissonant harmonies did just this as his defiance of the rules of writing served to abandon musical prose in Germany. Just as the patriotic cry of battle emitted from Delacroix in France, nationalism manifested the characteristics of the European countries of Germany, England, and Spain. The sensational effect netted exoticism, a development that brought admiration to everything that was introduced from a foreign country.

To the musicians of this period came the Oriental perfumes from missionaries, businessmen of new ports, and faraway places.

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[72]Fleming, Art, Music and Ideas, p. 293.

[73]Ibid., p. 293.

Literature was bombarded with tales of China and hints within the tents of the Arabs. Musicians enveloped products as: Gluck's THE UNFORESEEN MEETING, or THE PILGRIMS TO MECCA and Mozart's ABDUCTION FROM THE SERAGLIO, a setting in a Turkish harem.[74]

The exotic appeal of the Near East, which was first precipitated by Napoleon's Egyptian campaign and was later enhanced by the Greek war of independence, found its strongest exponent in Delacroix's paintings. Collier stated that "many of the themes came from the poetry of Byron, among them SARDANAPALUS and GREECE EXPIRING ON THE RUINS OF MISSOLONGHI. Others came from the works of Sir Walter Scott, among them THE RAPE OF REBECCA and THE CRUSADERS ENTERING CONSTANTINOPLE."[75]

Delacroix's immediate trip from Morocco resulted in THE WOMEN OF ALGIERS and THE JEWISH WEDDING. His freedom of expression gave him, like no other artist to that time, an opportunity to investigate exotic themes from Islamic culture. His extractions from direct experiences came from his acceptance into a harem and from fascinations with the culture and topography of the Arab land.[76]

The spirit of wonderment from a Moorish palace to the house of Confucius or a pagoda building revealed a constant growth of imagination and poetic search that brought the artist into the depths of his mind or those of distant lands.

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[74]Fleming, Arts and Ideas, p. 474.

[75]Collier's Encyclopedia, Volume VIII (New York: Crowell Collier and MacMillan, Inc., 1966), p. 42.

[76]Encyclopedia of World Art, p. 282.

Sculpture was dominated during the Romantic period by Francois Rude, whose DEPARTURE OF THE VOLUNTEERS achieved the expressive qualities and heroic moods of the Revolution. Its location on one side of the Arc de Triomphe in Paris has assured attentive audience for decades.

The sculptured high relief typifies its freedom from restraint as does its excessive height of nearly forty-two feet. Commissioned during the peak of revolutionary emotion, this work received its inspiration from Delacroix's LIBERTY LEADING THE PEOPLE. It chose, however, a Roman goddess of war, Bellona.

The scene opened as a band of volunteers rallied to the cause of the newly established French Republic. The five figures in the foreground received their courage from Bellona, who sang stanzas of LA MARSEILLAISE to them as they marched onward. The legs of the compact group appear to be combined as if they were marching to battle. One of the soldiers broke this pattern by securing his sandal, a rhythmic variation to the initial theme. Another figure denoted the aged leaving the command to make room for youth.[77]

This medium required six years to execute for the details of line, form, movement, direction, and three-dimensional disclosure.

We could compare this medium with the music of Schumann by accepting the melody and harmony to be the two-dimensional forms studied thus far. To these are added the third dimensional quality that can enable a listener to envision perspective in the composition. That dimension for Robert was the use of pedals, cleverly played as

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[77]Fleming, Arts and Ideas, p. 456.

extensions of his poetic effects. His frequent use of the pedal even suggested mood for his title, such as that used in his "Aufschwung" from the FANTASIESTÜCKE.[78]

Sculpture by this time, explored by Schumann, employed the combination of all elements: chord doublings, peculiar positions of chords, extensions of intervals, and rich sonorities suggesting orchestrally completed forms.

Sculptural dimension could have also related to the chamber music, which was written around 1842 after the style of quartets by Haydn and Mozart. These were extensions of his piano music through three string quartets, three trios, a piano quartet, and a piano quintet. Again, these works added depth to sonorities already present.

The printmaking medium of Delacroix developed as the last of comparison. In these repetitive little patterns his imagination was lilted to the medieval design as haunted by FAUST. After his visit to London he wrote to a friend in Paris that he needed to show his mastery of illustration with these as the subject.[79]

In his one hundred sixty-six etchings and lithographs one could detect his reaction to the bourgeois culture. According to Zigrosser: "In his 'La Soeur de Dugeselin' from LES CHRONIQUES DE FRANCE he found inspiration to reconstruct the medieval romance."[80] His tableaus on FAUST depicted each figure differently as if to prove

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[78]Klaus, The Romantic Period, p. 296.

[79]Fleming, Arts and Ideas, p. 454.

[80]Zigrosser, Six Centuries of Prints, p. 140.

that he had a good knowledge of life.

