

**Nikola M. Bubanja<sup>1</sup>**  
*University of Kragujevac,  
Faculty of Philology and Arts  
English Department*

## NOTES ON THE ROMANTICITY OF A FADE-OUT: SHELLEY, BLAKE AND JEAN PAUL RICHTER<sup>2</sup>

To contextualize the readings of the two poems, the paper reviews the known “textual circumstances” of Shelley’s “Music when soft voices die” and Blake’s “Leave, O leave me to my sorrows”, before examining Jean Paul Friedrich Richter’s views of romanticity as “spaciousness” (even the “spaciousness” of sound). The readings of the two poems in the framework of the aforementioned textual contextualization and Jean Paul’s prose, show not only a similarity between the poems themselves and between the poems and Richter’s prose, but also a connection between the concepts of “spaciousness” and *Weltschmerz* as they are read in the poems.

*Keywords:* romanticity, fade-out, *Weltschmerz*, Blake, Shelley, J. P. Richter

### 1. INTRODUCTION

To attempt a paper on apparently high-blown topics like “romanticity” or, worse, “romanticity of a fade-out” in a short, ostensibly comparative study seems incongruous, especially if one shares the belief that comparative studies run the risk of being skeletal, mechanical, “restricted to external problems of sources and influences” (Wellek & Warren 1948: 40).

The paper at hand is, thankfully, only partly burdened with “sources and influences”. However, it is, albeit to an extent, an exercise in what T.S. Eliot (1957: 112) has called “lemon-squeezer” kind of criticism, a dinosaur of a methodological praxis that seems to have been, even in its heyday, suitable to “extract, squeeze, tease, press every drop of meaning” that would pretty much surprise the “subject’s” authors (Eliot 1957: 112).

Finally, after contextualizing the poems in terms of their primary texts, and, following the modest dissections of the two poems by Shelley and Blake

1 nikola.bubanja@gmail.com

2 This paper is the result of research conducted for the project 178018 *Social crises and contemporary Serbian literature and culture: national, regional, European and global framework* financed by The Republic of Serbia’s Ministry of Education, Science and Technological Development.

Ovaj rad je deo istraživanja koja se vrše u okviru projekta 178018 *Društvene krize i savremena srpska književnost i kultura: nacionalni, regionalni, evropski i globalni okvir*, koji finansira Ministarstvo za nauku i tehnološki razvoj Republike Srbije.

respectively, the paper positions their anatomies against fragments of Jean Paul Richter's prose, in an effort to identify the similarities between the three texts in terms of *Weltschmerz* and "spaciousness" of romanticity.

## 2. *THE TEXTS OF "MUSIC, WHEN SOFT VOICES DIE" AND "LEAVE, O LEAVE ME TO MY SORROWS"*

Even without going into anything like a comprehensive review of the receptions of the two poems, one might allow oneself to state that, of the two, "Music, when soft voices die" (also known as "To – ") is the better and (more often) regarded piece. Perhaps its author lends it something of his own popularity, and perhaps its "interdisciplinary" topic helps too (the poem's *Wikipedia* page lists some 24 composers who set the poem to music, while the number of references to the poem in journals like *The Choral Journal*, *The Musical Times*, *The Musical Times*, *Music Supervisors' Journal*, *Music & Letters* is substantial, to say the least). Perhaps it is also relevant in this context to point out Shelley's interests in music and musical themes, which produced a corresponding critical interest in the "native" field of literary scholarship (see Cœuroy and Baker 1923 for an early or Vatalaro 2009 for a recent example). And almost any detail related to what is perceived as an important aspect of a major author's work deserves attention, of course. De Palacio (1964: 345) thus informs us (with a bit of gusto) how in his early life, Shelley was not quite what one might call a music lover: in 1813 he became acquainted with the Newtons, friends of William Godwin, and while Mrs. Newton, who was an accomplished musician, was playing with a fellow artist, Shelley would retire to a corner and tell ghost stories to the children. All the more curious when one bears in mind that later in his life "music affected him deeply", as Leigh Hunt claimed (*Ibid*).

