

**A MUSICIAN'S TESTAMENT: THEMES OF CATHOLICISM IN PART TWO OF
GUSTAV MAHLER'S EIGHTH SYMPHONY**

A Thesis by

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I have examined the final copy of this thesis for form and content, and recommend that it be accepted in partial fulfillment of the requirement for the degree of Master of Music with a major in History and Literature.

Silvia Carruthers, Committee Chair

We have read this thesis and recommend its acceptance.

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DEDICATION

For my mother, without whose sanctuary of unconditional love and support
this effort could not have been possible

ABSTRACT

This study is intended to explore the spirituality of Gustav Mahler through his emphasis on Catholicism in his Eighth Symphony by relating those themes to other parts of Mahler's life, focusing on his use of Johann Wolfgang von Goethe's *Faust* as a basis for Part II of the "Symphony of A Thousand." Surprisingly, the conclusions on Mahler's spiritual beliefs do not come from his religious practices, but arise from exploring his personal relationships, testimony from his colleagues, and interpretations of Goethe's poetry.

The first concern is Mahler's conversion from Judaism to Christianity in 1897, and how a majority of his biographers determine the motivation to be political rather than spiritual in order to obtain the post of Vienna Opera director. However, through research it is shown how both a sentimental appreciation and belief in Catholicism are held by Mahler and subsequently reflected in his compositions.

Three main categories of Christianity are then discussed: the Catholic view of Woman and her three roles of mother, virgin, and queen; suffering and purification; and mysticism. Each part of Catholicism is then related to Mahler and Part II of his Eighth Symphony through some part of this life. The three roles of Woman are related to his relationship with his own mother, sister, and wife. His thoughts on suffering are compared to that of one of his favorite author, Fyodor Dostoyevsky's, life and best known works, *Crime and Punishment*, specifically the comparison of Raskolnikov and Sonia's respective suffering. Finally, his fascination with mysticism is highlighted through man's transformation from natural to spiritual as it is recorded in the New Testament and how that is symbolic of Faust's evolving perspective.

Supplemental topics discussed in this study are Mahler's earlier symphonies, his meeting with Sigmund Freud in 1910, Friedrich Nietzsche's philosophy of the übermensch, the writings of C.S Lewis on mysticism, the Gospel of John, and Deryck Cooke's relation of Part I and Part II of the Eighth Symphony to Christianity's meaning of the Word and the Deed

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CHAPTER I

INTRODUCTION

Of Gustav Mahler, it has been said that he “was the first composer to seek personal spiritual solutions in music.”¹ What then do biographers of Mahler say about the most significant event in his spiritual life, his conversion from Judaism to Christianity? The answer is very little outside of mentioning that the event even took place, for the main authorities on Mahler conclude the conversion is not a spiritual matter at all, but a political one.

Mahler’s biographers cannot entirely be blamed for their secular treatment of this sacred event because Mahler himself did not actively participate in any organized religion in his adult life, although he is tied to his Jewish heritage even to the present day. The reason for this is explained by what makes Judaism unique among the world’s religions: that “Jewish identity... was a matter of birth, race, and nation, as well as faith.”² Therefore, Judaism was a label one carried based on certain social stereotypes, both including and regardless of religious belief.³ Mahler did not hide his background, but he realized that it did stand in the way of his ambition to be appointed director of the Vienna Court Opera. Fortunately for Mahler, the acceptable solution was conversion to the religion practiced by the state. In hindsight, the timing seems quite convenient, his baptism in February 1897 and the appointment to his most desired position not two months later, as well as a bit insincere. So the issue is glossed over by Henry-Louis de La Grange, Michael Kennedy and Norman Lebrecht, explaining it as a career move intended to keep the political harmony in Vienna.

¹ Norman Lebrecht, *Mahler Remembered* (New York: W.W. Norton and Company, 1987) p. ix.

² Leon Botstein, “Gustav Mahler’s Vienna,” *The Mahler Companion* (Oxford: Oxford University Press, 1999) p. 21.

³ Talia Pecker Berio notes that “one can barely suggest a definition of a Jew, let alone Judaism...” in her essay “Mahler’s Jewish Parable” found in Karen Painter, ed., *Mahler and His World* (Princeton: Princeton University Press, 2002) p. 89.

Without a doubt, Henry-Louis de La Grange writes the most comprehensive study on Mahler.⁴ Even in this most detailed biography, Mahler's conversion and baptism account for no more than three paragraphs, one of which is in the endnotes. What we learn in those paragraphs is that the conversion was an inadvertent result of Mahler's relationship with Anna von Mildenburg, of whose influence on the matter La Grange describes as "determinative." As for the specifics of the event, "his baptism took place on February 23, 1897, in the Kleine Michaelskirche in the Sankt Angar district of Hamburg...."⁵ It was performed by a vicar by the name of Swider, and his godfather was a man named Theodor Meynberg. The date is also recorded in Vienna at the Church of St. Carlo Borromeo, where he married Alma Schindler in March 1902.⁶ After providing the details, La Grange then quotes Mahler writing to music critic Ludwig Karpath (1866-1936), as saying "I do not hide the truth from you when I say that this action, which I took from an instinct of self-preservation and which I was fully disposed to take, cost me a great deal."⁷

