

*SYMBOLIC HISTORY*  
*Through Sight and Sound*

**26. Mozart: Age of Critique and Imperative**

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## SYMBOLIC HISTORY Through Sight and Sound

### 26. Mozart: Age of Critique and Imperative

1) *Joseph Lange 1782-83, Mozart (unfinished), Mozart House, Salzburg;  
+ V detail*

1a) *Same, Mozart, close detail*

Music: Mozart 1785, Concerto No. 21 in C Major (K.467), 2nd movement,  
piano entrance, Col. ML 4791

Mozart wrote the C Major Concerto in 1785, six years before his death as a pauper near the age of 36. Can art add to the prodigy of the music — especially an art as limited as that of the Salzburg portrait? Yet, against the pomps of 1700, even this bespeaks an enlightened sensibility, hung between assertive claims of Baroque and Revolution. From that valley, where reason in Voltaire mocks itself, yielding after mid-century to Rousseau's cult of heart, what fine-spun enigmas of confidence and disillusion rise through Werther's natural rapture and suicidal pain: "Our only happiness our spring of sorrow."  
(fade Concerto 21)

2) *Goya, 1798, G. M. de Jovellanos, Collection Viscountess of Irueste, Madrid*

2a) *Same, de Jovellanos, detail of figure; + another V detail of 2*

Two years later Mozart, shifting to the string quintet and the key of G minor, risked an ultimate poignance.

Music: Mozart 1787, Quintet in G Minor, K.516, Col. ML 5192, (excerpts through three movements, with 16 slides as ff; other music interposed as called for)

while Goya, born before Mozart and to live a generation beyond him, in his portrait of Jovellanos, endangered Spanish liberal, robes in high style a melancholy lyrical as Burns':

The wan Moon is setting behind the white wave,  
And time is setting with me, oh.

Music: Fade Quintet and advance almost half through the 1st movement.

- a3) *Goya, 1793-94, Corral de Locos, detail, Meadows Museum, Dallas*  
3) *Same, whole; with other V details (cf. V3 and V3a)*

Like Cowper's "stricken deer that left the herd" —

I sum up half mankind  
And add two thirds of the remaining half,  
And find the total of their hopes and fears,  
Dreams, empty dreams —

we plumb a private recess where Rembrandt's irradiated space has shrunk to a corral of twelve Bedlamites, too sharply felt ever to be forgotten. And it is not merely private. Goya releases the unconscious of neo-gothic Europe: visions of terror,

(fade and skip to close of 1st movement)

- 4) *Blake 1793, Dream of Thirialatha. Canceled plate from America, British Museum, London; with V details before and after whole*

visions of longing. Blake, born a year after Mozart, though he would just outlive Beethoven, was already stretching obscurity and neglect with imperative symbols. Here "the virgin that pines for man" conceives, under the drooping phallic trunk, a winged kiss in the Vale of Leutha: "As when a dream of Thirialatha flies the night."

(from end of 1st movement to melody-repeat, 2nd movement)

- 5) *Canova, 1787-93, Cupid and Psyche, Villa Carlotta, Tremezzo (cf. 5a, Louvre)*  
5a) *Same, Cupid and Psyche, Louvre (CGB '80; video adds a detail of 5, Villa Carlotta)*

Through the academic skill of Canova that ferment turns the Cupid and Psyche, begun the year of Mozart's quintet, to another Dream of Thirialatha.

What staggers us in this fin-de-siècle is the complexity with which *Ancien Regime* opens its Baroque and Rococo heritage of sophisticated resource to Enlightenment, Storm-and-Stress, Romantic and Faustian desire: "To wing mountain caves by

moonlight... Bathe body in fountains of dawn."  
 movement)

(to trio of 2nd

- 6) *C.D. Friedrich, c. 1818, Woman at Sunset, Museum Folkwang, Essen;  
 + V detail*

In that *Sehnsucht*, Kantian soul finds itself alien to the Cartesian and Lockean earth it had thought to master:

Meine Ruh ist hin,  
 Mein Herz ist schwer,  
 Ich finde sie nimmer  
 Und nimmermehr.

The phenomenal melts toward the 1800's transparency of this Caspar David Friedrich.

But the longing beyond earth has threaded Christendom throughout. Let our search for a Mozartean match test a sequence of elegiac refinements

- 7) *German (Rhine) Gothic, c. 1220, Synagogue, Strassburg (CGB '59); + V details*

from the 1220 height of Gothic down. How could the blindfolded and spear-broken Synagogue of Strasbourg but distill love-banishment? Yet the pure thinness of those lines, before Renaissance or Baroque were thinkable, exclude Mozart's mood (**fade Mozart**), suggest their own supersensual sliding through dissonances of second and third to the unsullied vacancy of fifth and octave:

Music: Perotin, c. 1210, close of Organum Virgo, EMS-201 (so back to the Mozart Quintet)

- a8) *Ambrosio Lorenzetti, c. 1340, St. Dorothy, detail, Pinacoteca, Siena;  
 + V detail (Va8)*

- 8) *Same, St. Dorothy, detail of face; + V closer detail*

And on the green underpaint of the 14th century, the rose-tinted saints of Simone and the Lorenzetti, this flower-bearing Dorothy, require, in haloed estrangement, some music of mood-suspension, (**fade Mozart**) Machault's *Ars Nova*, haunted by ambiguities of double leading tone.

Music: Guillaume de Machault, c. 1370(?), from *Lasse! Comment oublieray*, ARC-2565-052  
(so to Quintet, end of 2nd movement and on to third movement)

- 9) *Botticelli, 1495, La Derelitta, Pallavicini Collection, Rome; first, a video detail*
- 9a) *Botticelli, c. 1490-1500(?), Noli me Tangere, Johnson Collection, Philadelphia; + V detail*
- 9b) *Again, La Derelitta, detail*

By the late 15th century, Botticelli blends into Florentine Renaissance the last Gothic strain, eternizing what Pater would call the ineffable sadness of Exiles — this Tamar-soul shut out:

Such coats young Tamar and fair Rachel's child  
Put off, when He was sold and she defil'd. (Fairfax)

But if temperament curiously affines the clean-cut melancholy .of Botticelli to the wistful perfection of the Mozart adagio, it is over a gap as vast (**fade Mozart**) as from the Chansons of Poliziano, Isaac, this Busnois.

Music: Busnois, c. 1480(?), Chanson, *Seule apart moy*, from last stanza, Nonesuch H 71247  
(fade to Quintet, 3rd movement, agitated)

- a10) *El Greco, 1584-87 (variant of 1577-79), Disrobing Christ, Alte Pinakothek, München (CGB '59)*
- 10) *Same, detail of holy women (video adds details of a10 and 10)*

As Renaissance fills out its energized forms, tragic power sweeps us from the melting of G Minor. Even the expressive break of El Greco asks such trans-personal chromatics as spread from Italy to all Europe: (**fade Mozart**) thus the 1600 France of the old Claude le Jeune.

Music: Claude le Jeune, before 1600, *Helas, mon Dieu*, close, DL-9629

- Va11) *Poussin, 1629-30, Et In Arcadia Ego, Chatsworth Settlement, Chatsworth, England*
- 11) *Poussin, 1638-39, Et in Arcadia Ego, Louvre, Paris; + V detail*

Music: d'Anglebert, c. 1672, opening, Tombeau de Chambonnières, VICS-1370

While the Baroque at its most tranquil, these Poussin shepherds deciphering a tomb inscription: "I, too, in Arcadia," moves to the formulated chords of the century of Descartes — a grandiloquence Mozart and his time (**fade d'Anglebert**) have outgrown.