On the other hand, finding evidence of critical interest in "Leave, O leave me to my sorrows", even in this day and age of accessible information, is a bit challenging. The poem did appear in editions of Blake's selected poems (cf. Blake 1996: 62), but it is not exactly commonplace in anthologies. Sure, it was originally without a title, and it also has an alternative title, confusingly shared with other pieces ("Miss Gittipin's song") but these 'deficiencies' did not hamper the popularity of Shelley's poem (which, by the way, has yet a third 'alias' – "Memory").

However, a reading of these two poems calls for the contextualization of the primary texts, which ostensibly show similarly convoluted history and crux-ridden meanings resulting in different critical (dis)interest.

"Music, when soft voices die" was a kind of a textual puzzle, sometimes even appearing as a single stanza (cf. Massey 1960: 430). "Every line in it was written by Shelly, but its final shape is somewhat problematic" (Chernaik 1972: 281). As Irving Massy (1960) has shown, in preparing the 1824 edition of Shelley's poems, Mary Shelly reversed the order of the stanzas – "Rose leaves, when the rose is dead," was the first line of the poem (see also Chernaik 1972: 281). Furthermore, the notebook copy of the poem is entitled "Memory", and

includes an extra line which Mary omitted from the published version. The deletion of this line, “when a poet gone”, Masy (1960: 434) believes, completely altered the meaning of the poem and made it impossible to see that “thy” and “thou” in line seven of the published version referred to the poet himself, and not to the beloved. In other words, Masy has shown (see also Hirsch 1961: 298) that the published (and still anthologized) version of the poem was not the poem as conceived by Shelley.

Although *The Island in the Moon* only exists in a single unfinished manuscript that does not seem to be the original, but a later transcript (probably by Blake), the text of “Leave, O leave me to my sorrows”, which originates from the same manuscript, seems undisputed in terms of its authenticity. Whereas the need to recontextualize “Music when soft voices die” resulted in a mini-dispute between Massey and Hirsch and promoted further interest in the poem, the unfinished, local, and a bit colorless textual context of “Leave, O leave me to my sorrows” did not effect anything comparable.

### 3. JEAN PAUL RICHTER, WELTSCHMERZ AND THE “SPACIOUSNESS” OF ROMANTICITY

Jean Paul Friedrich Richter, German romantic author known for his humorous prose, seems to have been the first to use the word *Weltschmerz* in his 1810 novel *Selina*. The author, as well as the term, did not really gain much traction when it comes to English literary scholarship: it seems likely that *Selina* was never translated into English (it is certainly difficult to find this translation, if it exists). *OED* (1989) cites an 1875 example as the oldest usage of the term, while *Britannica* has an entry for *Weltschmerz* but does not credit Jean Paul. Of the six English Dictionaries of literary terms consulted, only two had short entries for *Weltschmerz*, but did not credit Jean Paul (Baldick 1990: 275 and Cuddon 1977: 918, the other four being Barnet et. al 1960, Mikis 2007, Abrams 1999, Childs and Fowler 1973).

William Rose (1924) authored a comparative study (originally a doctoral dissertation) of English and German literature focusing on *Weltschmerz* (*From Goethe to Byron: The Development of ‘Weltschmerz’ in German Literature*); in fact, Byron’s poetry is seen as a prime example of *Weltschmerz* (Damjanović 2001: 934) influencing German literary development of the concept in Heine and others. Laurence Sterne’s influence in Germany has been covered by Thayer (2012); Thayer (2012: 155) even promised a detailed study of Jean Paul in connection with Sterne. But I am unaware of any studies dealing with *Weltschmerz* in Blake, or Blake’s influence on German authors.

On the other hand, Jean Paul Richter’s notes on the distinguishing traits of romantic poetry, and on its “spaciousness”, as far as I was able to ascertain, seem all but unknown in English scholarship. In Serbia, these notes have been translated by Katarina Bles and published in a compilation of essays on Romanticism entitled *Romantizam*, edited by Zoran Gluščević (1967).

