

CONTEMPORANEOUSNESS OF WAGNERIENE DRAMA  
WAGNER – ART AND REVOLUTION  
WAGNERIAN CONCEPTION ABOUT MUSICAL DRAMA

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**Abstract:** *The Wagnerian conception about art and music by all certain aspects does not move of too much of his contemporaries, especially Frantz Listz, even him expressing himself obliquely in a very complex and high intellectual construction. Basically, who moved thus all its thinking and once more the romantic concept of art as expression, inspiration together with the convergence of all arts in order to obtain a complete expressivity. We encounter this desire of unification of all arts under music, as we have seen, not only at many romantic thinkers but also at musicians.*

*Keywords: Richard Wagner, autistic art, metaphysics, drama*

The XIX<sup>th</sup> century is, in terms of density, the novelty of currents and numerous artistic „revolutions” which it contains, a sudden change for music, literature, dramaturgy and art of show, not only by unexpected orientations in many creating fields of activity, of what was considered tradition, but also by the surprising capacity proved by the artists of this century to theorize and support artistic languages which dissolve the limits between arts. The abolition of the boundaries between arts, especially the spectacle ones, postulate from Richard Wagner the competition of all arts. The suggestion and the power of dramatic art is noticed by Hegel; *„both from the point of view of content, and of form [...] it is the most perfect totality, which shall be considered the highest step of poem and art in general[...] and among different genders of the art of word the dramatic poem is on its turn, the one which unites by itself the objectivity of epopee with the subjective principle of lyrics, since it represents as direct presence, a concluded action by itself, a real action occurred inside, characteristic which performs itself and is determined in its results also by the substantial nature of purposes, individuals and conflicts. But this intermediation of epics by the intensity of the subject which acts at present does not allow drama, to describe epically the external side of the place, of the environment, as well as that of the action and circumstances and pretends due to this cause the complete scenic development of these, so the entire work of art becomes really alive [1].”*

A deep analysis of the aesthetics of Richard Wagner would involve a return to the most important moment of the music history: to the musical Italian revolution, which, between Seicento and Settecento, marks in Italian Baroque the new aesthetics and modern art; no one may deny any longer that the symphony, with Sammartini, and the concert with Vivaldi, were born in Italy. In this new world of baroque could be encountered the point of confluence of romanticism as well as that of the opposite classical movement. The distinction between the innovating and universal note of the new baroque art and that of romantic moment is the fact that in the first case the creation precedes theory, whereas in the second the theory conditions the autistic art. By romantic movement is determined the passing from theory to creation, from metaphysics to reality, his being the incontestable merit of Richard Wagner.

## Wagner – art and revolution

„World manifests differently in each observatory.

The signification of art is not that of giving birth to a general agreement, but to stir [1].”

The currents of present thinking in the first half of Ottocento are numerous and difficult to reduce to a single matrix. In spite of all these, maybe no one like Wagner, musician, poet, philosopher, critic and thinker resumed with such efficiency the multiplicity of aspects of romantic thinking. He ventures into a less explored field, at least from this angle, and, refusing to take on explored roads, ignoring the catalogued works, picking up the pieces for a new road, supplying it intentionally with novel material. Its numerous and prolific articles, correspondence, essays, critical, political, ideological, philosophical, esthetical and autobiographical studies propose us the justification and illustration with a philosophic and aesthetic plan the historical truth and the ideology of reform of theatre emphasizing doctrinaire fundamentals. I find in these studies many of the reasons identified by romantic thinking; further on, we cannot recognize that Wagner himself represents not only a synthesis but also an original project which places in a conclusive perspective much more open the future, representing a reference point for the entire romantic musical civilization.

