The God of Abraham, Aquinas, and Schenker: Art as Faith in an Age of Unbelief

[William Pastille]

Unbelief

1

When human life lay on the ground for all to see,
foully crushed by the heavy weight of Superstition,[1]
which showed her awful head in the regions of the sky,
threatening mankind from above with dreadful aspect,
it was a man of Greece[2] that first presumed to oppose her,
and lift his mortal eyes and take a stand against her.
For neither tales of gods nor thunderbolts deterred him,
nor heaven's menacing rumble; but they spurred him on
in the keen courage of his mind to be the first
to break the binding barriers of the gates of Nature.
And so the lively vigor of his mind prevailed,
and he proceeded far beyond the blazing walls

---

[1]Lucretius uses the word *religio*, which is something between our religion and superstition. [Translator's note.]

[2]Epicurus. [Translator's note.]

of heaven; his mind and spirit probed the universe
whence he has returned triumphant with this knowledge:
what can and cannot be created—how each thing
has finite powers and a deep-fixed boundary mark.
Thus Superstition in turn is trampled underfoot,
and this man's victory exalts us to the stars.

Lucretius
De rerum natura

2

In the First Meditation reasons are provided which give us possible grounds for doubt about all things, especially material things, so long as we have no foundations for the sciences other than those which we have had up till now. Although the usefulness of such extensive doubt is not apparent at first sight, its greatest benefit lies in freeing us from all our preconceived opinions, and providing the easiest route by which the mind may be led away from the senses. The eventual result of this doubt is to make it impossible for us to have any further doubts about what we subsequently discover to be true.

René Descartes
Meditations on
First Philosophy

3

From the study of the development of human intelligence, in all directions, and through all times, the discovery arises of a great fundamental law. . . . The law is this:—that each of our leading conceptions,—each branch of our knowledge,—passes successively through three different theoretical conditions: the Theological, or fictitious; the Metaphysical, or abstract; and the Scientific, or posi-

tive. . . .

[T]he first characteristic of the Positive Philosophy is that it regards all phenomena as subjected to invariable natural *Laws*. Our business is, —seeing how vain is any research into what are called *Causes*, whether first or final,—to pursue an accurate discovery of these Laws, with a view to reducing them to the smallest possible number. . . .

[W]e must bear in mind that the different kinds of our knowledge have passed through the three stages of progress at different rates and have not therefore arrived at the same time. . . .

But if we must fix upon some marked period, to serve as a rallying point, it must be that,—about two centuries ago,—when the human mind was astir under the precepts of Bacon, the conceptions of Descartes, and the discoveries of Galileo. Then it was that the spirit of Positive philosophy rose up in opposition to that of the superstitious and scholastic systems which had hitherto obscured the true character of all science. Since that date, the progress of the Positive philosophy, and the decline of the other two, have been so marked that no rational mind now doubts that the revolution is destined to go on to its completion,—every branch of knowledge being, sooner or later, brought within the operation of Positive philosophy.

Auguste Comte
The Positive Philosophy

4

The wretchedness of religion is at once an expression of and a protest against real wretchedness. Religion is the sigh of the oppressed creature, the heart of a heartless world and the soul of soulless conditions. It is the opiate of the people.

The abolition of religion as the illusory happiness of the people is a demand for their true happiness. The call to abandon illusions about their condition is the call to abandon a condition which requires illusions. Thus, the critique of religion is the critique in embryo of the vale of tears of which religion is the halo.

Criticism has plucked the imaginary flowers from the chain, not so that man shall bear the chain without fantasy or consolation, but so that he shall cast off the chain and gather the living flower. The critique of religion disillusions man so that he will think, act, and fashion his reality as a man who has lost his illusions and regained his reason, so that he will revolve about himself as his own true sun. Religion is only the illusory sun about which man revolves so long as he does not revolve about himself.

Karl Marx
A Contribution to the Critique of Hegel's Philosophy of Right

5

But who can make the masses realize that, contrary to their impression, the highest art of the genius takes part in human life as they themselves live it, and that this high art furthers life and health just as milk and bread do, and can lead to Eros in the way any sacrament does?

Heinrich Schenker
Free Composition

6

[T]he worker is related to the product of his labor as to an alien object. For on this premise it is clear that the more the worker spends himself, the more powerful becomes the alien world of objects which he creates over and against himself, the poorer he himself—his inner world—becomes, the less belongs to him as his own. It is the same in religion. The more man puts into God, the less he retains in himself.

Marx
Estranged Labor

7

Only the genius is connected with God, not the people. For this reason it is necessary to strip the masses of their halo.

The geniuses of art are its saints, so to speak. Of course in art, as in the church, the number of saints is very small. . . .

Those who come and go without having understood the world or themselves revolt mechanically against their forbears in order to gain space for living. They condemn their fathers as reactionary, and consider only themselves the true progressives. It is futile, however, to try to escape from the genius with such a cheap device!

Schenker
Free Composition

8

The Madman—Have you not heard of that madman who lit a lantern in the bright morning hours, ran to the market place, and cried incessantly, "I seek God! I seek God!" As many of those who do not believe in God were standing around just then, he provoked much laughter. Why, did he get lost? said one. Did he lose his way like a child? said another. Or is he hiding? Is he afraid of us? Has he gone on a voyage? or emigrated? Thus they yelled and laughed. The madman jumped into their midst and pierced them with his glances.

"Wither is God" he cried. "I shall tell you. *We have killed him*—you and I. All of us are his murderers. But how have we done this? How were we able to drink up the sea? Who gave us the sponge to wipe away the entire horizon? What did we do when we unchained this earth from its sun? Whither is it moving now? Whither are we moving now? Away from all suns? Are we not plunging continually? Backward, sideward, forward, in all directions? Is there any up or down left? Are we not straying as through an infinite nothing? Do we not feel the breath of empty space? Has it not become colder? Is not night and more night coming on all the while? Must not lanterns be lit

in the morning? Do we not hear anything yet of the noise of the grave-diggers who are burying God? Do we not smell anything yet of God's decomposition? Gods too decompose. God is dead. God remains dead. And we have killed him. How shall we, the murderers of all murderers, comfort ourselves? What was holiest and most powerful of all that the world has yet owned has bled to death under our knives. Who will wipe this blood off us? What water is there for us to clean ourselves? What festivals of atonement, what sacred games shall we have to invent? Is not the greatness of this deed too great for us? Must not we ourselves become gods simply to seem worthy of it? There has never been a greater deed; and whoever will be born after us—for the sake of this deed he will be part of a higher history than all history hitherto.''