Michael Kennedy, writing for Oxford University's Master Musicians Series, follows La Grange's lead down to the same quote from the letter to Karpath and also categorizes Mahler's conversion as a career move. However, he does go on to argue that a theory of Leonard Bernstein's, that what cost Mahler so much was being "ravaged by guilt" for turning away from Judaism, seems highly unlikely and cannot be substantiated.⁸ Both La Grange and Kennedy allude to a hidden truth about Mahler's conversion: that it was required to comply with the unwritten rule in Viennese society, was treated as such by Mahler, and that despite Mahler's

⁴ Henry-Louis de La Grange, *Gustav Mahler, Volume 3, Vienna: Triumph and Disillusion (1904-1907)* (New York: Oxford University Press, 1999).

⁵ La Grange, p. 411.

⁶ La Grange, p. 905.

⁷ La Grange, p. 412.

⁸ Michael Kennedy, *Mahler*, The Second Master Musicians Series (Oxford: Oxford University Press, 2000) p. 48.

insistence that the conversion was in the works before the Vienna Opera decision was made, “he embraced the Catholic religion because he knew that his native Judaism would prove an insurmountable obstacle to his appointment.”⁹

What La Grange provides in biographical details, Donald Mitchell provides for musical analysis. His three-volume work centers mostly on Mahler's composition technique and performance practices rather than his personal life, therefore, his contribution does little to shed any light on Mahler's religious ideals. A wealth of information, however, is found in Norman Lebrecht's *Mahler Remembered*. What Lebrecht gives us that the other writers do not is the context in which Mahler's conversion took place. In his introduction, Lebrecht enlightens us to the fact that Mahler's problem was far from extraordinary: many of his friends including Siegfried Lipiner, Victor Adler, and Bruno Walter were Jewish converts to Christianity, a demographic that mostly “consisted of highly educated people—professionals, musicians, writers, and artists.”¹⁰ What Mahler did do differently from his friends is delay his conversion until necessity arose—until “it became absolutely essential if he was to achieve his lifelong ambition.”¹¹ Lebrecht also tells us how Mahler practiced Catholicism, or, more accurately, did not: “[h]e never went to church, never confessed, never celebrated religious rites or festivals.”¹²

That Mahler did not practice the Catholic faith explains the casual treatment his conversion receives. It also is an invitation to consider Mahler a bad Christian; one who we can be certain is suffering in purgatory (or worse) because he did not worship God within the parameters established by the Vatican. That conclusion is of course, absurd, and comes from society's eagerness to point out the shortcomings of those that are most admired. While the

⁹La Grange p. 411.

¹⁰Botstein, p. 20.

¹¹Lebrecht, p. xxi.

¹²Lebrecht, p. xxi.

Catholic Church as an organized religion is rather rigorous, it is by no means a scale on which we can ascertain which way he will be judged on that final day. The church itself insists that no man can know the extent to which God will grant mercy, meaning that mankind cannot fathom the vast love and forgiveness of which he is capable.¹³

At the time of his conversion in 1897, Mahler was in the midst of composing his Third Symphony, a six movement work written for orchestra as well as contralto, woman's chorus and boy's chorus. Some of the most poignant elements in the Third and perhaps the Eighth however stem from a few years previous when he was in the process of completing his Second Symphony, a piece that in its own right closely identifies with Catholicism.

Mahler's Second, Third and Fourth Symphonies have a number of things in common, namely that they are all considered programmatic works that are each in some part based on the German folk poetry of *Das Knaben Wunderhorn*, and that they are all composed for orchestra and voice. The Second Symphony, in stark contrast to the Eighth which was completed in mere months, was started in 1888 when Mahler was musical director at the Budapest opera, three years later in 1893 the second and third movements were written while he was chief conductor under Hans von Bulow in Hamburg, and was not completed until the following year.¹⁴

Surrounding the completion of that final movement is a set of circumstances that has much relevance to Mahler's later works. On February 12, 1894 Bulow died, leaving Mahler to succeed him in conducting the Hamburg Symphony. At Bulow's memorial service on March 29, which notably took place in Hamburg's Michaeliskirche, where Mahler was to be baptized less

¹³ CCC #230 "Even when he reveals himself, God remains a mystery beyond words" pg. 61, and #1000 "This 'how' exceeds our imagination and understanding; it is accessible only to faith..." p. 261.

¹⁴ Kennedy, p. 189.

than three years later, the ceremony consisted of a Prelude by Bach and also a chorale from his St. Matthew Passion, a scripture reading, a boys chorus singing a choral on Friedrich Gottlieb Klopstock's *Die Auferstehung*, the funeral service, and concluded with another Bach choral, from St. John's Passion.

It was the Klopstock that struck Mahler, who found in the words the perfect ending to his symphony:

Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben
Wird der dich rief dir geben.

Arise, yes, you will arise,
Dust of my body, after a brief rest!
Immortal Life
Will He, who called you, grant to you.

Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben.