The Wagnerian conception about art and music by all certain aspects does not move off too much of his contemporaries, especially Frantz Listz, even him expressing himself obliquely in a very complex and high intellectual construction. Basically, who moved thus all its thinking and once more the romantic concept of art as expression, inspiration together with the convergence of all arts in order to obtain a complete expressivity. We encounter this desire of unification of all arts under music, as we have seen, not only at many romantic thinkers but also at musicians. Not only Beethoven basically wrote a new symphony having in mind a similar program; but, in order to remain in the habitat of melodrama, Weber, in the polemic of a confrontation between drama of XVI<sup>th</sup> century and the anxiety to create an authentic work impregnated by German spirit, where is performed a perfect fusion of poetry and music, was especially close to the idea that Wagner was then amplifying and theorize in his work. In the kind of work anticipated with prophetic importance by Weber, the desire of all Germans, all arts come to collaborate merging one in another. In a letter of 1821 addressed to Friederich Kind, Weber was significantly writing: „The poet and composer are so connected one to another that it would be ridiculous to imagine that the latter could arrive in any way more valuable than the first.” We encounter all these topics around thirty years later theorized in the writings of Wagner; but the author of *Tristan* brings a point of view non-synthesized by the thinkers who preceded him. The concept of art as total art, of *Gesamtkunstwerk*, not entirely new, is basically the same idea of programmatic music which is already give us as example; but in Wagner this concept related intimately of the idea of revolution, idea which penetrates his entire musical and philosophical thinking. This kind of work is not something rigid and finally, but on the contrary, once created, it changes with time, acquires passion and assimilates new spiritual contents. This results in the duty which however Wagner undertakes, to find that point of view, which allows him to reveal the roots of dramatic creation.

It is known the fact that for Wagner *Gesamtkunstwerk*, total work of art, **work of art of the future**, meeting of all arts, poem, dance and music, are *Dramma*, which is not identified with the traditional work, which e considers a parody of it, a progressive decomposition and a mystification which follows history, not letting us deceived by the frequent attempts of reform. *Dramma* of Wagner is not a musical gender, not even literary, is not a new kind of art which may cohabit with others: drama is the sole complete, real, possible art; the art which reintegrates the artistic expression in its unity and communicability. If drama appeared to substitute a certain

gender of art, poetry and the theatre of total art and what we have replaced were a new form of music, we would certainly be limiting, deforming the content of concept. The fundamental error of traditional work „*consisted in the fact that a means of expression (music) became a purpose, whereas the purpose of expression (drama), a means...* [1]”

Of this famous and significant phrase, common expression of apodictic stylist, prepares already the certainty that for Wagner the music itself is not self-sufficient. Music is the language of feelings, „*la favella immediata del cuore*”. But pure music, by itself does not express individuality „*the expression of a determined, clear, intelligible, individual concept is impossible for the mediation of this instrumental language which cannot create sensations if it is not universal.*”

Returning to the topic already contemplated at Listz: the romantics of 1850 did not adhere more to pure instrumental music, considered a few decades earlier a peak of all arts; the romanticism tending currently to something more sublime, more complex, more emphatic: the *Great Work* is one of inferior manifestations of this anxiety and grandeur, aspiration we would say, with the price of which they become rhetorical and tiresome (bring); the Wagnerian work represents maybe the more natural (pure), more imposing and more authentic aspect lived of this aspiration of later romanticism.

The Wagnerian drama is that, at least in the intention of the author, of final reasoning of this renewal, the end of alienation of music by itself. All the history of music is not as the history of progressive reunification, of failed attempts and of vitiated remedies; as the history of the last Beethoven, the one who felt most sharply this fracture, and the history of straining to express something inexplicable: in spite of all these, the master conceived the basic topic but without being able to state and ordered and intelligible, representative form. Only in Symphony XI are foreseen the real possibilities of music. The hymn of joy opens new horizons, new possibilities, which Wagner himself thought that they were meant to be unified and developed. Beethoven „*searches the poet*”. Similarly, the duration of the song of the hymn of joy does not seem conceived „*on words or by (the intermediation of) the words of poet*”, composed only by consideration for the poetry of Schiller, of the excitement acknowledged by its general concept.

The last symphony of Beethoven is according to Wagner a fixed point of reference, a symbol of his sublime historical conception, of quasi Hegelian flavour, where each artistic manifestation excludes, at least theoretically, the previous ones, stage necessary for an obligatory evolution, where everything is connected, where the historical development of music is related to the ethical-social conditions towards an objective and necessary report, of the moment when art is the alliance for total expression of man and its life. Returning to Wagnerian concept, to drama as meeting point of all arts for complete understanding of signification, it is necessary to go to the sources of theory of the origin of language and music. Indeed, the *Gesamtkunstwerk* concept, which dominates Wagner's thinking, as well as his theoretical argument, relies on the belief in common origin of the word and music in the primitive language, belief still inherited from enlightenment by Rousseau, Kant, Herder and other. There was a time when language gathered music and poetry. The vocalic grounding and the reliance on accent of the language represents the emotive, musical and melodic part of it; the consonants, the „*plastic- intellectual*” part, the capacity of determination, of fixture and materialisation.