Here the madman fell silent and looked again at his listeners; and they too were silent and stared at him in astonishment. At last he threw his lantern on the ground, and it broke and went out. ''I come too early,'' he said then; ''my time has not come yet. This tremendous event is still on its way, still wandering—it has not yet reached the ears of man. Lightning and thunder require time, the light of the stars requires time, deeds require time even after they are done, before they can be seen and heard. This deed is still more distant from them than the most distant stars—*and yet they have done it themselves.*''

It has been related further that on that same day the madman entered divers churches and there sang his *requiem aeternam deo*. Led out and called to account, he is said to have replied each time, ''What are these churches now if they are not the tombs and sepulchers of God?''

Friedrich Nietzsche
The Gay Science

9

Whatever in life is true, great, and divine is so through the Idea. The goal of philosophy is to grasp it in its true form and universality.

Nature is bound by the requirement of consummating reason only with necessity. But the realm of the spirit is the realm of freedom. Everything that holds human life together and that has value is of a spiritual nature. And this realm of the spirit exists only through the consciousness of truth and right, through the grasping of Ideas.

Georg Wilhelm
Friedrich Hegel
Opening Address, 1818
Lectures in Berlin

10

[I]n the last analysis, the standard for judging evolutionary plateaux derives from art as pure idea. Whoever has once perceived the essence of a pure idea—whoever has fathomed its secrets—knows that such an idea remains ever the same, ever indestructible, as an element of an eternal order. Even if, after millennia, such an idea should finally desert mankind and vanish from the foreground of life—that foreground which we like to call chaos—it still partakes of God's cosmos, the background of all creation whence it originated.

Therefore let all men, be they philosophers or not, cease to ruminate on the meaning of life, to lament life's ostensible meaninglessness. How can men hope to stumble upon the true meaning of life when, constrained by mortal organs, they must see immediately the end for each beginning, the fulfillment of each promise, the reward for each good deed, and the punishment for each crime in order to comprehend or even form a notion of the concepts of beginning and end. The "chaos" of the foreground belongs with the universal order of the background; it is one with it. All of the brief time spans of the foreground's chaos fall into to endless time continuum of the universe; let us finally learn humbly to love and honor the chaos for the sake of

the cosmos, which is God's own. To partake of the cosmos and its eternal ideas—this alone signifies a life of beauty, true immortality in God.

Schenker
Free Composition

11

So Jesus came again into Cana of Galilee, where he made the water wine. And there was a certain nobleman, whose son was sick at Capernaum. When he heard that Jesus was come out of Judea into Galilee, he went unto him, and besought him that he would come down, and heal his son: for he was at the point of death. Then Jesus said unto him, Except ye[3] see signs and wonder, ye will not believe.

John 4: 46-48

12

Surrounded by miracles and themselves a miracle, human beings nevertheless always craved and continue craving to see wonders if a powerful spirit is to show himself to be so (Moses, Christ, etc.).

Schenker
Diary [1914]

13

[Religious ideas] are not precipitates of experience or end-results of

---

[3]Second person plural: the statement is being made to a group, not just to the nobleman. [W.P.]

thinking: they are illusions, fulfillments of the oldest, strongest and most urgent wishes of mankind. The secret of their strength lies in the strength of those wishes. As we already know, the terrifying impression of helplessness in childhood aroused the need for protection—for protection through love—which was provided by the father; and the recognition that this helplessness lasts throughout life made it necessary to cling to the existence of a father, but this time a more powerful one. Thus the benevolent rule of a divine Providence allays our fear of the dangers of life; the establishment of a moral world-order ensures the fulfillment of the demands of justice, which have so often remained unfulfilled in human civilization; and the prolongation of earthly existence in a future life provides the local and temporal framework in which these wish-fulfillments shall take place. . . .

[All religious doctrines] are illusions and insusceptible of proof. No one can be compelled to think them true, to believe in them. Some of them are so improbable, so incompatible with everything we have laboriously discovered about the reality of the world, that we may compare them—if we pay proper regard to the psychological difference —to delusions. Of the reality value of most of them we cannot judge; just as they cannot be proved, so they cannot be refuted. . . .

But science has given us evidence by its numerous and important successes that it is no illusion. Science has many open enemies, and many more secret ones, among those who cannot forgive her for having weakened religious faith and for threatening to overthrow it. . . .

No, our science is no illusion. But an illusion is would be to suppose that what science cannot give us we can get elsewhere.

Sigmund Freud
The Future of an Illusion

14

Drunk with profit, humanity today has discarded all its old observances [*Bindungen*] as vain and valueless illusions; the only thing in which it still believes as an actual asset for well-being and culture is money,

cupidity. So it has yet to face the bitter disappointment of seeing through even this illusion—the final one—and discarding it. It is an open question, though, whether man, in order to liberate himself from this cupidity, will reestablish the observances he has discarded.

Schenker
The Masterwork in Music

Substitutions

15

All that is sweet, delightful, and amiable in this world, in the serenity of the air, the fineness of the seasons, the joy of light, the melody of sounds, the beauty of colours, the fragrancy of smells, the splendour of precious stones, is nothing else but Heaven breaking forth through the veil of this world, manifesting itself in such a degree and darting forth in such variety so much of its own nature.

William Law

16

Then, when he[4] says, "It is from this beautiful thing[5] that individually beautiful things exist according to a character of their own," he shows how beautiful is predicated of God causally. He first asserts the causality of the beautiful, then he explains it in this phrase: "And He is the Beginning [*principium*] of all beautiful things." Therefore, he says, first, that being comes to all existents from this Beautiful. Now, brilliance pertains to the consideration of beauty, as has been said.

---

[4]Dionysius the Pseudo-Areopagite. [W.P.]

[5]God. [W.P.]

Every form, by which a thing has being [*esse*], is a participation in the divine brilliance. This is why he adds that "individual things" are "beautiful according to a character of their own," that is, in accord with a proper form. Hence, it is clear that the being [*esse*] of all things is derived from the divine Beauty. Likewise, it was also said that harmony belongs to the intelligibility of beauty; hence, all things that pertain in any manner to harmony proceed from the divine Beauty. This is why he adds that for the sake of the divine good all things that pertain to rational creatures are "concordant" in regard to understanding (for those beings are concordant who agree to the same judgement), "and friendships" in regard to the effect, "and communions" in regard to the act, or toward any extrinsic thing whatever; and universally all creatures have, from the power of the beautiful, however much unification they may possess.