The "Blacksmith" treated value as a paralleled reaction to Delacroix's treatment of color. Just as daubs of white were used to contrast bold reds or greens, Delacroix produced gradated tones of gray to black that produced the imaginary figure as a man of mysterious, awesome character possessing volumous strengths and supernatural powers.

Delacroix received inspirations from the dramatic prologue figure of the nineteenth century, Goya. His CAPRICHES revealed great imagination and powerful emotional appeal.[81]

The greatest effect on the media of printmaking that Schumann could introduce was the publishing of many critical works as the contributions that came from his League of David or from NEUE ZEITSHRIFT FÜR MUSIK.

In the media comparisons of Schumann and Delacroix it would be best at this point to delve into their public appearances and performances, their attitudes of the public, and their friends who influenced them for their resultant expressions.

The nineteenth century saw the birth of two vitally important concepts: the national museum and the one-man exhibition. The private ownership of art works has always been left to the mercy of the rich, but between 1789 and 1871 man became concerned with exhibition for the pleasure that it gave.[82]

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[81]Gardner's, Art Through the Ages, p. 666.

[82]Art Treasures in Germany, p. 134.

Galleries opened with collections despite their depletion by the Restoration (after Napoleon's hundred days). In 1818 Louis XVIII established the Luxembourg museum of contemporary French art. Later the paintings were to be transferred to the Louvre following a prescribed lapse of time.[83] This ruler established the academic tastes for continuation of the arts, and by the maturation of the period, masterpieces by David, Gericault, Delacroix and Ingres became due for transfer.

Delacroix did not find exhibition days happy inasmuch as his works were not appreciated. By 1830 he reached a period like Schumann of poverty. However, after years of diligent efforts he triumphed at the Salon of 1855. In this exhibition his work was shown in conjunction with that of Ingres, who shared with him the public's favor. He admonished Ingres' works, even as they together exhibited at the World's Fair.

By 1857 he finally gained acceptance as a member of the Institut de France for which he had tried for years to gain admittance. In the Salon of 1859 where he displayed nine paintings he was asked about his compositions and replied, "I have enough for two human lifetimes; and as for projects of all kind, I have enough for four hundred years."[84]

Delacroix remained a rebel and a champion of the "progressives" which took an effect on his career in the Academy. For academic art had

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[83]Ibid., p. 130.

[84]Encyclopedia of World Art, p. 281.

for the most part the support of the critics, the public, and the government. With the mere support of one he could not gain acceptance for the government commissions were not powerful enough on their own.

The public sanctioned an acceptance of "good art" that was opposed to the new styles of the mid-century. These voices were the ones that kept him from the front door of this Academic des Beaux Arts.

The flashy Salon brought a somewhat diverse appearance to the grandios piano performances of Romantic music. Virtuosity impressed this audience with three important composers realizing importance: Robert Schumann, Frederic Chopin, and Franz Liszt.

Due to a mechanism Schumann devised to strengthen his fourth finger, he permanently injured this finger of his right hand. His hopes and ambitions to perform were aborted in 1832, turning his call to composing. At the time when his works were first being performed, the drawing rooms and halls were beginning to increase in size.[85]

Public performance for Schumann was limited to conducting to which he was not convinced the baton was important. The first half of the century brought a rapid development for the use of the baton to this style of art, especially as used by the conductor, Mendelssohn, at Leipzig's "Gewandhaus." But neither Beethoven nor Schumann were effective in conducting roles.[86] The subtleties of conducting were entirely beyond them. On one occasion Schumann went on automatically

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[85]Klaus, The Romantic Period, p. 31.

[86]Ibid., p. 262.

waving his baton after a composition was finished.[87]

Schumann, unsuccessful at performance, guided his thoughts to giving piano lessons as an insurance against that period of unrecognition. He faced the fact earlier that unless a pianist was a very famous composer he would be resigned to giving lessons.[88]

Schumann loved to compose making inabilities to perform or conduct truly small "tragedies." His paint brush rendered musical compositions that manifested themselves in two basic ways: in the musical characterization of his double personality and through his creative imagination to depict moods.[89]

Schumann explored the trichotomy of his inner personality anticipating modern psychology through portraits in the CARNAVAL, Op. 9 for piano solo.

These moods were similar to the passions of Delacroix, for the fury of his attacks to paintings were matched with the fury of his imagination and his subjects. He was summed up by Baudelaire as:

> passionately in love with passion. . .an immense passion, reinforced with a formidable will.[90]

His friend Silvestre added further to his imagination by saying:

> Delacroix, who had a sun in his head and storms in his heart; who for forty years played upon the keyboard of human passions and whose brush-grandiose, terrible or suave-passed from saints to warriors, from warriors to lovers, from lovers to tigers, and from tigers to flowers.[91]

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[88]Thomas and Thomas, Living Biographies, p. 43.

[89]Van Ess, Heritage of Musical Style, p. 258.

[90]Gardner, Art Through the Ages, p. 677.

[91]Ibid., p. 677.

