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Though its date of composition is uncertain, Friedrich Schelling's unfinished novella *Clara, or, On Nature's Relation to the Spirit World* speaks to the transition between the *Naturphilosophie* for which this thinker is alternately condemned and celebrated, and his later, more explicitly religious writings.[1] Schelling likely drafted the novella around 1810, just before he embarked on the similarly unfinished project known as *The Ages of the World*, whose moral and ontological musings never reached the degree of elaboration found in earlier works such as the *Ideas for a Philosophy of Nature* (1797) and the *System of Transcendental Idealism* (1800). Personal tragedy—Schelling's wife Caroline died unexpectedly in 1809—may have contributed to the unruly breadth of his thought processes at the time. Indeed, although *Clara* is concerned with how the divinity of *Geist* (or spirit) might be perceived here on earth, it is not just *Geist* but *Geister*, the spirits of the departed, who form the counterpart to the natural world in Schelling's tale. At least that is how the story begins—things get more complicated as the conversation between protagonists proceeds.

The book is cast as a dialogue between three friends: Clara, a priest, and a doctor, whose personalities represent the book's three ontological concerns—namely, soul, spirit, and body. The action, such as it is, begins on All Souls' Day, when the boundaries between life and death are thinnest. Clara has just lost the spouse to whom she was briefly married. When she arrives in the town where the priest and doctor have just witnessed a ceremony celebrating the holiday, the priest tries to reassure Clara by saying, "It has become so clear to me again how the life we now live is a completely one-sided one and that it will become complete only if what is more highly spiritual could combine with it and if those, whom we call deceased, were not to stop living with us but were simply to make up, as it were, another part of the whole family" (*C* 12). The priest's words initiate a freewheeling conversation about what kinds of influence might flow between the world of the living and the world of the dead.

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Clara's spiritualist overtones are unlikely to attract much attention in academic circles these days. Commenting on the religious bent of Schelling's later writings, Andrew Bowie pronounces this aspect of his philosophy "evidently dead."[2] Indeed, today's readers may find themselves in sympathy with the clergyman, who makes a brief appearance in *Clara* as a foil to the priest's optimism. The clergyman admits that All Souls' Day ceremonies are moving, but he regrets the way they foster false hope that we can remain in contact with the departed. He says, "The deceased are quite dead in respect of this sensible world and they can't possibly bring forth an effect in a region for which their tools are as limited as their receptivity" (*C* 12). The clergyman recommends that people devote themselves to doing as much good as they can for those still living in the here and now.

For all its strangeness, Schelling's novella dramatizes a conflict of beliefs that is not entirely foreign to contemporary humanistic discourse—a conflict that revolves around what Rita Felski calls the "busy afterlife" of aesthetic artifacts.[3] What is it that lives on in these artifacts? What aspects of them are dead and unable to "bring forth effects," in Schelling's words, and what aspects succeed in becoming part of the "whole family" of culture? How might we understand the "transtemporal movement" and "lively agency" by which the art, literature, or music of bygone eras draws us into affective engagements brimming with vital energy?[4] Humanists have become reluctant to talk about what lives on as spirit or *Geist*. Yet accounts of aesthetic experience that fastidiously avoid metaphysical terminology often have little to say about the uncanny sense of personal address—as though one had come face to face with a ghost—that artworks from the past are capable of generating.

The current upsurge of interest in Romanticism, and German Romanticism in particular, would seem to call for renewed reflection on not only the movement's transhistorical appeal but also the critical potential of its attendant metaphysics. From Dalia Nassar's much-discussed study *The Romantic Absolute* and her edited collection *The Relevance of Romanticism* (both published in 2014) to special issues of *Seminar* (2014) and *The German Quarterly* (2016) devoted to Romantic thought, present-day critics and philosophers have found no shortage of provocations in the works of Schelling, Friedrich Schlegel, Novalis, Friedrich Hölderlin, and Johann Gottfried Herder, as well as in such characteristic topics as irony and the mixing of genres, identity and nonidentity, nature and ecology, and the attractions of illusion and myth.[5] On the whole, however, criticism today continues to valorize the self-critique and skepticism it sees in Romanticism's mirror rather than trouble itself over the apparent (and rather distasteful) certainties of such notions as spirit.

Given the greater familiarity among English speakers with nineteenth-century German composers as compared to their literary and philosophical confreres, one might expect to find a parallel resurgence of interest in Romanticism underway in American musicology. Almost the exact opposite has been the case, however, and not least because of this very familiarity. Even as symphony orchestras across the nation continue to program warhorses by the likes of Beethoven and Brahms—a situation that, for many, makes concert life more like Nights of the Living Dead than an uplifting testimony to the imperishability of *Geist*—American musicologists continue to follow the path of de-Germanization that began with the so-called "new musicology" of the 1980s.[6] Repudiating many of the Eurocentric values transmitted to American musicology by refugees from Nazi Germany, musicologists today are just as likely to focus on popular music, American and non-Western musics, contemporary music, and digital musical cultures as they are to devote themselves to the European tradition.[7] As a result, at recent Annual Meetings of the American Musicological Society, papers (let alone entire panels) devoted to the phenomenon of Romanticism have become vanishingly rare.[8] Increasingly, studies of musical culture in the late eighteenth and early nineteenth centuries follow the broadly materialist trends reshaping the discipline at large, trends expressed in scholarly explorations of music's physical means of production and transmission, the material conditions supporting artistic creation and reception, and, as a recent essay by Benjamin M. Korstvedt has it, the lives of "composers, performers, listeners, teachers, consumers, impresarios, critics, editors, publishers, and many others," whose efforts put musical works into circulation and keep them there.[9] Yet litanies such as Korstvedt's unwittingly do more than simply remind us that multiple agents contribute to the life course of aesthetic artifacts. That the roles of music's supporting cast of characters typically must be reconstructed via painstaking research only confirms that the lives of those characters gradually fade from view while musical works, with their robust capacity for reanimation, remain. Material histories still have a way to go in coming to terms with this conceptual challenge.