Thomas Aquinas
Exposition of Dionysius on the Divine Names

17

Thou[6] art one and living, begotten and unfolded, not botched and patched together. Before thee, as before the foaming falls of the mighty Rhine, before the gleaming snow caps of the eternal mountains, as in view of the serene expanse of the lake and, grey Gotthard, of your cliffs of cloud and wild ravines, as before every great thought of creation, stirs in the soul what in her is also creative power. The soul rhapsodizes, clawing up the paper with her scribbles, in the worship of the creator, of eternal life, of the all-embracing, inextinguishable feeling of that which is, and was, and shall be.

Johann Wolfgang von Goethe

---

[6]Goethe is apostrophizing Strasbourg Cathedral. [W.P.]

18

Included in the elevation of the spirit to the fundamental structure is an uplifting, of an almost religious character, to God and to the geniuses through whom he works—an uplifting, in the literal sense, to the kind of coherence which is found only in God and the geniuses.

Between fundamental structure and foreground there is manifested a rapport much like that ever-present, interactional rapport which connects God to creation and creation to God. Fundamental structure and foreground represent, in terms of this rapport, the celestial and the terrestrial in music.

Schenker
Free Composition

19

The great secret of morals is love; or a going out of our own nature, and an identification of ourselves with the beautiful which exists in thought, action, or person, not our own. A man, to be greatly good, must imagine intensely and comprehensively; he must put himself in the place of another and of many others; the pains and pleasures of his species must become his own. The great instrument of moral good is the imagination; and poetry administers to the effect by acting upon the cause. Poetry enlarges the circumference of the imagination by replenishing it with thoughts of ever new delight, which have the power of attracting and assimilating to their own nature all other thoughts, and which form new intervals and interstices whose void forever craves fresh food. Poetry strengthens the faculty which is the organ of the moral nature of man, in the same manner as exercise strengthens a limb.

Percy Bysshe Shelley
A Defense of Poetry

20

The power of will and imagination which lives through the transformations of a masterwork reaches us in our spirit as a power of imagination—whether we have specific knowledge of the fundamental structure and the transformations or not. The life of the transformations conveys its own nature to us. We receive not only profound pleasure from a masterwork, but we also derive benefits in the form of a strengthening of our lives, an uplifting, and a vital exercise of the spirit —and thus achieve a heightening of our moral worth in general.

Schenker
Free Composition

21

[Matthew] Arnold's innovation (in which, in our time, he has been followed by I. A. Richards) was to place on poetry, with [its] demonstrated power of achieving affects independently of assent, the tremendous responsibility of the functions once performed by the exploded dogmas of religion and religious philosophy. . . .

This had not been the attitude of the first generation of romantic critics, despite their lofty estimate of the nature of poetry and of its place among the major concerns of life. . . . It was only in the early Victorian period, when all discourse was explicitly or tacitly thrown into the two exhaustive modes of imaginative and rational, expressive and assertive, that religion fell together with poetry in opposition to science, and that religion, as a consequence, was converted into poetry, and poetry into a kind of religion.

M. H. Abrams
The Mirror and the Lamp

22

If one were asked to provide a single explanation for the growth of English studies in the later nineteenth century, one could do worse than reply: 'the failure of religion.' By the mid-Victorian period, this traditionally reliable, immensely powerful ideological form was in deep trouble. It was no longer winning the hearts and minds of the masses, and under the twin impacts of scientific discovery and social change its previous unquestioned dominance was in danger of evaporating. . . . It is no wonder that the Victorian ruling class looked on the threatened dissolution of this ideological discourse with something less than equanimity.

Fortunately, however, another, remarkably similar discourse lay to hand: English literature. George Gordon, early Professor of English Literature at Oxford, commented in his inaugural letter that 'England is sick, and . . . English literature must save it. The Churches (as I understand) having failed, and social remedies being slow, English literature has now a triple function: still, I suppose, to delight and instruct us, but also, and above all, to save our souls and heal the State.'

Terry Eagleton
Literary Theory

23

The object of the intelligence is the true. The object of the will is the good. Therefore, each of the two faculties, intellect and will, has its corresponding object. And freedom also has its proper object[,] namely —love.

But though in thought these things are separable, in reality they are not so. Thus we cannot say of a thing: this is true but it is neither good nor lovely; we cannot say[:] this is good but it is neither true nor lovely; nor can we say: this is lovely but it is neither true nor good. In reality everything has a threefold significance[,] for everything

combines in itself Truth[,] Goodness and Beauty[,] and everything may be defined by its intellectual content, by its moral content, or by its aesthetic content.

For as there are Three Persons in one God, so there are necessarily three qualities in every one thing: truth, goodness, beauty[;] and as the Holy Ghost proceeds from the Father and the Son[,] so beauty proceeds from truth and goodness. Beauty cannot exist by itself[,] but proceeds from truth and goodness. Beauty is not a quality in things independent of truth and goodness. It is perceived intuitively and the knowledge of it is developed by contemplation. . . .

Philosophy is the name of that science which has for its object the discovery of truth, and Ethics is the science of good conduct. Aesthetics is the science of the beautiful. Here again is a separation in thought which is not possible in reality. The philosopher's pursuit of truth is an activity which he *must* conduct well or ill and to which he *must* give physical form, beautiful or not beautiful. No man can think and do without his thought and act taking shape.

It is therefore specially the mark of the ineptitude of our time that it calls a particular class of persons artists[,] and bids that class concern itself with beauty[,] and denies to other men both the name and function. *For an artist is simply a person who, being a responsible workman, is concerned for the rightness and goodness of his work, and in whose work beauty is the measure of his concern.*

But in fact all men are artists, whether farmers, stockbrokers or portrait painters, preachers, lawyers, and every kind of workman, for all men are concerned with Beauty, as they are with Charity, however much they may forget the fact in their efforts to gain money. In spite of the blindness of those who will not see, Art is the category under which the work of man is most rightly and usefully judged, for as Truth and Goodness proceed to Beauty so do Knowledge and Service

proceed to Art.[7]

Eric Gill
Sculpture

24

Like anyone just awakened, the soul cannot look at bright objects. It must be persuaded to look at beautiful habits, then the works of beauty produced not by craftsman's skill but by the virtue of men known for their goodness, then the souls of those who achieve beautiful deeds. "How can one see the beauty of a good soul?" Withdraw into yourself and look. If you do not as yet see beauty within you, do as does the sculptor of a statue that is to be beautified: he cuts away here, he smooths it there, he makes this line lighter, this other one purer, until he disengages beautiful lineaments in the marble. Do you this, too. Cut away all that is excessive, straighten all that is crooked, bring light to all that is overcast, labor to make all one radiance of beauty. Never cease "working at the statue"[8] until there shines out upon you from it the divine sheen of virtue, until you see perfect "goodness firmly established in stainless shrine."[9]

Plotinus
Beauty

25

Man lives his whole life in a state of tension. Rarely does he

---

[7]Art is the Just works to which Right counsel and Holy desire proceed or the unjust works to which wrong counsel & unholy desire proceed. [Author's note.]