No other painter explored as thoroughly and definitively as Delacroix the domain of Romantic subject and mood, and non matched his style and content.

Neither Schumann nor Delacroix became discouraged from attacks from the public, who not always supported their endeavors of painting or composition. They were individualists who were concerned with self-expression and freedom of choice in modes of this imaginative power.

Little gave them more pleasure than the exchange they both received from their friends. Delacroix made friends with Balzac, Victor Hugo, George Sand and Chopin. He, like Schumann, was fascinated with Paganini. Delacroix created a Paganini in portrait that was to make the virtuoso play to the viewers' ears and spirit. His inner substance brought the musician into his imaginative self.

Schumann loved Chopin like Delacroix, but his enthusiasm was greatest for Johannes Brahms. Boyden referred to him by saying:

> Brahms practically became a member of the Schumann family and endeared the compositions of Beethoven and Schumann.[92]

He stylized his own compositions after Robert's irregular phrases, syncopations, and harmonic structure.

The influence of others inspired every proponent of Delacroix's artistic life as testified by Craven:

> Every morning, before beginning to paint, he made a sketch from Poussin to induce the heroic mood; while working on his DANTE AND VIRGIL he had the Comedy read to him in Italian, painting like one possessed; instead of break-

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[92]David D. Boyden, An Introduction to Music (New York: Alfred A. Knopf, 1956), p. 304.

> fast, he swallowed a dose of Rubens; he would go all day without eating to drive himself into nervous frenzy; he doped his brain with literature to escape offensive realities to lose himself in artificial exaltation. He was always intoxicating himself with stimulants.[93]

He comgined the strong and brilliant colors using a fullorchestra of tones to make them all sing together. Schumann transferred pure emotion into pure sound with a flood of daring rhythms, somber-textured harmonies, and melodies that distilled their essence into a special magic of spirit that became the voice of romance.[94]

By the close of the nineteenth century an acceptance was at last encountered in areas outside the artist's craft. Boundaries between the arts were erased as verbal communications were used in regard to their work. Wagner, Liszt, Schumann, and Berlioz wrote profusely. Fusion of the arts found its ideal form in the art song and in poetry. Drama, dance, and scenic design encouraged everything from opera or oratorio to scenes of dramatic departure on the canvases of Delacroix depicting Faust, Shakespeare, or Byron.

The arts joined one country to another continent: the painter often saw his subject in a poem, the poet in a picture, which the musician pursued as an isolation from the world of action. Generally the composer avoided the wide culture of varied interests, but Schumann lived with literature as he did music, and his concern for expressive writings made him an integral man of his century.

To conclude this chapter the author chose to review some of

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[93]Craven, Men of Music, p. 444-445.

[94]Brockway and Weinstock, Men of Art, p. 312.

the comparative similarities of Eugene Delacroix and Robert Schumann by discussing briefly the Schumann CONCERTO IN A MINOR, Op. 54 for piano and orchestra. This work has a delight about it to enhance audiences as it has done since its publication in the nineteenth century.

The "Allegro Affecttuoso," the first movement, contained a skillful formal structure reminiscent of the classical structure that caused Delacroix to rebel for subject matter that was free for expressive elements. Schumann, likewise amended his thematic material by meter and key changes. The theme remains plaintive--in minor tonality that reminds us of the exotic lands that Delacroix sought in his wild excursions into the Near East. Mood was achieved in the cadenza, which can be splendidly performed by virtuoso talents. The bold melodic color charged Delacroix's color theories, in which bright splashes of color were enhanced with the use of whites.

The "Intermezzo:" Andantino Grazioso represented a restrained romance dedicated to lyricism like the lied of Schumann or the interpretation Delacroix made of Byron, Hugo, or Shakespeare in his DANTE AND VIRGIL or THE DEATH OF SARDANAPALUS. Freedom was spoken in the second theme just as composition rode the stallion of Delacroix's thematic materials.

The dislocated "Allegro Vivace" permeated joy with its very lengthy coda just as Delacroix entered the imagination of his characters to contrast the very souls they portrayed. The sweetness of its composition brought rest to the fiery spirit of rebellion one listens to during the development of the work. Nostalgic freedom within the

hearts of these artists permeated Romantic goals until expressiveness reached the peak of their personal individuality.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER STUDY

The Introduction discussed briefly the era of Romanticism, its historical derivation, and its artistic characteristics that pertained to objectivity and technique. It concluded to speculate that a study into the comparisons of a specific Romantic artist and musician might prove to be a valuable means by which to approach the introduction of a period style in education. It suggested that this might provide him with an efficient manner of approaching the enormous body of knowledge he must cover in introductory courses.

Chapters I and II dealt with biographical data of Robert Schumann and Eugene Delacroix respectively. This was devised to prepare the reader for the later comparisons used for these artists.

Chapter III studied the impact that literature created on the Romantic artists, in particular Schumann and Delacroix. Since both artists depicted the writings of Byron, Shakespeare, and Hugo, this chapter was of vital importance to the preparation of this paper.