To be sure, materialist musicology has served as a valuable corrective to historical accounts that measure the significance of musical works primarily by their contributions to the increasing autonomy and self-reflexivity of form that led to modernism.[10] The doctor in Schelling's *Clara* might say that such histories are "ashamed to start from the earth, to climb up from the creature as if from a rung on a ladder, to draw those thoughts that are beyond the senses first from earth, fire, water, and air" (*C* 28). At the same time, the current hostility toward metaphysics creates obvious problems for the study of German Romanticism.

Mark Evan Bonds has argued that the rise of the Romantic aesthetics of instrumental music, in which the "perception of an ideal realm" in music was a central concern, owed more to the metaphysical preoccupations of idealist philosophy than to any shift in musical style or sociological conditions.[11] Contesting Bonds's interpretation, other scholars have sought more mundane reasons for the transformation of aesthetic attitudes around 1800. Emily Dolan attributes far-reaching aesthetic outcomes to changes in the conception of sound as well as in instrumentation and orchestration, claiming, for example, that "the transcendental is simply another orchestral effect."[12] More broadly, David Trippett advocates for a wholesale "rejection of idealism" in studies of nineteenth-century music even as he grudgingly acknowledges its historical relevance.[13]

Rather than writing off the idealist legacy of Romanticism, this essay seeks historiographical alternatives that are inspired rather than frustrated by what Deirdre Loughridge terms the "otherness" of the Romantic era and its preoccupations with the beyond.[14] In a companion piece to Korstvedt's essay, John Deathridge and Michael Gallope recommend dealing with the history of nineteenth-century music in a manner that gives Romantic notions of aesthetic autonomy and transcendence their due, while also exploring the "sensuous materiality of musical experience."[15] Taking refuge from *Geister* in what Deathridge and Gallope call "data-saturated" methodologies not only leaves many of the philosophical challenges of the era unmet but also overlooks resources for mediating between the ideal and the material, the physical and the spiritual, that can be found in Romanticism as well as in other intellectual traditions.[16]

One of those resources—one with an especially long and variegated history—is the concept of soul. As often as Romantic thinkers were prone to equate music with the bodiless movements of spirit, it is clear that they never fully expunged (nor wanted to expunge) the corporeal dimensions of musical experience.[17] As music enthusiast Wilhelm Heinrich Wackenroder asked in a 1799 essay, "What art presents those *mysteries of the soul* on its stage with such dark, secret, gripping significance?"[18] Wackenroder marveled at both music's *Sinnlichkeit* and *Heiligkeit*—its sensuousness and its holiness—and recommended the "complete surrender of the soul to [music's] torrential stream of emotions."[19] Similarly, E. T. A. Hoffmann referred to the "enraptured soul" (*entzückte Seele*) of the listener who hearkens to the inscrutable language of music's "spirit realm."[20] The palpable fervor of such formulations suggests that soul, as the locus of music's impact, encompasses aspects of both spirit and body. Furthermore, Wackenroder's notion of music itself as "resounding soul" (*tönende Seele*) construes the art as both more complex and less pure than the realm of spirit with which it was often identified.[21]

In response to these discursive glimmerings, this essay sketches something I would like to call the transmigration of soul, or the transmission of what the Romantics called "soul-states" (*Seelenzustände*) through music. I introduce this concept as a way to bring together the notion of aesthetic "afterlives" and the intensely meaningful kinds of engagement music is still capable of inspiring. Happily, the affinity between music and soul has been recognized across a historical and stylistic spectrum that spans ancient and modern times, religious and secular contexts, and elite and popular genres.[22] Yet thanks to the conceptual slipperiness of soul, what follows is more a dialogue with Schelling and the characters in *Clara* than a demonstration of fact.[23] After all, as Aristotle wrote in *De Anima*, "In general, and in all ways, it is one of the hardest of things to gain any conviction about the soul."[24] The notion of soul in this essay represents neither a substance one has to believe in nor a metaphysical relic fit for critical unmasking. Instead, it serves as a means of discussing what has almost entirely fallen out of discussion in American musicology today.

A Word on Materialism

Why should we not take the doctor's advice and "start from the earth" if we want to better understand spirit? After all, one of the key principles of Schelling's thought was that mind and nature are not different substances. Although his notion of how the two were related shifted over the course of his career, Schelling ultimately came to consider mind and nature as manifestations of a more basic dynamic force. These "two 'potencies' within the absolute," as Nassar phrases it, are subtended by the unconscious productivity that drives activity of all kinds.[25] Following this axiom, one could imagine learning something about spirit through careful observation of nature, as the doctor recommends, or something about nature through careful observation of the concepts and meanings we impute to the realm of spirit or mind. This perspective differs considerably from the reductive materialism broadly favored today, which attempts to explain qualitatively new phenomena, such as thoughts or the biological capacity for self-repair, by recourse to their material conditions of possibility, such as neuronal states or chemical reactions within cells. Thinkers in the sciences and the humanities have pointed out the shortcomings of such an approach, especially its failure to account for the new modes of organization that arise within complex systems.[26] Alternatives to reductive materialism can be found in the vital materialism of Jane Bennett, the object-oriented ontology of Graham Harman, and the theories of emergence advanced by Ter-

rence Deacon, among others, in which qualitatively new phenomena are deemed dependent on prior conditions but not reducible to them.[27] The concept of emergence validates the intuitions of nineteenth-century thinkers such as Arthur Schopenhauer, who insisted that thought could not be reduced to biology, nor biology to chemistry, nor chemistry to physics. On the contrary, each of these levels of reality manifests its own systematic principles of self-organization.