[8]Plato, *Phaedrus* 252 d 7. [Translator's note.]

[9]Ibid., 254 b 7. [Translator's note.]

experience fulfillment; art alone bestows on him fulfillment, but only through selection and condensation.

Schenker
Free Composition

Revelations

26

Prophesy is, in truth and reality, an emanation sent forth by the Divine Being through the medium of the Active Intellect, in the first instance to man's rational faculty, and then to his imaginative faculty; it is the highest degree and greatest perfection man can attain; it consists in the most perfect development of the imaginative faculty.[10] Prophesy is a faculty that cannot in any way be found in a person, or acquired by man, through a culture of his mental and moral faculties; for even if these latter were as good and perfect as possible, they would be of no avail, unless they were combined with the highest natural excellence of the imaginative faculty. . . .

Part of the functions of the imaginative faculty is, as you well know, to retain impressions by the senses, to combine them, and chiefly to form images. The principal and highest function is performed when the senses are at rest and pause in their action, for then it receives, to some extent, divine inspiration in the measure as it is predisposed for this influence.

Maimonides
Moreh Nevukim

---

[10]Cf. 19 and 20 above. [W.P.]

27

They know the world
without even going out the door.
They see the sky and its pattern
without even looking out of the window.
The further out it goes, the less knowledge is;
therefore sages know without going,
name without seeing,
complete without striving.

Lao-tzu
Tao Te Ching 47

28

The ancient Hebrew distinction between legitimate and illegitimate prophecy—'prophecy' meaning inspired poetry, in which future events are not necessarily, but usually, foretold—has much to recommend it. If a prophet went into a trance and was afterwards unconscious of what he had been babbling, that was illegitimate; but if he remained in possession of his critical faculties throughout the trance and afterwards, that was legitimate. His powers were heightened by the 'spirit of prophesy,' so that his words crystallized immense experience into a single poetic jewel; but he was, by the grace of God, the sturdy author and regulator of this achievement. The spiritistic medium, on the other hand, whose soul momentarily absented itself so that demonic principalities and powers might occupy his body and speak pipingly through his mouth was no prophet and was 'cut off from the congregation' if it was that he had deliberately induced the trance. The ban was presumably extended to automatic writing.

Robert Graves
The White Goddess

29

The fundamental line is the composer's gift of prophesy.

The gift of prophesy is heavy burden. It pains the prophet unspeakably when a god wishes to communicate through him, not to mention the agonies he suffers at the sight of a humanity that cannot share in the revelation, and because it cannot, also does not wish to.

Schenker
Der Tonwille

30

And Moses answered and said, But, behold, they will not believe me, nor hearken unto my voice: for they will say, The Lord hath not appeared unto thee. And the Lord said unto him, What is that in thine hand? And he said, A rod. And he said, Cast it on the ground. And he cast it on the ground, and it became a serpent; and Moses fled from before it. And the Lord said unto Moses, Put forth thine hand, and take it by the tail. And he put forth his hand, and caught it, and it became a rod in his hand: That they may believe that the Lord God of their fathers, the God of Abraham, the God of Isaac, and the God of Jacob, hath appeared unto thee.

And the Lord said furthermore unto him, Put now thine hand into thy bosom. And he put his hand into his bosom: and when he took it out, behold, his hand was leprous as snow. And he said, Put thine hand into thy bosom again. And he put his hand into his bosom again; and behold, it was turned again as his other flesh. And it shall come to pass, if they will not believe thee, neither hearken to the voice of the first sign, that they will believe the voice of the latter sign. And it shall come to pass, if they will not believe also these two signs, neither hearken unto thy voice, that thou shalt take of the water of the river, and pour it upon the dry land: and the water which thou takest out of the river shall become blood upon the dry land. . . .

And the Lord said unto Moses, When thou goest to return into

Egypt, see that thou do all those wonders before Pharaoh, which I have put in thine hand.

Exodus 4:1-9, 21

31

As if he had descended from a Music-Sinai where he received the laws of synthesis from the hand of God, Mozart transmitted to men these laws, accompanied by signs of wonders. But they did not understand him.

Schenker
Der Tonwille

32

It is not possible to fathom the intention of the words or acts of the enlightened by indulging in fantasy.

Zen Master Fayan

33

I believe in a divine magic that is the natural element of the spirit. This is the magic that Beethoven practices in his art; everything he can teach you is pure magic, every arrangement is the organization of a higher existence, and therefore Beethoven feels himself to be the founder of a new, sensual basis of spiritual life. . . . He himself said, "When I lift my eyes, I am forced to sigh, for what I see is against my religion, and I must despise the world, because it does not see that music is a higher revelation than all wisdom and philosophy. Music is the wine that inspires new creations, and I am the Bacchus who supplies man with

this glorious wine and makes him drunk in spirit. When he returns then to the dry shore of sobriety, he finds he has brought with him a strange and wonderful catch. I must live with myself alone; but I well know that God is nearer to me than to the others in my art, I converse fearlessly with him, I have always known and understood him; nor do I fear for my music, it can have no evil destiny. When my music makes itself understood to someone, that person becomes free of all the misery that burdens the rest of mankind.'' Beethoven told me all this when I first saw him; a feeling of awe overcame me, that he should express himself to me with such friendly candor, since of course I must have been entirely insignificant for him.

Bettina von Arnim
Goethe's Correspondence with a Child

34

The creative miracle on the large scale is fulfilled in the fundamental line; it alone is the Muse of all improvisatory creation, of all synthesis; it is the beginning and end of the piece, and of its conception altogether. In it the composer becomes a prophet; he feels drawn toward it as toward the earth-mothers, and, as though intoxicated by its instructions and directions, he endows his tones with an auspicious destiny full of rapport between their own life and something existing above and behind them (as a ''platonic idea'' in music)—a destiny full of restraint and decorum and order, even where turmoil, chaos, and disintegration seem to appear in the foreground.

Schenker
Der Tonwille

Creations

35

All that is organic, every relatedness belongs to God and remains His gift, even when man creates the work and perceives that it is organic.

The whole of foreground, which men call chaos, God derives from His cosmos, the background. The eternal harmony of His eternal Being is grounded in this relationship.

The astronomer knows that every system is part of a higher system; the highest system of all is God himself, God the creator.

