

## The Rational Deception of Intuition

**Abstract.** Art and consequently music is an architectural apparatus of communication allowing ideas and concepts to travel from one mind to the other, a function performed by the brain, as the mind does not itself constitute a separate entity but an integral functional state of the brain. Thus, art becomes possible through a combination of creative activity which is – by default – rational. In this respect intuition is a rational process.

**Keywords:** Beethoven, Sonata Op. 27.2, Goethe, Byron, Pugin, intuition, fictional realism, Romantic fiction, structural narrative.

### Inside the labyrinth of the myth

In the Greek myth, the Athenians having killed the son of King Minos were punished to send seven male and seven female adolescents, chosen by casting lots to be eaten by the beast Minotaur. Theseus, the son of the king of Athens, decided to travel among them in order to break the terrible ordinance and save the youth of his city. There, the daughter of King Minos Ariadne, who fell in love with Theseus, provided a thread helping him to find the sleeping beast and secure his escape out of the complex maze of the labyrinth.

In this manner, he was able to kill the Minotaur, while Ariadne undertook the rational part of the myth, setting the ground for Theseus to perform his heroic deed unimpeded, alleviating him from the rational responsibilities, not having to be worried about the trivialities of calculating the structural foundations of the labyrinth and its complex form, allowing him in this manner to be expressive, an artist of heroic deeds. Thus, as a noble gesture reminiscent of a harmonic modulation to the dominant, he promises to take Ariadne as his wife. At the end of his heroic act, embarking the ship for his return to Athens, in another act of intuition, having acquired the habit to transfer his rational responsibilities to others, in a less noble gesture utterly rational, Theseus abandoned Ariadne at the island of Naxos, reckoning her as part of the local collateral damage, returning back to the tonic of the home key, as he is reaching the outskirts of the coda of his expedition, a purely intuitive act, within a rational framework.

### Fictionalizing the myth

Examining the myth it becomes obvious that it was not the Minotaur who required the fourteen young people to be sacrificed. In fact, the Minotaur had never been outside the Labyrinth, nor had he any idea about the sacrificial deals between King Minos and the Athenians, who, after they killed his son, arranged to send their young people there as an act of moral duty – an intuitive gesture of purely rational origin.

Then, to mark their mourning, they used black sails, demonstrating their inner suffering in a highly-romanticized way. This way they turned reality into fiction, in which the signifier is all there is, knowing that the sails would be the only part of the terrible voyage to return intact. It became an added semantic touch that would cause their mourning to collect tragic substance, enriching their collective drama, while getting the lot ready for the next group to be sent.

On his way home, Theseus, absorbed into the celebration over his victory and the rest of the crew over their salvation, neglected to change the sails from black to white, not being aware of the importance of the semantic aspect, causing in this manner his father to throw himself into the sea, presuming his son had been dead.

In the end, everyone in his turn seems to have preferred an act of inspired intuition, allowing minimal consideration for the rational part which is left to be executed by someone else.

As time goes by, the lives of the old heroes little by little are turned into literature, destined to feed the following generations. The myth has already collected enough drama, being turned into mythology, ready to enter the realm of affections and affectations.

Since actually no other drama exists except for the staged drama, they only needed to create the metaphor, borrowing only the fiction, pretending it was for real, twisting the language to clothe the fantasy of their lives, bringing genuine exotic tales right into their homes, creating in this manner a manufactured literary fiction, destined to serve western Europe's expressive as well as didactic needs, for centuries.<sup>1</sup>

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<sup>1</sup> The denotation of the word drama refers to a staged performance involving imitation and dialogue, dramatizing an incident from the heroic times, as was also the medieval liturgical drama. The association with a personal situation is a connotational metaphor invented by European Romanticism.

In the meanwhile, the procurers of people’s misfortunes get their pens ready to fill the modern arenas of fictional drama (whether opera houses or book pages) for a blood-thirsty audience having already stretched the Christian metaphor to the core, drinking and eating the blood and flesh of their savior as an act of spiritual cleansing.