You are sown that you might bloom again!
The Lord of the harvest goes
And gathers sheaves
Gather us, who died.¹⁵

In this text, Mahler found his most ideal ending, one that answers a question posed by Donald Mitchell in reference to the "massive funeral rites" of the opening movement's *Todtenfeier*: "what can one do with a Hero whom one has just buried?"¹⁶ Resurrect him, and by doing so, we witness Mahler's first alignment of symphony program with an unmistakably Christian theme. Also worth noting is how the use of the boys chorus showed Mahler "the music potentiality of...an area of colour and symbolism that he was to exploit in his next symphony, the Third, and transcendently so, in the Eighth."¹⁷ In fact, the Second even ends in the same key of the Eighth, E-flat Major.

There are no such clear examples of Christianity found in the final version of Mahler's Third Symphony, but there is in a manner of speaking a sort of spiritual evolvment that develops throughout the work's six movements: 1. Summer Marches In; 2. What the Flowers in

¹⁵ Constantin Floros, *Gustav Mahler: The Symphonies* (Portland, Oregon: Amadeus Press, 1985) pp. 75-6.

¹⁶ Donald Mitchell, *Gustav Mahler, Vol. II: The Wunderhorn Years* (London, Westview Press, 1975) p. 168.

¹⁷ Mitchell, *The Wunderhorn Years*, p. 169.

the Meadow tell me; 3. What the Animals in the Forest tell me; 4. What Night tells me; 5. What the Morning Bells tell me; and 6. What Love tells me.¹⁸

In Natalie Bauer-Lechner's personal writings, she recalls that Mahler said in June 1896 that the first movement of his Third Symphony "...almost ceases to be music..." and that

Each movement stands alone, as a self-contained and independent whole... Only at the end of the... "animal"... movement, there falls once more the heavy shadow of lifeless Nature, of still-uncrystallized, inorganic matter. But here, it represents a relapse into the lower forms of animal creation before the mighty leap towards the Spirit which takes place in the highest earthly creature, Man... What was heavy and rigid at the beginning has, at the end, advanced to the highest state of consciousness¹⁹

A similar progression, from unconscious existence to spiritual awareness, is seen in Mahler's selection from Part II of Goethe's *Faust*.

The Fourth Symphony is the next to follow Mahler's tradition of Wunderhorn program and vocal orchestration. The finale, "Das himmlische Leben," was actually originally intended to conclude the Third Symphony, and by the time the Fourth was completed on August 5, 1900, we find Mahler far removed from Hamburg, but in a recognizable environment: on holiday at Maiernigg, having held the post of Vienna opera conductor for nearly three years.

Fortunately for Mahler, Vienna proved a much more liberal locale than Hamburg. Carl Schorske describes the city under the rule of Emperor Franz Josef I and Mayor Karl Lueger to be "not... like that of the German north, moral, philosophical, and scientific, but primarily aesthetic."²⁰ In this region, as opposed to northern Germany, religion was considered an art. As for posterity, considering the course of European history in the first half of the twentieth century,

¹⁸ Kennedy, p. 125. Grove Music Online's "Gustav Mahler" by Peter Franklin lists movement 4 as "What Man tells me" and 5 as "What the Angels tell me," titles both confirmed on Mahler's drafts by Donald Mitchell in *Gustav Mahler, Vol. II: The Wunderhorn Years*, p. 191.

¹⁹ Natalie Bauer-Lechner, *Recollections of Gustav Mahler*. Translated by Dika Newlin; edited by Peter Franklin (New York: Cambridge University Press, 1980) p. 59.

²⁰ Carl Schorske, *Fin-de-Siècle Vienna* (New York: Vintage Books, 1981) p.7.

it is logical to assume that part of the reason that Mahler continued to be labeled a Jew posthumously was because the entire community gradually became more and more isolated, culminating in the atrocities of World War II. Even during his lifetime he continuously battled anti-Semitism from his contemporaries. Alma writes of a particularly hurtful example, “when Cosima Wagner, whom he greatly esteemed, tried to bar his appointment in Vienna because he was a Jew.”²¹ Cosima was, of course, the daughter of the opera composer Richard Wagner, whose “1850 polemic on Judaism in music had challenged German composers to suppress 'Jewish music'.”²² But that was the problem: what was Jewish music? No one could “identify any such body of music or its traits” as being Jewish, therefore, works by Jewish composers including not only Mahler but also Felix Mendelssohn and Giacomo Meyerbeer fell victim to “political and economic stereotypes rather than elusive musical generalizations.”²³

Not only was Mahler's music considered substandard based on his Judaism, he is also blamed for laying the foundation for Expressionism. Due partly to his professional and financial support of Arnold Schoenberg, Mahler was labeled in 1938 “as the 'father of atonality'” by Hans Joachim Moser, a musicologist born in 1889 whose research was devoted “almost exclusively to German music.”²⁴

Mahler could not escape being Jewish by converting to Christianity, but I would venture to say that his Jewish background made him a more fulfilled Christian. Alma writes that “[h]e never denied his Jewish origin. Rather, he emphasized it. He was a believer in Christianity, a Christian Jew, and he paid the penalty.”²⁵ The object of this study is not to inventory Mahler's life and work to reach the sum of either Jew or Catholic. That would be not only impossible but

²¹ Alma Mahler, *Gustav Mahler: Memories and Letters* (New York: The Viking Press, 1969) p. 101.