(to Mozart Quintet, mid 3rd movement)

12) *Watteau, 1717-19, Mezzetin, Metropolitan Museum of Art, New York City*

12a) *Watteau, 1720(?), Lady Awaiting Her Lover, Musée Condé, Chantilly (video returns to Mezzetin, detail; then again Lady, detail)*

Only with the Watteau-turn to the 18th century does the plaintive introspection of rococo under the façade of grand style approach the horizon of Mozart. While music too, in Couperin and Rameau, hints at a like possibility;

(**fade Mozart**)

Music: Rameau, published 1741, opening 2nd Movement, 5th Piece de Clavecin en concert, (Ars Rediviva) Parliament PLPS 605

but in miniatures Goya and Mozart would liberate and magnify.

(**fade Rameau**)

13) *J.H. Füssli (Fuseli), 1790-95, Portrait of a Girl, Collection R. Ganz, Chicago; + V detail*

(to Mozart Quintet, in 3rd movement)

Though it is not a question of physical size, or even of the preeminence of the artist, but that 1790, as in this Füssli Portrait of a Girl, is a post-rococo and pre-romantic hatching-ground, where modernity, with its transfiguring reach and risk, is already astir. As Beethoven was told when he went to Vienna: "Receive the spirit of Mozart from the hands of Haydn."

Yet what he received ripened toward another future.

14) *D. G. Rossetti, c. 1863, Beata Beatrix, Tate Gallery, London; first V detail*

14a) *Same, upper detail; with various video details*

(Mozart, 3rd movement, agitated repeat)

The pre-Raphaelite revival, under the myth of Dante, of soul's timeless hunger (this Blessed Beatrice by Rossetti), has slipped from Mozart in the other direction (**fade Mozart**) — too lush of romantic touch, searching the sensual for a mystic clue — Isolde's dying swoon.

Music: Wagner, 1857-9, from *Liebestod*, *Tristan and Isolde*, RCA Vic. LM 6700 (5) **(fade)**

- 15) *Picasso, 1901, Mother and Child, Maurice Wertheim, New York*  
 V15a) *Picasso, 1903, The Tragedy, Chester Dale Collection, National Gallery, Washington, D.C. (video returns to Mother and Child)*

Music: Stravinsky, 1910, Lullaby from The Fire Bird, Col. MG 31202

And as that voluptuous transcendence of earth mounts through Picasso's Blue and Rose toward the ecstatic break of Cubism, Stravinsky's Fire Bird speaks how far music is shedding the tonal canons in which Mozart had robed expressive pain. (**fade Fire Bird; again Mozart Quintet, close of third movement**) What the resonances reveal over all diversity, all anachronistic likeness,

- 16) *Goya, 1786, The Marquesa de Pontejos, National Gallery, Washington D.C.; with V details*

is the power of the time-strand — the 1786 fitness of Goya, where the courtly dress and ironic play of France, this park of cloudy trees out of Fragonard, trembles toward that future —

- 17) *Friedrich, c. 1824, Trees by Moonlight, Wallraf-Richartz Museum, Köln*  
 17a) *Same, detail, Tree and Moon; + another V detail*  
**(Mozart continued, 4th movement, opening)**

toward Friedrich's dissolution of outwardness, when late Beethoven and Schubert would confirm the soul-search Mozart had deepened even into the last movement of the G Minor Quintet.

How far Berkeley, early in the century, had taken the turn to subjective nature, one might not have known until Coleridge's use of him in 1796:

All... organic Harps diversely fram'd

That tremble into thought, as o'er them sweeps  
 Plastic and vast, one intellectual breeze,  
 At once the Soul of each, and God of all?

- 18) *Chinese (Sung), c. 1220, Liang K'ai, Crows and Willow, Museum, Peking;  
 + V detail*

(fade the Mozart Quintet)

In the reduction of the picture to sure plane and line, Friedrich explores an affinity the modern has felt with the Orient, with that calligraphy of mood-soul the Chinese by 1200 had shrined in the thought and poetry of ink on silk. Yet what could Liang K'ai have revealed to Friedrich but what Kant had mediated, the shift from outer to inner, while the representation of the outward is quietly maintained.

Whatever 1820 Friedrich might have treasured in the Chinese,

- 19) *Fr. Boucher, 1742, Emperor of China gives Audience, Museum, Besançon;  
 + V details*

is far from that picturesque fable of royal pomp 1740-Boucher had found there.

Music: Mozart, 1782, Overture, Entführung aus dem Serail, Deutsche Gram. 2709-021

Though Mozart had embraced those poles: the Turkish Seraglio, with piccolo, trumpets, triangle, and cymbals, from five years before the Quintet in G Minor.

(fade Seraglio)

- 20) *Muslim (Sicilian Fatimid), c. 1140, Capella Palatina Ceiling, Palermo  
 V20a) Venetian Byzantine, 1069-74, with later Mosaics 12th-13th cent., Cupola  
 of the Pentecost, St. Mark's, Venice*

We pick up what we are attuned to. Western cultivation of world art can only clothe in foreign tongues what is nascent and native. The ceiling of Roger II's Palatine Chapel in Palermo was surely executed by Muslims from Fatimid Africa; but its Byzantine ritual of gold in dark, speaks the 12th-century Romanesque which hosted those kindred jewelings.

- 21) *Gentile Bellini, c. 1490(?), A Turkish Artist, Gardner Museum, Boston*



By the end of the 15th century, Gentile Bellini's sketch of a Turkish artist, however aware of the Persian parchment miniature, favors the cleanness of foreshortening, space, and gathered robe which the early Renaissance was focused on.

22) *Mughal Islamic, 1639 ff., arch and ceiling from the Red Fort, Delhi*

And what the Western Baroque and Rococo found in the palatial East after 1600 was the splendor their own courts were ripe to rival. Yet the luxury of inlay decoration, whether from Chinese porcelains or Mughal India,

Va23) *Spanish Rococo, 1740-72, Sacramental Chapel, Church of San Mateo, Lucena; + V detail*

23) *Capodimonte, Porcelain Room 1757-59, Museo Capodimonte, Naples*

23a) *Same, closer horizontal view; + V details from 23 and 23a*

was caught up in the dynamism of 18th-century Europe.

Music: Pergolesi, c. 1735(?), Sinfonia in F, 4th Movement, Presto, 1st repeat, Nonesuch HC 3008, side 4

In Capodimonte Naples, the feather curliques and Chinese figurines mount another body of fate, whose radiative conquest coincides with its art absorption — no less of the West than the tonal tensions of the music Mozart was heir to: Pergolesi.

(music)

Yet even in that energy, Baroque grandeur yields to precious line; bulk thins, like the 1710 universe of Berkeley:

For...things... Their *esse* is *percipi*, nor is it possible they should have any existence out of the minds or thinking things which perceive them.