While Bennett and Harman have sought to distance themselves from the philosophical legacy of idealism, Elizabeth Grosz appropriates that legacy by arguing that materialization itself evinces an ideal dimension related to the formal properties and directional tendencies of matter, especially those manifested in living things whose actions are geared toward ends not contained within their constituent material.[28] In her 2017 book *The Incorporeal*, Grosz investigates what she calls "the immaterial conditions for the existence and functioning of matter," or "the incorporeal conditions of corporeality, the excesses beyond and within corporeality that frame, orient, and direct material things and processes" (*I* 5). She promotes not so much idealism in its earlier philosophical guises as she does an "extramaterialism" that posits the "inherence of ideality, conceptuality, meaning, or orientation" within a highly ramified material sphere (*I* 5). Grosz's conception recalls Schelling's *Naturphilosophie* in that it does not reserve an ideal (or spiritual) dimension merely for the most advanced levels of emergence, but accords ideality to all matter. This position, she argues, makes way for an ethics encompassing human relationships to the entire span of animate and inanimate existence. Schelling's biophilic doctor would have been sympathetic; for example, he presses Clara to consider "the wonderful relationships plants have to people" and argues that "the human body is itself truly a smaller nature within a larger one, a smaller nature that has unbelievably many analogies and links to the larger" (*C* 18–19).

Grosz's study suggests that we need not believe in the autonomous agency of *Geist* to make room in our thinking for ideality. In the case of music, devices such as melodic and rhythmic patterns are something more than the sounds that comprise them; they possess, in Grosz's words, a "dimension of ideality" that "enables them to signify and generate representations" (*I* 250). In addition to the vibrations of physical objects and air that produce sound, music depends on the emergence of self-referential relationships that occupy a different ontological stratum than vibration or timbre.[29] What coalesces out of music's sonic materials and captures our attention—a groove that we wish could go on forever, a theme whose development becomes the temporary vehicle of our own self-identification—is different from Bennett's "force of things" and from

the "withdrawal" that for Harman protects objects from human overdetermination. In short, music is paradoxically both more intangible and more viscerally affecting than the material objects (or assemblages of objects) these thinkers tend to highlight. It would seem, then, that music offers ample opportunities to reflect on what Grosz calls "immaterial materialism or corporeal idealism" (*I* 18). However, I want to move past Grosz's terminological dualism to consider the Romantic trio of spirit, soul, and body. To clarify how these three facets of existence come into relation through encounters with music—if clarity is even possible with respect to such notoriously indefinable (and, for some, indefensible) terms—let us return to the conversation taking place in Schelling's *Clara*.

Triangulating Soul

What *is* soul from the standpoint of Schelling's protagonists? On the Christmas Eve following the opening scene on All Souls' Day, the priest and Clara reflect on what it means to be a "whole person" (*C* 33). Up to this point, the friends' dialogue has revolved around oppositions and affinities between material nature and immaterial spirit. Here, the picture is complicated by their musings on how the two might be understood to interact. Agreeing that the whole person includes both spirit and body, the priest asks Clara what connects the two, since there must be "something mediate between body and spirit." This mediating force "touches the spirit with its upper part but descends right down to the body with its lower part, merging into material being" (*C* 33). As Clara ponders what the priest might have in mind, he says, "We said that some people have a lot of spirit"—identified earlier as "excellent minds"—"just as we could say of others that they are very physical." Clara replies, "Indeed . . . now I understand. Of other people we say that they have soul" (*C* 34).[30]

Suggesting that those who have soul are those whom we most trust, the priest asks, "Whatever independently unites two opposites should certainly be of a higher kind than those other two?" Clara replies, "That's how it seems." The priest then argues that although soul, spirit, and body mutually inform one another, "The soul has an advantage" (*C* 35). "What may that be?" Clara asks. The priest wagers that neither body nor spirit posits the other, but that if soul is posited, so too are body and spirit. He concludes that "the soul would thus indeed be the *most noble* of the three"—or the innermost germ, Schelling adds in a marginal note—"because it alone includes the other two within it." He adds, "And don't we see that philosophers haven't done too badly at all in always preferring to talk about the immortality of the soul . . . even if

perhaps they didn't always exactly know why?" (*C* 36). Clara, convinced up to this point, replies, "Nevertheless, I do still have some doubts." In the book's concluding, fragmentary dialogue, which takes place the following spring, Clara's doubts blossom into an impassioned defense of bodily existence: "It is impossible to believe that this wholly corporeal nature appeared from nothing just in order forever to return to nothing some day and to believe that only the spiritual life should be everlasting. Corporeality is not imperfection, but when the body is suffused by the soul, then it is perfection in its plenitude" (*C* 80).

For Clara, there can be no transmigration in which incorporeal souls take up residence in new bodies. Instead, she suggests that soul, as a kind of alloy of body and spirit, enhances corporeality rather than negating it; soul gives expression to the body's vitality rather than suppressing it. To have a "body suffused by the soul" is to overcome the dualism that separates mental and physical activity, to have a mind fully in contact with the body and a body fully in contact with the mind. Soul, in this sense, does not survive the body after death, but increases the body's capacity for life. Soul is not the ego; soul *directs* the ego toward experiences of bodily and spiritual plenitude. In the language of Schelling's philosophy, soul is where the unconscious productivity of nature meets the self-consciousness of spirit, where the finitude of the individual body meets the infinite propagation of ideas.

