

**TURISMO MUSICALE:
STORIA, GEOGRAFIA, DIDATTICA**

***MUSICAL TOURISM:
HISTORY, GEOGRAPHY AND DIDACTICS***

a cura di

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con la collaborazione di PAOLA MARIA RIGOBELLO

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ENRICO REGGIANI*

**«Blinder Naturalist [...] ohne Führung»: Schumann's
op. 127 n. 5, Shakespeare, and the 19th-century
«wanderer trope»**

**«Cieco Naturalista [...] senza guida»:
l'op. 127 n. 5 di Schumann, Shakespeare e il
«wanderer trope» del diciannovesimo secolo**

In Western musical experience and culture, there has been a kind of *musical tourism* which is not interested in outward events and places, in material documents and data, in tangible musical instruments and scores, etc. Such kind of musical tourism may be summarized as «the wanderer trope in the nineteenth century» (Julie Hedges Brown), whose «viaggio fantastico è molto spesso un viaggio nel sé, figurato nelle forme del fuori di sé» (Alessandro Serpieri). Robert Schumann (1810-1856) may be seen as the (Romantic) 'musical wanderer' *par excellence*. My paper will exemplify and examine Schumann's cultural-musicological and compositional articulation of «the wanderer trope in the nineteenth century» in the *Schlußlied des Narren aus Was ihr wollt* op. 127 n. 5.

Nell'esperienza e nella cultura musicale dell'Occidente esiste una specie di *turismo musicale* che non si interessa di eventi e luoghi esteriori, di documenti e dati materiali, di strumenti musicali e partiture tangibili ecc. Questa specie di turismo musicale può essere sinteticamente definito «the wanderer trope in the nineteenth century» (Julie Hedges Brown) e il suo «viaggio fantastico è molto spesso un viaggio nel sé, figurato nelle forme del fuori di sé» (Alessandro Serpieri). Robert Schumann (1810-1856) può essere considerato il 'musical wanderer' (romantico) *par excellence*. Questo contributo esemplificherà ed esaminerà l'articolazione cultural-musicologica e compositiva de «the wanderer trope in the nineteenth century» nel *Schlußlied des Narren aus Was ihr wollt* op. 127 n. 5 di Robert Schumann.

Keywords/Parole chiave: Robert Schumann, wanderer trope, *Schlußlied* op. 127 n. 5

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1. Romantic music and «the wanderer trope»

In Western musical experience and culture, there has been a kind of *musical tourism* which has not perforce been chained to or has not compulsorily roamed among outward events and places, material documents and data, tangible musical instruments and scores, etc. Some remarks by Alessandro Serpieri may be quoted to recall the anthropological and cultural features of such Romantic phantasmagoric wandering (Serpieri, 1986, p. 303):

scoprendosi centro con un nucleo oscuro, accerchiato da un'elusiva circonferenza, il romantico misura il suo spazio interno ed esterno secondo coordinate analogiche più che logiche. Il suo viaggio fantastico è molto spesso un viaggio nel sé, figurato nelle forme del fuori di sé.

When transcoded into art music culture and compositional practice, Serpieri's acute suggestions may be seen as producing what Julie Hedges Brown has labeled as «the wanderer trope in the nineteenth century». Such a cultural-musicological trope materializes in (Romantic) art music composition both as a «tonal wandering» and «a pattern of continuously shifting perspectives» (Brown, 2011, pp. 294, 272, 284) and finds some of its most significant and documented actualizations in the Romantic Lied tradition and in Franz Schubert (1797-1828) as its dominant champion: its compositional practices constantly generate «un fenomeno di migrazione intellettuale», whose study requires analytical approaches that «si pongono come forme di apprendimento trasversali alle discipline»¹.

However, the Romantic Lied was not the only compositional domain that exploited «the wanderer trope in the nineteenth century» extensively and successfully. In his groundbreaking and far-sighted writing on music, Robert Schumann (1810-1856) enthusiastically and acutely pointed to and elaborated on Schubert's appropriation of the wanderer trope in the latter's *Fantasie aus C dur*. In a diary entry of August 13, 1828 (1971, p. 113), Schumann metaphorized his *Wanderer Fantasie* (1822, op. 15, D 760) – both as a whole, and as regards three (out of four) of its movements – as wandering and counter-wandering among diverse metaphysical, cultural-musicological, and musico-literary dimensions. More specifically, he described its «begeisterte Anfang» as the earth-leaving and anthropofugal dynamism of «eine Seraphymne [sic] zum Lobe der Gottheit», in which «man sieht die Engel beten»; its Adagio as a life-releasing mental wandering of one whose 'Reflexion', like Caspar David Friedrich's *Der Wanderer über dem Nebelmeer* (1818), manages to disperse life's 'Hülle' (whatever the specific meaning of this polysemous word); and its thundering (pianistic) fugue as «ein Lied von der Unendlichkeit des Menschen und der Töne» (a paradoxically monophonic and musico-literary metaphor, indeed!) whose words wander polyphonically and imitatively uncontrolled among semantically limitless representations of man's and music's experience.