*„...an ample correlation of phenomena, of which these, each of them, became explicable, may be represented only by condensing this phenomena; for the phenomena of human life this condensation means simplification, and with the help of it is obtained an **intensification** of the moments of action, which – on the other hand – could not result but from intensified reasons. But a reason intensifies only by merging different moments of intellect in a decisive moment of the **feeling** which may reach a convincing communication only by original body of*

*intimate feeling of soul, the musical language* [1].”

But this moment is mystic not historic. The situation is currently enough different: a part of the language is crystallised in formulas, forgetting about its own roots, over which the poet who uses such a language returns essentially to intelligence, displaying, analysing it, but without giving it the full reality of feelings; on the other hand, the musician, that who uses only sounds, gives us the feeling, but in a determinant manner. The music is the art of unconsciousness, of inexpressible, understanding by inexpressible „ a sensation still undetermined”. The Wagnerian drama must be the effect of reintegration of language in its authentic and original property. Up to present, music was a conceived expression as self-sufficient, this being its limit. In order to escape from this situation of expressive impotency, the poet shall return to the „ *original organ of the intimate feeling of soul, the musical language* [2]” in other words „to the saving expression of music”. Music is saving, since it represents the only solution to redeem the language of the historical situation in which it is encountered, lacked of its lyrical and sentimental content: „ *the language of sounds is the principle and the end of the language of words*”, „ ...similarly, the word of intellect tends to acknowledge in sound, the spoken language in order to justify itself by the musical language [3].” Drama may appear only in terms of this assumption: the accents of the words are the leaving point when the language becomes voice, the voice as song, as climax of sentimental expression. Thus, the origin of Wagnerian metaphor „ *this procreating germ is the poetical intention which brings to the marvellous loving woman – the music – the substance necessary for birth* [4].” This masculine force, capable to procreate, is the word, the only to which music may still attach, capable to give a complex and perfect sense to its expression.

### **Wagnerian conception about musical drama**

Since the beginning of XIX<sup>th</sup> century, it was accredited the thesis, currently not-supported critically, through which, by Schopenhauer, Wagner „encountered himself”. The composer expressed naively repeating about the poetical compositions previous to the year 1854, that they already had an express intuition of the world, enough clear, pessimist, which is manifested in works conceived under a so-called influx of Schopenhauer’s philosophy; more than ever, the outline of the progress diminished Schopenhauer’s influence on Wagner’s writings, posterior to Beethoven(1870), in order to avoid recalling about the personal reports between the two, which were sporadic and totally negative. When Wagner sent as homage the head of Ring, Schopenhauer thanked only through a third person, giving a positive judgement over poetic capacity but not over the musical ones, as it was expected from the part of such a fervent fan of „divine” Mozart and „incomparable” Rossini.

In the epoch of its flourishing, Art, close to Greeks, was conservatory because appears to public consciousness as willing (desiring) and conform expression. At Romans, the true art is revolutionary because it is in open opposition with the general opinion. For the Greeks, the work of complete art, the drama was the synthesis of all which the Greek essence offered to be adapted and represented, it was the nation itself, in intimate report with its history seen represented in the work of art, it was understood and, for a few hours, attracted the highest personal interest which could be freely created, to say so, of it of itself. Any distribution of this pleasure, any division of forces reunited in a single point, any separation of elements in different particular directions could be but noxious for this splendid and unique work of art. How the average (middle) state built in a manner similar to that could only continue to flourish, but without modifying itself.

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Consequent, Art was conservatory as the conservators were in that epoch the most illustrious people of the Greek state and Eschil is the most characteristic expression of this conservatism [5] (Die Kunst und die Revolution ed.1975, 64-65)

From this art hidden in the origin of „self-conscious university” of life which liberated the expression of a free universality, survive only a „dissect membrane” in modern drama, of music, of dance, of painting. The tragedies of Eschil and of Socrates were, however, the works of entire Athena, masterpieces under the form of civic liturgy and in them the variety (multiple) arts contributing to the triumph of Art, reaching thus to perfection and the entire nation could benefit of reflection in their own creative elevation. The modern theatre is however (denomination of a representative element for the respective class) „a flower of bourgeois swamp”.