**The rational creation of irrational wandering Doppelgängers**

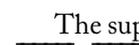
Thus, Wilhelm Müller of Dessau, the son of a tailor or a shoemaker, sitting at the warm side of his window sends his pen on the outside attempting to describe himself into the dark and cold night, travelling to no destination. In this manner, with his body on the inside and his heart on the outside, he hears the dogs bark at him, detesting the villagers who are indifferent to his fictional suffering, sleep dreaming what life has deprived them of.<sup>2</sup>

In rational terms, he, from the warm inside is actually dreaming of a fictional self, an eternal wanderer, detesting those on the inside for their indifference and pitiful life, detesting in fact his real self – seeing other people in his place but unable to see himself. The doppelgänger is already there, it is only a matter of time until the term would reach rural Dessau, dominating everybody’s fictional self and becoming a living necessity. Fictional realism has finally reached his door, and is invited inside.

Franz Schubert in a more pragmatic manner uses semitonal dissonance to describe the rattling of the chains, exploiting *musica ficta* phthongs, within a framework of the two orbital dominants [A and G] around D.



Example 1a. In the rational labyrinth of intuition (Schubert, *Im Dorfe* D. 911.17)

The supposed rattling effect is actually the motif of the lied in binary formation [  ] as shown below, acting as a leitmotif in a pattern dominating the structure, used in the same manner as the motifs of D. 795.1 and D. 188, setting the aural scenery against which the structural narrative unfolds.



Example 1b. The pragmatism of Schubert’s (Schubert, *Im Dorfe* D. 911.17)

It seems rather perplexing that a provincial Wilhelm Müller describes the people of the small village giving them characteristics of townspeople (dreaming while their dogs bark). It looks like he has collected enough of perceptual township in his veins to mix the rough villagers with the nobility-seeking people of the city, who sleep living another life in their dreams, unwilling to awake. In this manner they would have to face what they themselves deprived from life itself, as they travel in full speed to the end of fantasy,

<sup>2</sup> People asleep in their beds / dreaming of things they do not have [...] hoping that what they left behind / they will find again on their cotton pillows [Müller, Winterreise: Im dorfe].

having assumed another self to whom they assign the rational responsibilities of their dreams, keeping the most expressive parts for themselves.

As Wilhelm Müller depicts himself in the wilderness, on the other side of his window the merchant Vasilij Berkhunov (Василий Андреевич Брехунов), in the outskirts of the village of Goryatchkino (Горячкино) would perish under the snow in a less exotic death with doppelgänger nowhere to be found. His servant Nikita (Никита) who dies twenty years later thanks God that with his death relieves his children from one more mouth to feed.<sup>3</sup> Doppelgänger by the time had become permanent resident of fictional Germany, in which within the heavy industrial background, as a lone wanderer keeps meeting elves and mythical creatures, living deep inside the forest for the sake of romantic literature alone. The forest, has thus become another literary metaphor through which one is able to forget the factories of the cherished industrial so-called revolution that define the landscape of the city, stretched as a curtain between his senses and his mind, an apparatus through which reality travels to the brain transmogrified into an exotic nymph, turned too into a literary device.

Within this framework, the young mother Susanna Margaretha Brandt from Frankfurt, stripped from her real substance, is being transformed by Johann Wolfgang Goethe into a fictional character.<sup>4</sup>

Franz Schubert would once again take care of objective realism. He does that by setting the spinning wheel into rubato motion, so as to follow the thoughts of fictionalized Gretchen, while the real one had already been executed in the most rational manner at the town square of Frankfurt, and her head rolling on the pavement, on January 14, 1772, in front of an audience eager to witness the event, sponsoring the execution with their own very presence, reminiscent of Roman ethics and dimensions.

### Inventing Fiction

The year is 1821 and Wilhelm Müller from rural Dessau crosses the Alps with his pen, writing his first collection of poems about the Greek revolution against the Turks, a subject he knows little about, copying and mixing mythical creatures with little shepherdesses living exclusively in literature. To this, he adds one more poem for his literary hero George Byron, the lord sent by British agents and his romantic adventurism to Greece to negotiate the terms of a usurious loan to the Greek state before the state was even formed. This act created the dependence before independence was ever gained, and helped the British empire to expand its domination, as it was getting ready to negotiate the next deal, signed with the barrels of the canons, in 1842, selling opium to China, in order to finance the importation of tea, which would keep awake and alert the factory workers of its imperial industrial mills. In the meantime, Byron has to abandon Italy, heading to Greece to become a hero of national struggles, after a quarrel in March 1823, with Italian Sergeant-Major Stefano Masi, in which his personal mob cut the genitals of the soldier, enjoying the protection of Italian authorities throughout the incident (Simopoulos 2007: III-41).