In the text cited above, Jean Paul (1967: 88), asking what makes a scene romantic, states that a Dutch garden is but an echo of the romantic, whereas an

English garden, spread into a seemingly endless landscape, is a better example of romanticity. It's not the sublime that is so easily turned into romantic, "spaciousness" is what characterizes the romantic (*Ibid*); the romantic is the beautiful without boundaries, or rather limitless beauty. A narrow and clear-cut sculpture has nothing to do with the romantic, group painting is closer, whereas it's the landscapes without people in them that attain the romantic.

Barthes (1975: 12), as I have pointed out elsewhere (Bujanja 2015: 202), saw fringes as erotic: ruptures and discontinuities, says Barthes, are like the interruptions of skin between the shirt and trousers. Narratives carry within themselves a kind of *tnesis* (Barthes 1975: 13-14), a source or figure of satisfaction. But, significantly, Barthes (67) also claims that completeness is in danger of becoming ideological. This would imply that the romantic, if conceived in terms of "spaciousness" or "limitless beauty" is not (in danger of becoming ideological).

Suffice it to say that, when Jean Paul (1967: 93) continues to argue that what remains to the poets after the ruin of the external world is the internal world, he does not seem to be beyond ideology. The bodies are finite, while the spirit is infinite, and the realm of infinity thrives on the ashes of finiteness (*Ibid*).

This, explains Jean Paul (89), seems to be the reason why the moonlight is romantic: because it is not sharply delineating, because it answers not the need of the ancient Greeks to make clear-cut distinctions. Thus, it is not so much the relatively small luminosity of moonlight, but rather the loss of contrast that it brings: poorer edge definition seems to be a gesture towards the non-finite.

The same standards of "spaciousness" and "non-finiteness" apply to sound and music: the romantic, says Jean Paul (*Ibid.*), is like distant, redoubled music fused with infinity – an echo that pleases not by the repetition of its tones, but by their gradual softening, dimming and fading. Thus, the romantic, Jean Paul (*Ibid.*) argues, is an undulating echoing of a musical string or of chiming, where sound waves sink and drift away ever farther and farther, until they are lost within ourselves. Because, when they go quiet in the external world, we can still hear them within ourselves, within our minds, in our internal world.

#### 4. FADE-OUT AS 'SPACIOUSNESS'

To claim that in the above quoted passages, Jean Paul is referring to musical fade-outs is not as straightforward as it might seem. The practice of fade-out endings did not seem to be common prior to earliest days of recording. The *Wikipedia* article "Fade (audio engineering)" does cite Joseph Haydn's *Symphony 45* as possibly the earliest example of a fade-out ending, though, and it predates Richter's writing (1772).

Be that as it may, as any surviving lemon squeezer, I think we can put the problem of authorial intention aside and turn to the intriguing congeniality between early fade-out techniques and Jean Paul's suggestions about the romanticity of music in terms of its "spaciousness".

Thus, the above referred to *Wikipedia* article states, without citing sources, that a common way of achieving a fade-out ending in pre-electronic

recording was to move “the sound source away from the recording horn”. In other words, fade-out is equivalent to the movement of sound away from the receiver, into the infinite distance of space.

Similarly, the same *Wikipedia* article cites Huron for another example of fade-out music – Gustav Holst’s “Neptune, the mystic”, part of the orchestral suite *The Planets* written between 1914 and 1916: Holst instructs that the women’s choruses are “to be placed in an adjoining room, the door of which is to be left open until the last bar of the piece, when it is to be slowly and silently closed”, and that the final bar is “to be repeated until the sound is lost in the distance” (Huron 2006: 318). The *Wikipedia* article further speculates that the effect must have been bewitching and cites Holst’s daughter’s remark that the ending was “unforgettable, with its hidden chorus of women’s voices growing fainter and fainter ... until the imagination knew no difference between sound and silence”.

Theoretical explanations as well as those offered by professional audio and music producers fall in line with the assumption of fade-out as something that creates the illusion of end-lessness, infinity; Kopiez et.al (2015: 360) summarize the explanations as follows:

Bartlett and Bartlett (2009, p. 277) also emphasize the perceptual effect of imaginative continuation caused by a faded song closure: “The musical meaning of a fade is something like, “This song is continuing to groove, but the band is leaving on a slow train.” This continuation hypothesis is in line with contributions to this topic in a discussion forum for professional audio and music producers: Whynot (2011, November 25) assumes that the perceptual effect of fade-out results in the “impression that the song goes on forever” – an aspect which is consistent with Kneif’s (1978) assumption of “mood preservation.”