Nothing will be managed of revolution does not render the united and efficient art and prepare the event of a work of the new fruit of work in team ř. But before all, denying two millenniums of „cult philosophy”, the man shall have to encounter the taste of nature and simplicity of costumes together with mythic and heroic archetypes of a civilization which lies already buried under the „crystalline incrustations” becoming in time political institutions avoided. Each would return them to the fact of being a participating artist to the coral elaboration of drama, then „ regardless the highness of the genius of an artist, one thousands chains relate it to the society which accompanies it”. In the name of the new reasoning with which the organised masses would end by reacting higher than the dominant classes, Wagner may thus scream through the voice of revolution itself, in a literary manner personified in a writing published in anonym form ob April 8<sup>th</sup>, 1847 on „ Volkblätter” of Dresda : „ I am the life which carries, holds eternal youth, the life which creates fro ever. Where I am missing appears death! I am the sleep (dream) the comfort the hope of the suffering one! I destroy what exists ands anywhere I arrive burgeons from the dead rocks a new life. I come to you to break all chains which oppressed you to liberate you from embracing the death and to give a new vigour to your members. All that exists must succumb. This is the eternal law of nature, the condition itself of life and I the eternal destroyer, I align myself to law and I create a new life which renews itself up to the end. I want to destroy of the roots the order of things among which you are living, because it is an order touched by sin, with the flowers represented by dirt and the fruit by offence. But now the core is mature and we are on harvest. I want to destroy any madness which rules the man.

I want to destroy the ruling of man over man, of death over life, of material over spirit. I want to annul the force of the strong ones of law and property. The will shall dominate the man, it only law to be the pleasure, its only property the force, since sacred is only the free man and there is nothing above than itself [...]. To be destroyed the madness which gives to what is dead the power of what is alive, which allows the past to dominate the future [...]

I want to destroy the existent order of things which divides the humanity , which is a single one within the enemy nations, in the strong and weak ones, in people with all rights and in people without any right, in rich and poor, since what it manages is to make all of them unhappy. I want to destroy the order of things since it turns million of people in slaves of some and these are the slave of their own power, of their own richness. I want to destroy this order of things which separates pleasure of labour, which renders labour difficult, which makes the pleasure a vice, which makes unhappy some people due to privation and others due to superficiality [...]. All of you who are living on earth have to acknowledge each other as brothers and free. Free of will, in actions and in tasting pleasures, you shall acknowledge the value of life. Thus, stand up, nations of the earth.” („Revolution” in „Celtic writings” edition 1988, p. 104-107) The great art touches your vital liquids of regenerated human cohabitation and the strain to impose it shall have to be as radical as the overturn of paganism as work of

Christians. If Stirner and Feuerbach gave to young Wagner the impulse to settle on the aesthetic land of „Romantik” novalisian –hoffmaniană apolitics, the seeds of social involvement, the idea to tend to the universal aristocratic human concept of antic fortress, the germinism as new Greek issue, the embrace of Apollo with Christ was that which the composer provided in „Hölderlin” more promethean: „ the spirit which unites an artistic corporation, who intends to reach its own and true purpose, could be encountered in any other social group where would be implanted an accurate purpose dignified of humanity, since our entire social conduit, if we registered the true end, shall not be and could be of artistic nature, nature which is similar only with the noble skills of man. Thus Christ would have decided that we, the people, are equal and brothers, Apollo would have placed in this fraternal association, the seed of force and beauty, would have lead the man who doubted its own value to the knowledge of its highest and divine power. We elevate, thus, the altar of becoming both in life and in living art, to the most sublime two initiators of humanity: Christ who suffered for humanity and Apollo who elevates to its dignity full of confident happiness.”