Müller however, innocent of all this, borrows a few keywords from *Childe Harold's Pilgrimage*, turning Byron's poem into a cut-out board through which he can take part in someone else's fictionalized struggle, letting what happens outside his window escape his pen, not as an act of concealment but as an act of romantic escapism, building his personal refuge with exotic verbal illustrations.

Franz Schubert, equally innocent, would rush after him to depict aural illustrations – the rattling chains, millstones and spinning wheels – in an attempt to give substance to their collective fictional reality, thus turning realism into a literary device.

In this manner at the other end of the myth, inside the romantic workshops of fiction, invented fragile innocent heroines, are being turned by fictional realism into fictional Romantic characters, feeding its own hungry, voracious Minotaur to no end. Then, in compliance with the mythographic protocol, would assume one by one, the rest of the roles, providing the thread through which the fictionally tormented European soul would be able to reenact *ad libitum* its psychological studied drama [the drama of creating a drama]. Thus entering in this manner the realm of collective fictional realism, giving carte blanche the rostrum to Wilkie Collins, the creator of urban literary nymphs returning from the past to negotiate old debts, opening the secret passage through which it is made possible for everybody to enter deep fantasy, from the wardrobe of which they are clothing themselves, at their own expense. The scenery setting is ready; it is time for Faust to step in. In the meantime, Amalia Freud sings lullabies to a young boy named Sigmund...

<sup>3</sup> Tolstoy, Lev Nikolaevich: *Master and Servant* (1895).

<sup>4</sup> Susanna Margaretha Brandt (1746–1772) was executed with a sword in Hauptwache of Frankfurt am Mein. Johann Wolfgang Goethe who was practicing law there, had met her in the courtroom at the period of *Werther* and was probably present at the execution. He later turned her into the Gretchen of *Faust*.

Augustus Welby Pugin (1812–1852), would depict the difference in 1840, providing the two realities, letting both the need for such invented creatures as the doppelgänger as well as the need to seek refuge in fantasy to be exposed. His *Contrasts* (subtitled, *the present decay of taste*)<sup>5</sup> are not simply reminiscent of older times nor they juxtapose two different epochs. They are not records of the past, they are exclusively records of the present, demonstrating the inescapable of their lives, as the inventions of literature and art are drawing them deeper into fiction, deeper into their everyday escape–reality, the only one they would have from now on becoming characters inside the paintings of Caspar David Friedrich.



Image 1. A Catholic town in 1440 and the same in 1840 (Pugin, *Contrasts*)

### At the other end of intuition

Art and consequently music is an architectural apparatus of communication allowing ideas and concepts to travel from one mind to the other, a function performed by the brain, as the mind does not itself constitute a separate entity but an integral functional state of the brain. Thus, art becomes possible through a combination of creative activities which are – by default – rational.

In this respect intuition is a rational process; if not, then a covered rational process.

Paul Hindemith in the introduction of his *Craft of Musical Composition* described the process of artistic invention in music thus (Hindemith 1970: 2):

“A musician who feels called upon in these times to contribute to the preservation and of the craft of composition is, like Fux, on the defensive. He is, in fact, even more so than Fux, for in no other field of artistic activity has a period of over-development of materials and of their application been followed by such confusion as reigns in this one. We are constantly brought face to face with this confusion by a manner of writing which puts tones together according to no system except that dictated by pure whim, or that into which **facile and misleading fingers draw the writer as they glide over the keys.**”

The concept of rational versus intuition is culturally forged as an ornate establishment of a dilemma for which both the question and the answer are invented. A wittful pursuit of which western culture has long been a prolific and passionate gestator, creating a fictitious condition – or perhaps a circumstance – where the dilemma itself perpetuates its own existence, setting itself in orbit, from which it is unable to exit in any meaningful manner, travelling interminably according to the laws of its surrounding, being a mere artifact of its own condition. As for the question and the answer, both keep emerging on the surface of the rhetorical arenas without engaging the mind, as they exist by themselves, not related to structural narrative.