Schubert's and Schumann's actualizations of the wanderer trope were, however, not unexpectedly different. On the one hand, as regards Schubert, David Gramit has made

¹ Quoted from the call for papers of the International Scientific Conference *Musical Tourism, History, Geography, Didactics*, organized by the Università Cattolica del Sacro Cuore, Cremona, November 20-22 2019.

recourse to the interpretive resources of cultural musicology and has perceptively written (Gramit, 1995, p. 155) that, in the greatest Viennese master of the Lied,

the apparent tension between the archetypal isolated individual – the wanderer – and the bureaucratic reality of Bildungsbürgertum [...] is revealed as largely illusory: precisely the self-image that the wanderer reinforced – a fully individualized, even isolated, but also sensitively cultivated ego – was the building block of the structure of the state.

On the other hand, as regards Schumann, it cannot be overlooked that, at the beginning of the 1830s, his actualization of the wanderer trope detached itself from Schubert's and from its 'illusory' tension – in fact, actual integration – with the urban community and the state, and adopted the symbolic features of the «Naturalist» that he mentioned in a letter to Johann Nepomuk Hummel of August 20, 1831 (1904², p. 30, italics mine): *«als blinder Naturalist ging ich ohne Führung meinen Weg fort; Vorbilder konn't [sic] ich in einer kleinen Stadt nicht haben, in der vielleicht selber als eines galb».*

2. Schumann as «blinder Naturalist» and «the wanderer trope»

Schumann's self-personification and self-metaphorization as «blinder Naturalist» should not be downplayed. On the contrary, if examined from the hermeneutic perspective of cultural musicology, it is strongly relevant to his cultural-musicological approach for at least two reasons: firstly, because it evokes historical precedents of blind natural scientists like the German-born botanist Georg Eberhard Rumph (pseud. Rumphius, 1627-1702) or the Swiss entomologist Francis Huber (1750-1831), for whom «the notion of sight went beyond the physiological act of seeing to involve rather insight – a distinction that the paradox of the *blind naturalist* brings to the fore» (Grasseni, 2007, p. 15); and secondly, because it also echoes the coeval *Weltanschauung* of German *Naturphilosophen* like Lorenz Oken (1779-1851), whose emblematic words on «der Schmetterling» Schumann quoted twice in his writings in the first half of the 1830s: for the first time in 1833, in a longer version included in his *Mottosammlung* (Mossini Minardi, 2007, p. 161); and for the second time in 1835, as a motto in an abridged version for the July 28, 1835 issue of his “Neue Zeitschrift für Musik” (Schumann, 1835b, p. 29), quoted from a not yet identified source² among Oken's works on *Naturphilosophie* and *Naturgeschichte*. Whatever the exact textual sources of Schumann's interest in 'Romantic science' (*Naturphilosophie*), it seems evident that, at least in the 1830s, Schumann was cultivating it intensely and, because of this, he may be seen as the (Romantic) “musical wanderer” *par excellence*, for whom – as Novalis wrote (1957, p. 43) – «so wird alles in der Entfernung *Poësie* – *Poëm. Actio in distans*. Ferne Berge, ferne Menschen, ferne Begebenheiten etc. alles wird romantisch, quod idem est – daher ergibt sich unsre Urpoëtische Natur».

² Martin Geck (2010, p. 70) quotes the abovementioned 1835 version of Oken's original passage, indicating the latter's *Lehrbuch der Naturgeschichte* (1815) as its source, in actual fact imprecisely and unconvincingly. Cf. Strässle, 2004, pp. 27-42 on the relationships between Romantic science and Romantic musical experience/culture.