(close Pergolesi)

Va24) *English, 1687-1707, State Drawing Room, Tapestries woven c. 1635, Cartoons by Raphael, Ceiling by Laguerre, Chatsworth, Darbyshire*

24) *Wallis and Laguerre, c. 1700, Painted Hall, Chatsworth, Darbyshire*

V24a) *English, 1700-03, probably designed by Thomas Archer, West Front, Chatsworth, Darbyshire*

246) *Wrenn and others, end 17th cent. and after, Naval Hospital, Greenwich, London; first, video detail*

Music: Charpentier, c. 1690(?), from Offerte of Instrumental Mass, Nonesuch 71130

A break from the heroic past: from the 1700 halls of Chatsworth, the music of Charpentier. These forms swell with Cartesian substance, with the certainty which crowns Locke's Primary and Secondary analysis of reason's limitation:

Wherever we perceive the agreement or disagreement of any of our ideas, there is certain knowledge; and wherever we are sure those ideas agree with the reality of things, there is certain real knowledge. Of which agreement of our ideas with the reality of things having here given the marks, I think I have shown wherein it is that certainty, real certainty, consists.

a25) *Germain Boffrand, c. 1740, French Rococo, Salon de la Princesse, Hotel de Soubise, Paris; first, video detail*

25) *Watteau(?), c. 1708, Panel w/ decorative figures, Besançon de Wagner Collection; + V details*

Music: Rameau, 1735, from Indes Galantes, Rigaudon I, L'Oiseau Lyre SOL 60024

How far from the tone of solid Locke is Voltaire's skeptic praise of him in The Ignorant Philosopher:

Locke confirms me in the opinion that there are no innate ideas, that it is absurd to say the will is free... that I cannot know any substance, as I can have no ideas but of their qualities... that the words matter and spirit are mere words...

The first thinning, the diversion of incipient ennui in elegant play, with its fondness for motifs from Renaissance, Pompei, and China, appears in those arabesques Watteau painted about 1708 in the studio of Audran — to be imitated by a generation of followers. The link to Couperin and Rameau (this dance from Rameau's Gallant Indies) is patent; and it was during the same years that Berkeley, as in the passage just quoted, let reason deprive itself at once of its chief field and power — of physical reality and of

intellectual abstraction.

(end Rameau)

- a26) Porcelain (Meissen), 18th cent., Old Lover Group, Conservatori, Rome*
- b26) Double: [A] Boucher, c. 1760, (woven in Beauvais), Chinese Fair, Palazzo Reale, Turin; and [B] Chippendale, c. 1760(?), Chinese Bedroom, Victoria and Albert Museum, London*
- 26) Sicilian Chinoiserie, 1799, Ceiling of King's Bedchamber, Chinese Palazzina, Palermo*
- 26a) Sir Joshua Reynolds, 1784-88, Cupid untying the girdle of Venus, Hermitage, Leningrad (The video draws on these four slides, along with V-A and V-B of the double, taking them in the following order: a26, detail; 26, lower half; A of b26; B of b26; 26, upper half; 26a; and again from 26, a close detail.)*

Music: Mozart, 1782, Entführung, Overture, continued, Deutsche Gram. 2709-021

Since the Crusades, the West had been too intently fixed on its own Eureka action, vision, and art to experience the sophisticated restlessness with which the 18th century, called (as with the consciousness of Vico) Augustan by the English, now scours the globe for fashionable novelties. From Boucher's France to Chippendale's England, from the porcelain factories of Dresden to this Sicilian Chinese palace at the end of the century, the Janissaries of Sultan Soul, Candide and the rest, press the world-search for pleasure. But as with the Abyssinian inhabitants of Johnson's "happy valley... gratified with whatever the senses can enjoy", the romantic disquiet of Rasselas distills exactly from those "gardens of fragrance," those "fortresses of security."

(fade Seraglio overture)

- 27) Chinese, Ming, c. 1500(?), Soul Tower of Emperor Yung-lo, Near Peking*
- V27a) Chinese, Ming, 1368-1644, Temple of the God of the Universe, South City of Peking*

Though that Europe of Chinoiserie, of Johnson's Abyssinia and Mozart's Seraglio, was still Europe, as far removed as Don Juan or Childe Harold from the ceremonial repose of the East it ransacked — the Ming Tombs and Hall of Sacrifice near Peking. Thus with a wilder frenzy, Pound, late Symbolist off-shoot of that Byronic need, seizes

on every chateau vestige of mythic health, from Homer to the Italy of Dante, or the dynasties of HAN, SUNG, TANG.

- a28) Robert Archer, 1764-73, Kenwood House, Hampstead, London*
- Vb28) Neumann, c. 1719-35, Würzburg Residence, from Garden Terrace (CGB '86)*
- Vc28) South German Baroque, 1713, Cosmas Damian Asam, Jupiter as Satyr to Antiope, fresco detail, Schloß Alteglofsheim, Bavaria*
- 28) Robert Adam, 1760-69, Ante-Room, Syon House, Middlesex; + V detail*
- 28a) Neumann, 1719-35, and Tiepolo, 1751-53, stair-hall, Würzburg Residence*

In England, as in Germany, the stance of Reasoned grandeur persists, but undercut, as with Swift, Pope, Berkeley, Hume. Handel clothes German Baroque in European Enlightenment.

Music: Handel, 1739, Concerto Grosso in D, Op.6, #5, Largo to Allegro, Decca LX 3055

The sophistications of Couperin and Scarlatti prank the amplitudes of his Concerti Grossi. So the Adam's interior of Syon House, from the 1760's, with verd-antique columns dredged from the Tiber, slicks English Augustan confidence almost to the Roman Augustan display of an empire stretching through known space and time. (**fade Handel**)

Even in Mozart the old chord-parade would uphold all ironies of wit and pangs of heart.

Music: Mozart, 1790, Così fan tutte, Overture, close, Angel-3522-c

- a29) Horace Walpole, 1747-63, Library, Strawberry Hill (CGB '74); first, video detail*
- 629) Same, Strawberry Hill, exterior (CGB '74)*
- Vc29) Chinoiserie (Lightfoot), c. 1775-80, Chinese Tea Party within alcove, Claydon House, England*
- 29) Horace Walpole with Thomas Pitt, 1747-63, Gothic ceiling, Strawberry Hill, Twickenham (CGB '74; video: three details only)*

And already in the sons of Bach, what was upheld was Storm and Stress and pre-romantic experiment.

Music: C.P.E. Bach, c. 1765(?), from Fantasia #2, C Major, M.H.S. 1549

At the same time Horace Walpole, whose 1764 novel The Castle of Otranto revived the Medieval terrors that would swell through Scott to Frankenstein and Dracula, was finishing his Twickenham Gothick hall, Strawberry Hill, just while Syon House was building down the Thames. We remember Claydon House, Bucks, with its Chinese room and its Gothic room varying the classic and rococo. Yet Walpole's house avoids the mopes of his fiction; its abandonment of space for line is as parlor-frail as the fantasias of C.P.E. Bach, of whom Mozart said, "He is the father, we are the children." Revival goes by opposites, implies the lack of the thing revived. This fan-vault is laid on in decorative plaster, like the gold-fret of a snuff-box.

(close K.P.E. Bach)

- 30) *English Tudor, 1500-12, Chapel of Henry VII, Westminster Abbey, London; first, video detail*
- 30a) *English Norman, 1141-80 with vault of early 16th cent., Christ Church, Oxford (video uses CGB '59 variant, V30a)*
- V306) *English late Perpendicular, 1446-1515 (Tudor), King's College Chapel, Cambridge*

Music: Taverner, c. 1525(?), In Nomine for viols, Bach Guild 576

But the stone-lace of Westminster Abbey, Walpole's model, supports itself, a floreation of structure. No doubt the Tudor In Nomines of Taverner were forgotten. (fade Taverner) But it was some such recovered polyphony that Beethoven transcended in the C# Minor quartet —

Music: Beethoven, 1826, Opening, C# Minor Quartet, Col. M5L 277

- a31) *C.D. Friedrich, 1819, Ruined Cloister and Cemetery in snow, formerly National Gallery, Berlin (destroyed 1945)*
- 31) *C.G. Carus, 1830-31, Dresden at Dusk, G. Schäfer Collection, Obbach; video: details only, center and above*

turning it, as in Friedrich or this Carus, to a mystery of person and mood. Not this 1830 heir to twilight space asserts spatiality, nor the Gothic it tenderly looks back to;

(fade C# Minor)

- a32) *G. Guarini, c. 1666, Dome of San Lorenzo, Turin*

32) *Guarini, 1667, Dome, Santissima Sindone Chapel, Turin (CGB '84)*

but the reading over, from Renaissance to Baroque, of transfinite Gothic into cosmic physicality — the rib-vaulted radiance of Guarini's Turin domes. Here was dimensional voyage, as by dead reckoning, ahead. Against it Walpole's filligree thins to *Style Galant* — Christian Bach against the old Johann Sebastian.