Thus, it is the prolonged nature of a fade-out ending that suggests spaciousness and romanticity: a fade-out is lasting, the sound fades away slowly, it lingers (incidentally, in the holograph, “Music when soft voices die vibrates in the memory” shows a cancelled “linger” in place of “vibrates” (cf. Massey 1960: 431). Jean Paul Friedrich Richter says that the slow fade-out of a musical tone creates the impression of it growing more and more distant (thus suggesting space), disappearing finally within ourselves; although the actual sound is no more, though everything is quiet in the outside world, the tone still echoes in our minds.

“Music when soft voices die” in its published form can certainly be read alongside poems like “When the lamp is shattered”, as a poem struggling to find a way to overcome the passage of time (cf. Kuić 1999: 333). Thus, in “thy thoughts when thou art gone, love itself shall slumber on”, the “thoughts” are tacitly identified with the “the rose leaves” from the following lines. The thoughts are as fresh, as delicate, odorous and colorful as rose leaves. Rose leaves are exactly what makes a rose beautiful; the thoughts, on the other hand, are what is beautiful about the addressee: in other words, this beauty is spiritual. These thoughts shall live on even once the addressee is dead: “Odours live within the sense they quicken”, and so do these thoughts which survive

in the sense (mind, intellect) they stir and transport. Thus, our own mind, our spiritual, intellectual being, is able to prolong the existence of sounds or odours, but the minds of others can prolong our own.

Another explanation along the same lines centers upon the assumption that the poem is dedicated to Emilia Viviani (cf. Chernaik 1972: 284). Namely, the images of this poem appear in the opening sections of *Epipsychidion*: music, sweet melody, dead rose petals. On the basis of the fact that the longer poem apotheosizes Teresa Emilia Viviani (a girl bound to spend the rest of her days in a convent) it is assumed that “Music when soft voices die can be read as a compliment to Emilia’s poetry (*Ibid*). She wrote love poetry, thus, her thoughts would be her poems, the bed on which Love shall slumber. Therefore, it is her poetry that gives her infinity.

Of course, the readings above at least partly rely on the logic of the published version, and so on disregarding the textual evidence that “thy” refers to the poet himself, and not to a real or imagined beloved. But, even if one discards the above readings as based on the published version, there is enough to point towards a certain nostalgic pessimism about the way in which the bodily fails to resist time and to live up to the standards of the spiritual.

“Music, when soft voices die vibrates in the memory”, Shelley says. Just as important as the dying music is the memory, mind, the sense of the recipient, his or her spiritual being; it is the mind that prolongs and preserves the soft sound of music and sweet odors of violets. And the mind is, of course, infinite, and the realm of infinity thrives on the ruins of finiteness, on the ashes of the bodily, external, as Jean Paul states (1967: 93).

Thus, it can perhaps already be suggested that the romanticity of a fade-out taken as suggestive of the infinite, but also of the spiritual as triumphant over the bodily, is strangely in accord with the romanticity of *Weltschmerz*, especially *Weltschmerz* as read here in William Blake’s “Leave, O leave me to my sorrows”.

## 5. *FADING INTO WELTSCHMERZ*

“Leave, O leave me to my sorrows” is effectively a song, sung by a character in Blake’s satire / drama / prose / songbook *An Island in the Moon*. *An Island in the Moon* is perhaps mostly valued for its songs, three of which Blake later included in the *Songs of Innocence and of Experience*. (“Leave, O leave me to my sorrows”, however, is *not* one of these three poems).

Leave, O leave me to my sorrows;  
Here I’ll sit and fade away,  
Till I’m nothing but a spirit,  
And I lose this form of clay.

Then if chance along this forest  
Any walk in pathless ways,  
Thro’ the gloom he’ll see my shadow  
Hear my voice upon the breeze.