Though only apparently *extra-musical*, Schumann's features as «blinder Naturalist» find correspondence in some of the *cultural-musicological* foundations of his compositional thought and practice. As in the case of Rumph and Huber's *blind* approach to nature, also in Schumann's subjective approach to music, the latter is conceived as «Naturlaut» to be inwardly heard and not to be read, i.e. as one composed of those «Noten» that «fallen nur einem poetischen Kopfe ein» (Schumann, 1842, p. 121). Its experience is bound to go «beyond the physiological act of seeing to involve rather insight» into music's deepest nature and its organic relationship with Nature, for which Schumann coined one of his «frühesten Ideen», the compositional option of a «musikalische Blumensprache» (1832; Schumann, 1971, p. 400): «wenn der Mensch etwas sagen will, was er nicht kann, so nimmt er die Sprache der Töne oder der die Blumen» (1828; Schumann, 1971, p. 101). A *Musikanschauung* like Schumann's entails a subjective conception of music as natural science unwritten and unreadable, a subjective compositional practice as natural creation and creativity, a subjective culture of music as naturally heard, experienced, and shared; and it is this symphonic tuning between Nature and the creative/creating subject that determines Schumann's compositional choices and cultural-musicological implications: «Eines aber vor Allem könnt Ihr daraus lernen, junge und alte Componisten, was vonnöthen scheint, daß man euch manchmal daran erinnere: Natur, Natur, Natur!» (Schumann, 1835a, p. 73).

These were the cultural-musicological premises from which, in Schumann's letter to Johann Nepomuk Hummel of August 20 1831, his «blinder Naturalist» declared to move along «meinen Weg», thus making an explicit reference to the subjective and autonomously organized character of his formative wanderings. Such wanderings «ohne Führung» also testified his tentative and unfruitful search for 'Vorbilder' – i.e., teachers, models, examples, *et al.* – in the context of a Schubertian «kleine Stadt» (cf. Zwickau in Schumann's native Saxony), inhabited by a «materialistic, hedonistic 'crowd'» of philistines: «indifferent to culture and content with commonplace entertainment» (Taruskin, 2010, p. 292), these latter ones not only «[mixed] everything and [called] that which [they don't] understand 'romantic'» (Schumann, 1842, in Plantinga 1966, p. 224), but even could not afford to tolerate any personal, idiosyncratic, and outstanding (literally and metaphorically) 'Vorbilder' like Schumann's, who «vielleicht selber als eines galb». It was precisely this search for self-teaching, self-modeling, self-exampling, *et al.*, that Clara Wieck complained about in 1839 when she wrote this passage to her not-yet husband Robert (Litzmann, 1906, p. 311):

Höre Robert, willst Du nicht einmal etwas Brillantes, leicht Verständliches componiren, und etwas das keine Überschriften hat, sondern ein ganzes zusammenhängendes Stück ist, nicht zu lang und nicht zu kurz? Ich möchte so gern etwas von Dir haben öffentlich zu spielen, was für das Publikum ist. Für ein Genie ist das freilich erniedrigend, doch die Politik verlangt es einmal.

Schumann's appropriation of «the wanderer trope in the nineteenth century» is rooted in these complex cultural-musicological traits, which, surprisingly enough, scholars have (very) poorly investigated either in themselves or in the wider context of Romantic musical experience and culture. One of the very few exceptions is the much-missed John

Daverio, who, in his 1997 landmark study on Schumann, detected a strategic influence of the 19th-century wanderer trope in Schumann's compositional reception of Jean Paul's «single novelistic system», which «will appear in full bloom only in the keyboard works [...] of the 1830s, *where musical themes wander from piece to piece*» (Daverio, 1997, p. 40; italics mine). Another (in fact, disputable) exception is Jon W. Finson's remark in Chapter 3 of his *Robert Schumann: The Book of Song* whose title *Cycles of Wandering* and contents take for granted the existence of a Lieder «genre» definable as «the wanderer's cycle» (Finson, 2007, p. 71) – i.e. the Kerner *Liederreihe* op. 35, the *Sechs* [Reinick] *Gedichte* op. 36, the Eichendorff *Liederkreis* op. 39:

among all the many varieties of cycle that Schumann engaged during his “year of song” (1840), perhaps the most widely popular was the wanderer's cycle, and accordingly he devoted three separate opus numbers to the genre among his early published output.