33) *Lombard, c. 1050-75, Heavenly Jerusalem, detail, St. Piero al Monte, Civate; + V closer detail*

V33a) *Same, whole ceiling*

Music: Elegy for William the Conqueror, d. 1087, opening, Everest 3452

As in music and thought, but visibly in art, space is of the essence. The Lombard Heavenly City of 1050 was remote from such dependence; it did not (any more than the plainsong Elegy for William the Conqueror) make vaunted earth the locus of its power. Yet the common and repeated truth of Western conquest — from spacelessness,

(fade 1087 Elegy)

a34) *Andrea Pozzo, 1683-94, Ceiling of St. Ignatius, detail, east end (?), Rome*

V634) *Same, NE corner detail*

34) *Same, St. Ignatius, whole ceiling fresco (video shows: first, the west half of 34; then, a34; next, central spread of 34; then, V634; finally, 34, the entire ceiling)*

34a) *Another view of 32, Dome of SS Sindone Chapel*

Music: J.S. Bach 1731-3, Gratias (opening), from Gloria, B. Minor Mass, (Klemperer) Angel SC 3720

to the enormous assertion of space, not only for earth but for God — takes total force under the frescoed vault of the Triumph of St. Ignatius in Rome.

The musical form of that mastery was the polyphonic fugue; as in Bach's Gratias (fade Gratias) but, since the Renaissance, an ambiguity had been seated in the fugue, related to what would later seem the Satanic mill of Reason, Blake's "loom of Locke, whose Woof rages dire, wash'd by the Water-wheels of Newton..." — since the great law of Baroque which swells thought and morality, music and art, can suggest either the praise or dread of the destinate.

- a35) Piranesi, 1743-45 ff., engraving, The Prisons XV, 2nd State*  
*35A) J.M. Fischer, 1735-51, Michaelskirche, Berg am Laim, München (CGB '59)*  
*V35) The double of 35A, and 35B*  
*35B) Zuccali, 1710 ff., interior, Dome, Ettal, Bavaria (CGB '59)*

Music: J.S. Bach, 1723-7, "*Wir haben ein Gesetz*" (opening), St. John Passion, Odeon STE 80668/78

From 1500 down, Passion motets and cries of the crowd had hammered the stretto of canonic entrance, as in the protest of Bach's Passion According to St. John: "*Wir haben ein Gesetz!*" — "We have a law." Yet more typically in Bach (**fade**), the fugue (with that domed and towered might which took South Germany by storm) sounds the predictive majesty of God.

Music: J.S. Bach, *Gratius agimus*, (conclusion), B Minor Mass, Angel SC 3720 (end)

- a36) Piranesi, 1743-45 (2nd State, 1761), Carceri V, engraving (video shows three details only: upper, middle, and lower; while slide show, after the whole, adds 636, lower half of the same Carceri V, with lions)*  
*36) Same, Carceri (2nd state) VII; + V details (cf. V36a)*

Music: Mozart, 1791, Kyrie (fugue), Requiem, Columbia ML 5012

Meanwhile by mid-century, and most startlingly in Piranesi, the great "I think" of Baroque space becomes a prison frenzy of "I nightmare" — as if the mind-vaulted immensity were crying out with Blake's Urizen: "*Wir haben ein Gesetz*":

is there not one law for both the lion and the ox?  
 And is there not eternal fire and eternal chains  
 To bind the phantoms of existence from eternal life?

Such the "mistaken Demon of heaven" Rousseau thought Voltaire made of God (though for Blake both were mockers) — from the Confessions:

I received a copy of his poem on the destruction of Lisbon... Voltaire, while always appearing to believe in God, has never really believed in anything but the Devil, since his pretended God is nothing but a malicious being, who, according to him, finds no pleasure except in doing injury...

It is in such fugal seizure that Mozart closed his religious output, with the Requiem *Kyrie*, a fugue on the leap of a diminished seventh; while Goethe's Gretchen, 1790, swoons under the *Dies irae*: "*Grimm fasst dich!*" and "*Weh! weh!*"

(fade Requiem)

- a37) *Rembrandt, c. 1631, Scholar under a Spiral Stair, Louvre, Paris; + V detail*
- 37) *Rembrandt, 1631, Scholar in a Lofty Room, National Museum, Stockholm*
- 37a) *Same, central detail; while video takes two details from 37*

It was with another certainty that thought in Rembrandt had possessed the luminous dark. Spinoza:

the mind, in so far as it truly perceives a thing, is part of the infinite intellect of God... and therefore it is as necessary that the clear and distinct ideas of the mind are true as it is that those of God are true... It is the nature of reason to perceive things under a certain species of eternity.

Music: Schütz, 1648, "*Auf dem Gebirge*" opening, MHS 1467

what music could sound in that room of "Milton's solitary Platonist" —

Till old experience do attain  
To something like prophetic strain —

but the polyphony of high Baroque, from a Schütz opening (fade **Schütz**) to a Bach close:

Music: J.S. Bach, 1717, *Mensch, beweine dein' Sünde* *gros*, close, (Schweitzer) Col M-310 (78), cf. *Odyssey* 32 26 0003

- 38) *Goya, 1801, Interior of a Prison, Barnard Castle, Durham*
- V38a) *Blake, c. 1795, frontispiece, Visions of the Daughters of Albion, Tate Gallery, London*
- 38b) *Again, Goya, Prison, detail of 38; first, video closer detail, then V38b*
- 38c) *Again, Goya, Corral de Locos, detail of slide 3 (while video uses V38d)*

Music: Mozart, 1791, Requiem, continued, *Dies Irae*, Col. ML 5012



But in Goya's Pascalian prison ("l'image de la condition des hommes"), the lighted vault, like all the skull-caves of Blake, plays a converse role, the web of reason's law, gray and hoary dark, as with Swift's Struldbrug Immortals:

opinionative, peevish... morose... dead to all natural affection..

So Johnson's Rasselas, searching "the choice. of life", at last descends with the old astronomer, who has lived by the illusion that he guides the sun and seasons ("I can only tell that I have chosen wrong") into the catacombs of the dead, a universe of "matter... inert, senseless, and lifeless" where our only hope comes from "higher authority".

It is first with Kant's Critique, 1781, that Reason, by its own pure skill, exhibits the vaulting of its cave: the four unanswerable antinomies: the necessity and impossibility of infinite space and time; that there must and cannot be any simple substance; that free will both is and is not; that God as absolute cause can be alike proved and denied.

- 39) *Goya, 1783, Self-Portrait, Agen, France; first, video detail*
- 39a) *Blake, 1793, Earth, from the Gates of Paradise, British Museum, London*
- V39b) *Blake, 1793-4 (Copy M, of 1800), Shackled Covering Cherub, Frontispiece, America, privately owned*
- 39c) *Reynolds, c. 1776(?), Dr. Samuel Johnson, National Trust Property, Knole, Kent*
- 39d) *Again, 39, Goya, Self, detail*
- V39e) *Goya, 1799, Self Portrait (Caprichos), Prado, Madrid*

Music: Mozart, 1791, Requiem, continued, *Tuba mirum*, Col. ML 5012  
(opening then fade)

What would lift the Age of Revolution from Johnson's prayerful return to "higher authority," Goya caught in this self-portrait of 1783 — a defiance to which he continually returns — soul's resolve to break its own prison. Blake: "When thought is closed in Caves, then love shall show its root in deepest Hell." But Blake's love would thunder like his Rintrah, like Rousseau's heart, Hegel's passion, Faust's Satanic compact.