In the early work, **Art and Revolution** there still exists the class limit, not in the „ original sin”, how the pessimistic mature composer should be assigned to the paternal metaphysics of bad, who explains the decadence of the Greek tragedy and the desegregation of its non-reputable synthesis: „rhetoric, sculpture, painting, music etc., abandoned the arid in a dancing revigoration together and each took on its way continuing to develop itself from itself in an egoist, solitary manner [...]. Each of these arts, deeply outlined and cultivated for the pleasures and distractions of rich people replenished the world with its productions in any of it the genius gave some marvellous things, but Art on proper manner, the real Art is not resuscitated not even in Renaissance, not afterwards, since the complete work of art, the great unique expression of a free community is the drama, the tragedy, it is not yet revived – regardless the importance of the tragic poets appeared here and there – because it shall not revive, but it shall be created all over again. Only the great revolutions of humanity [...] may still give us this work of art, because only afterwards the Revolution from the deepness of its breast shall determine a new elevation more beautiful, more noble, more general, what it should be said to the conservator spirit of a previous period of culture more beautiful as well as more limited currently disappeared [...]. If the work of art of posterity shall include the spirit of free humanity, beyond any limits of nationality [...]. No, we do not want to become Greeks all over again, they did not know the reason which would make them fall, but we know – Wagner refers to the situation of slavery. We want to liberate ourselves of the degrading fire of universal slavery, of being tired of the pale soul like silver and we elevate to the free artistic humanity [...], of journalists, of the industry blind of work, we want to be beautiful, strong people, to whom the world belongs, as an inexhaustible source of the highest artistic pleasures [5].”

In „**Das Kunstwerk der Zukunft**”(„Work of art of posterity” 1849) dedicated especially to Feuerbach, Wagner faces in a more articulated manner the issues in the previous writing and not far of some ideas already expressed by Listz, resumes the thesis of Rousseau of original reunion between poetry and music in order to reach the concept of total work of art: that „Gesamtkunstwerk” which involves, as Nietzsche shall explain in „Geburt der Tragödie”, the most net refusal of formalism and of separatist trends of singular arts, closed in the monadic perfection of an explainable autonomous language only inside, being obvious the necessary means of any absolute formalism with conservation or reaction. Wagner was elaborating another kind of psychological aesthetics in which, „the arts purely human” - dance (or, in a wider sense, the gesture) music and poetry – address respectfully to the faculties of eyes, ears and intellect and individual as this faculty performs fully their potential which acts together. This is how the three arts connected shall do, especially after which Beethoven ( as Wagner outlines with a typical „pro domo sua” deduction) adding text and

voice to its 9<sup>th</sup> symphony, performed the decisive step towards the „ great work of universal art of posterity”.<sup>69</sup>

In the first of the three sections in which is articulated the „Work of art of the future” Wagner states that art may appear only from a concrete need of human collective whose laws are those of nature and not the arbitrary ones of the state. The analysis of bourgeois utilitarianistic fractioning which ended with the destruction of daric – attic classical aristocratic synthesis and which not even the Renaissance managed to exceed, aligns to a primitivism, to Rousseau, which bursts in the condemnation of destructive effects of luxury and of civilisation and in the exaltation of „ antic innocence” of the entity of the most unsure romantic imagination : people „ you the intellectuals aren't really creative, but the people is ” wrote Wagner, „ that need compels to invention; all great inventions are works of the people, whereas the inventions of intelligence are only frustrations and mutilations of the great discoveries of the people. You did not invent the language, the people did, all you did was to corrupt the natural beauty, to defeat our force, to destroy our intimate sense and the anxious research lost. You did not invent „religion” the people did, all you did was to suppress the intimate expression, to move in hell the sky which it possesses, transforming the lie in truth, in this manifested. And the state was not invented by you, but by the people, you have only deformed the natural union of human beings united by the average, unnatural need in a crown, of being which have different needs. The beneficial defensive union of all was turned by you in a malefic vanguard for the privileged ones. From clothes to morbid manner which remove the purpose of humanity, you have made a rigid and reinforced iron armour, a decorative piece for a weapon museum [4].”

In the second section („The Man – artist and man and the man who has his origin directly in himself”), is chased away since it is not possible an artistic subject which is the human collective itself. Wagner treats a short history of the three major arts, with the music presented as the „ great ocean which unites the two oppositions appeared from poetry and dance”; in the third section ( „As the man-artist creates using the natural material as a synthetic profile of progressing parable only of architecture, only of sculpture, only of dance - remaining sterile in a solitude which reflects the modern man of the social instinct defeated. There is no great art to be the creation of individuals closed in their particularity; the true artist is the people, the work of art of the future becoming a cooperatist product – drama – „ meeting of all arts” which resuscitates in the new form the antic tragedy, without being however identified with the lyrical work, from Wagner retained one of his parodies. Drama is not one of several musical genders, but the only means capable to return to the artistic expression the organic unity and full of communication. On these bases it may propose again the ethical, antic conception of music, rejecting its modern development in light entertainment and game and opposing to bourgeois art the characteristic of closure and isolation of its different forms, an „art of the future” which knows how to explain the becoming and eternal fluctuation of reality gathering in the scenic action the word, the music and drama ( Word – Tone – Drama). This would be used as means of music conciliated with the word and of drama, as an end. An ideal which supposes the total semanticist of music, namely the possibility that any form may become invested with less ideal and dramatic significations [4].