3. Schumann, Shakespeare, and «the wanderer trope»

Schumann's cultural-musicological appropriation of the wanderer trope may be more explicitly and effectively exemplified by the short and emblematic *Schlusslied des Narren aus Was ihr wollt* (W. Shakespeare), n. 5 in *Fünf Lieder und Gesänge* op. 127 – a relatively unknown opus number that is frequently snubbed by Schumannian interpreters for highly questionable 'artistic' motivations. The history of its publication is itself a complex *publishing wandering from 1840 to 1854* that has been carefully reconstructed by Margit McCorkle (2003, pp. 536-540), Ozawa and Wendt (2009, pp. 325-350), and, more analytically, Jon W. Finson (2007, p. 138): although Clara Schumann's edition of *Fünf Lieder und Gesänge* op. 127 indicated that they were «componirt 1850 und 1851» (Schumann, 1885, p. 2), Finson has documented that the *Schlusslied des Narren* op. 127 n. 5 had been composed on February 1st 1840 – i.e., «the earliest recorded date of any song» (Finson, 2007, p. 144) in Schumann's *Liederbuch* in the context of his so-called *Liederjahr* – and was eventually published only in January 1854 by Wilhelm Paul, a small printing firm in Dresden, after exacting negotiations between composer and publisher. Thus, because of such publishing wandering, the *Schlusslied des Narren* may take on the cyclic function of epigraph³ both *in principio* and *in exitu* of a fundamental phase of Schumann's human and creative existence, reinforced by the strategic textual cuts made to Shakespeare's original words by the composer.

The *Schlusslied des Narren aus Was ihr wollt* sets to music the song “*When that I was and a little tiny boy*” sung by Feste – who is variously defined as countess Olivia's jester, clown, or fool – at the very end of Shakespeare's *Twelfth Night* (or, *What You Will*), a play that

³ Interestingly enough from the cultural-musicological point of view, it should be noticed that the final position (n. 5) of the *Schlusslied des Narren* in op. 127 is paralleled by the nearly-final one of op. 127 as a whole before Schumann's «last major contribution to the song literature» (Daverio, 1997, p. 450): the culturally cognate *Gedichte der Königin Maria Stuart. Aus einer Sammlung Altenglischer Gedichte übersetzt von Gisbert Freiherrn Vincke* op. 135, completed on December 15, 1852 and published in July 1855.

Schumann knew very well⁴, where music is «an essential part of [its] dramatic economy» (Shakespeare, 2008, p. 383; text below, pp. 352-354):

FESTE (*Sings.*)
 When that I was and a little tiny boy,
 With hey, ho, the wind and the rain,
 A foolish thing was but a toy,
 For the rain it raineth every day. 385

But when I came to man's estate,
 With hey, ho, the wind and the rain,
 'Gainst knaves and thieves men shut their gate,
 For the rain it raineth every day.

But when I came, alas, to wive, 390
 With hey, ho, the wind and the rain,
 By swaggering could I never thrive,
 For the rain it raineth every day.

But when I came unto my beds,
 With hey, ho, the wind and the rain, 395
 With tosspots still had drunken heads,
 For the rain it raineth every day.

A great while ago the world begun,
 With hey, ho, the wind and the rain,
 But that's all one, our play is done, 400
 And we'll strive to please you every day. [*Exit.*]

FINIS

As unarguably testified in Schumann's writings, *Was ihr wollt* (*Twelfth Night*) was not his only reading from Shakespeare: in fact, he had been wandering among the Bard's thought and works since his very youth. However, precisely in the years from the composition of the *Schlusslied* (1840) to its publication (1854), Schumann's Shakespearen frequentations and references increased considerably. On the one hand, 1840 was inaugurated with a letter (written February 8 1840; seven days after composing the *Schlusslied*) to his friend Gustav A. Keferstein (1799-1861) in which Schumann asked his advice on the doctoral project of an «Aufsatz über Shakespeares Verhältnis zur Musik»⁵ that might earn him an «akademische Doktorwürde» at Jena University; and it was closed with the following note in his *Tagebücher* («siebente Woche, 25 bis 31 October [1840]»): «Die Woche war übrigens eine der stillsten. [...] Und so haben wir uns denn einmal in die Lecture gestürzt, zumal in Shakespeare» (Schumann, 1987, p. 118). On the other hand, 1853 was the year in which

⁴ Cf. references to this play in his *Tagebücher* in 1830-1831 (Schumann, 1971, pp. 235, 351) and in his *Dichtergarten für Musik* (Schumann, 2007, pp. 64-67), which was a «plan to bring together, in the form of a book, striking references to music in the whole of world literature» (Daverio, 1997, p. 448).