<sup>5</sup> Pugin, Augustus Welby. *Contrasts* (1840).

Thus, Mimi in the opera *Boheme* is about to die of consumption in the surroundings of inhospitable Paris, making everybody feel closer to her in the darkness of the opera house, alleviating them from the obligation to act, as they are separated by a wall of light, protecting them from the perils of the performance. When the lights go off, all obligations cease to exist and everything is being transferred into sweet memory or sweet forgetfulness, put gently to sleep, having no longer to spin. In the same manner Gretchen's spinning wheel is set in motion, at the dexterous hands of Franz Schubert, who is absorbed within the vortex of his devices and becomes inadvertently a benefactor to Goethe's fact-laundering, achieved in full conscience through fictional dramatization of people's lives.

That is the only condition the audience would be willing to bear, being with a consumptive woman in the same room for any amount of time. The condition that the woman lies on the other side of the light, protecting them from the actual event in the same manner the 'burg' of their cities, made of actual stone, has been protecting them from those being outside of it and their misfortune, having invented charity as a way of keeping them afar. In this manner, charity buys them the necessary distance. It is not therefore an act of intuition but a rational one. Friedrich Engels records a letter sent by 'a lady' to a local newspaper in 1884 irritated about the fact that charity as a status is breached by the poor.<sup>6</sup>

### Forged Emotions

As it happens in nature where the bees – not necessarily aware of the fact – help the insemination by carrying the pollen attached to their legs onto other receptors, the ideas of music are travelling attached to the fingers of the performance species, bearing the same chance of awareness, the status of which relies heavily also on rational behavior, which most of the time belongs to admirable, however mechanical process. As the work of art does inhabit neither the mind of the composer nor inside the score, it leaves space for foreign intervention on its meaning, being prone to interpretation. In this respect, it can be later turned into either a question or an answer or perhaps a dilemma, manipulating its own nature to reproduce itself eternally, without ever exhausting its resources. As the question, the legitimate child of rhetoric, keeps inviting a multiplicity of answers, which feels no need to either absorb or even use, becoming later generously available to everybody in need, being what it is; a rhetorical question.

The process is reminiscent of the pre-composed epigrams on the back of postcards which the sender needs only to sign. The passionate words have already been there, delivered by a professional hand, filling the paper with the necessary trembling pathos, promising to awaken the sleeping emotions of the receiver, drawn straight from the inkpot of Johann Wolfgang Goethe, Jean-Paul Richter, George Byron, covering the entire gamut of well-crafted, ready-made emotions, forged inside the workshop of romanticism, the multiplicity of which would render more nominal value than their substance is capable to suggest.

The professional hand would be that of a copyist, not necessarily that of a thinker. The original lies in romantic fiction, the major characteristic of which is not the action itself but the manner in which the surroundings gets involved into the plot, allowing the receptor to reconstruct the feeling of the moment, without the need for the description to be exact, since the sought regard is the emotional aura, the scenographic setting in which the condition exists. In this respect, the condition itself is not actually necessary and could be replaced by one involving the receptors themselves. One, which would match their particular characteristics, their particular brand of emotional state. In this respect, they could browse through the catalogue of emotional sceneries, picking the one which fits best their particular circumstances.

Thus, the posed dilemma is not necessarily related to the actual artwork but is more the creation of the desires, lurking inside the receiver. Therefore, its home lies not within the work of art but inside the mind of the audience. As Igor Fyodorovich has noted (Stravinsky 1975: 163):

Most people like music because it gives them certain emotions, such as joy, grief, sadness, an image of nature, a subject for daydreams, or still better oblivion from every-day life. They want a drug – 'dope.'

The time has come for Georg Christoph Grossheim and Ludwig Rellstab to step in; the rest is provided by romantic fantasy.