In „Oper und Drama”(1852) Wagner individualizes the limits of instrumental music in his incapacity of bringing a fluency able to be noticed by any listener. And studying thoroughly the polemical idea against „absolute” musical values – until the composer shall

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\* *Gesamtkunstwerk*, termen care apare o singură dată în scrierile lui Wagner, acesta folosind însă expresii similare ca *gemeinsames Kunstwerk* (opera de artă colectivă) și *künstlerisches Gesamtwerk* (opera artistică colectivă), ambele cu o evidentă conotație politică.

not be as well poet he shall not be able to overcome the incommunicability of „pure” music which remains a language for specialists, read by a cryptic and internal logical self-referential<sup>71</sup> – states the famous thesis according to which „a means of expression (music ) turned into purpose and the purpose, the expression (drama) turned into means”.

The first part of the wise is dedicated to the critics of traditional of work (Italian, French, German) defined in block „ seducing error”, fruit of a mutilated perspective. It is revealed the dramaturgic inconsistency of written librettos depending on the music and the incapacity of music to become itself a drama. Here there are included one of the most caustic judgements of Wagner on his contemporaries as well as predecessors, as those on the art of Meyerbeer („an effect without cause”) or over the song in the work of Weber, compared with a wild flower cut and faded in a vase (a better treatment has the reformer Gluck, but not the „frivolous” Mozart identified with the major responsible of the survival of Italian work on German land).

We may speculate, maybe too much, „the search” of Orpheus as resonance of Wagner’s soul. He noticed – as many of us – that after all the „research” you shall find him in you, after your model, similar with all that you are, with all that you feel, what you think. Orpheus cannot be imagined as an abstract consciousness, he **exists** ; then it may not be only pure speculation if we would state that in the mind of composer appeared simultaneously the idea of an ideal condition of god, condition which he cannot reach , in spite of all his attempts. This fight took place probably in Wagner and materialised under the form of art, of the music of his works.

The second – and more important - section of „Oper und Drama” defines the supposed aesthetics of Wagnerian drama. The last half of dramatic poem is the myth of light, of consciousness and it is known as the universal moment of humanity since from a mythic point of view is all which relates to the understanding of the world, the poetic understanding. The language speculations do not hide the fact that the metaphor does not create the poem, the metaphor is only a cloth of the poem, the pretext, the nobility of the poem is given by the unique kind in which Richard Wagner staged his poetic idea.

The dramatic action shall always refer to the ideal reasons which caused it. I do not say this only conceptually but communicated directly to the feeling. The passage of intellectual vision to the adhesion of feeling demands, however, a concentration and a simplification of dramatic reason which cannot be touched by the poet. This is why the word is not allowed to music, which may address to the feeling without the mediation of reason „The art of expression” comes thus to integrate naturally the moment of intellectual knowledge, reinforced in addition by the scenic gesture which, given the contemporaneousness of visual and hearing stimuli, shall complete the communication of the idea. The fundamental steps of the wise concern the poetical material, which Wagner wants subordinated to the laws of alteration (*Stabreim*) [5-8] An issue on the decision of the artist is the permanent need of aesthetic criterion, as well as a permanent „betrayal of this criterion. In art the repeated issue means self-destruction, the artistic phenomena being unique, the unrepeated thing being the condition of art whereas the artist shall „maintain the essential dimension of unaccessible” [9].

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\*\* Fr. Listz („La Berlioz”1840) outlined the fact that the instrumental music, made only of chained sounds according to an internal logic of strict musical inspiration, proves limits and deficiencies of communication, not being understood but by specialists – the musician „does not speak to people in his joys and smiles[...] he shall remain an indifferent object for masses and shall be interesting only for his colleagues, competent to appreciate his capacity”.



As for phonic association of verbal roots it would determine in the listener psychic associations created to unify the poetic image expressed in the text. The poet identifies with the musician, since nothing in the music cannot translate by piano, the feeling which the poem communicated to reason and these two unify the image of complete artist (*vollkommener künstlerischer Mensch*), then „The poet and the musician did not represent up to present but half a man.”