⁵ Schumann's doctoral project was an «Aufsatz über Shakespeares Verhältnis zur Musik, seine Aussprüche, seine Ansichten, die Art, wie er Musik in seinen Dramen anbringt usw., ein äußerst reiches und schönes Thema, dessen Ausarbeitung freilich einige Zeit verlangte, da ich doch den ganzen Shakespeare dazu durchlesen muß» (Schumann, 1904², p. 180).

Schumann completed the huge Shakespearean section of his *Dichtergarten für Musik* (1841-1853) that marked «the return to a venture undertaken jointly with Clara during the early days of their marriage: the excerpting of passages on music from Shakespeare's plays» and which «would command Schumann's attention until just days before his suicide attempt in February 1854» (Daverio, 1997, p. 448).

The *Schlußlied des Narren aus Was ihr wollt* is the second of Schumann's three full-fledged compositional receptions of Shakespeare's works – the others being the *Intermezzo* in *Novelletten* op. 21 Nr. 3 for piano and the *Overtüre zu Shakspeare's Julius Cäsar* op. 128, whose Shakespearean 'references' are textually implicit and indirect because entrusted to the pianistic and orchestral *media*. Surprisingly enough, the *Schlußlied* is the only direct and explicit *verbal* reference to Shakespeare's works in the whole corpus of Schumann's *Lieder*: its German text is a reduction (three quatrains instead of the original five) and an adaptation of the text contained in the renowned translation published by August Wilhelm Schlegel (1767-1845) in 1797 (Shakspeare, 1797, pp. 311-312).

Schlegel's translation

Narr singt.

Und als ich ein winzig Bübchen war,
Hop heisa, bey Regen und Wind!
Da machten zwey nur eben ein Paar;
Denn der Regen, der regnet jeglichen Tag.

Und als ich vertreten die Kinderschuß,
Hop heisa, bey Regen und Wind!
Da schloß man vor Dieben die Häuser zu;
Denn der Regen, der regnet jeglichen Tag.

Und als ich, ach! ein Weib thät freyn,
Hop heisa, bey Regen und Wind!
Da wollte mir Müßiggehn nicht gedeihn;
Denn der Regen, der regnet jeglichen Tag.

Und als der Wein mir steck' im Kopf,
Hop heisa, bey Regen und Wind!
Da war ich ein armer betrunckner Tropf;
Denn der Regen, der regnet jeglichen Tag.

Die Welt steht schon eine hübsche Weill,
Hop heisa, bey Regen und Wind!
Doch das Stück ist nun aus, und ich wünsch' euch viel
Heil;
Und daß es euch künfftig so gefallen mag.

nb.

Schumann's text

Und als ich ein winzig Bübchen war,
Hop heisa, bei Regen und Wind!
Da machten [zwei nur] eben ein Paar,
Denn der Regen, der regnet jeglichen Tag.

Und als ich vertreten die Kinderschuß,
Hop heisa, bei Regen und Wind!
Da schloß man vor Dieben die Häuser zu;
Denn der Regen, der regnet jeglichen Tag.

Und als ich ach! ein Weib that frei'n,
Hop heisa, bei Regen und Wind!
Da wollte mir Müßig gehn nicht gedeihn,
Denn der Regen, der regnet jeglichen Tag.

Und als der Wein mir steck' im Kopf,
Hop heisa, bei Regen und Wind!
Da war ich ein armer betrunckner Tropf;
Denn der Regen, der regnet jeglichen Tag.

Die Welt [schon steht] eine hübsche Weill,
Hop heisa, bei Regen und Wind!
Doch das Stück ist nun aus, und ich wünsch' euch viel Heil;
[Wir streben euch zu gefallen jeglichen Tag.]