Music: Mozart, 1788, first fugal passage, Finale, Jupiter Symphony, #41, C Major, Columbia D3L 291

And had not rational-pessimist Johnson ("Must helpless man in ignorance sedate/ Roll darkling down the torrent of his fate?") answered "Bishop Berkeley's ingenious sophistry on the nonexistence of matter" not with reason at all, but, as Boswell describes,

striking his foot with mighty force against a large stone, till he rebounded from it, "I refute it thus."

How far does Mozart prepare for Beethoven's translation of the fugue into the will's battleground with "the army of unalterable law", for Kant's moral imperative and final Strife of the Faculties:

For what is man but the original creator of all his representations and concepts; what should he be but the first author of his own deeds?

(fade Jupiter)

- a40) J. Both, c. 1640(?), Italian Landscape, Wallace Collection, London*
- V640) J. Both, c. 1640, Italian Landscape, Mauritshuis, the Hague (for V640, gone orange, slide show now has 640, J. Both, c. 1645, Rocky Landscape, National Gallery, London)*
- Vc40) Albert Cuyp, 1660-64, Horsemen and Herdsmen, National Gallery of Art, Washington D.C.; first, video detail*
- 40) Agricola, c. 1700(?), Landscape, Pitti, Florence (CGB '48)*

Music: J. Rosenmüller, pub. 1670, from Sonata #2 in E Minor, Esoteric 517

The Baroque had glowingly possessed what Blake had to reforge from alienated man and matter — "To see the World in a grain of sand/ And Heaven in a Wild Flower." Such "deep and dazzling dark" had been the element of Silesius, 17th-century Cherubic Wanderer:

Time is like eternity, eternity like time;  
Never bring division in that golden clime. (CGB)

It poured from Rosenmüller's sonatas, as in Grimmelshausen the hermit sings in the night wood: "Komm, Trost der Nacht, O Nachtigall!" — "Comfort of night, come nightingale"; or as the alchemical light of Both and Cuyp floods this 1700 landscape by German Agricola, an irradiation of the actual.

(cut Rosenmüller)

- 41) *J.A. Koch, c. 1830(?), Mountain Lake, lower detail, Museum, Basel (CGB '80); video shows first an upper detail from 2nd 41, the whole picture*

Music: Schubert, 1826, Andante of Trio No. 1 in B Flat Maj., Op. 99, WL-5188

But the Transcendental begins, like a Schubert farewell, to dissolve the material in symbol and dream — "The light that never was on sea or land." Koch's 1830 Mountain Lake is as spectral as that twilight pond in Goethe's Elective Affinities where Ottilie totters in the boat, loses the oar and drowns the child. (fade Schubert)

- 42) *R. Wilson, c. 1762, Kew Gardens, National Gallery of Art, Washington D.C.; + V detail*

Music: Mozart, 1778, 2nd Movement, Violin Sonata in C Maj., K. 296, Murray Hill S.4356

The melting had begun in the 18th century, as in this Wilson, Kew Garden, Pagoda and Bridge; it pervades the wistfulness Mozart's first violin sonatas drew from Italy, from Mannheim and the sons of Bach; it had been the message of Berkeley:

visible ideas are the language whereby the governing Spirit on whom we depend informs us what tangible ideas he is about to imprint upon us...

- 2nd 41) *Again, J.A. Koch, Mountain Lake, whole, Basel (CGB '80)*

which Coleridge would rephrase:

The... shapes and sounds intelligible  
Of that eternal language, which thy God.  
Utters, who from eternity doth teach  
Himself in all and all things in himself...

(fade Mozart)

- For 2nd 40) *Van der Neer, c. 1650(?), A Canal Scene by Moonlight, Wallace Collection, London (video having returned first to a detail of 40, the Agricola Landscape)*

Kant shows the change. His mid-century "Origin of the World" still glows with Leibnizian science:

matter... by natural evolution... strives to fashion itself... If the grandeur of a planetary world in which the earth... is scarcely perceived, fills the understanding with wonder; how are we astonished to behold the infinite multitude of worlds and systems which form the extension of the Milky Way! How transported beyond astonishment when we realize that the nebulae are other such star systems, as innumerable as vast...

*For 3rd 41) C.D. Friedrich, 1818, Woman on the shore near Rügen, Reinhart, Winterthur*

Fifty years later the same Kant would write:

I learned that philosophy... is not a science of all sciences or anything of the kind, but a science of man, his images, thoughts and deeds.

*Va2nd 42) Richard Wilson, c. 1760-70(?), Study of a Landscape, National Museum, Wales (cf. 18th Century, 55)*

*2nd 42) Again, Wilson, Kew Gardens (of which video shows a detail only)*

*2nd 42a) Joseph Wright, 1780-89(?), Moonlight Landscape, Museum, Brighton*

As Wilson daydreams from his baroque models, Blake distills Milton into the Poetical Sketches of his teens: "To the Evening Star":

Thou fair-haired angel of the evening,  
Now, while the sun rests on the mountains, light  
Thy bright torch of love! Thy radiant crown  
Put on, and smile upon our evening bed!  
...Let thy west wind sleep on  
The lake; speak silence with thy glimmering eyes,  
And wash the dusk with silver...

The German cognate is in Klopstock (though his Messias vexed Blake at stool),  
"Wilkommen, o silberner Mond" —

Welcome, silver moon, beautiful  
Silent companion of the night;

So begins that gloaming elegy to the lost friends of his youth:

Your graves are heavy with moss:

Happy the time when I could behold with you  
The rose flush of dawn, night a silver glow. (CGB)

O wie war glücklich ich, als ich noch mit euch  
Sahe sich röten den Tag, schimmern die Nacht!

*Va43) Again 1, Lange's Mozart, detail*

*43) Goya, 1785, Self-Portrait, Collection Count of Villagonzalo, Madrid*

*43a) Same, 1785, Self, detail; + V closer detail*

We seem to be stating a paradox, that the time of Mozart, Kant, Goethe and the rest plays opposite roles — detaches itself from the spatial assertions of Baroque, yet more wilfully seizes on the assumed helm of earth-control. But is that not what Kant had learned: that philosophy is not the metaphysics of the Absolute, but "a science of man, his images, thoughts and deeds." It is what the Invisible Chorus tells Faust: "You have destroyed the noble world... Build it again, in yourself." And why not repeat Blake: "that all deities reside in the human breast."

Goya's 1785 Self thins everything to transparency — but charged — the dielectric of a capacitor.

If Mozart gathers up the century, he, as much as anyone, should heighten that antinomy.

*Va44) Canaletto, 1729, Return of the Bucintorno on Ascension Day, whole, Crespi Collection, Milan*

*44) Same, central detail; + V closer detail*

*V44a) Canaletto, c. 1740, The Square of Saint Mark's, National Gallery of Art, Washington D.C.; first, video detail*

Music: Domenico Scarlatti, c. 1735, Sonata in E Major, end of 1st section; K. 380, (Kirkpatrick) ARC 2533-072, or (Landowska) DB 4965 (78)

The satiric break of Magnasco and Watteau had pierced the Great Baroque when Canaletto began to turn the reality of Venice into a sparkling Capriccio. His 1729 Feast of Ascension Day, with this Scarlatti Sonata Landowska used to call The Parade, retains the focus of objective brilliance from which the inward shift of the century would move.