Chapter IV directly compared the media of art and music as a comparative experience with attention paid to the correlated elements of both areas.

Recommendations for further study might include:

(1) Broader speculation of integrative potentials in other areas of the humanities such as the specific literary sources, social comparisons, or even historical events.

(2) A revision of the format by which the artists' lives could be compared more specifically.

(3) Greater depth of development into the specific works of Schumann as they related to particular art works of other artists; and the specific works of Delacroix as they related to several musicians' works. Each of these could be illustrated with segments of musical recordings to relate them to specific slides.

This paper has given the author great insight into a new means by which she can approach lectures related to discussions of Romanticism. The characteristics of the era seem in accord with the musician and the artist making separation harder than comparison. The author feels that most students would retain the material for a longer period of time if this approach were taken, and she also feels that the student might seek further study in the literary examples, artistic works, or musical compositions if such comparative techniques were used.

APPENDIX A

PAINTINGS OF REFERENCE OF EUGENE DELACROIX

ALGERIAN WOMEN IN THEIR HAREM

THE ASSASSINATION OF THE BISHOP AT LIEGE

THE BATTLE OF NANCY

THE BATTLE OF POITERS

DANTE AND VIRGIL IN HELL

DEATH OF SARDANAPALUS

ENTRANCE OF THE CRUSADERS INTO CONSTANTINOPLE

EXECUTION OF DOGE MARINO FALIERO

GREECE EXPIRING ON THE RUINS OF MISSOLONGHI

JUSTINIAN OVER THE COMPILATION OF THE PANDECTS

LIBERTY LEADING THE PEOPLE

THE LION HUNT

THE MASSACRE OF CHIOS

MEDEA

MEZEPPA GIAOUR AND THE PASHA

ODALISQUE

PAGANINI

PIETA

PORTRAIT OF CHOPIN

SELF-PORTRAIT

SHIPWRECK OF DON JUAN

DRAWINGS

A MOUNTED ARAB ATTACKING A PANTHER

SKETCH FOR THE LION HUNT

PRINTS

THE BLACKSMITH (AQUATINT)

FAUST (LITHOGRAPHS) for Goethe's FAUST

Faust and Mephistopheles Galloping

Margaret in Church

Mephistopheles in the Air

Witches' Kitchen

LES CHRONIQUES DE FRANCE for HAMLET

La Soeur de Dugesclin

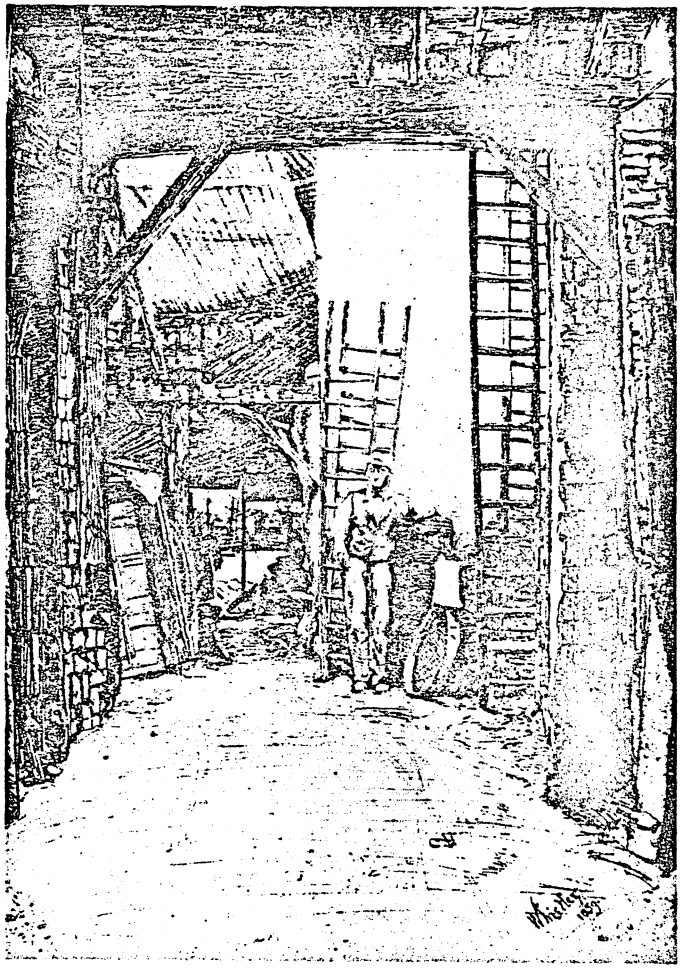
WITCHES'SCENE for MACBETH, Act IV, Scene I

SELF-PORTRAIT

322. Delacroix. Faust (lithograph)

323. Delacroix. La Soeur de Dugesclin (lithograph)

348. Delacroix. The Blacksmith (aquatint)



349. Whistler. Limeburner (etching)

EUGÈNE DELACROIX. *The Lion Hunt.* 1861. The Art Institute of Chicago. Potter Palmer Collection

EUGÈNE DELACROIX. Sketch for *The Lion Hunt.* 1860–61. Private collection

A MOUNTED ARAB ATTACKING A PANTHER

EUGÈNE DELACROIX. *A Mounted Arab Attacking a Panther*. 1854. Fogg Art Museum, Harvard University, Cambridge, Massachusetts. Bequest of Meta and Paul J. Sachs. A painterly approach to drawing. The artist does not use line to establish contours so much as to anticipate paint application, the direction of brushstrokes, and the dominant rhythms of his composition.