In this sense, soul is closely related to the "informing of the finite by the infinite" that sits at the center of Schelling's thought.[31] Yet soul is also mobile. One of the defining experiences of soul, *Clara* suggests, is feeling inexplicably *drawn toward* things in the external world that nourish or reflect one's own soulfulness. The priest says that soul is what "we love above all" in others and what "draws us [toward them] in a magical way" (*C* 34). "Related souls," he says, may be "separated by centuries, large distances, or by the intricacies of the world" (*C* 72). Soul directs the self outward, where it seeks recognition in people and things beyond the self. In moments of what Férdia J. Stone-Davis calls "horizontal" transcendence, the soul expands in the face of other beings whose configurations of spirit and material seem to reduplicate its own characteristic hybridity.[32] As Clara states, "The merely spiritual life doesn't satisfy our heart . . . Only in perfected externality does the soul find its final peace" (*C* 80). "Perfected externality," in Schelling's text, can mean either one's own fusion of body and spirit, as when Clara envisions "the very perfection of corporeality as a reflection and mirror of perfect spirituality" (*C* 80), or it can refer to the artist's quest to embody the ideal in a material artwork. It can also refer to those experiences in which the soul recognizes itself in things of the natural world. In sum, soul traverses the boundaries between the self and its presumptive others.

Indeed, although the characters in *Clara* reflect upon soul predominantly as it pertains to humans, Schelling's *Naturphilosophie* imputes soul to both organic and inorganic, human and nonhuman entities. His 1798 essay *On the World Soul*, for instance, associates soul with the "primal animate force" spanning all creation, a force that imbues matter with the dynamism evident in life as well as in phenomena such as electricity and magnetism.[33] In this regard, Schelling departs from Aristotle, for whom soul was a vital principle reserved for living organisms.[34] The plurality of soul is also evident in Schelling's commentary on music in the *Philosophy of Art* (1803). His point of departure is sonority or tone, which is "linked to nature in its most primal form," as Berbeli Wanning explains in an overview.[35] Tones are produced when a body capable of resonance is pushed out of alignment with itself, or "displaced from identity," through the application of an external force, such as the movement of air, the drawing of a bow, or the stroke of a finger (*VP* 69). A tone is the stable product of the dynamic process of a body trying to "reconstruct rest and existence in itself" (*VP* 69). Schelling concludes that tone is "nothing other than the intuition of the soul of the material body itself."[36] Continuing in this cryptic vein, he writes, "The condition for tone is the differentiation of the concept and the existence, of the soul and the body, in the material object" (*VP* 69).

Schelling's language is admittedly opaque, but the implications of his remarks might well inspire a certain enthusiasm among musicians. Soul, in short, does not simply reside in the (or a) body but must be released through perturbation—through a confrontation between the material body and a source of energy originating outside it (or *inside* it, in the case of singing). Herder's 1800 text *Kalligone* describes the act of listening in similarly resonant terms. Upon hearing music, he writes, "The sensitive creature feels himself moved, that is, displaced from his rest and thus caused to restore this to himself through his own inner force."[37] Extrapolating from Herder's and Schelling's accounts, one might say that music creates the conditions for the experience of soul through its disturbance of the embodied self, through its capacity to push the body and mind out of alignment with themselves—and into alignment with music—through the materiality of vibration and the ideality of musical motion. Indeed, Wanning argues that for Schelling, music was both the most material and the most spiritual of the arts: the most material, because it is grounded in the physicality of sound production; and the most spiritual, because of its rhythmic creation of "pure movement" and affinity with the temporality of self-consciousness.[38]

Schelling's introduction of rhythm into the discussion suggests that tones by themselves are not music; tones are music's raw material—although raw material that, in Wackenroder's words, is "already impreg-

nated with divine spirit."[39] For Schelling, tones become music by way of rhythm, which he includes "among the most miraculous mysteries of nature and art." Rhythm is "directly inspired by nature itself"; everything from biological cycles to planetary orbits exhibit regular rhythms (*VP* 70). To these objective prototypes Schelling adds something distinctly more subjective: "The principle of time in the subject," he observes, "is consciousness of self, which is precisely the informing of multiplicity by the unity of consciousness in the ideal" (*VP* 70). Upon hearing even the simplest rhythm, he contends, "we are irresistibly brought to attention"; through rhythm, "the individual falls into place with a kind of delight" (*VP* 71). In its more complex guises, music becomes what Schelling denotes "a real self-counting of the soul."[40] Why the soul and not the mind? Because the kind of counting involved, as Gottfried Wilhelm Leibniz argued, is unconscious, and it thus belongs as much to the body as to the mind.[41] In listening to music, the soul unconsciously takes its own measure; music is an other by which the soul appraises itself. If it is true that, as Wanning remarks, "in music the complete coincidence of materiality with ideas is realized," then music could be thought to create unusually potent conditions for the manifestation of soul.[42]

Internalizing the External

The challenge lies in determining how the "soul" of music comes into relation with the souls of its listeners. In an 1838 review of recent string quartets, Robert Schumann wrote that music ought to reveal "rare soul-states" (*seltenen Seelenzuständen*) to listeners, and that every composition ought to lead its auditors "one step further into the spirit-realm of art."[43] The latter formulation seems to indicate a kind of experience that leaves the body behind, whether in contemplation or in a spiritual arousal that exceeds the body's sense of its own limits. However, Schumann's "soul-states" might also be understood along Schelling's lines as composites of body and spirit, and his words about being "led into" art as an allusion to that "magical" sense of psychosomatic reciprocity I am calling the *transmigration of soul*. Rather than the literal reincarnation of souls, as in the familiar version of the phrase, the transmigration of soul refers, in my usage, to experiences of unusual resonance between internal states and external realities, or, in Grosz's terms, between affect and perception. Although Schelling's *Clara* tends to equate the internal realm with spirit and the external with nature, Grosz emphasizes that "neither perception nor affection are exterior or interior in themselves." Instead, both are "modes of connection" between inside and outside