The name of the character who sings this song in *An Island in the Moon* is Miss Gittipin (perhaps based on Nancy Flaxman, John Flexman's wife), and so the poem can sometimes be found under the title 'Miss Gittipin's Song'. Miss Gittipin is said to "sing like a harpsichord", and sings several songs in *An Island in the Moon*, "Leave, O leave me to my sorrows" being her last. It does not seem likely, however, that Miss Gittipin is singing to musical accompaniment, although the occasion where "Leave, O leave me to my sorrows" is sung is described as "another merry meeting at the house of Steelyard the Lawgiver". In fact, some of the songs sung, like "O father, father, where are you going" ("The Little Boy Lost" in *Songs of Innocence and Experience*) and "Leave, O leave me to my sorrows" itself, are hardly appropriate for a merry meeting.

*Apropos* the occasion and the songs preceding "Leave, O leave me to my sorrows", it seems they do have something in common: they all seem to be dealing with children. Mr Obtuse Angle sings "Upon a holy Thursday, their innocent faces clean, / The children walking two & two in grey & blue & green" (entitled "Holy Thursday" in *Songs of Innocence and of Experience*). Then Mrs. Nannicantipot sings "When the tongues of children are heard on the green" ("The Nurse's Song" in *Songs of Innocence and Experience*), which is followed by "O father, father, where are you going" ("The Little Boy Lost" in *Songs of Innocence and Experience*), sung by Quid (although it seems Blake also considered Tilly Lally and Miss Gittipin for the role of the singer). Tilly Lally then sings "O I say, you Joe, / Throw us the ball", which is followed by "Leave, O leave me to my sorrows".

The songs that follow have no obvious relation to children. Neither does "Leave, O leave me to my sorrows", though the resolution of the speaker to isolate himself / herself from everybody else and the clearly expressed desire to be left alone could be argued to be characteristic of children, or at least of adolescents (more on this below).

The speaker of "Leave, O leave me to my sorrows", apparently sick and tired of this world, imperatively charges the unnamed listener(s) to leave him alone to "sit" and "fade away", where, by "fade away" he or she seems to mean "die". But, this is not simply despair, precisely because of the prolonged nature of fading: the speaker will not simply die, abruptly, finitely, but will fade away and discard the obvious possibility of a cold ending, ending without the fade-out.

The unusual decision to simply "sit" and "fade away" seems to be peculiar to *Weltschmerz*: *Weltschmerz* is often seen as characterized by a "lack of will-energy", by yielding to the painful emotions, and "sitting" can certainly invoke effects of passivity and listlessness (cf. Braun 1905).

Further, the prolonged nature of "fading" does not seem to be clearly motivated, just as the precise nature of the speaker's *Weltschmerz* is unclear. If Braun (1905) was right in judging the cosmic (proceeding from the general to the particular) and egotistic (personal, proceeding the opposite way) types of *Weltschmerz* as not entirely distinct, nowhere is the truth of this judgement more evident than in "Leave, O leave me to my sorrows", where the speaker's

dissatisfaction can rightly be judged, in the “*Weltschmerz* fashion”, to be unreasoned, devoid of philosophical grounds.

Except in one detail: the fading of the speaker, in a distinctly romantic turn, affects only the bodily – the speaker says he or she will fade ‘till I’m nothing but a spirit and I lose this form of clay’. This is comparable to Byron’s “for the sword outwears the sheath, / and the soul wears out the breast” (Byron 1997: 132). Or, once again, as Jean Paul (1967: 93) insists: the bodies are finite, while the spirit is infinite, and the realm of infinity thrives on the ashes of finiteness. And, of course, it is in the nature of *Weltschmerz* to spring from a dissatisfaction with the physical which is unable to live up to the standards of the spirit. Though, of course, to just sit and fade away seems like extreme, suicide-bomber kind of radical *Weltschmerz*.

It is perhaps not necessary to anatomize other details which could potentially point towards “spaciousness” and “infinity”, like, the apparent setting of the poem, a gloomy, pathless forest stretching far away in all directions, admitting only a distant possibility of a chance wayfarer.