Eugène Delacroix, *Abduction of Rebecca*. 1846. Oil on Canvas, 39½ x 32¼". New York, The Metropolitan Museum of Art. Wolfe Fund, 1903.

ENTRACE OF THE CRUSADERS INTO CONSTANTINOPLE

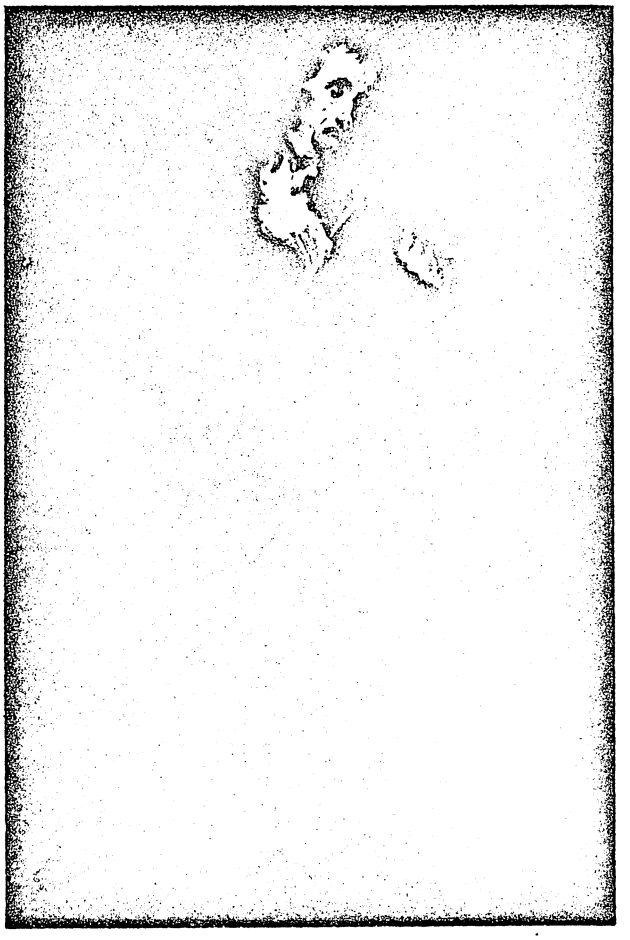
EUGÈNE DELACROIX. *Entrance of the Crusaders into Constantinople.* 1841. The Louvre, Paris

PORTRAIT OF CHOPIN

EUGÈNE DELACROIX. Detail of *Portrait of Chopin*, 1838. The Louvre, Paris. The painter grows interested in the correspondence between heightened emotion, color, form, and brushwork; he suspects that turbulent feeling generates a unique visual resonance.

PAGANINI

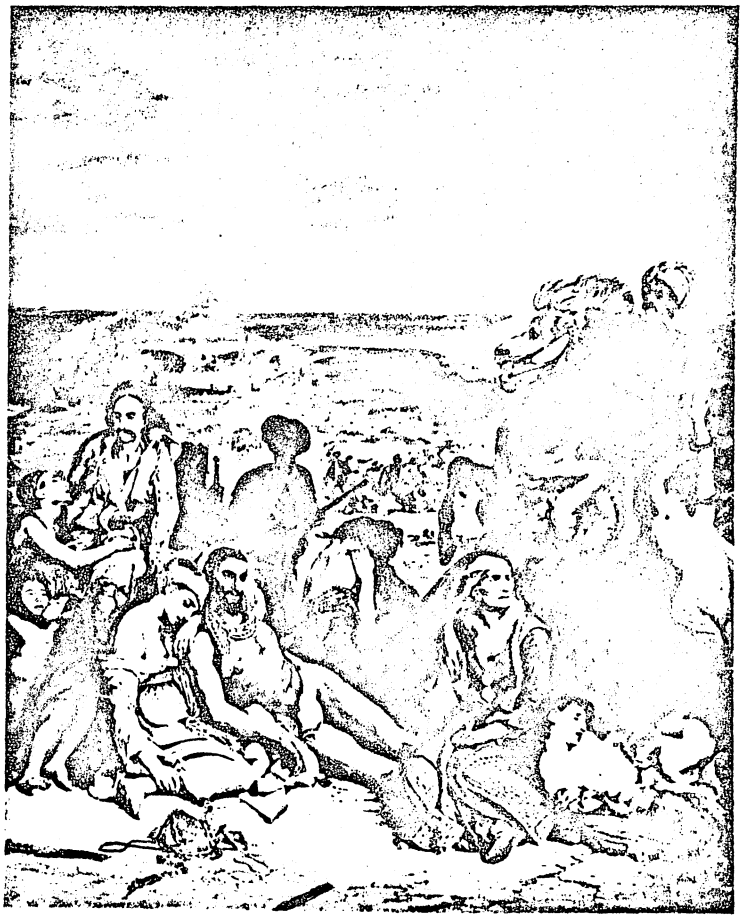
16-35 Jean-Auguste-Dominique Ingres, *Paganini*, 1819. Approx. 12″ × 8½″. Louvre, Paris.