(cut Scarlatti)

But early Mozart could cultivate that sharpness, even in the style of sensibility, marked by the shift from harpsichord to pianoforte.

Music: Mozart, 1778, Allegro, Sonata in B Flat, K. 333, Siena Pianoforte, Counterpoint 53000

*a45) Canaletto, 1726, Harbor of St. Marks, National Museum, Cardiff, Wales;  
+ V detail*

*45) Same, close detail of couple*

And already Canaletto's perspective camera opens, like the plays of Goldoni, to a rush of wind-blown impressions — the path Watteau had blazed for 18th-century art.

**(fade Mozart Allegro)**

In Venetian music it was the Galuppi of Browning's poem ("Dear dead women, with such hair, too") who explored the sonata form with the sons of Bach and Haydn.

Music: Galuppi, c. 1760(?), close of Andante, Sonata #9, F Minor None-such H-71117

*46) Fr. Guardi, c. 1760(?), Giudecca with the Zitelle, National Gallery, London*

*V46a) Guardi, Santa Maria della Salute, lower detail, National Gallery of Scotland, Edinburgh*

*46b) Guardi, c. 1770, View on the Cannaregio, National Gallery of Art, Washington, D.C.*

By mid-century Guardi had put the crisp representations of Canaletto through a filter of coloristic mood, turning the landscape to an evanescence of light.

**(end Galuppi)**

*Va47) Panned detail of Gondolier, from 46, Giudecca*

*47) Guardi, 1784-89, Gondola on the Lagoon, Poldi-Pezzoli Museum, Milan;  
+ V detail*

Music: Mozart, 1787, Rondo in A Minor, K. 511 RCA-L SC-7062

While Guardi's works when he was seventy and more, from the time of Mozart's A Minor Rondo, move as far as that exquisite Cantilena toward the felt nuances of the

Romantic and Impressionist century.

(fade Rondo)

- 48) *H. Fuseli (Füssli), 1781, Nightmare, Institute of Arts, Detroit; + V details (see V48, detail)*  
 48a) *Fuseli, 1790, Thor, in Hymir's Boat, Battling the Midgard Serpent, Royal Collection, London*

On the musing suavities of that Europe broke Füssli's Nightmare of pseudo-Gothic, a pre-Freudian attack of nerves, more startling when reflected in the clear spring of Mozart and of the Minuet.

Music: Mozart, 1788, from Minuet (after trio), Symphony #40, G Minor, K. 550, Col-D3L-291

But it was everywhere the Werther shadow of Enlightenment. Yet neither the acid of Swift nor of Goya, not Gothic Revival nor Storm and Stress, could deeply score the civilized fabric of Cartesian assurance. If the crisis was social and temporal, it called for stronger temporal cures.

(fade

Mozart)

- 49) *Simone Martini, c. 1340(?), Deposition, Musée Royal des Beaux-Arts, Antwerp; first, video detail*  
 49a) *Barna da Siena, c. 1367, Bad Thief, detail of Crucifixion, Collegiate Church, San Gimignano*

Music: Philippe de Vitry, c. 1330(?), *Impudenter circumivi*, close, ARC 2723-045 (2b)

Man had hardly begun to strip to the penitential severities and bare soul drama of true Gothic: Simone Martini's arm-flung gesture of the scarlet Magdalen, de Vitry's isorhythms, the hue and cry of the Divine Comedy.

(end de Vitry)

1st 50) *Tintoretto, 1559, Deposition, Accademia, Venice*

Against that sharpness, from Raphael and Michelangelo, from this 1560 Tintoretto, from Tasso and Renaissance tragedy, from the great polyphonies of Rome and Venice, we have traced the swelling claim of a new pathos,

*1st 51) Guercino, c. 1620-25(?), Angels Weeping over Christ, National Gallery, London*

in its spatiality of tenebrist formulation — as here with Guercino —

*1st 52) Rembrandt, 1632, Descent from the Cross, Alte Pinakothek, Munich*

calling for the crisis of post-tragic and Pascalian pain.

*1st 53) Asam Brothers, 1733-35, Trinity, apse, St. John Nepomuk, München (CGB '59)*

We have seen the Asam Brothers carry such Baroque power into the skeptic complexities of the 18th century. The age of Mozart is residuary legatee to that two-hundred year span of Crucifixion rhetoric.

*V for 2nd 52 and 2nd 51)*

*Feichtmayr and Christian, 1747-58, Christ on the Cross, detail of Pulpit, Zwiefalten, Bavaria*

Let us gather it first in a chromatic 12-voice Crucifixus by Lotti, a work surely known to Bach and Mozart.

*2nd 50) Again, Tintoretto's Deposition (video: detail only)*

*2nd 50a) Tintoretto, 1563, Pieta, Brera, Milan*

Music: Lotti, c. 1720(?), *Crucifixus à 12*, V-20410 (78)

*3rd 51) Again, Guercino, Angels and Christ; + V detail*

*3rd 52) Again, Rembrandt, Descent, central detail*

*V3rd 52a) Rembrandt, c. 1639, The Entombment of Christ, Hunterian Art Gallery, University of Glasgow*

*2nd 53) Asam Brothers, closer view of the Trinity (video uses first a detail of 1st 53, then of V2nd 53)*

*1st 54) Tiepolo, c. 1730(?), Christ Carrying Cross, lower detail, San Alvise, Venice*

(end Lotti)



Of all the artists who Spread the Venetian grand manner over Germany and to Spain, Tiepolo was the most sought after. The youthful Goya was formed in his wake, with gallant and classical promptings from Mengs.

55) *Günther, c. 1763(?), Pieta, upper detail, Weyarn, Bavaria (CGB '59; video shows the whole, from 2nd 55)*

From the South German sensualization of Rococo (Günther, who carved into the time of Haydn and Mozart),

2nd 54) *Again, Tiepolo, Carrying Cross, whole; + V detail (cf. V2nd 54)*

from the delayed Baroque of Tiepolo, we pursue the chromatic Passion — with Mozart now, from the 1782 C Minor Mass: Miserere —

Music: Mozart, 1782-3, C Minor Mass, K. 427, from the *Qui tollis*, Deutsche Gram. SLPM 138 124

2nd 55) *Again, Günther, Pieta, whole (CGB '59); video, details only*

56) *Goya, 1798, Arrest of Christ, Sketch, detail, Prado, Madrid; first, video closer detail* (fade Qui Tollis)

to Goya's pushing of the Tenebrist into Revolution, seven years after Mozart had died.

Va57) *Zimmermann and Schmaedl, 1751-55, Andechs Cloister Church, detail, Bavaria (from CGB '59)*

V657) *Same, upper high Altar, close detail (from CGB '59)*

57) *Same, Choir loft (CGB '59); + V detail*

Music: Mozart, 1777, close of Credo from Missa Brevis, Decca DL 710091

Into the Baroque ingredient, whip the lighter Rococo, those wave, shell, and flower forms with which Zimmermann sprinkled Bavaria. Though Andechs was finished a year before Mozart's birth, its curves invite his early masses.

(end Credo)

a58) *Donner, 1737-39, River Goddess, New Market Fountain, detail, Vienna (CGB '77)*

*For 1st 58) Günther, c. 1764, Angel from a pedestal, Weyarn, Bavaria (CGB '59);  
+ V detail*

From 1600 down (in the Carracci, Poussin, the sensuous swoon of Bernini), Neo-classic had refined its softer charms within Baroque. So in the 18th century, Donner's Vienna fountains had smoothed rococo toward this Bavarian Günther. It is the blend that leads in English poetry from Milton, to Collins' "Ode to Evening":

If aught of oaten stop, or pastoral song, May hope, chaste Eve, to  
soothe thy modest ear, Like thy own solemn springs, Thy springs, and  
dying gales...