<sup>6</sup> "Mr. Editor, For some time past our main streets are haunted by swarms of beggars, who try to awaken the pity of the passers-by in a most shameless and annoying manner, by exposing their tattered clothing, sickly aspect, and disgusting wounds and deformities. I should think that when one not only pays the poor-rate, but also contributes largely to the charitable institutions, one had done enough to earn a right to be spared such disagreeable and impertinent molestations. And why else do we pay such high rates for the maintenance of the municipal police, if they do not even protect us as far as to make it possible to go to or out of town in peace? I hope the publication of these lines in your widely-circulated paper may induce the authorities to remove this nuisance; and I remain, Your obedient servant, A LADY." (Engels 2009: 277)

### Under the gothic moon

In November 1819, Georg Christoph Grossheim, signing his letter as ‘Doctor of Philosophy’, tries to persuade Beethoven not to “*impart to the world, the marriage between the Fantasia in C sharp minor* [meaning the Sonata Op. 27.2] *and Die Beterin of Seume*”.

Seume’s poem is of a maiden, pleading for the recovery of her sick father and the poet wishes himself to approach death in order to be the recipient of her fervent prayer.

Grossheim, in his letter urges Beethoven on behalf of all to set the poem to the music of the first movement of the sonata (Albrecht 1996: 263):

“What pleasure it would give us all to hear *Die Beterin* with your music and the inconceivable joining of hands that Beethoven and Seume give one another in spirit!”

Apart from speculation, Beethoven never answered the letter nor did he turn the sonata into a song, according to the wish of Grossheim.

Grossheim’s effort to link the sonata to *Die Beterin*, led however into the false perception of the existence of a painting of the pleading maiden, which inspired Beethoven to write the first movement of the sonata. Thus, for a certain period of time the first movement of the sonata had been associated with the figure of a woman existing exclusively inside the minds of those who had the need to mythologize it, regardless of the fact that no actual painting had existed.

After Beethoven’s death, Grossheim exercised once more his Elysian pen, which he dipped in expressive romantic metaphors, recalling vividly what he had never witnessed, knowing too well that scribing is the remedy to keep someone from being forgotten (Albrecht 1996: 263):<sup>7</sup>

“Beethoven’s thoughts at Seume’s grave, which I still protect like a noble jewel, give an exact report of his magnanimous outlook in the world’s misfortune.”

In the meanwhile, the sonata was travelling in time with all the artifacts it had collected in its forced association with the inkpots of romantic literary expressive verbalism.

### From Labyrinth to Sans Souci

Ludwig Rellstab (1799–1860) a poet and music critic, in 1832, five years after Beethoven’s death, in a review in *Vossische Zeitung* linked the sonata to a boat trip by the moonlight in Lake Lucerne in Switzerland. In this manner, the sonata has once more been turned into a soundtrack of a personal memory destined to accommodate the individual needs of every bittered person, resembling the way Man visualizes God; in his own image.

In the meantime, the respective literature would collect epithets and metaphors from the inkpot of Romanticism, embroidering the plainchant of its imagination with verbal trills and other ornaments, rearranging the scene, painting Beethoven’s sonata in colourful verbal illustrations, turning it into a cut-out board where one can stick his head and live his own fictional dream.

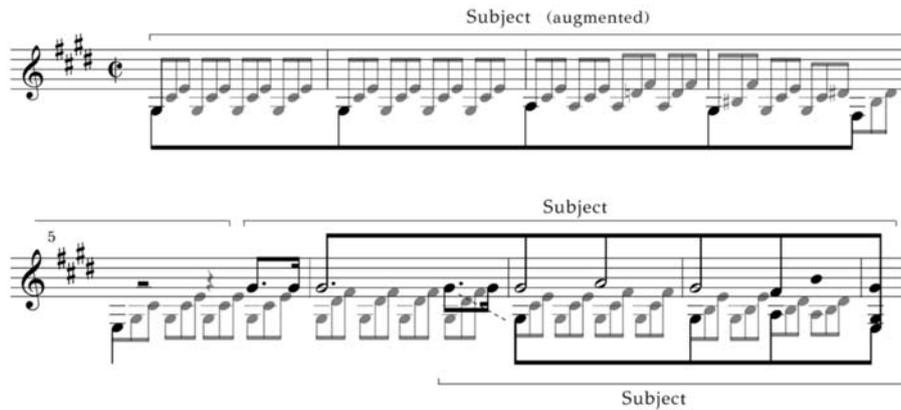
By that time, Beethoven has already been forgotten, as the city of Vienna (been proud of having the most important collection of famous names carved on stone in its cemeteries, securing in this manner, another monument in its collection of monumental dead) feels free to be devoted to pure entertainment, importing quadrilles from Paris, getting at the same time filled the arenas where gladiators such as Franz Liszt and Sigismond Thalberg would compete in the speed of execution.