16-36 Eugène Delacroix, *Paganini*, *c.* 1832. Oil on cardboard, approx. 17″ × 11½″. The Phillips Collection, Washington, D.C.

Plate 43. EUGÈNE DELACROIX. *Liberty on the Barricades.* 1830. Oil on canvas, 8′6½″ × 10′8″. Louvre, Paris.
(See p. 281.)

THE MASSACRE OF CHIOS



720. EUGENE DELACROIX. *The Massacre of Chios.* 1822–24. 13′ 10″ × 11′ 7″. The Louvre, Paris

DANTE AND VIRGIL IN HELL

Plate 16-3 EUGÈNE DELACROIX, *The Bark of Dante*, 1822. Oil on canvas, 74″ × 97″. Louvre, Paris. Left: Detail of magnified water drops on a nude, from *The Bark of Dante*.

THE MASSACRE OF CHIOS

Colorplate 62. EUGENE DELACROIX. *Greece Expiring on the Ruins of Missolonghi.* 1827.
Canvas, 6′ 11½″×4′ 8½″. Musée des Beaux-Arts, Bordeaux

THE DEATH OF SARDANAPALUS

85

85. *Eugène Delacroix.* THE DEATH OF SARDANAPALUS. Oil on canvas. 1827. 145 × 195 in. (395 × 495 cm.). Louvre, Paris.

APPENDIX B

MUSICAL COMPOSITIONS OF ROBERT SCHUMANN

OPERA

DER CORSAR (Unfinished)

GENOVEVA, Op. 81

INCIDENTAL MUSIC

MANFRED, Op. 115 (Author: Byron)

CHORAL WORKS WITH ORCHESTRA

PSALM CL

Overture and Chorus

TRAGÖDIE

DAS PARADIES UND DIE PERI

ADVENTLIED

BEIM ABSCHIED ZU SINGEN

For Chorus and Wind Instruments

REQUIEM FUR MIGNON

For Solo Voices, Chorus and Orchestra

NACHTLIED

For Chorus and Orchestra

DER ROSE PILGERFAHRT

For Solo Voices, Chorus and Orchestra

DER KÖNIGSSOHN

For Solo Voices, Chorus and Orchestra

FESTIVAL OVERTURE ON THE RHEINWEINLIED

For Chorus and Orchestra

DES SÄNGERS FLUCH

For Solo Voices, Chorus and Orchestra

VOM PAGEN UND DER KÖNIGSTOCHTER

For Solo Voices, Chorus and Orchestra

DAS GLÜCK VON EDENHALL

For Solo Voices, Chorus and Orchestra

NEUJAHRSLIED

For Chorus and Orchestra

MASS FOR CHORUS AND ORCHESTRA

REQUIEM FOR CHORUS AND ORCHESTRA

SCENEN AUS GOETHE'S "FAUST"

For Solo Voices, Chorus and Orchestra

ORCHESTRAL WORKS

SYMPHONY, G MINOR, Op. 7

SYMPHONY, B-FLAT MAJOR, Op. 38, No. 1

"Spring" Symphony

OVERTURE, SCHERZO AND FINALE, Op. 52

SYMPHONY, C MAJOR, Op. 61, No. 2

SYMPHONY, E-FLAT MAJOR, Op. 97, No. 3

OVERTURE TO SCHILLER'S DIE BRAUT VON MESSINA, C MINOR, Op. 100

OVERTURE TO BYRON'S MANFRED

SYMPHONY, D MINOR, Op. 120, No. 4

OVERTURE TO SHAKESPEARE'S JULIUS CAESAR, F MINOR, Op. 128

OVERTURE TO GOETHE'S HERMANN UND DOROTHEA, B MINOR

OVERTURE TO GOETHE'S "FAUST"