(*I* 190). Something similar holds for the categories of nature and spirit, which, for adherents of *Naturphilosophie*, apply variously to the body, the mind, and the world in which both are nested. The transmigration of soul, then, indicates the peculiar kind of alignment we can feel in the face of something outside ourselves, something that blends materiality and ideality in a manner that resonates with our own unique constitution. As Herder describes the merger between music and listener, "It speaks to him, arousing, acting; he himself (he knows not how), without effort and so powerfully, acting along with it."[44]

Herder's words, by constituting music as an agent of arousal that unconsciously inspires internal or external action in return, indicate that the effectivity of music resides in something other than expression as conventionally understood. In an example of this everyday understanding, an advertisement for my local classical music radio station asks listeners, "Have you ever felt happy, sad, anxious, exuberant, giddy, [and so on]? Good news—classical music may be right for you!" The upshot, presumably, is that anyone who has these emotions (in other words, just about everyone) should be able to understand classical music, because the meaning of classical music resides in the expression of these and other recognizable emotions. According to this theory, music externalizes the internal by translating familiar states of mind, soul, or feeling (such as happiness, sadness, or anxiety) into sound. Music creates the illusion that our own "soul-states" have been externalized, even monumentalized, and given transindividual life.

However, the emotions music seems to express do not actually belong to anyone, nor need they be felt by anyone in order for music to be expressive. In other words, we can recognize what music is trying to express without feeling anything much ourselves. (This would, however, likely make the experience of music less than satisfactory.) Rather than simulating emotions we have already had, music creates the occasion for novel feelings and sensations that emerge out of an interpretive process grounded in both corporeal experience and cognitive metaphor.[45] Instead of externalizing the internal, music invites—or even compels—us to internalize the external, to align our embodied sense of self, or what Grosz calls autoaffection, with its stream of organized sounds. Wackenroder indicated as much when he wrote that the tonal system "brings forth many wondrously new changes and transformations of the emotions, so that the mind [*das Gemüt*] is astounded by its own nature."[46] The late eighteenth-century encyclopedist Johann Georg Sulzer agreed, noting that in encounters with art, the imagination "create[s] images from objects of the sense and of internal sensations, that have never been immediately perceived before."[47] What these authors are talking about

resembles the sense of transcendence that Bowie describes as "a moving beyond the subject that music can enable," and in this moving beyond lies the potential for growth.[48] As Grosz puts it in more biological terms, "A living being . . . grows through the integration of external milieu elements into its internal organization" (*I* 182). In the transmigration of soul occasioned by music, the scope of autoaffection expands by a similar process, in a spiritualized version of nutrition. Music is the food of soul.

One of Schumann's own musical *Seelenzustände*—namely, the first movement of his *Gesänge der Frühe*, or *Morning Songs*, of 1853 (Fig. 1)—provisions listeners with a modest but satisfying helping of the "moving beyond" that Bowie apostrophizes. The piece's restrained melodic tessitura and earthy chordal texture seem to offer an uncomplicated sort of auditory gratification, yet the music consistently effects a "displacement from identity" through deceptive harmonic motion and rampant suspensions that perpetually defer arrival in the home key. In other words, we almost never arrive quite where we think we are headed. Schumann's piece is a kind of chorale or hymn that, instead of remaining seated in the pew, gets up and wanders off in search of something unattainable. At the climax of the piece, the music seems to willingly give up its bid for "vertical" transcendence through a sudden reduction in register, texture, and dynamics (m.30). By adopting once again the more modest idiom of the opening, the music's spiritual longings are brought back down to earth, making way for the restless stillness of the closing measures. While much attention is paid these days to music as an expression of identity, Schumann's piece reveals one of music's distinctive missions to be the disturbance or suspension of identity. Music drives a wedge between what we are and what we think we are, even as it also makes us feel at home in homelessness. Music displaces and replaces identity, or, as Herder indicated, music sets in motion an oscillation that both displaces us from identity and impels us to reintegrate the non-identical back into our sense of self.

In Search of One Life

Music's combination of material and ideal ingredients—of dynamic vibrations, instrumental and vocal timbres, melodies, harmonies, rhythms, patterns of all sorts, and a persistent undertone of agential utterance—comprises a "resounding soul" capable of recalibrating the souls of listeners, of rebalancing the relationship between body and spirit that is generative of soul. And yet, as much as music lovers might value experiences of alignment with music's soul-states, the "perfected