The last chapter of the second part of „Oper und Drama” already anticipates the material of successiveness („Poetry and music in the drama of the future”) in which Wagner exposes his theory about drama as „form of expressive art” born from the alliance of all senses and of all arts, where the „masculine and intellectual” element, the word the sole means of full and express expression, fecundates the „feminine and receptive” one, the music, by itself incapable of determined expression and it is neither enriched obtaining the deepness and resonance of „primordial times, when the feeling was directly creating the language”, Wagner proposes in fact a theory of birth of the word (similar with Vico’s) which postulates our origin under the form of „spontaneous song only of vocals”, these being afterwards enriched by consonants, reflected intellectual element, in order to form the roots of the words and the language becoming always rather a logical conversation. Merging with music, these unrooted modern languages of ours, crossing again towards the source all the process of historical transformation in the search of original laws of alterations, rhymes, prosody and rhythms, signify the recover of lost innocence, the supposed total sincere expressivity: „Language of sounds” is the beginning and the end of that of words, such as the „feeling” is the beginning and end of judgement, „the myth”- the beginning and the end of history, „the lyrics”- the beginning and end of poetry” [6]. The mediator between principle and centre as well as between this and the terminal point is the imagination [...] I think that the language has its origin in the song not in a chronological effect, but in an architectonic order.” (Work and drama).

Further on, there are examined in detail in the third part of the work „Oper und Drama” the different components of *Gesamtkunstwerk*, it is denied the mission to explain what is inexplicable by words, the harmony to construe the most unusual psychological passing, to the vocal line to translate in sounds the specific of the poem towards music. But there shall be studies the nature and the function of melodic topics (later and not by Wagner named *Leitmotivs*) related to the most important ideals of drama, interpreting what the present of the feelings become, what forms the unexpressed content of poetic text. The past and the future, the memory and the premonition are united thus to perform the leitmotiv which becomes for the feeling almost „a mark all along the intriguing construction of drama” [9]. Action and engagement are natural implications of axiological centrality; the poetic text compelling the consciousness to value hierarchy (with respect to Italian music Wagner is sharp: an art non-hierarchized by values becomes a chaos where lie and artistic truth cohabit peacefully). The merge of this synthesis operates similarly – where the romantic *Urgrund* catches the metaphysics *prius* in its matrix obscure as Nature, living organism in continuous formation which culminates in singing – appears the dislocation of Festspielhaus orchestra from Bayreuth in the „Mystic Gulf”. Situated between forestage and stalls he is placed, respecting the latter, on a lower level, semi-covered of extension of forestage which hides to the public the vision of orchestral appearance. Such arrangement answers to a range of exigencies: to some of aesthetic and psychological kind together, to other suggested by practical necessities, more exactly acoustic [10]. Among the first enumerated Wagner, in a writing from 1873 (*Das Bühnenfestspielhaus zu Bayreuth nebst einem Bericht über die Grundsteinlegung desselben*) reveals the last justification, that invisible space, defined by him **mystischer Abgrund** („mystic abyss”), has the mission to „separate the reality of reality”.

The definition is understood clearly if it is considered the para-religious and sacrum character to which are implanted the dramatic and executive conception of Wagnerian theatre. Perfectly suitable for such a character is the mysterious and ritual aura which surround the music while it elevates from that occult source of sounds, „*similar to some vapours under the throne of Piziei generated by the sacred belly of Gaia*” [11].

The projection of an annual festival in which the drama represented within an atmosphere non-vitiated by commercial and society interests, supposes a theatre different of the existent ones. Gradually there are accepted the Wagnerian innovations: the descent of orchestra in the Mystic Gulf, the darkness in the hall in order to obtain the visual focus of the public on the scene, the amphitheatre so the public is constituted in an ideal community (not a public divided and ranked on social distinction). With these technical innovations is registered the Wagnerian demarche among the arts of pure human creativity – poetry, music, mimics, architecture and figurative arts.

Max Schasler, inspired by Wagner, in his treaty „*Das System der Künste*”(1880) divides the arts in arts of „*simultaneity*”(architecture, painting and sculpture) and arts of „*succession*”(music, mimics and poetry) identifying different affective states.

„*Harmony itself is only virtuosity; in reality, it becomes perceptible for senses rather as polyphony or, more exactly, as polyphonic symphony.*”

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Manuscript received: 14.02.2009 / accepted: 03.05.2009