SOLO INSTRUMENT AND ORCHESTRA

INTRODUCTION, PAGANINI THEME AND SKETCHES FOR FOUR VARIATIONS FOR PIANO, B MINOR

CONCERTO IN A MINOR, Op. 54

CONCERTSTÜCK FOR FOUR HORNS, F MAJOR

CONCERTSTÜCK FOR PIANO, G MAJOR

CELLO CONCERTO, A MINOR

FANTASY FOR VIOLIN, C MAJOR

INTRODUCTION AND ALLEGRO FOR PIANO, D MINOR

VIOLIN CONCERTO, D MINOR

CHAMBER MUSIC

QUARTET, C MINOR

TRIO

THREE STRING QUARTETS: A MINOR, F MAJOR, A MAJOR

QUINTET FOR E-FLAT MAJOR

TRIO NO. 1

TRIO NO. 2

FANTASIESTÜCKE

TRIO NO. 3

MÄRCHENERZÄHLUNGEN

ONE INSTRUMENT AND PIANO

ADAGIO AND ALLEGRO FOR HORN

FANTASIESTÜCKE FOR CLARINET

DREI ROMANZEN FOR OBOE

FÜNF STÜCKE IM VOLKSTON FOR CELLO

VIOLIN SONATA NO. 1, A MINOR

MÄRCHENBILDER FOR VIOLA

VIOLIN SONATA NO. 2, D MINOR

VIOLIN SONATA NO. 3

PIANO SOLO

WALTZES

THEME ON THE NAME OF "ABEGG" WITH VARIATIONS

SONATA, A-FLAT MAJOR

ANDANTE

PRELUDE AND FUGUE

PAPILLONS

STUDIES AFTER CAPRICCI BY PAGANINI

SIX INTERMEZZI

PHANTASIE SATYRIQUE

FANDANGO, F-SHARP MINOR

SKETCH FOR A MOVEMENT IN B-FLAT MAJOR

SKETCH FOR A FUGAL PIECE IN B-FLAT MINOR

SKETCH FOR A CANONIC PIECE IN A MAJOR

FUGUE NO. 3

IMPROMPTUS ON A THEME BY CLARA WIECK

SEHNSUCHTSWALZERVARIATIONEN

ETUDEN IN FORM FREIER VARIATIONEN UBER EIN BEETHOVENSCHES THEMA

SONATA NO. 4, F MINOR

VARIATIONS SUR UN NOCTURNE DE CHOPIN

SONATA MOVEMENT, B-FLAT MAJOR

DAVIDSBÜNDLERTÄNZE

TOCCATA

ALLEGRO, B MINOR

CARNAVAL

SIX CONCERT STUDIES ON CAPRICES BY PAGANINI

SONATA NO. 1, F-SHARP MINOR

FANTASIESTUCKE

ETUDES

SONATA NO. 3, F-SHARP MINOR

KINDERSCENEN

KREISLERIANA

FANTASY, C MAJOR

ARABESKE

BLUMENSTUCK, D-FLAT MAJOR

HUMORESKE, B-FLAT MAJOR

EIGHT NOVELLETTEN

SONATA NO. 2, G MINOR

FOUR NACHSTÜCKE

FASCHINGSSCHWANK AUS WIEN: FANTASIEBILDER

THREE ROMANCES

FOUR CLAVIERSTÜCKE

ALBUM FÜR DIE JUGEND

FOUR FUGUES

FOUR MARCHES

WALDSCENEN

BUNTE BLÄTIER

FANTASIESTÜCKE

ALBUNIBLÄTIER

SIEBEN CLAVIERSTUCKE IN FUGHETTENFORM

GESÄNGE DER FRÜHE

CANON ON "TO ALEXIS"

SCHERZO AND PRESTO PASSIONATA

THEMA MIT VARIATIONEN, E-FLAT MAJOR

FIVE SHORT PIECES

ROMANZA, F MINOR

PIANO DUET

EIGHT POLONAISES

VARIATIONS ON A THEME BY PRINCE LOUIS FERDINAND OF PRUSSIA

BILDER AUS OSTEN

KINDERBALL

BALL-SCENEN

TWO PIANOS

ANDANTE AND VARIATIONS, B-FLAT MAJOR

PEDAL PIANO

STUDIEN FÜR DEN PEDAL-FLUGEL

SKIZZEN FÜR DEN PEDAL-FLUGEL

ORGAN

SIX FUGUES ON THE NAME OF "BACH"