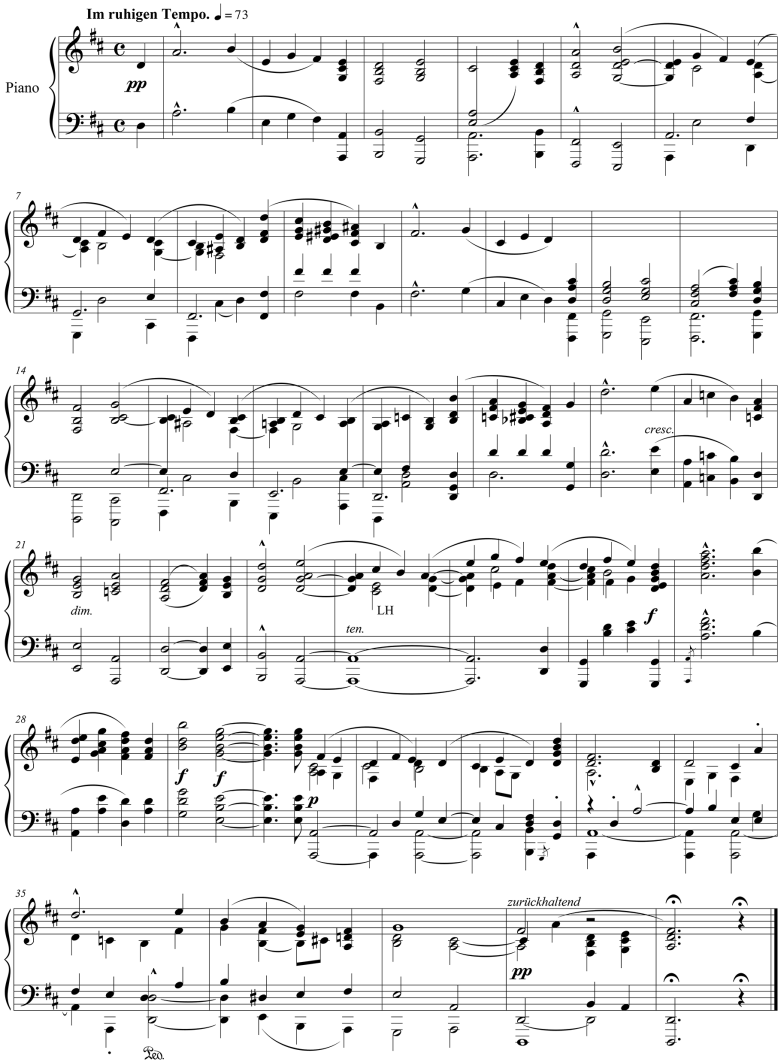

Fig. 1. Robert Schumann, *Gesänge der Frühe*, op. 133, I

externality" that they (we) achieve in such moments is ephemeral, contingent, and not always repeatable. The obstacles en route to plenitude are more than just personal. Toward the end of Schelling's novella, Clara makes it clear that soul needs the right conditions to flourish. In the final chapter, she remarks, "For the soul will rule only when the powers that

are still currently in conflict here, when spirit and body are completely reconciled. . . . Bliss is freedom and the rule of the soul" (*C* 80). As long as freedom is out of reach, the soul lives under constraint. In light of the simmering dissatisfaction with social and economic conditions evident in Schelling's novella, it is no wonder that the Romantics were so drawn to the notion of spirit, for spirit alone seemed to be free, unconstrained by social repression and undamaged by human violence. Indeed, alongside their ability to express the "soul" of material objects, tones also appeared to Schelling as analogues to spirit because they travel beyond the bodies that produce them. He describes tones as "severed from corporeality" and music as an art that "hovers in space to weave an audible universe from the transparent body of sound and tone" (*VP* 79). Even the materialist doctor in *Clara* admits to being spurred by the phenomenon of tone to consider "a spiritual sphere of influence that every living thing has and the kind of freedom that can be effected through it" (*C* 56–57). Given that these are the words of the novella's materialist, it is perhaps not surprising that the single remark about music in *Clara* comes from the priest, who says, "Can there be a more spiritual delight than that into which music transports us?" (*C* 72)

But Clara, whose outlook represents the soulful midpoint between the doctor's materialism and the priest's idealism, reminds her friends of the inadequacy of such one-sided formulas. Musing on the power of spring to induce a "zest for life," Clara ponders how she feels drawn to the promise of spiritual transcendence even as nature's beauty calls out to her heart and senses. She exclaims, "Is it not hard that neither the internal nor the external alone satisfies us and that yet so few are capable of uniting them both within themselves! Yet it is fundamentally only one and the same life in different forms. Why can't these two forms be at the same time, and our fate be a single united life from the very beginning? . . . Won't the time ever come when the internal will be completely embodied in the external, the external fully transfigured into the internal, together representing only one indestructible life?" (*C* 79)[49]

Ultimately, Schelling's novella suggests that only a wholesale revision of humanity's relationship to the natural world could create the conditions for this more perfect union of nature and spirit. Until that event takes place, an event whose very unlikeliness generates much of the pathos of Romanticism, we are left with fleeting experiences of the transmigration of soul between ourselves, natural entities, places, other humans, and art. Romantic music, with its twin investments in subjectivity and the "second nature" of organic development, holds out the promise of reconciliation between nature and spirit, but only as a kind of rehearsal or aesthetic copy of the real thing.[50] In aspiring to be heard as self-producing and

self-organizing, music presents listeners with a sonic analogue of nature's unconscious productivity, which is also *our* unconscious productivity.[51] Yet music can also take forms that are readily harnessed to the conscious productivity of work, exercise, and other measurable activities. It is here, finally, that we might acknowledge the importance of talking about soul. In an era increasingly dominated by quantitative models of productivity, by the all-too-conscious counting of everything, it seems crucial not to lose touch with qualitative modes of productivity akin to the unconscious "self-counting of the soul" that Schelling imputed to music. It may be getting harder and harder to hear the soulful directives that precede conscious deliberation and their echoes in the natural world, but that is all the more reason to keep listening.

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NOTES

1 See Friedrich Wilhelm Joseph Schelling, *Clara, or, On Nature's Connection to the Spirit World*, translated and introduced by Fiona Steinkamp (Albany: SUNY Press, 2002) (hereafter cited as *C*). See also Schelling, "Über den Zusammenhang der Natur mit der Geisterwelt. Ein Gespräch," in *Sämmtliche Werke* (Stuttgart and Augsburg: J. G. Cotta, 1861), 9:1–110; this volume does not include the final so-called "Spring Fragment."