This possibility, however, may briefly point to a different aspect of the speaker’s *Weltschmerz*: if anybody happens to enter the pathless forest, he or she will see the speaker’s shadow through the gloom and hear the speaker’s voice on the breeze. Shadow and gloom, voice and wind seem to merge in a romantic ghost sighting envisioning. But, if the pathless gloomy forest can be understood as a representation of the speaker’s state of mind, then, perhaps, this second stanza can be understood as a message to any person that might be capable of deciphering it; this person would be capable of distinguishing the speaker’s voice and of discerning his shadow through the gloom – in other words, this person would be capable of understanding the speaker, of seeing his or her spirit, seeing the speaker as the world apparently cannot /could not.

This line of reading may or may not remind one of the fact that *Weltschmerz* has historically also been a pose, and may also hark back to the aforementioned possibility that the speaker may just be an adolescent. Still, the introductory, hierarchical *then*, meaning “only after I become a spirit”, seems to insist that the hinted possibility for kindred companionship is brought about by the changed state of the speaker, rather than any special quality of, after all, a chance “acquaintance”.

## 6. CONCLUSION

“Spaciousness” is what characterizes the romantic, says Jean Paul: the romantic is the beautiful without clear-cut boundaries. The romantic, insists Jean Paul in a significant comparison, is like distant, redoubled music fused with infinity – an echo that pleases by gradual fading. Thus, the romantic is an undulating echoing of a musical string, where sound waves drift away, ever more distant, until they are lost within the listeners, who can still hear them within, even when they go quiet in the external world.

It is in view of this last position that Richter seems to relate romanticity and spaciousness with the spiritual: the bodies are finite, while the spirit is



infinite, and, Jean Paul insists, the realm of infinity thrives on the ashes of finiteness.

Shelley's "Music when soft voices die" and Blake's "Leave O leave me to my sorrows" show marked similarities with the above-referred to positions. The opening verses of "Music when soft voices die" sound like a versified version of Jean Paul's lines on reverberating music fading away from the listener, yet continuing to thrive within him once it is spent in the outside world. The inner world provides a lasting, non-finite existence, superior to the external world: in this way, reading Shelley's poem makes it easier to discern that Jean Paul's concept of spaciousness of the romantic is, perhaps unexpectedly, akin to the concept of *Weltschmerz* (incidentally or not, introduced by Jean Paul in *Selina*).

This is made even clearer in "Leave O leave me to my sorrows", where the speaker, driven by cosmic or egotistic *Weltschmerz*, decides to "fade away" until he or she "is nothing but a spirit". In the light of textual contextualization (and historical characteristics of *Weltschmerz*), it was possible to interpret the speaker's *Weltschmerz* as attitudinizing. But the speaker's clear sequencing ("then") helps drive home the conclusion that the persona's "fade-out" is in fact a dimming, leading to and arising from *Weltschmerz*.

## REFERENCES

- Abrams 1999: M. H. Abrams, *A Glossary of Literary Terms*, USA: Heinle & Heinle, Thomson Learning, Inc.
- Baldick 1990: C. Baldick, *The Concise Oxford Dictionary of Literary Terms*, Oxford and New York: Oxford University Press.
- Barnet et. al 1960: S. Barnet, M. Berman and W. Burto, *A Dictionary of Literary Terms*, London: Constable & Co. Ltd.
- Barthes 1975: R. Bart, *Zadovoljstvo u tekstu*, translated by Jovica Aćin, Niš: Gradina.
- Blake 1996: W. Blake, *Selected Poems*, Harmondsworth: Penguin Books Ltd.
- Braun 1905: W. A. Braun, *Types of Weltschmerz in German poetry*, San Diego: University of California Libraries.
- Britannica 1998 (1974): *The New Encyclopaedia Britannica*, Chicago: Encyclopaedia Britannica Inc.
- Bubanja 2015: N. Bubanja, Ghostbuster's Glee, *Sreća*, Dragan Bošković (ed), Kragujevac: Filološko-umetnički fakultet, 201-210.
- Byron 1997: G. G. N. Byron, So We'll Go No More a-Roving, *The Wordsworth Golden Treasury of Verse*, Antonia Till (ed.), Ware, Hertfordshire: Wordsworth Editions Ltd.
- Chernaik 1972: J. Chernaik, *The Lyrics of Shelley*, Cleveland: Press of Case Western Reserve University.
- Childs and Fowler 1973: P. Childs and R. Fowler, *A Dictionary of Modern Critical Terms*, London and New York: Routledge, Taylor and Francis Group.
- Cœuroy and Baker 1923: A. Cœuroy and T. Baker, The Musical Inspiration of Shelley, *The Musical Quarterly*, Vol. 9, No. 1, 82-95.