Musicologists like Christopher A. Reynolds and Akio Mayeda have emphasized, respectively, «the biographical significance of the text» (Reynolds, 2003, p. 73) and the «ironischen Rückblick» of this «humorvollen Schlußlied» (Mayeda, 1992, pp. 275, 246). Beyond these (acceptable though superficial) explanations, there seems to be a more relevant reason for Schumann's choice of a Shakespearean text for his op. 127 n. 5: all

along his life and creative career, Schumann considered Shakespeare as the *natural* antidote to being a «blinder Naturalist» who «ging [...] ohne Führung meinen Weg fort». This approach to the Bard had a monumental 'Vorbild' in Goethe's *Rede zum Shakespears Tag* (October 14 1771), where Shakespeare had come to be considered «a wanderer himself» or, better, «the superlative wanderer» (Scutts, 2017, p. 37) who «bleibt unser Freund und unser Geselle»: Goethe celebrated his memory as «das Andencken des größten Wandrers», whose 'Theater' commands both Time (since it is «ein schöner Raritäten Kasten, in dem die Geschichte der Welt vor unsern Augen an dem unsichtbaren Faden der Zeit vorbeiwallt») and Space (since «er führt uns durch die ganze Welt»), and answers aptly when «ich rufe Natur! Natur!» (since «nichts so Natur als Schakespears Menschen») (Goethe, 1998: pp. 9, 11, 12).

As a self-personification and self-metaphorization, the Shakespearean “*Narr aus Was ihr wollt*” was likely to be Schumann's long-thought-about choice for at least three reasons: firstly, this «itinerant performer» (Shakespeare, 2008, p. 353) is himself an «artificial fool»⁶ (Bell, 2011, p. 1) or, to echo Schumann's self-definition above, «a naturalist fool»; secondly, it is «the most musical of Shakespeare's jesters, with four songs plus snatches of other music» (Novelli, 1998, p. 188); and, finally, as Charles Knight (1791-1873) wrote in 1842, his «epilogue song» is «the most philosophical Clown's song upon record; and a treatise might be written upon its wisdom. It is the history of a life, [...] and the conclusion is, that what is true of the individual is true of the species, and what was of yesterday was of generations long past away – for 'A great while ago the world begun'» (Knight, 1838-1843, pp. 185-186).

Schumann's poetic choice for his *Schlusslied* (here quatrains 1, 2, 3) focuses on the first, third, and fifth quatrains of August Wilhelm Schlegel's translation of Shakespeare's *Twelfth Night*. Their strophic structure iterates and reinforces the typical outdoor components of the wanderer's chronotope, which is made even more adverse because of the spatially pervasive interaction of “Regen und Wind” (l. 2 of quatrains 1, 2, 3) and the temporally unlimited continuity of an all-day rain on every day (“Denn der Regen, der regnet jeglichen Tag”, l. 4 of quatrains 1, 2). Within this wanderer's chronotope, Schumann makes three emblematic actantial choices from Schlegel's translation that stand out in the first lines of the three selected quatrains:

a) in quatrains 1 and 2, poetic parallelism superimposes the parental dependence of a “winzig Bübchen” (l. 1; quatrain 1) and a husband's dependence from his “Weib”, showing both the averse implications of family connections and the frustrating consequences of the selected actants' personal inadequacies (cf. quatrain 1, l. 3: “Da machten zweie nun eben ein Paar”; quatrain 2, l. 3 “Da wollte mir Müßig geh'n nicht gedeih'n”);

b) in quatrain 3, it is the turn of the chronotope and the actants of the whole “Welt” (l. 1) to be harassed by the “Regen und Wind” (l. 2) of the wanderer's chronotope since the world came into existence (“eine hübsche Weil”, l. 1);

⁶ Cf. Bell, 2011, p. 1: «Elizabethans often distinguished between a natural fool, meaning a simpleton or lunatic, and an artificial fool, who 'professionally counterfeits folly for the entertainment of others' and is conscious of the role he plays».

c) however, again in quatrain 3, parents, marriage, and the World with their literal and metaphorical “Regen und Wind” cannot prevent the “Narr” – which one may well define as the subjective correlative of Schumann’s ‘blinder Naturalist’ – from substituting the Art of his “Stück” – with its wishes of wellbeing (l. 3) and efforts to bring future all-day pleasure (l. 4; Schumann modified Schlegel’s translation) – for the harsh reality of “der Regen, der regnet jeglichen Tag”, which is intentionally elided in quatrain 3, in whose fourth line Schumann also turned the daily perspective of “jeglichen Tag” into the more long-sighted temporality of the future (“künftig”, l. 12).