²² Pamela Potter, *Most German of the Arts* (New Haven: Yale University Press, 1998) p. 20.

²³ Potter, p. 21.

²⁴ Potter, p. 215.

²⁵ Alma Mahler, p. 101.

an inaccurate judgment of his feelings about God. Rather, it is to see how he used those ideas he loved from the Catholic faith, found fascinating, and ultimately incorporated into his music. Although religious themes can be uncovered in many of Mahler's works, particularly his symphonies, an in depth consideration of Part II of Mahler's Eighth Symphony exclusively will be found in the following research and analysis.²⁶

One of the foundations for Part II of the Eighth is Johann Wolfgang von Goethe's *Faust*, the first part of which was published in 1808, the second not until 1832.²⁷ Goethe (1749-1832) in his own right was considered a man before his time, whose "...development as a writer paralleled the concurrent evolution from the culture of the Enlightenment to Romanticism."²⁸ A significant commonality between Goethe and Mahler is Pantheism, a doctrine that views God as the collective manifestation of Nature and the Universe.²⁹ Goethe's later works "manifest an inward-looking maturity in an approach to art that seems at time mystical, occasionally outrageous, and sometimes sophisticatedly naïve...."³⁰ His *Faust*, a piece that was in progress "for more than sixty years" continues to be well-known and a much beloved and contemplated work of German literature.³¹

In light of his use of numerous religious philosophies and traditional German folklore, Mahler's own colleagues were all too eager to dismiss his conversion from Judaism to Catholicism as a matter of politics, but those closest to him testify that he was deeply

²⁶ Appendix A

²⁷ Hermann Weigand, "Goethe's Faust: An Introduction for Students and Teachers for General Literature." *Faust: A Tragedy* (New York: W.W. Norton and Company, Inc. 1976) p. 446.

²⁸ Andrew Weeks, *German Mysticism: From Hildegard of Bingen to Ludwig Wittgenstein* (Albany: State University of New York Press, 1993) p. 218.

²⁹ "Pantheism," Dictionary.com. *Webster's Revised Unabridged Dictionary* (MICRA, Inc.) <http://dictionary.reference.com/browse/pantheism> (accessed: June 27, 2008).

³⁰ Stephen E. Hefling, "Aspect of Mahler's Late Style," *Mahler and His World*, edited by Karen Painter (Princeton: Princeton University Press, 2002) p. 200.

³¹ Johann Wolfgang von Goethe, *Faust : A Tragedy*, translated by Arndt Hamlin (New York: W.W. Norton and Company, Inc., 1976) p. 346.

contemplative on the subject of religion. Alfred Roller, appointed to the Vienna Opera as director of design by Mahler and considered by him as a close friend contributes that “He was deeply religious. His faith was that of a child. God is love and love is God. This idea came up a thousand times in his conversation.”³² Richard Specht, music critic for *Die Zeit* said, “that Mahler was devout and religious to the core is certain, but he related to each religion merely as legend and belonged to no community....”³³

For Mahler, the Catholic faith provided in part a host of new avenues for a closer relationship with God, but the main problem that Mahler had with the Catholic Church, and perhaps with all religion, is that he found the practical form of the religion to be restrictive. Roller recalls a conversation in which he asked Mahler why he does not compose a Mass as did so many of his contemporary composers. Mahler responded by asking ““Do you think I could take that upon myself? Well, why not? But no, there’s the credo in it.’ [H]e began to recite the credo in Latin. ‘No, I couldn’t do it.’”³⁴ The Credo is essentially a profession of faith and a promise to follow the preconceived idea of worship found in the context of the Catholic faith. Specifically Mahler is referring to the point of the Catholic Mass in which the celebrants recite the Apostle’s Creed, but in more general terms, he is referring to the uptight conformity required of Catholicism.³⁵ He shared the sentiment behind the church but was limited by its discipline, and therefore continued to reach out to God in music. In truth, Mahler used Catholicism as one of a number of springboards to become closer to God. Contained in his Eighth Symphony, as in his life, are many principles that echo the Catholic Church. Let us uncover what inspired Mahler

³² Lebrecht, p. 164.

³³ Lebrecht, p. 186.

³⁴ Lebrecht, p. 164.

³⁵ Appendix B

to say to Roller following a rehearsal of his Symphony of a Thousand ““There you are, that’s my Mass.””³⁶

³⁶ Lebrecht, p. 164.

CHAPTER II

Mahler and Women

“...Holy Mary, mother of God, pray for us sinners...”

Hail Mary, Council of Trent, 1545-63

One of the themes of Catholicism prevalent in *Faust* and consistent with Mahler's life and work is the way in which women are viewed. Catholicism is distinguishable from other Christian denominations in part because of its high regard of the Virgin Mary and the honor shown to her in the practice of the faith. In the context of this reverence, Woman becomes a title rather than simply a gender distinction and in Catholicism is portrayed three ways: as a symbol of purity, as an intercessor between man and God, and as a creator. All three ways are evident in *Faust: Part II* and similarly these three roles can also be seen in Mahler's mother, sister, and wife, as he harbored a very deep respect for his female relations that stemmed from his childhood and lasted throughout his life.