Such voluptuous mood Klopstock would pass to early Goethe — "On the Moon":

*For 1st 59) Günther, c. 1765(?), Herald Angel, Diessen am Ammersee, Bavaria (copy  
of CGB '59, Avant Garde Break 4); + V detail*

Happy he who without hate From the world withdraws, Holds in love a  
single friend And with him enjoys All, that to men of earth, Closed  
from mind and sight, Through the labyrinth of heart, Wanders in the  
night. (CGB) Was, von Menschen nicht gewußt Oder nicht bedacht,  
Durch das Labyrinth der Brust Wandelt in der Nacht.

*a2nd 58) Günther, c. 1764, Annunciation, wide view of the whole, Weyarn,  
Bavaria (CGB '59)*

*b2nd 58) Same, upper section of the pair (CGB '59)*

*For 2nd 58) Same, detail of Mary (CGB '59)*

Though in the abandon of sacred rococo and personal love, Mozart's *Laudate* from the Vespers outsoars them all.

Music: Mozart, 1780, from Laudate Dominum Solemn Vespers, K. 339,  
Nonesuch H-1041

*For 2nd 59) Same, detail of Gabriel (CGB '59)*

*60) Same, Annunciation, closer view of the whole (CGB '59) [From these five  
slides, the video shows: the whole; detail of Mary; detail of Gabriel; closer  
details of each; and upper section of the pair.]*

(fade Laudate)

- 61) *Veit Stoss, 1517-18, Annunciation, St. Lawrence Church, Nuremberg; + V detail*

Of what earthly color and touch 1500 had seemed, approaching it from the Middle Ages. Looking back from Günther and Mozart, how brightly thin and pure the Nuremberg Annunciation by Stoss, or the Tudor carol of Mary to her son: "Ah, my dear":

Music: English, c. 1500, Fayfax MS, "A, My dere," Vanguard VCS-10022  
(close)

- a62) *F.A. Bustelli, c. 1760, Bavarian Porcelain, Lady's Maid and Valet, upper section, Nymphenburg, Munich; + V details of Maid and Valet*  
 62) *Same, Maid and Valet, whole*  
 62a) *Liotard, 1744-45, Girl with a Cup of Chocolate, Dresden Museum; video: detail only*  
 V62b) *Liotard, c. 1750, Portrait of the Countess of Coventry, Museum of Art and History, Geneva*  
 62c) *Chodowiecki, 1768, Party in the Tiergarten, Leipzig Museum; video: detail only*

Music: Mozart, 1786, "Ding, ding" aria, Nozze di Figaro, Deutsche Gram. SLPM 138697-99

In the porcelains of Dresden and Munich — this 1760 Valet and Lady's Maid from the Nymphenburg — the angel and Virgin have taken up residence, both satiric and celebratory, in the rococo parlor, to advance, under that trivial surface, such life-claims as the English novel was making — say Fielding in Joseph Andrews. No style component more delighted Mozart than this gallant play; and its radical humanizing becomes the revolution of The Marriage of Figaro.

But as Baroque was penetrated by Rococo, (**cut Figaro**) so the courtly artifice assumed the balance and candor of Enlightenment, of which the musical focus was in Mannheim. By 1750 Johann Stamitz there had perfected those symphonies and clarinet concertos the young Mozart would take in before his 1778 fruitless stay in Paris.

Music: Johann Stamitz, c. 1750, from 1st movement, Clarinet Concerto, B flat Major, ARC-3092

- 63) *J.H. Tischbein (Elder), 1756, Landscape with Chateau Wabern, in the Schloss Fasanerie, Fulda*  
*V63a) Caspar Wolf, c. 1780(?), Lauterbrunnen Glacier, Art Collection, Basel*  
 63b) *Thomas Gainsborough, 1748-50, Robert Andrews and his Wife, National Gallery, London; first, video detail*

On the great estates life and art move to the open, natural as Mr. Allworthy and Squire Western, or as George Washington along the Piedmont and Tidewater. (fade Stamitz). That easy freedom quickens the symphonic style Haydn learned from Stamitz and the sons of Bach: "Le Matin":

Music: Haydn, 1761, from 1st movement Symphony #6 (*Le Matin*, Turn. Vox TV 34150S)

- 64) *Gainsborough, c. 1755(?), Couple on an Estate, Dulwich College, London; first, video detail*

The English were bound to take to Haydn. Where else is his break with the volutions of Baroque and Rococo so paralleled as in those portraits of couples among groves and fields, lively as Tom Jones and Sophie Western, which Gainsborough began to paint after 1750? (fade

Haydn)

- a65) *Honoré Fragonard, c. 1770, The Marionettes, A. Veil-Picard Collection; + V detail*  
*V665) Fragonard, 1769(?), Sleeping Bacchante, cropped figure, Louvre, Paris*  
 c65) *Fragonard, c. 1765, the Bathers, detail, Louvre, Paris (cf. Vc65, whole)*  
 65) *Again, Bacchante, whole, Louvre, Paris*

It was in Fragonard's Paris that Mozart staged his 1763 triumph as wonder-child performer, and his 1778 failure as the mature composer of whom Haydn had said to father Leopold:

Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name.

Music: Mozart, 1778, close of 2nd movement, Sinfonia Concertante in E flat Maj., K.297B, Angel 35098

How could the French not perceive that Mozart (as in the E Flat Sinfonia Concertante he wrote there) could light abandons of love, with an art beyond that of Fragonard's most voluptuous Bacchantes — touching the sensuous with the wand of Oberon:

I know a bank where the wild thyme blows,  
Where oxslips and the nodding violet grows...  
There sleeps Titania sometime of the night...

- 66) *Fragonard, 1771-72, The Meeting, Frick Collection, New York City; first, two video details, then whole*  
66a) *Same, The Meeting, the lover, lower right; video takes first the girl, left, then the lover, right*

Music: Mozart, 1778, same, close of 3rd movement., Angel 35098

— not realize he could send his secrets forth on display and parade, dramatize them for kings on operatic walls and never compromise their prophetic force or soul of sweet delight, never quite reduce them to Gretry dance or Fragonard fluff. (end Sinfonia Concertante)

- 67) *Same, The Meeting, lower portion, the pair (video continues with the lover)*

Music: Mozart, 1787, Don Giovanni, from Zerlina's Wedding, close of dance, etc., Angel 3605 D/L leading into "Là ci darem lo mano"

- 68) *Levitsky, 1773, Pastoral played by Ladies of Smolny Institute, Russian State Museum, Leningrad; video: first two details, then whole*

After Paris Mozart had 13 more years to live — time to give ultimate voice to that late-century meeting of Baroque and Rococo, Sentiment and Neo-classic, Storm and Stress, Revolution, pre-Romantic — which had spread over Europe — here Levitsky, as far as Russia. In such pastoral play as by these noble young ladies of Smolny Institute, Don Giovanni lures country-bride Zerlina to his paradise castle "to heal the pangs of an innocent love."

- 69) *Goya, 1786(?), Autumn, Grape Harvest, Sketch for tapestry, Clark Institute, Williamstown, Massachusetts; with V details*

The artist closest to Mozart in age, originality and courtly training was Goya. Through the opera years of Mozart's prime, Goya was producing sketches and cartoons for the Royal tapestries, art-summit of the same style-blend of polish, irony and gallant passion.

