

*vēl nepamanītas nianšes un to īpaši intīmo burvību, kas iepriekš būtu varējusi paslīdēt garām nepamanīta* (Kalbeck, 1921, Bd. 4 : 335).

Sēžot pie klavierēm (un droši vien izspēlējot arī mūziku), Brāmss un Kalbeks izbaudīja Klintera *telpiskās mākslas* eksperimenta emblemātisko dabu – gluži tāpat kā vizuālo tēlu ietiekšanos akustiskajā telpā. Tieši ar šo krājumu Klinters tiecās iedzīvināt tādu māksliniecisko līdzekļu apvienojumu, uz kādu aicināja Vāgners un viņa sekotāji 19. gadsimta nogalē. Taču, meistarīgi ietverot skaņās un tēlos vēstījumu par nenovēršamo atsvešinātību kā no cilvēces, tā dieviem, Klinters vienlaikus pauda dziļu skepsi par Vāgnera vīziju – garīgas utopijas rītausmu. Vēl vairāk – ietērdams savu kritiku par Vāgnera idejām formā, kas atgādināja baroka laikmeta emblēmu grāmatu, Klinters apliecināja savu neviennozīmīgo attieksmi pret Vāgnera mantojumu īsti *brāmsiskā* manierē. Nav šaubu, ka *Brāmsa fantāzija* piedāvā modernisma izpratni, kuru spēcīgi ietekmējuši Vāgnera sasniegumi. Savukārt Klintera modernisms paliek dziļi sakņots vācu kultūrvēsturē un atspoguļo cilvēka dabai piemītošās vājības.

## **MAX KLINGER, JOHANNES BRAHMS AND THE PROMISE OF THE *GESAMTKUNSTWERK*: REVISITING KLINGER'S *BRAHMS-PHANTASIE* (1894)**

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### **Summary**

Max Klinger's *Brahms-Phantasie* (1894), a volume consisting of forty-one drawings and etchings interspersed with the complete scores of six of Brahms's vocal works, cemented Klinger's reputation as *the most original artist that Germany has the honor of calling her own* (Boetzkes, 1984 : 96), as Hugo von Hofmannstahl declared. In producing the volume, Klinger sought to cast a glance across the range of feeling that he encountered in Brahms's music, and from there, to sympathize and to go further, to connect and to expand (Kersten, 1993 : 166). By 1894, Klinger had achieved considerable renown as a visual artist. But the *Brahms-Phantasie* was something more than just another volume of the artist's famous prints. It was a work to be seen *and heard*, either literally (when Brahms's scores are performed) or in the mind of the observer. As such, it exemplified the new, composite art form that Klinger described as *Raumkunst* or *Spatial Art* (Klinger, 1987 : 30). Inspired by Richard Wagner's theory of the *Gesamtkunstwerk*, Klinger envisioned the *Raumkunstwerk* as an integral union of artistic media, literally filling the *Raum* or space inhabited by the observer.

In recent years, the visual components of the *Brahms-Phantasie* have received considerable attention from art historians. But the relationship between its musical texts and visual images, and the indebtedness of

Klinger's work to broader lines of turn-of-the-century aesthetic and cultural discourse, await a detailed investigation. In my essay, I consider a question that touches upon both of these themes. Namely, what can we make from the fact that Klinger chose *Brahms* – the notoriously conservative, even classicist composer widely regarded by contemporary critics as Wagner's *musical antipode* (in the words of one) – as the supplier of his musical materials? In answer to this question, I will suggest that the *Brahms-Phantasie* might be read as an ambivalent critique of a line of late-century cultural criticism that regarded the Wagnerian union of artistic media as a means by which to foster transcendence of the individualistic concerns of a materialistic age, and to usher in a future era of humankind's spiritual unity. Like Nietzsche, Klinger endorsed Wagner's effort to *destroy the Germans' interest in occupying themselves with separate, individual arts*, as Nietzsche put it in 1874 (Nietzsche, 1995 : 320). Yet by situating Brahms at the locus of his ambitious *Raumkunst* experiment, Klinger firmly rejected Wagner's claim to have invented the sole musical language capable of facilitating such an artistic revolution. Moreover, by crafting in sound and image a narrative tale of insurmountable alienation from both humanity and the gods, Klinger's work cast a skeptical shadow across Wagner's vision of a dawning spiritual utopia. Indeed, the *Brahms-Phantasie* proffers an image of modernity profoundly transformed by Wagner's achievements, yet also deeply rooted in German cultural history and limited in its social and spiritual achievements by the inherent frailties of human nature.

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