According to Hector Berlioz, Franz Liszt, in a spontaneous burst of intuition, ornamented the first movement of Beethoven’s Sonata Op. 27.2 with extended trills and tremolos (Jones 1999: 49), providing the aural only part of the performance, as the visual was already embedded in his own self, leaving the rational responsibilities to Beethoven who, in a stubbornly fatalistic manner, had supplied a contrapuntal exposition to the first movement, to which everyone would be able to add their own expressive intuitive touch, providing the vehicle, at times of personal and other times of mass escapism (see Ex. 2).

Beethoven, quite unaware of all consequences, constructed his theme using three different formations of a subject, one in augmentation and the other two in contrapuntal *stretto*. He used the same devise in the string quartet Op. 18.4 iii where the successive entries of the fugal subject form the theme of the sonata, arriving at a double form of a fugue within a sonata.<sup>8</sup>

<sup>7</sup> Seume died in 1810 in Teplitz, where Beethoven spent some time in the summers of 1811 and 1812.

<sup>8</sup> Brahms has also used the same devise in the cello sonata Op. 38, iii.



Example 2. In the rational labyrinth of intuition (Beethoven, Piano sonata Op. 27.2 i)

### Epilogue

In this respect, the rational sonata due to the European longing for self-expression, collecting cultural artifacts on its way, becomes a vehicle for borrowed fictional moments one has never experienced. It does that by giving shelter to the feigned tormented souls of Europe, which due to lack of its own resources turns to such works, in its calculative quasi desperate search for a soothing sound-concoction, a sound elixir. For it seems easier to rationally construct inner feelings and expose them to the cosmos than to rationally construct meaning, which involves the understanding of the structural elements of the sonata (such as the cell and the motive) in order to decode its meaning, posing another eternal question [turned alchemically into a dilemma] resembling the manner in which western culture poses for the sake of the posing itself, taking psychocultural selfies of itself, not in order to create a record of events but for the mere experience of capturing the moment of being captured, of attracting its own attention to itself, producing endless existential selfies, of which being present is more important than the record produced. In this respect, since the focus is not in the process, for the rational apparatus is there but not involved [perhaps not even detected] thus as their existence relies on the awareness, it does not produce any records.

In this respect, it does not even exist.

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### Racionali intuicijos apgaulė

#### Santrauka

Racionalumo ir intuicijos priešpriešos koncepcija yra kultūriškai suformuotas išpūstos dilemos įtvirtinimas, kurios ir klausimas, ir atsakymas yra pramanyti. Tai ilgesingas vaikymasis to, ką Vakarų kultūra nuo seno priima kaip aistringą nešiotoją, sukurdama fiktyvią būseną, o galbūt aplinkybę, kurioje ši dilema amžinai išsaugo savo egzistenciją pakilusi į orbitą, iš kurios pati negali ištrūkti; ji nuolat keliauja pakludama tik ją supančios aplinkos dėsniais, būdama viso labo savo pačios būsenos artefaktu.

Tad šiuo požiūriu racionalus meno kūrinys, pakeliui rinkdamas kultūrinius artefaktus, dėl europietiško saviraiškos ilgesio tampa priemone sklisti skolintiems, išgalvotiems, niekieno niekada nepatirtiems momentams ir kartu priedanga netikroms iškankintoms Europos sieloms, kurios, stokodamos savų resursų ir kvazidesperatiškai ieškodamos raminančios garso mikstūros, garso eliksiro, atsigręžia į tokius kūrinius. Atrodo, kad yra lengviau racionaliai sutelkti vidinius jausmus ir juos demonstruoti visam kosmosui, negu racionaliai sukonstruoti reikšmę, į kurią įeina kūrinio struktūrinių elementų, tokių kaip ląstelė ir motyvas, supratimas, būtinas norint juos iškoduoti.