(*"Là ci darem"* continued: *"Andiam!"*)

- 70) *Goya, 1788-89, Blind Man's Bluff, cartoon, Prado, Madrid; + V detail*  
(end *"Là ci darem lo mano"*)
- 71) *Goya, 1812-19, Burial of the Sardine, San Fernando Academy, Madrid; + V details*

Meanwhile, the bite of Storm and Stress more and more agitates the mannered joy, lashing it toward a crisis of insurgent frenzy: this Goya Burial of the Sardine; the love-drive of Don Giovanni, inseparable from demonic possession.

Music: Mozart, 1787, Don Giovanni, from Overture, Angel 3605 D/L  
(fade)

- 72) *Goya, 1796-97, Duchess of Alba, Album Aa, Her Welcome, National Library, Madrid*
- 72a) *Same, upper detail of figure; + closer V detail*
- 72b) *Double: Goya c. 1802, [A] La Maja vestita, and [B] La Maja desnuda; Prado, Madrid (video: details only, first of A, then of B; cf. 1700, Vb&Lc79)*

Music: Mozart, 1790, Così fan tutte, #25, from *Per pietà* (da capo), Angel alb.3522C/L (side 5)

In Così fan tutte (1790) Mozart transcends the whole horizon of light courtliness — somewhat as Goya did in 1796, when he took up residence with the Duchess of Alba, his love before and now widowed. On the first page of the Sketchbook she greets him. As Klopstock wrote:

She looked at me; her being hung With that look upon my being, And  
round us spread Elysium. (CGB)

So Faust, when the Devil mocks his play with Gretchen, shrines a mortal passion in eternal words: "Ewig, ewig!" It is the bloom Mozart's love arias can always engraft on scorn: (fade aria) as Alfred Einstein says:

Mozart raises the banner of pure beauty,

- 73) *Goya 1796-97, Duchess of Alba Album, page 2, Welcome, from the rear, National Library, Madrid; + V details*

Music: Mozart, Così, continued, #26, from Aria, *Donne mie, la fate a tante*

without forgetting the old cynic in the background laughing himself to death.

The Duchess on the second page of the same Goya album... So the fickle delights of Mozart's ladies lead through the title phrase, "Thus they all do" — "*Così fan tutte*,"

- 74) *Goya, 1797, The Duchess of Alba, Hispanic Society of America, New York City; with V details*  
 74a) *Goya, 1791, The Manikin, variant of sketch for Madrid Tapestry, Armand Hammer*

Music: Mozart, Così fan tutte, continued, close of the opera, Angel Alb 3522 C/L

to a reconciling whirl ("*in mezzo i turbini*") with something of the fever of Goya's "Burial of the Sardine". While the imperious Duchess, toward the end of that passionate year, points to an inscription, "*Solo Goya*," of which the artist afterwards erased the first word — not Goya alone. (end

**Così)**

- 75) *Goya, 1797-98, from Caprichos, Dream of Lying and Inconstancy, National Library, Madrid; + V detail*

And in the Caprichos an etched Dream shows how near that dark angel "of lying and inconstancy" brought Goya to despair. A new lover arrives, shushing for silence to the two-faced Duchess and her duplicitous maid, while the painter clings to his bare-breasted lady's arm.

No doubt the *Così fan tutte* cry of betrayal

Music: Mozart, 1790, *Così fan tutte*, #27, "Tradito, schernito" phrase

(fade)

- a76) *Schinkel, 1814-15, Queen of Night, from Magic Flute design, National Gallery, Berlin*  
 76) *Goya, 1810-20, Los Desastres, #30, Ravages of War, detail, Madrid*

was sharpening not only to the Requiem fugue, but even in the gaiety of The Magic Flute, toward the Queen of Night and perfidious Moor.

Music: Mozart, 1791, The Magic Flute, from close, Overthrow, 3 -DC 2709 017

As the horrors Mozart did not live to see, would build in Goya to Disaster etchings as fierce as anything in art.

- a77) *Schinkel, 1814-15, Temple of Reason, National Gallery, Berlin; + V detail*  
 b77) *J.M. von Röhden, 1800-10, Tivoli waterfall, Kunsthalle, Hamburg*  
 77) *Goya, 1810-20, Los Desastres, #80, Si resuciterá?; + V detail*  
 77a) *Goya, same, #82, This is the Truth; + V detail*

But the Queen of the Night is thrown down; the lovers are united, wisdom and beauty under the sun-lord of Masonic Brotherhood.

(fade Overthrow)

Music: The Magic Flute, close, continued: "Die Strahlen der Sonne" etc.

(fade)

The vast good humor of the opera

Music: The Magic Flute, continued, skip to finale

flows as benignly through crisis to renewal as Condorcet's History through nine past ages toward the fabulous tenth (of which he wrote in hiding as he waited to be seized by the passionate mob). Even Goya, who had seen the souring of that first Enlightened hope, closes his somber "Desastres" with the death and resurrection of Truth: "Si resuciterá?" And if the rays had not answered with Milton — "Who knows not that Truth is strong next to the Almighty?" — we might turn to an aquatint later discovered, where the same bosomed radiance greets a bearded peasant, with whom Tolstoy also would identify.

(end Magic Flute)

- 78) *Gainsborough, 1787-88, The Woodsman, Pierre Jeannerat, London; + V detail*



From the overlapping chronology of 1791, Alfred Einstein concludes: "Mozart's last work is not the Requiem; it is Die Zauberflöte, in which he has compressed the struggle and victory of mankind."

Society painter Gainsborough had closed his life twelve years before with a moral deepening of the comic vein, a woodsman in thunderstorm trusting the God of nature, as Tamino and Papageno trust the basso profundo of Freemason Sarastro-von-Born.

- a79) *Goya, 1820-23, La Leocadia by a Tomb, Prado, Madrid*  
 79) *Goya, 1827, The Painter's Grandson Mariano, George Embiricos, Lausanne; + V detail*

And Goya, having filled his country house near Madrid with the Black Paintings that seemed a final grim testimony, shut it behind him and moved from repressive Spain for four last years in Bordeaux, and an art sometimes — as in this 1827 portrait of his grandson — strangely affirmative. So the young Nicholas Bolkonsky at the end of War and Peace, revives the romantic dreams with which the novel began.

Like Goethe and Hegel, Beethoven, Blake, even Goya, Mozart closed his life with the humanized myth of redemption. It is true that the explicit program is called that of Reason (a loyalty early Goya had shared);

- 80) *Goya, 1825-27, The Milkmaid of Bordeaux, Prado, Madrid*  
 80a) *Same, Milkmaid, detail*  
 80b) *Blake, 1794, Frontispiece, Songs of Innocence, Shepherd with Pipe, Library of Congress(?) (while video has used an upper detail of V80b, the 1794 Songs of Experience frontispiece, shepherd and cherub)*  
 80c) *Blake, 1875-90, Oberon, Titania, and Puck, with Fairies Dancing, Tate Gallery, London*  
 80d) *Blake, engraved (dated) 1780, colored 1794-96, Glad Day or the Dance of Albion, detail, British Museum, London (video takes its detail from V80d, the whole)*

though Berkeley, with Pascal before and Rousseau after, had already pointed from Reason to Heart. Tolstoy would learn that Masonic Enlightenment is not the road. But

how could time exist, if experience at every moment did not leave consciousness seared with its transforming mark?

Anyway (like Goya's Milkmaid of Bordeaux) The Magic Flute works by delight. If Zarastro praises reason, Tamino glories in that reconciling flute;

Music: The Magic Flute, from Scene 6, "O so eine Flöte" (fade)

Papageno sounds his bells;

Music: The Magic Flute, from Scene 14, "Das klinget' etc." (fade)

the three magic boys have promised a morning

Music: The Magic Flute, from Scene 25, "Dann ist die Erd' ein Himmelreich" (fade)

where mortals shall be as gods.