Schenker
Free Composition

36

We must firmly maintain that God can make something from nothing and did.

To be clear on this, note that activity flows from actuality, so that the way an agent acts is determined by the way it has actual existence. Now things in nature have actuality which is partial, in two senses of the word. Firstly, relative to themselves, since not all their substance is actual: they are made of formed material, and as a result, they don't act with the whole of themselves but through the form that gives them their actual existence. Secondly, relative to all that actually exists, since nothing in nature contains every actual perfection actually existing in things: the actuality of each is determined to one species of one genus, and, as a result, none is an agent of being as such but only of this being as this being, determinately of this or that species. For what things do reflect what they are, so that the activity of agents in nature doesn't produce being without qualification but determines already existent being in this or that way, for example, to be fire or to be white or something similar. And this is why agents in nature act by causing change, and so need matter as a subject for change or for the actuality

[they bring about], and so cannot make something from nothing.

God himself on the other hand is totally actual both relative to himself (since he is pure actuality unalloyed with any potentiality) and relative to actually existent things (since every perfection of being is found in him as in the first and fullest beginning of things). As a result he, by his action, produces the whole substance of things, presupposing nothing but rather being himself the source of all existence with the whole of himself. And this is why he can make something from nothing, an activity of his which is called *creation*. And so we read in the book of Causes that *existence is created, but life and the rest formed*: for the causing of being, unqualified, is traced back to the first universal cause, whilst the causing of anything over and above being or specifying it is attributed to secondary causes, which act by forming so to speak the presupposed effect of the universal cause. And so too nothing can give existence except by sharing God's power; which is why the same book says that *the excellent soul possesses the divine activity of giving existence*.

Thomas Aquinas
Disputed Questions on God's Power

37

If God is a creative power and has made man in his own image, then he wanted above all the creative man and not him who, taking fewer pains but reaping all the greater rewards, merely advocates that which has been made by creative men.

Schenker
Diary

38

Make all things according to the pattern shewed to thee in the mount.

Hebrews 8:5

39

Poets and painters capture in their art God's miracle, which they apprehend in nature as well as in mankind: in a way characteristic of human beings, they weave a fabric of immortality even for Him, the Creator of all things. In contrast, the musician draws his art out of a mere hint from nature;[11] the new miracle of this art extols above all his own power to create: for this reason, I once called music the most creative of the arts.[12]

Schenker
The Masterwork in Music

40

Art is nothing but right reasoning concerning works that are to be made. However, the good of these things does not lie in the fact that they are related to the human appetite in some way but in the fact that the product that is made is good in itself.

Aquinas
Summa of Theology

---

[11]The "chord of nature"—the first five tones of the overtone series. [W.P.]

[12]Cf. 36 above. Since God, the divine Artist, creates *ex nihilo*, it follows that, among human artists, those who create with the least preexisting "material" will be closest to God in regard to creative power. [W.P.]

41

Art imitates nature, as the Philosopher[13] teaches in the book of the Physics. Now, the reason for this is that operations and effects are related to each other in the same proportionate way that their principles are. The principle of artifacts is the human intellect, which is derived by some sort of likeness from the divine intellect, and this latter is the principle of all natural things. Hence, not only must artistic operations imitate nature but also art products must imitate things that exist in nature.

So if a master artist were to produce a work of art, it would behoove the learner desiring to acquire the art from him to pay attention to his art work so that he might work in the same way. That is why the human intellect, which depends on the divine intellect for its intelligible light, must be informed concerning the things it makes by observation of things that are naturally produced, so that it may work in like manner.

Hence, the Philosopher remarks that if art were to make the things which exist in nature, it would work in the same way that nature does; and conversely, if nature made artifacts, it would make them just as art does. But, of course, nature does not completely produce artifacts; it merely provides certain principles and offers some sort of working model. In fact, art can observe things in nature and use them to complete its own work; of course, it cannot completely produce these natural things.

Aquinas
Exposition of Aristotle's Politics

42

"There is an activity of the soul of man which, by separating and

[13]Aristotle. [W.P.]

joining, forms different images of things, even of things not received from the senses.''[14] Thus, the idea of a house can be conceived by way of this process of rearranging. The architect or builder does not extract the idea from some internal store of ideas, by means of divine illumination or from a hyperuranic source. Instead, his experience enables him to conceive of the possibility of something not given in nature, but which can be realized through the use of natural objects and through constructional activities analogous to those of nature. Art imitates nature, we recall again, *in sua operatione*.

Umberto Eco
The Aesthetics of
Thomas Aquinas

43

Nowhere have I ever said that all good composing originates with the fundamental structure and its third, fifth, or octave progression, then propagates through the diminutions of the levels until, for instance, one holds a new *Eroica* in one's hand. It is not this way. The picture I offer of the fundamental structure and of the levels presents only the logic in the coherence of a content; in such a presentation, it is entirely irrelevant whether reflection moves from the simplicity in the background to the variety in the foreground or, *vice versa*, from the variety in the foreground to the simplicity in the background. This implies at the same time that the background too goes together with the foreground, and thus the background too is always and everywhere present in the foreground. The chronological element in actual creation, however, is something different. This does not correspond with those ''logical'' bonds at all in the way that the picture seems to speak to someone who misunderstands it. Rather, the imagination of the composer is sparked with improvisatory talent mysteriously by some

[14]Thomas Aquinas, *Summa of Theology*, I, 84, 6, reply to objection 2. [Author's note.]

stroke; this can be anything whatsoever, but the one conclusive thing is that, as soon as growth begins to stir, the growing entity submits to precisely that "logic" which the picture records. It is as though a masterwork composes itself into the third, fifth, or octave spaces! Artists of language, incidentally, can also attest to this occurrence in their creative activity. They too deal with a certain Something that allows the foreground to grow with the simplest foundation. Now this feeling is certainly not an "abstraction" when it expresses itself so concretely in the composition. The unfitness of today's composers for a true masterwork has its historical explanation precisely in this: that they have forfeited that Something. Increasing activity, commotion, and above all false instruction destroyed the once much cultivated improvisatory faculty that accomplished, as though without effort, the principal work in creating, and spared the composer, so to speak, the labor of sorting out little parts: for this reason, in the course of time one restricted oneself to inventing short "motives." The masters know nothing at all about motives of this sort. One then merely extended these by mechanical repetition, strove to "elaborate" them through augmentation, diminution, inversion, and so forth. Amidst this barren mechanism, the eye for more extensive coherencies in one's own creations disappeared, and sadly also the eye for such coherencies as are already set down in the masterworks.