On the musico-literary side of his compositional effort on his *Schlusslied*, Schumann’s idiosyncratical wandering roams both microtextually between the Shakespearean original and Schlegel’s translation, and macrotextually between the German literary tradition of the Lieder op. 127 nn. 1-4 and the unexpectedly Germanised English of the fifth. A cognate dynamics can also be tracked on the literary-musical side of Schumann’s compositional effort: from the microtextual point of view of the *Schlusslied*, Schumann’s appropriation of the wandering trope generates an unbalanced tonal dialectics between a hegemonic dominant and an almost extinguished and hardly reached tonic. Such dialectics is made even more asymmetrical by what happens in three strategic turning points of the intermedial text of the *Schlusslied* (always with the stress of a *ritardando* effect): in fact, the dominant-oriented relationship between the submediant (VI of A minor) and the subdominant (iv of A minor) determines, respectively,

a) in Q1/L3/B6-8⁷, a tonicization of the submediant (VI: “Da machten zweie nun eben ein Paar”, l. 3) followed by a first-inversion diminished quadriad on the sharpened subdominant (#iv: “denn der Regen”, l. 4, B8-10);

b) in Q2/L7/B15-17, a tonicization of the *implied* submediant (VI) through its dominant (III: “Da wollte mir Müßig geh’n nicht gedeih’n”, l. 7), followed by a first-inversion diminished triad (or quadriad, if *C implied*) on the sharpened subdominant (#iv: “denn der Regen”, l. 8, B17);

c) instead, in Q3/L10/B23-29, the preceding *crescendo* of tensive tonal ambiguity is reduced to a second-inversion diminished quadriad (with F *implied*) on the sharpened subdominant (#iv: “Hop heisa, hop heisa”, l. 10, B23), which resolves on the dominant before a transient appearance of the tonic (i: “bei Regen und Wind”, l. 10, B24): there follows the final wish of well-being and pleasure, harmonized with a brief prolongation of the natural IV (B25-26) through a short V-I progression by fifths, closed by an authentic cadence V-I with an inevitable Picardy third (B27-29).

This microtextual wandering away from the tonic in the *Schlusslied* op. 127 n. 5 is paralleled by an unusually intentional tonal wandering on the macrotextual level of the whole Lieder cycle op. 127 – which contradicts Finson’s idea that «Schumann usually followed his own artistic instincts in assembling his volumes of songs, but in this instance he acknowledged his publisher’s commercial and practical wisdom» (Finson, 2007, p. 139). The

⁷ Legenda: Q = quatrain; L = line; B = bar. Classifications stressing tonal functions are preferred to merely chordal ones like German sixth and Italian sixth here.

individual numbers of *Fünf Lieder und Gesänge* are connected by means of tonal sliding, which may be seen as projecting the principle of common-tone(s) modulation on the macrostructural level. *Sängers Trost* (n. 1) is a very rare example in Schumann of a Lied that wanders from an initial key (G minor) to a different final key (the relative key of B flat major). The latter key is the dominant of the key (E flat major) of the following and celebrated *Dein Angesicht* (n. 2). The key (G minor) of *Es leuchtet meine Liebe* (n. 3) is reached through a common-tone modulation where G is the common tone that is also shared by the key (E minor) of the following *Mein altes Ross* (n. 4), itself the minor dominant of A minor, which is the key of *Schlußlied* op. 127 n. 5.

In conclusion, almost at the end of his life and creative career, in his final appropriation of the «wanderer trope in the nineteenth century» through an apparently marginal Shakespearean Lied, was Schumann *simply* imitating the textual approach and the compositive procedures, for example, of his beloved Mendelssohn, whose Shakespearean inspiration was unmatched and unrivalled, as the British musicologist and Shakespeare scholar Eric Sams has suggested (Sams, 1965, p. 106)? Not in the least. His *Schlußlied des Narren aus Was ihr wollt* shows that, for Schumann's «blinder Naturalist», Shakespearean 'Narrheit' could become not only a critical category in music criticism, but even a synonym for compositional wandering, socially hard to swallow, and culturally idiosyncratic like Berlioz's, whom Schumann celebrated in a famous contribution to the *Neue Zeitschrift für Musik* published in 1839 (Schumann, 1839, p. 187), i.e. one year before composing his *Schlußlied* op. 127 n. 5 (italics mine):

Einem, der noch nicht über die ersten Anfänge musikalischer Bildung und Empfindung hinaus ist (und die Mehrzahl ist nicht darüber hinaus) muß er [Berlioz] geradezu als ein Narr erscheinen, so namentlich den Musikern von Profession, die sich neun Zehntel ihres Lebens im Gewöhnlichkeiten [sic] bewegen, doppelt ihnen, da er Dinge zumutbet, wie Niemand vor ihm.

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