The Bible refers to this role at the very beginning, in the book of Genesis. Eve was Woman to Adam-created from his own rib by God to be his companion. “This is bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of man.”³⁷ After the serpent persuades Adam and Eve to eat fruit from the Tree of Knowledge, God curses the serpent and foretells that “I will put enmity between...your offspring and hers; He will strike at your head while you strike at his heel.”³⁸ To paraphrase, God is saying that there will be another Woman and distinguishes to the serpent, a representative of all evil, that his great power will be destroyed by the least significant part of her child.

³⁷ Genesis 2:23, p.10.

³⁸ Genesis 3:15, p.10.

Mary as Woman

What this passage points to is that to undo what Adam and Eve have done by introducing sin and death into the world, He needs a vessel—one that has a pure soul—that will create and nurture, and will show obedience to His will. The personification of these roles is the mother of Jesus Christ, the Virgin Mary. To Catholics, Mary is considered the pinnacle of feminine perfection, an example for all women to emulate. According to the Catechism of the Catholic Church “it is at the hour of the New Covenant, at the foot of the cross, that Mary is heard as the Woman, the new Eve, the true ‘Mother of all the Living’.”³⁹

Mary fulfills all three roles that distinguish Woman—purity in that God has exempted her from Adam and Eve’s original sin, creator as she will bear His only son, creating not only the savior himself, but also salvation for all mankind, and intercessor in that because she will be obedient in doing His will, she is rewarded special work in Heaven, allowed to involve herself on man’s behalf to God, and is entitled Queen.

Jesus Christ himself uses the title of Woman when referring to his mother in John 2:4. During the story of the Wedding at Cana, Mary informs Jesus that there is no more wine and he replies to her “Woman, how does your concern affect me? My hour has not yet come.”⁴⁰ Jesus is not being disrespectful to his mother; he is addressing Mary within the context of Genesis, in the lineage of Eve by using this title and further honors her by performing his first public miracle, meeting her concern, and turning gallons of water into wine.

Use of the term “virgin” when applied to the mother of Jesus Christ most commonly refers to sexual purity and the biological miracle that Catholics believe was His conception. But

³⁹ *Catechism of the Catholic Church* [CCC] (Washington D.C.: United States Catholic Conference-Liberia Editrice Vaticana, 1994), #2618, p. 630.

⁴⁰ John 2:4, p. 1139.

it also describes how God chose to exempt Mary from the stain of Adam and Eve's legacy, original sin, which condemned all of mankind to death. This purity is fully realized when, according to the Catholic doctrine of the Assumption, Mary does not experience death, but is spiritually and physically assumed into Heaven.

Finally the Immaculate Virgin, preserved free from all stain of original sin, when the course of her earthly life was finished, was taken up body and soul into heavenly glory, and exalted by the Lord as Queen over all things, so that she might be the more fully conformed to her Son, the Lord of lords and conqueror of sin and death.⁴¹

In the Bible's Book of Revelations 12:1-2, Mary is seen at the end of time as pregnant and experiencing the pains of childbirth, viewed as creator of man's salvation. "And there appeared a great wonder in heaven, a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars: And she being with child cried, travailing in birth, and pained to be delivered."⁴² Taking that Biblical passage into account, now Mary is not only the creator of man's salvation by allocating God's grace, she is also creator by essentially giving birth to man's savior. The reference to the Virgin as a queen wearing a crown of stars also represents the coronation of Mary, an event in which she is titled "Queen of Heaven" as can be seen in *Coronation of the Virgin Mary*, 1541 by Hans Süß von Kulmbach (fig. 1), now displayed in Vienna's Kunsthistorisches Museum. Here, Mary is not only a creator, but because she has shown obedience to God she is also granted the authority to intervene on man's behalf to Him, making her also an intercessor. The title of Queen insinuates the governing power given to Mary by God as "the royal dispenser of Grace."⁴³

⁴¹ CCC #966, p. 252.

⁴² Revelations 12:1-2.

⁴³ "Mary, Blessed Virgin" *The New Catholic Encyclopedia*, Vol. 9 (New York: Thompson, Gale: 2002) p. 280.

Figure 1 Kulmbach's *Coronation on the Virgin Mary*, 1541,
http://artyzm.com/e_obraz.php?id=154

The figure of the Virgin Mary in Catholicism directly corresponds to that of Mater Gloriosa in *Faust*. Spiritual themes of the three roles of Woman can also be seen in the characters of Gretchen/Una Poenitentium and the three penitent women.



Although Mater Gloriosa only has two lines at the end of *Faust* and they are addressed to Una Poenitentium and not Faust/Doctor Marianus, her presence is made known much earlier at line 12031, when Goethe directs *Mater Gloriosa schwebt einher*.⁴⁴ Doctor Marianus then pays homage in *Dir, der Unberührbaren*, followed by three penitent women in *Du schwebst zu Höhen*.⁴⁵ Mater Gloriosa is present throughout the remainder of the poetry, at the end of which she leads Una Poenitentium and Doctor Marianus onward to heaven.