2 Andrew Bowie, *Schelling and Modern European Philosophy: An Introduction* (London: Routledge, 1993), 5.

3 Rita Felski, *The Limits of Critique* (Chicago: Univ. of Chicago Press, 2015), 160.

4 Felski, *The Limits of Critique*, 173.

5 See Dalia Nassar, *The Romantic Absolute: Being and Knowing in Early German Romantic Philosophy, 1795–1804* (Chicago: Univ. of Chicago Press, 2014); *The Relevance of Romanticism: Essays on German Romantic Philosophy*, ed. Nassar (Oxford: Oxford Univ. Press, 2014); Laurie Johnson, ed., "The New German Romanticism," special issue, *Seminar* 50, no. 3 (2014); and "Rereading Romanticism," *The German Quarterly* 89, no. 3 (2016): 265–360.

6 For more on this process, and on the discursive traits and disciplinary consequences of early Romantic music criticism, see my book *Metaphors of Depth in German Musical Thought: From E. T. A. Hoffmann to Arnold Schoenberg* (New York: Cambridge Univ. Press, 2011).

7 On the importance of European refugees to the establishment of American musicology, see Joseph Kerman, *Contemplating Music: Challenges to Musicology* (Cambridge, MA: Harvard Univ. Press, 1985).

8 Exceptions include Mark Evan Bonds's 2016 American Musicological Society paper, which appears in an expanded version as "Irony and Incomprehensibility: Beethoven's 'Serioso' String Quartet in F Minor, op. 95, and the Path to the Late Style," *Journal of the American Musicological Society* 70, no. 2 (2017): 285–356.

9 Benjamin M. Korstvedt, "Is Something Missing? Music History as Reality and *Geist*," contribution to "Colloquy: Ernst Bloch's Musical Thought," *Journal of the American Musicological Society* 70, no. 3 (2017): 844.

10 The eminent German musicologist Carl Dahlhaus's book *Nineteenth-Century Music* (trans. J. Bradford Robinson [Berkeley: Univ. of California Press, 1989]), for example,

has been a frequent target of criticism for appearing to accord greater value to composers (such as Beethoven) who prioritized the production of musical "texts" at the expense of composers (such as Gioachino Rossini) whose music was first and foremost the vehicle for performances.

11 See Mark Evan Bonds, *Music as Thought: Listening to the Symphony in the Age of Beethoven* (Princeton, NJ: Princeton Univ. Press, 2006), 14.

12 Emily I. Dolan, *The Orchestral Revolution: Haydn and the Technologies of Timbre* (New York: Cambridge Univ. Press, 2013), 264.

13 David Trippett, *Wagner's Melodies: Aesthetics and Materialism in German Musical Identity* (Cambridge: Cambridge Univ. Press, 2013), 5.

14 Deirdre Loughridge, *Haydn's Sunrise, Beethoven's Shadow: Audiovisual Culture and the Emergence of Musical Romanticism* (Chicago: Univ. of Chicago Press, 2016), 24.

15 John Deathridge and Michael Gallope, introduction to "Colloquy: Ernst Bloch's Musical Thought," *Journal of the American Musicological Society* 70, no. 3 (2017): 824.

16 Deathridge and Gallope, introduction to "Colloquy," 824.

17 As Bonds notes, "Idealism did not deny the sensuous power of music" (*Music as Thought*, 14).

18 Wilhelm Heinrich Wackenroder, "The Characteristic Inner Nature of the Musical Art and the Psychology of Today's Instrumental Music," in *Confessions and Fantasies*, trans. Mary Hurst Schubert (University Park: Pennsylvania State Univ. Press, 1971), 194. The original (with emphasis redacted) reads, "welche Kunst führt auf ihrer Bühne jene Seelenmysterien mit so dunkler, geheimnisreicher, ergreifender Bedeutsamkeit auf?" See Wackenroder, *Werke: Herzensergießungen eines kunstliebenden Klosterbruders; Phantasien über die Kunst*, ed. Markus Schwering (Wilhelmshaven: Florian Noetzel, 2007), 216.

19 Wackenroder, "The Characteristic Inner Nature," 190, and *Werke*, 210; latter phrase quoted in Bonds, *Music as Thought*, 29.

20 E. T. A. Hoffmann, "Beethoven's Instrumental Music" (from *Kreisleriana*), in *E. T. A. Hoffmann's Musical Writings: Kreisleriana, The Poet and the Composer, Music Criticism*, ed. David Charlton, trans. Martyn Clarke (Cambridge: Cambridge Univ. Press, 1989), 102. See also Hoffmann, *Hoffmanns Werke*, ed. Viktor Schweizer and Paul Zaunert (Leipzig: Bibliographisches Institut, 1896), 3:392.

21 Wackenroder, "The Characteristic Inner Nature," 193 and 194; *Werke*, 214 and 216.

22 On the concept of soul in medieval musical thought and its parallels in ancient philosophy, see Bruce W. Holsinger, *Music, Body, and Desire in Medieval Culture: Hildegard of Bingen to Chaucer* (Stanford, CA: Stanford Univ. Press, 2001). On the twentieth-century American genre of soul, see Craig Werner, *Higher Ground: Stevie Wonder, Aretha Franklin, Curtis Mayfield, and the Rise and Fall of American Soul* (New York: Crown Publishers, 2004). For a study of soul oriented to literature, see Ralf Haekel, *The Soul in British Romanticism: Negotiating Human Nature in Philosophy, Science and Poetry* (Trier: Wissenschaftlicher Verlag Trier, 2014).

23 See Étienne Balibar, "SOUL, Spirit, Mind, Wit," in *Dictionary of Untranslatables: A Philosophical Lexicon*, ed. Barbara Cassin, trans. Steven Rendall et al. (Princeton, NJ: Princeton Univ. Press, 2014), 1009–25.