Schenker
Diary

44

Ku K'ai-chih's brush-stroke was tight and strong, connecting and continuous, moving as in a circle exceedingly swift, accomplishing the design with freedom and ease. It was like a gust of wind or a flash of lightning. The ideas existed before he took up the brush; when the pic-

ture was finished it contained them all, and thus it was filled with a divine spirit.

Chang Yen-yüan
Famous Pictures of Antiquity

45

Whoever possesses the fundamental line also has the spiritual present and future, and, blessed by that, he feels relieved of all the rules taught in schools and books, which are at any rate never capable of creating a presentiment of things to come.

Schenker
Der Tonwille

46

A poet!—he has put his heart to school,
Nor dares to move unpropped upon the staff
Which art hath lodged within his hand—must laugh
By precept only, and shed tears by rule.
Thy art be Nature; the live current quaff,
And let the groveller sip his stagnant pool,
In fear that else, when critics grave and cool
Have killed him, scorn should write his epitaph.
How does the meadow flower its bloom unfold?
Because the lovely little flower is free
Down to its root, and, in that freedom, bold;
And so the grandeur of the forest tree
Comes not by casting in a formal mould,
But from its own divine vitality.

William Wordsworth

47

The proud saying of the Koran: "There is nothing doubtful in this book"—how much more absolutely this holds true in the Artwork than in Faith!

Schenker
Diary

Faith

48

Now faith is the substance of things hoped for, the evidence of things not seen.[15]

Hebrews 11:1

49

The inner glance of the genius is always directed upward: toward the Creator and toward those blessed by Him, who work creatively in His name, as it were. Beethoven looked upward to God; to Bach, Handel, Haydn, Mozart as gods. Devotion, above all, is the sign of the genius.

*

The genius attracts the glances of men up to himself: constituted from the glances rising toward the genius, a mysterious cone of rays, as it were, comes into being, the most beneficent symbol of a great human community. Without such a cone of rays, the mass of humanity remains on a single plane that seems disconsolate in all directions and

[15]Not a definition, but a description. [W.P.]

stretches bleakly into infinity.

Schenker
The Masterwork in Music

50

To lose one's faith—surpass
The loss of an Estate—
Because Estates can be
Replenished—faith cannot

Inherited with Life—
Belief—but once—can be—
Annihilate a single clause—
And Being's—Beggary—

Emily Dickinson

51

We read in the Talmud that forty-nine doors of understanding out of fifty were opened to Moses. But since man aspires always to know more, how did Moses continue? The answer is that when he found the fiftieth door closed to him as unapproachable to the human mind, he substituted faith and meditated again upon those phases of knowledge open to him.

It is thus that every man should discipline his mind. He should study and reflect to the utmost of his ability. When he has reached a point where he is unable to comprehend further, he may substitute faith, and return to the learning within his grasp. Beyond a certain degree of research, both the sage and the ignorant man are alike. It

may be that some will apply to you the verse. 'The simpleton[16] believeth every word,'[17] but you may remind the scoffers of another verse: 'The Lord preserveth the simple.'[18]

Baal Shem Tov,
Israel ben Eliezer

52

For the adherent of my doctrines an endless field of study opens up. He sees the ostensibly old creation of our masters anew, as if at the moment of its birth; he feels as the author of the Bible must have felt on being allowed to hail God's creation with the first words of the most blessed wonderment, the most ecstatic tremor.

Schenker
Free Composition

53

Remember now thy Creator in the days of thy youth, while the evil days come not, nor the years draw nigh, when thou shalt say, I have no pleasure in them;

While the sun, or the light, or the moon, or the stars, be not darkened, nor the clouds return after the rain. . . .

Ecclesiastes 12:1-2

---

[16]Or "thoughtless." [Translator's note.]

[17]Proverbs 14:15. [Translator's note.]

[18]Psalms 116:6. [Translator's note.]

54

The phenomenon of genius signifies a breath drawn from the unconscious, a breath which keeps the spirit ever young.

The cultivation of genius is neither romantic nor "living in the past." Rather it is the cultivation of a contemporaneity that bridges time; it is a strong belief in the absoluteness of art and its masters. If, after centuries have passed, only one person is once more capable of hearing music in the spirit of its coherence, then even in this one person music will again be resurrected in its absoluteness.

"And the Spirit of God moved upon the face of the waters." But the Creative Will has not yet been extinguished. Its fire continues in the ideas which men of genius bring to fruition for the inspiration and elevation of mankind. In the hour when an idea is born, mankind is graced with delight. That rapturous first hour in which the idea came to bless the world shall be hailed as ever young! Fortunate indeed are those who shared their young days with the birth and youth of that idea. They may justly proclaim the praise of their youth to their descendants!

Schenker
Free Composition

55

Everything creative is a miracle; it proceeds from God, who is the originator of all miracles. Without a faculty for the miraculous, there is no Art; and so without Faith, there is no Art.

Schenker
The Masterwork in Music

References

1. Lucretius, *On the Nature of the Universe* (*De rerum natura*), trans. James H. Mantinband (New York: Frederick Ungar, 1965), 2-3.

2. René Descartes, *Meditations on First Philosophy*, trans. John Cottingham, in *The Philosophical Writings of Descartes*, vol. 2 (London: Cambridge University Press, 1984), 9.

3. August Comte, *The Positive Philosophy*, trans. and condensed by Harriet Martineau (London: G. Bells and Sons, 1913), 1-2, 5, 6, 7.

4. Karl Marx, "A Contribution to the Critique of Hegel's 'Philosophy of Right,'" in *Critique of Hegel's 'Philosophy of Right,'* trans. Annette Jolin and Joseph O'Malley, ed. Joseph O'Malley (Cambridge: Cambridge University Press, 1970), 131-32.

5. Heinrich Schenker, *Free Composition*, trans. and ed. Ernst Oster (New York: Longman Press, 1979), 4.

6. Karl Marx, "Estranged Labor" in *Economic and Philosophic Manuscripts of 1844*, ed. Dirk J. Struik (New York: International Publishers, 1964), 108.

7. Schenker, *Free Composition*, 160.

8. Friedrich Nietzsche, *The Gay Science*, trans. Walter Kaufmann (New York: Vintage Books, 1974), 181-82.

9. Georg Wilhelm Friedrich Hegel, Opening Address of the 1818 Lectures of Berlin, excerpted under the title "Everything is of a spiritual nature," trans. Charles Lamore, in *The German Mind of the 19th Century*, ed. Hermann Glaser (New York: Continuum, 1981), 118.