HARMONIUM

PIECE IN TWO MOVEMENTS, F MAJOR

SONGS

VERWANDLUNG

LIED FUR X X X

ELEVEN SONGS

DER REITERSMANN

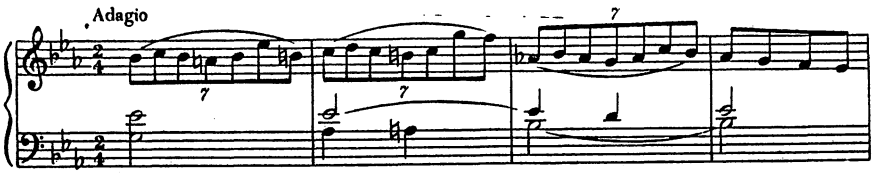
MAULTREIBERLIED

EIN GEDANKE

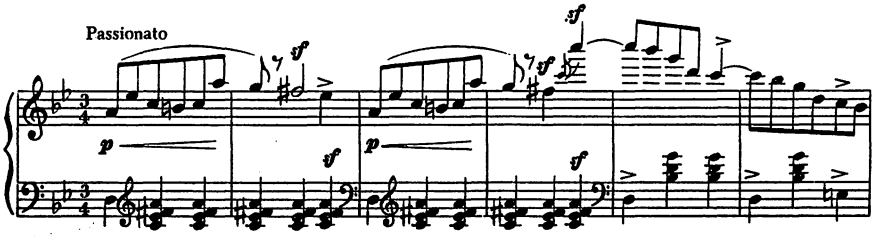
LIEDERKREIS

DAS PARADIES UND DIE PERI

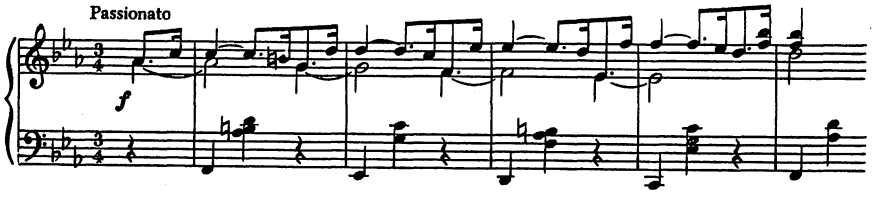
EXCERPTS FROM CARNAVAL - ROBERT SCHUMANN



"Eusebius" from *Carnaval* by Robert Schumann

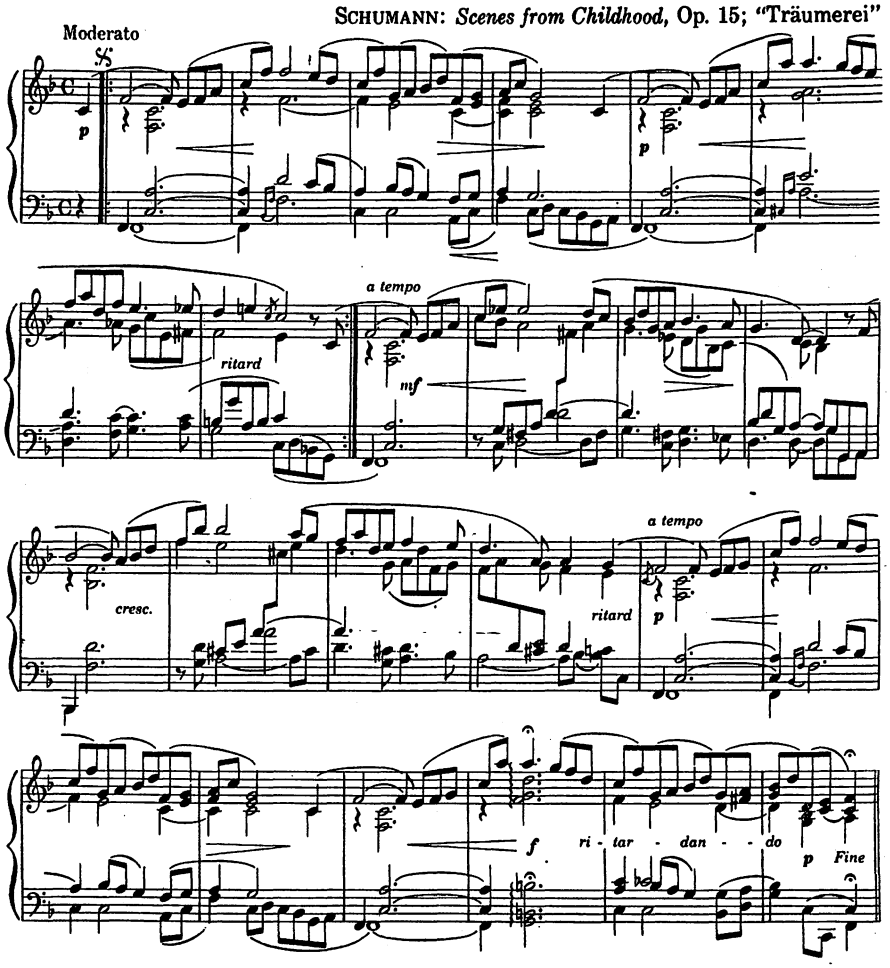


"Florestan" from *Carnaval* by Robert Schumann



Chiarina" from *Carnaval* by Robert Schumann

SCHUMANN: SCENES FROM CHILDHOOD



ADVENTLIED

BEIM ABSCHIED ZU SINGEN

NACHTLIED

DER KONIGSSOHN

DES SÄNGERS FLUCH

VOM PAGEN UND DER KÖNIGSTOCHTER

DIE BEIDEN GRENADIEREN

ICH GROLLE NICHT

DER NUSSBAUM

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