In *Faust: Part II*, Mater Gloriosa/Woman's purity is mostly represented in the fact that she speaks few words despite the deep significance of her presence. The roles of both creator and queen are found in Doctor Marianus' prayer to Mater Gloriosa as he describes her the same way as she appears in Revelations. In lines 11992-11996, Goethe's Dr. Marianus says

Die Herrliche mitteninn
Im Sternenkranze,
Die Himmelskönigin
Ich seh's am Glanze (*Enzückt.*)

Star garlands burgeon,
High at their center,
Heaven's crowned Virgin,
Known by her splendor (*rapt*)

⁴⁴ "Mater Gloriosa floating on high." English translation by Arndt Hamlin.

⁴⁵ "Nor to Thee the Lord denied it/Thou who art soaring"

The summation of the three ways Woman is portrayed in *Faust* comes in the final lines of Dr. Marianus. After Mary, the *Mater Gloriosa*, beckons Una Poenitentium to follow her, Doctor Marianus honors her with all three titles in line 12102: *Jungfrau* (virgin, sign of purity), *Mutter* (mother, creator), *Königin* (Queen, intercessor).⁴⁶

In Part II of his Eighth Symphony, Mahler symbolizes the arrival of Mater Gloriosa and the accelerating gravitation of Doctor Marianus toward her through instrumentation and recurring ascensions. Never singing faster than a quarter note, the part of Mater Gloriosa is calm and serene, a drastic contrast to Una Poenitentium's virtuosic showcase typical of operatic soprano. Particularly striking is the descending melody beginning in m. 1267, where each deliberate note of the high feminine register slices through minimal accompaniment of the opening theme on "wenn er dich ahnet."⁴⁷ The moment is previously foreshadowed in mm. 713-7, where the flute plays the same simple four-note descension, albeit an octave higher, as Dr. Marianus sings "wie du uns befriedest," acknowledging Mater Gloriosa's authority.⁴⁸

When describing his new surroundings shortly after his first entrance, Doctor Marianus relates that he sees women passing by him and moving upward in m. 613-21, a passage Mahler overlays with boys chorus at fortissimo. The notes inconspicuously foreshadow the rise and crest of chorus II in m. 804-11 as the tenors and basses address Mater Gloriosa. Things slow down quite a bit during Doctor Marianus' tenor solo "Höchste Herrscherin der Welt" in m.639-719.⁴⁹ In m. 721-3, violin II divisi are directed to tremolo, a sort of mystical indication that something big is about to happen, an echo back to the opening bars of Part II in violin I. The tremolo is continued in the violas until m. 741, where they then prepare for a big suspension in m. 746-7 on

⁴⁶ Johann Wolfgang von Goethe, *Faust*, translated by Arndt Hamlin (New York: W.W. Norton and Company, Inc., 1976) p. 308.

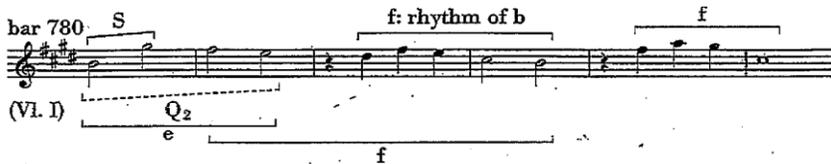
⁴⁷ "He will divine and follow thee."

⁴⁸ "As Thou pacifiest."

⁴⁹ "Sovereign Mistress of the World"

“Köenigen,” and event that will be discussed later in Chapter IV that also ends Doctor Marianus’ intimate prayer. The transition from the dramaticism in this part is a deliberate accented climb in violin I and II first in m. 755-8 and again in m. 770-6, introducing the moment of Mater Gloriosa’s peaceful entrance on the downbeat of m. 776 with the first notes of the fortissimo harp. The characters seem awestruck by the sight of Mater Gloriosa in m. 780 as what La Grange refers to as “love theme” (fig. 2) directed *schwebend*.⁵⁰

Figure 2 Gustav Mahler, Symphony No. 8, Measures 780-5. Henry-Louis De La Grange. *Gustav Mahler. Vienna: Triumph and Disillusion (1904-1907)*. (New York: Oxford University Press, Inc., 1999) p. 937.



It is interesting to note that in Goethe, lines 12020-9 are said by Doctor Marianus, whereas Mahler writes them for the chorus. Perhaps more important however is that “Dir, der Unberührbaren” is written for tenor and bass—men only—of chorus II, who instigate a gradual building of the choral forces in the following manner:

Table 1

M. 804	M. 822	M. 825	M. 833	M. 837	M. 841	M. 844
					Soprano I	Gretchen/ Una Poenitentium <i>ff</i>
			Soprano I	Soprano II	Soprano II	
		Soprano I	Soprano II	Alto I	Alto I	
		Alto II	Alto II (834)	Alto II	Alto II	
	Tenor I	Tenor I	Tenor I	Tenor I	Tenor I	
	Tenor II	Tenor II	Tenor II	Tenor II (838)	Tenor II	
Tenor II	Bass I	Bass I	Bass I	Bass I	Bass I	
Bass II	Bass II	Bass II	Bass II	Bass II	Bass II	

⁵⁰ “etherrally”

The mounting vocal instrumentation coincides with a notational drive as well. The movement toward Woman really gains momentum as a four note ascension first begins slowly in Chorus II in m. 804-807 as the tenor rises from B to C#, D#, and E and then continues in m. 815-818 as they begin a whole step lower, on A, but rise to C#, D#, and a half step higher then before, E#, on “verführbaren.” From that point the ascension begins to snowball through a pattern of violin, winds and chorus overlapping their climbing motives with violin I in m. 818; flute, oboe, and clarinet on beat two of m. 819; chorus II in beat three of m. 819; violin II in m. 820; winds again in m. 821; chorus on beat one of 822, and violins on beat two of 822 with an emphasis in 823 and 824 from harp and piano. This rush culminates in a subito pianissimo in m. 825, from where the strings and both chorus I and II further ascend to meet Una Poenitentium, formerly Dr. Faust’s love Gretchen, in m. 844.