10. Schenker, *Free Composition*, 161.

12. "*Vom Wundern rings umgeben und selbst ein Wunder, begehrten und begehren die Menschen immer wieder nur Wunder zu sehen, wenn sich ein starker Geist als solcher erweisen soll (Moses, Christus, u.s.f.).*" Heinrich Schenker, diary entry dated 25 January 1914, in Helmut Federhofer, *Heinrich Schenker* (Hildesheim: Georg Olms Verlag, 1985), 334. (The German is provided for original translations from Schenker's writings.—W.P.)

13. Sigmund Freud, *The Future of an Illusion*, trans. W. D. Robson-Scott, rev. and ed. James Strachey (New York: Doubleday, 1964), 47-48, 49-50, 90, 92.

14. "Trunken von Nutzen hat die Menschheit heute all ehre bisherigen Bindungen abgeworfen als müßige Einbildung ohne Wert; nur noch an das Geld, an die Gier glaubt sie als an einen wirklichen Heils- und Kulturwert. So steht ihr denn die schwere Enttäuschung noch bevor, auch diese Einbildung, die letzte, zu durchschauen und von sich zu werfen. Ob nicht aber der Mensch, um sich von diese Gier zu befreien, wieder zu den abgeworfenen Bindungen greifen wird, bleibe dahingestellt." Heinrich Schenker, *Das Meisterwerk in der Musik* 1 (1925), 212. The three issues of this yearbook have been reprinted in a single volume as *Das Meisterwerk in der Musik* (Hildesheim: Georg Olms Verlag, 1974).

15. William Law, *Selected Mystical Writings of William Law*, ed. Stephen Hobhouse (London: Rockliff, 1938-49), 44.

16. Thomas Aquinas, *Exposition of Dionysius on the Divine Names*, ch. 4, lectures 5-6, trans. Vernon J. Bourke, in *The Pocket Aquinas*, ed. Vernon J. Bourke (New York: Washington Square Press, 1960), 272-73.

17. Johann Wolfgang von Goethe, *Aus Goethe's Brieftasche,* in *Goethe on Art*, ed. and trans. John Gage (Berkeley: University of

California Press, 1980), 113.

18. Schenker, *Free Composition*, 160.

19. Percy Bysshe Shelley, "A Defense of Poetry," in *Anthology of Romanticism*, ed. Ernest Bernbaum (New York: Ronald Press Co., 1948), 979.

20. Schenker, *Free Composition*, 160.

21. M. H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (New York: Ronald Press Co., 1948), 334-35.

22. Terry Eagleton, *Literary Theory* (Minneapolis: University of Minnesota Press, 1983), 22-23

23. Eric Gillk, *Sculpture: An Essay on Stone-Cutting, with a Preface about God* (Ditchling, Sussex: St. Dominic's Press, n.d.), 2-3, 8-9.

24. Plotinus, "Beauty," in *The Essential Plotinus*, trans. and ed. Elmer O'Brien (Indianapolis: Hackett, 1964), 42.

25. Schenker, *Free Composition*, xxiv.

26. Maimonides, "Moreh Nevukim," pt. 2, chap. 36, trans. Michael Friedlander in *With Perfect Faith: The Foundations of Jewish Belief*, ed. J. David Bleich (New York: Ktav Publishing, 1983), 294.

27. Lao-tzu, *Tao Te Ching*, no. 47, trans. Thomas Cleary, in *The Essential Tao* (New York: Harper-Collins, 1991), 37.

28. Robert Graves, *The White Goddess* (New York: Farrar, Straus and Giroux, 1966), 441.

29. "Die Urlinie ist die Sehergabe des Komponisten.
Sehergabe ist eine schwere Bürde. Es leidet unsagbar der Seher, wenn sich ein Gott durch ihm mitteilen will, von den Qualen zu schweigen, die er beim Anblick einer Menschheit leidet, die an der Offenbarung nicht teilnehmen kann und, weil sie nicht kann, auch nicht teilnehmen will." Heinrich Schenker, *Der Tonwille* 1 (1921): 26. The complete run of this periodical (ten issues dating from 1921 to 1924) has been reprinted in a single volume as *Der Tonwille* (Hildesheim: Georg Olms Verlag, 1990).

31. "Als wäre er von einem Musik-Sinai niedergestiegen, wo er Gesetze der Synthese aus Gottes Hand empfangen, gab Mozart den Menschen unter Zeichen von Wundern diese Gesetze weiter. Aber sie begriffen ihn nicht." Schenker, *Der Tonwille* 2 (1922): 17.

32. Zen Master Fayan, cited in *Zen Essence*, trans. and ed. Thomas Cleary (Boston: Shambala, 1989), 14.

33. Bettina von Arnim, excerpt from "Goethe's Correspondence with a Child," trans. Sharon Jackiw, in *The German Mind of the 19th Century*, ed. Hermann Glaser (New York: Continuum, 1981), 126-27.

34. "In der Urlinie vollzieht sich das Schöpfungswinder im Großen, sie allein ist Muse aller Stegreifschöpfung, aller Synthese, sie ist Anfang, Ende des Stückes, dessen Phantasie überhaupt. In ihr wird der Komponist zum Seher, zu ihr zieht es ihn wie zu den Ur-Müttern, und wie trunken von ihren. Auskünften und Weisungen bescheidet er seinen Tönen gnadenreich Schicksal voll Übereinstimmung zwischen ihrem Eigenleben und einem über und hinter ihnen Seienden (als einer ,,platonischen Idee" in der Musik), ein Schicksal voll Zucht und Sitte und Ordnung selbst dort, wo im Vordergrunde sich Aufruhr, Chaos, oder Auflösung zu zeigen scheint." Schenker, *Der Tonwille* 1 (1921): 23.

35. Schenker, *Free Composition*, xxiii.

36. Thomas Aquinas, *Quaestiones Disputatae de Potentia*, excerpted and trans. Timothy McDermott (Oxford: Oxford University Press, 1993), 253-54.

37. "[W]*enn Gott ein schöpferische Potenz ist und den Menschen nach seinem Ebenbilde gemacht hat, so wollte er vor allem den schöpferischen Menschen und nicht denjenigen, der das von schöpferischen Menschen Geschaffene nur mit billiger Mühe, aber desto höherem Ertrag bloß vertritt.*" Heinrich Schenker, diary entry dated 2 September 1914, in Federhofer, *Heinrich Schenker*, 305.

39. "Dichter und Maler halten in ihrer Kunst Gottes Wunder fest, die sie in der Natur wie im Menschen wahrnehmen: auf menschlich eigene Weise weben sie Unsterblichkeit auch Ihm, dem Schöpfer aller Dinge. Nur aus einem bescheidenen Wink der Natur dagegen zieht der Musiker seine Kunst, ihre neuen Wunder preisen vor allem seine eigene Schöpferkraft: ich nannte die Musik daher einmal die erschaffenste der Künste." Schenker, *Das Meisterwerk in der Musik* 2 (1926), 204.