- Cuddon 1977: J. D. Cuddon (revised by C. E. Preston), *The Penguin Dictionary of Literary Terms and Literary Theory*, Harmondsworth: Penguin Books Ltd.
- Damnjanović 2001: M. Damnjanović, *Weltschmerz*, *Rečnik književnih termina*, Dragiša Živković (ed.), Banja Luka: Romanov.
- De Palacio 1964: J. L. De Palacio, *Music and Musical Themes in Shelley's Poetry*, *Modern Language Review*, 1964, Vol. LIX, 345-359.
- Eliot 1957: T. S. Eliot, *On Poetry and Poets*, London: Faber & Faber.
- Hirsch 1961: E. D. Hirsch, Jr., Further Comment on 'Music, When Soft Voices Die', *The Journal of English and Germanic Philology*, Vol. 60, No. 2, 296-298.
- Huron 2006: D. B. Huron, *Sweet Anticipation: Music and the Psychology of Expectation*, Cambridge, Massachusetts: MIT Press.
- Kuić 1999: R. Kuić, *Antologija engleske romantičarske poezije*, BMG, Beograd.
- Massey 1960: I. Massey, Shelley's "Music, When Soft Voices Die": Text and Meaning, *The Journal of English and Germanic Philology*, Vol. 59, No. 3, 430-438.
- Mikics 2007: D. Mikics, *A New Handbook of Literary Terms*, New Haven and London: Yale University Press.
- OED 1989: *Oxford English Dictionary*, prepared by J. A. Simson & E. S. C. Weiner, Clarendon Press, Oxford, 1989
- Rose 1924: *From Goethe to Byron: The Development of 'Weltschmerz' in German*, London: George Routledge and Sons.
- Thayer 2012 (1923): H. W. Thayer, *Laurence Sterne in Germany. A Contribution to the Study of the Literary Relations of England and Germany in the Eighteenth Century*, Ulan Press.
- Vatalaro 2009: P. A. Vatalaro, *Shelley's Music: Fantasy, Authority, and the Object Voice*, Farnham and Burlington: Ashgate.
- Wellek & Warren 1948: R. Wellek and A. Warren, *Theory of Literature*, New York: Harcourt, Brace, and Company.
- Wikipedia, <http://en.wikipedia.org>
- Žan Paul 1967: Žan Paul, Bitnosti romantične poezije, različitosti između južne i severne, *Romantizam*, translated by Katarina Bles, edited by Zoran Gluščević, Cetinje: Obod, 87-94.

**Nikola M. Bubanja**

## **BELEŠKE O ROMANTIČNOSTI FEJDAUTA: ŠELI, BLEJK I ŽAN PAUL RIHTER**

**Rezime**

U cilju kontekstualizacije namerenih čitanja Šelijeve „Muzika kad tihi glasovi zamru” i Blejkove „Ostavi, o ostavi me tugovanjima mojim”, u radu se revidiraju dokumentovane okolnosti u vezi sa autentičnošću i tekstualnim okvirom originalnih / rukopisnih verzija ovih pesama. Značajniji deo teorijsko-metodološkog okvira čini preispitivanje Žan Paul Rihterovih stavova o romantičnosti kao prostornosti (čak i prostornosti zvuka koja se u radu povezuje sa audio-inženjerskom tehnikom „fejdauta”). Analize navedenih pesama u ovako postavljenom kontekstu ukazuju na značajnu srodnost ne samo između ovih pesama i između pesama i Rihterove proze, već i na vezu između konceptata prostornosti i veltšmerca, kako su interpretirani u navedenim pesmama.

*Ključne reči:* romantičnost, fejdaut, veltšmerc, Blejk, Šeli, Ž. P. Rihter

*Primljen 10. novembra, 2015. godine*

*Prihvaćen 4. decembra, 2015. godine*