It is in the solos of the three penitent women and the subsequent trio that the most literal Biblical reference and the best example of specifically Catholic tradition are found. The first two women are directly from the Gospels. First, Magna Peccatrix sings of Luke 7:36, where she washes and dries the feet of Jesus with her long hair while being mocked by a Pharisee. In this passage, Jesus rebukes the Pharisee and says that because of her great sin, she now knows a greater love and greater depth of forgiveness than one who has not sinned as much.

The second woman, Mulier Samaritana from John 4, tells of an encounter with Jesus at a well where he tells her the sins of her past, among them that she has been married five times. He also tells her of the “flowing, living” water, in contrast to the stagnant water of the well, an analogy to life with God as opposed to life without.

The final woman does not have a basis in the Bible, but comes directly from Catholic tradition, as the story of Maria Aegyptiaca comes from the *Acta Sanctorum*, a database of the

lives of the saints of the Catholic Church.⁵¹ She is also the most mystical figure of the three women. Living as a prostitute, a woman later known as St. Mary of Egypt (c. 344-c. 421) makes a pilgrimage to Palestine to corrupt others with sin. On the Feast of the Exultation of the Holy Cross, she joined a crowd and attempted to enter the church but was mystically prevented from entering. Seeing a statue of the Virgin Mary in the courtyard, she repents her erroneous life and prays for the Holy Mother's guidance, after which she is then allowed in the church. Following her conversion, she then spent forty-seven years alone in the desert until she encounters Zosimus, a monk that left his monastery to spend Lent in the desert, who she asked to bring her Holy Communion. In compliance with her request, Zosimus meets her at the Jordan River, where after taking the sacrament St. Mary walks on the water from the east bank to the west, and told the monk to meet her in the same spot the following year. When Zosimus returned a year later, he finds the deceased saint with a note to him written in the sand that she died the night of their meeting a year before and to bury her body. Maria Aegyptiaca recounts her story in

Faust:

Bei dem hochgeweihten Orte,
 Wo den Herrn man niederliess
 Bei dem Arm, der von der Pforte
 Warnend mich zurückstieß,
 Bei der vierzigjährigen Busse,
 De rich true in Wüsten blieb,
 Bei dem seligen Scheidegrusse,
 Den im Sand ich niederschrieb—

By the shrine where what was mortal
 Of the Lord was laid in mourning,
 By the arm that from its portal
 Spurned me back with voice of warning;
 By my forty years' repentance
 Humbly served in desert land,
 By the blissful parting sentence
 I inscribed upon the sand—⁵²

The three women petition to Mater Gloriosa on behalf of Gretchen, now Una Poenitentium, that her wish for Dr. Faust's salvation is granted, collectively acting in the role of intercessor. The basis of their argument is that they were each shown mercy in spite of their respective misdeeds, which they consider to be far more serious than Gretchen's single offense. The purpose of the

⁵¹ "St. Mary of Egypt," *The New Catholic Encyclopedia*, vol. 9, p. 288.

⁵² Goethe, *Faust*, translated by Arndt Hamlin, p. 306.

women in the literature is to stand in contrast to Mater Gloriosa and Gretchen in order to establish some relativity, as in the scene between the serpent and God in Genesis: whereas the serpent's power is inconsequential compared to that of the offspring of Woman, so too is Gretchen's transgression when viewed in the light as that of a sinner, an adulterer and a prostitute.

Table 2

Magna Peccatrix	6 Lines		2 Lines	
8 Lines of Text				
1ST Soprano	Love Theme: 1 st Soprano m.868-9; Flute, Oboe, Viol. Solo, m. 876-7; Oboe, Viol. Solo, I, m. 880-1	Love Theme: Oboe	Love Theme: Viol. Solo, I, II m. 894-5 Flute, Oboe, Trum. I, m. 898- 901	
34 Measures Total	24 measures		2 measures	8 measures
4 Measures. Love Theme: Viol I, Cello				
Mulier Samaritana	4 Lines	2 Lines		2 Lines
8 Lines of Text				
1st Alto				
51 Measures Total	18 measures	2 measures	9 measures	10 measures
13 Measures				
Maria Aegyptiaca	4 Lines	2 Lines		2 Lines
8 Lines of Text				
2nd Alto			Love Theme: Flute, Oboe	LT: Viol. Solo, Flute
43 Measure Total	17 measures	6 measures	8 measures	4 measures
8 measures				

Musically, Mahler divides the three solos for first soprano, first alto, and second alto in a mostly similar manner, each consisting of 8 lines of text that are organized 6/2 as in Magna

Peccatrix, or 4/2/2 as in *Mulier Samaritana* and *Maria Aegyptiaca*. The solos are separated by short musical interludes, first 4 measures, then 13, and interspersed throughout the strophes are the first 4 notes of the Love Theme as seen in figure 2. Then they are followed by a straightforward canon beginning in m. 1024, the entrances offset by 2 measures, all beginning with the 4 note love theme.