40. Thomas Aquinas, *Summa of Theology*, I-II, 57, 3, c, reply to objection 1, trans. Vernon J. Bourke, in *The Pocket Aquinas*, ed. Vernon J. Bourke (New York: Washington Square Press, 1960), 278.

41. Idem, *Exposition of Aristotle's Politics*, I, lecture 1, trans. Vernon J. Bourke, in *The Pocket Aquinas*, ed. Vernon J. Bourke (New York: Washington Square Press, 1960), 281.

42. Umberto Eco, *The Aesthetics of Thomas Aquinas*, trans. Hugh Bredin (Cambridge, MA.: Harvard University Press, 1988), 172.

43. "*Nie und nirgends habe ich gesagt, alles gute Komponieren gehe nur vom Ursatz und seinem Terz-, Quint-, oder Oktavzug aus, pflanze sich dann durch die Diminutionen der Schichten so lange fort, bis man z.B. eine neue ‚Eroica' in den Hand hält. So ist es nicht. Das Bild des Ursatzes und der Schichten, das ich biete, stellt nur die Logik im Zusammenhang eines Inhalts, wobei es völlig gleichgültig ist, ob die*

Betrachtung vom Einfachsten im Hintergrund zum Buntesten im Vordergrund oder umgekehrt vom Buntesten im Vordergrund zum Einfachsten im Hintergrund sich bewegt. Dies sagt zugleich, daß mit dem Vordergrund auch der Hintergrund mitgeht, also im Vordergrund immer und überall auch der Hintergrund gegenwärtig ist. Ein anderes aber ist das Chronoligische im wirklichen Schaffen. Dieses geht an jenem ‚logischen' Bande durchaus nicht so einher, wie das Bild dem Mißverstehenden es zu sagen scheint. Die Fantasie des Komponisten entzündet sich vielmehr bei improvisatorischer Begabung geheimnisvoll an irgendeinem Wurf; dieser sei beliebig, wie er wolle, entscheidend ist nur, daß, sobald ein Wachstum sich zu regen beginnt, das Werdende sich in eben jene ‚Logik' fügt, [die] das Bild festhält. Es ist, als komponierte sich ein Meisterwerk in die Terz-, Quint-, oder Oktavräume selbst hinein! Künstler der Sprache konnen übrigens diesen Vorgang auch aus ihrem Schaffen bestätigen. Auch sie hantieren mit einem gewissen Etwas, das den Vordergrund mit einfachster Grundlegung wachsen läßt. Diese Gefühl ist nun gewiß keine ‚Abstraktion', wenn es sich in der Komposition so real äußert. Das Unvermögen der Heutigen zu einem wahren Meisterwerk erklärt sich geschichtlich gerade dadurch, daß sie jenes Etwas eingebüßt haben. Durch zunehmende Beteiligung, durch Betrieb, wie vor allem durch falschen Unterricht, wurde das ehedem sehr gepflegte Improvisatorische abgetötet, das wie spielend die Hauptarbeit im Schaffen leistete und dem Komponisten sozusagen die Mühe des Zusammenklaubens von Teilchen ersparte: notgedrungen beschränkte man sich daher in der Folge der Zeiten auf Erfindung von kurzen ‚Motiven', die Meister wissen von Motiven solcher Art gar nichts. Die man denn erst durch mechanische W[ieder]h[olung] stre[c]kte, in Vergrößerung, Verkleinerung, Umkehrung usw. zu ‚verarbeiten' sich bemühte. Über dieser öden Mechanik verlor sich der Blick für größere Zusammenhänge im eigenen Schaffen wie leider auch für solche, die schon in den Meisterwerken niedergelegt sind." Schenker, diary entry dated 13 November 1931, quoted in Federhofer, *Heinrich Schenker*, 124-25.

44. Chang Yen-yüan, *Li Tai Ming Hua Chi* [*Famous Pictures of Antiquity*], cited in Osvald Siren, *The Chinese on the Art of Painting* (New York: Schocken Books, 1963), 28.

45. "Wer die Urlinie zueigen hat, der hat auch Geistesgegenwart und -Zukunft und fühlt sich, damit begradet, aller Schul- und Bücherregeln enthoben, die ein Vorgefühl kommender Dinge doch niemals zu erzeugen vermögen." Schenker, *Der Tonwille* 1 (1921): 23.

46. William Wordsworth, "*A Poet!*—He hath put his heart to school," in *Anthology of Romanticism*, ed. Ernest Bernbaum (New York: Ronald Press Co., 1948), 229.

47. "*Das stoltze Wort des Korans: ‚Es ist kein Zweifel in diesem Buch'—um wie viel unbedingter gilt es im Kunstwerk als im Glauben!*" Schenker, diary entry dated 1899, in Federhorfer, *Heinrich Schenker*, 334.

49. "Der innere Blick des Genies ist immer aufwärts gerichtet: zum Schöpfer und zu dem von Ihm Begnadeten, die gleichsam in Seinem Namen schaffend wirden. Beethoven sah zu Gott empor, zu Bach, Handel, Haydn, Mozart wie zu Göttern. Bindung vor allem ist das Zeichen des Genies.

*

Das Genie sammelt die Blicke der Menschen auf sich: gewoben aus den zum Genie emporgesandten Blicken entsteht nun so gleichsam ein geheimnisvoller Strahlenkegel, das beglückendste Symbol einer großen Menschengemeinschaft. Ohne einen solchen Strahlenkegel verbleibt die Menschenmenge in einer Fläche, die wie nach allen Horizonten trostlos öde ins Undenliche sich dehnt." Schenker, *Das Masterwerk in der Musik* 3 (1930), 105.

50. Emily Dickinson, *The Complete Poems of Emily Dickinson*, ed. Thomas H. Johnson (Boston: Little, Brown, and Co., 1960), 180.

51. Baal Shem Tov, Israel ben Eliezer, quoted in *The Hasidic Anthology*, trans. and ed. Louis I. Newman (New York: Schocken Books, 1963): 107.

52. Schenker, *Free Composition*, 158.

54. Ibid., xxiv.

55. "Alles Schöpferisch ist ein Wunder, es stammt von Gott, der aller Wunder Urheber ist. Ohne Wundergefühl keine Kunst, also auch ohne Glauben kein Kunst." Schenker, *Das Masterwerk in der Musik*, 1 (1925): 211.