24 Aristotle, *De Anima (On the Soul)*, trans. Hugh Lawson-Tancred (London: Penguin Books, 1986), 126.

25 Nassar, *The Romantic Absolute*, 233.

26 See, for example, Terrence Deacon, *Incomplete Nature: How Mind Emerged from Matter* (New York: Norton, 2012); Evan Thompson, *Mind in Life: Biology, Phenomenology, and the Sciences of Mind* (Cambridge, MA: Harvard Univ. Press, 2007); and Thomas Nagel, *Mind and Cosmos: Why the Materialist Neo-Darwinian Conception of Nature Is Almost Certainly False* (New York: Oxford Univ. Press, 2012).

27 See Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham, NC: Duke Univ. Press, 2010); Graham Harman, *Object-Oriented Ontology: A New Theory of Everything* (London: Pelican Books, 2018); and Deacon, *Incomplete Nature*.

28 Elizabeth Grosz, *The Incorporeal: Ontology, Ethics, and the Limits of Materialism* (New York: Columbia Univ. Press, 2017) (hereafter cited as *I*); see also Deacon, *Incomplete Nature*.

29 I discuss this aspect of music in the first chapter of my book *Musical Vitalities: Ventures in a Biotic Aesthetics of Music* (Chicago: Univ. of Chicago Press, 2018).

30 Translation slightly altered; see Schelling, *Sämmtliche Werke*, 9:45.

31 See Schelling, "*Vorlesungen über die Philosophie der Kunst (1802–03)*," trans. Edward A. Lippman, in *Musical Aesthetics: A Historical Reader*, vol. 2: *The Nineteenth Century*, ed. Lippman (Stuyvesant, NY: Pendragon Press, 1988), 67 (hereafter cited as *VP*). For a complete translation, see Schelling, *The Philosophy of Art*, ed., trans., and introduced by Douglas W. Stott (Minneapolis: Univ. of Minnesota Press, 1989); in general, I prefer Lippman's translation of the music-related portion of Schelling's text.

32 Férdia J. Stone-Davis, ed., introduction to *Music and Transcendence* (Farnham: Ashgate, 2015), 1. The term "horizontal" is meant to distinguish feelings of transcendence that are immanent in the material world from those believed to take us beyond it in a "vertical" sense.

33 See Alan White, *Schelling: An Introduction to the System of Freedom* (New Haven, CT: Yale Univ. Press, 1983), 52. Discussing a later essay, White describes soul and body in Schelling's thought as two modes of appearance of something fundamentally ungraspable. Analyzing the statement "That which is soul, is, although not in the same respect, also body," White writes, "the true Schellingian subject—the ground that the predicate explicates—is not named at all: it is the presumed 'essence' in which body and soul are one . . . neither soul nor body is ground, neither is antecedent, neither is explicated" (111).

34 "The ensouled is distinguished from the unsouled by its being alive" (Aristotle, *De Anima*, 159). On the reception of ancient thought about the soul in philosophy ranging from Kant to Luce Irigaray, see Elaine P. Miller, *The Vegetative Soul: From Philosophy of Nature to Subjectivity in the Feminine* (Albany: SUNY Press, 2002).

35 Berbeli Wanning, "Schelling," in *Music in German Philosophy: An Introduction*, ed. Stefan Lorenz Sorgner and Oliver Fürbeth, trans. Susan H. Gillespie, introduced by Michael Spitzer (Chicago: Univ. of Chicago Press, 2003), 106.

36 This is an ambiguous statement to translate. The original reads, "Der Klang selbst ist nichts anderes als die Anschauung der Seele des Körpers selbst" (Schelling, *Sämmtliche Werke* [Stuttgart and Augsburg: J. G. Cotta, 1859], 5:490). Lippman renders it as "Tone itself is nothing other than the intuition of the very soul of the material object" (*VT* 69), while Gillespie's translation of Wanning reads, "sonority is nothing but 'the body's own intuition of the soul'" (Wanning, "Schelling," 107).

37 See Herder, "*Kalligone* (1800)," trans. Lippman, in *Musical Aesthetics: A Historical Reader*, vol. 2: The Nineteenth Century, ed. Lippman (Stuyvesant, NY: Pendragon Press, 1988), 35.

38 Wanning, "Schelling," 112.

39 Wackenroder, "The Characteristic Inner Nature," 189.

40 This is Gillespie's translation (in Wanning, "Schelling," 107) of Schelling's phrase "ein reales Selbstzählen der Seele" (*Sämmtliche Werke*, 5:491).

41 Schelling quotes Leibniz's famous phrase "Musica est raptus numerare se nescientis animae" (*VP* 70).

42 Wanning, "Schelling," 112.

43 Robert Schumann, "Dritter Quartett-Morgen," *Neue Zeitschrift für Musik* 9, no. 10 (3 Aug. 1838): 42.

44 Herder, "*Kalligone* (1800)," 40.
45 For more on this process, see Arnie Cox, *Music and Embodied Cognition: Listening, Moving, Feeling, and Thinking* (Bloomington: Indiana Univ. Press, 2016).
46 Wackenroder, "The Characteristic Inner Nature," 191; *Werke*, 213.
47 Cited in Lauri Suurpää, *Death in Winterreise: Musico-Poetic Associations in Schubert's Song Cycle* (Bloomington: Indiana Univ. Press, 2014), 21–22.
48 Bowie, "Music, Transcendence, and Philosophy," in *Music and Transcendence*, ed. Stone-Davis (Farnham: Ashgate, 2015), 213.
49 For a contemporary variation on this theme, see Catherine Malabou, "One Life Only: Biological Resistance, Political Resistance," trans. Carolyn Shread, *Critical Inquiry* 42, no. 3 (2016): 429–38.
50 On the importance of both subjective expression and organic organization in Romantic music, see Jim Samson, "Romanticism," *Grove Music Online*, 2001, doi.org/10.1093/gmo/9781561592630.article.23751.
51 On music and self-organization, see Watkins, *Musical Vitalities*, chapters 1 and 2.