The form of Part II as a whole is sometimes compared to that of cantata or oratorio, and appropriately so when considering the series of “arias” of *Pater Estaticus*, *Doctor Marianus*, and *Una Poenitentium*. The solos of the three penitent women defer from this theory however, and are “set like chamber music” according to Mahler biographer Constantin Floros.⁵³ The comparison to chamber music matches the subject of the three solos: for all intents and purposes, each woman is disclosing a most intimate secret with all present, two seen by the divine insight of Christ alone, an act even Catholicism reserves for the privacy of a confessional.

Roles of Woman in Mahler’s Life

The three roles of Woman are not only seen in Mahler’s music as there is much evidence that Mahler held deep respect for the women of his personal life and was quite impacted by the roles his mother, sister, and wife fulfilled. Chronologically, the first woman of importance to Mahler was his mother, Maria, who personified the role of creator of Mahler and his many siblings of course biologically, but also religiously as his philosophy on religion stems from observations of the ways his parents practiced their Jewish faith. His father, Bernhard, was considered an assimilated Jew, while his mother is described as having been “unquestionably devout” to Judaism.⁵⁴ But Maria also represented a figure of martyred purity from young

⁵³ Floros, p. 227.

⁵⁴ Lebrecht, p. xix.

Mahler's vantage point, as he grew up a witness to both her example of faith and her volatile and abusive relationship with his father, whom she did not love. Norman Lebrecht concludes that this observation instilled in Mahler a distrust of the institution of religion, for as much faith and love his mother had for God, it would not shelter her from the wrath of his father. "Small wonder that he acquired a skepticism for his established religion while retaining his mother's unwavering belief in an all-powerful deity."⁵⁵ Although Maria died in October 1889 when Mahler was 29, her significance can be seen throughout Mahler's adult life, with the most compelling evidence occurring in 1910, less than a year before his death.⁵⁶

When being described by colleagues, there is often mention that Mahler's walk was affected by a sort of limp, even though he never suffered an injury to cause it. "When he was walking, one noticed that anything from one to three steps would sometimes fall out of the regular rhythm" wrote Alfred Roller.⁵⁷ Maria Mahler was "lame from birth" and biographer Michael Kennedy surmises that Mahler, "out of sympathetic imitation of his mothe[r]... manifested as a child the peculiar gait—a change of pace every three or four steps...."⁵⁸

Mahler's love for his mother also impacted his marriage to Alma. Their first child was born on November 3, 1902 and Alma writes that "[h]e loved this child beyond measure from the first day. It was christened Maria after his mother."⁵⁹ During the last few years of the marriage, the relationship became troubled as a result of the death of that beloved child, Mahler's devotion to his work and Alma's infidelity. Concerned that Alma might "leave him for her young lover, Walter Gropius," Mahler contacted Sigmund Freud.⁶⁰ In August 1910 the two men met in

⁵⁵ Lebrecht, p. xix.

⁵⁶ Kennedy, p. 189.

⁵⁷ Lebrecht, p. 153.

⁵⁸ Kennedy, p. 2.

⁵⁹ Alma Mahler, pp. 48-49.

⁶⁰ Lebrecht, p. 281.

Leyden, Holland for an afternoon of psychoanalysis, the result of which further supports the theory that Mahler greatly revered his mother. According Dr. Freud's expert opinion, Mahler had a Holy Mother complex, or mother fixation. In Alma's memoir *Gustav Mahler Memories and Letters*, she writes that Freud told Mahler: “[y]ou loved your mother, and you look for her in every woman. She was careworn and ailing, and unconsciously you wish your wife to be the same.”⁶¹ This diagnosis is further supported by Freud in an unpublished letter written to Marie Bonaparte in 1925 and paraphrased by Freud biographer Edward Jones:

Mahler was greatly impressed by a remark of Freud's: 'I take it that your mother was called Marie. I should surmise it from various hints in your conversation. How comes it that you married someone with another name, Alma, since your mother evidently played a dominating part in your life?' Mahler then told him that his wife's name was Alma Maria, but that he called her Marie!⁶²

The nurturing role of Maria was of such importance to Mahler that he seems to have replaced her after she passed away. When Maria died in 1889, having survived her husband by almost eight months, she had given birth to fourteen children, five of whom were still living at the time of her death, of which Mahler was the oldest and therefore responsible for his siblings. The two youngest were entrusted “in the care of a Catholic priest”⁶³ to complete their education, a move indicative of Mahler's confidence in the Church. Of the remaining two adult siblings, Mahler took his sister Justine, who had nursed their mother through her final illness, “to Budapest to keep house for him.”⁶⁴ This may have been an act more of brotherly kindness than domestic necessity, but what resulted was a “particularly intense relationship.”⁶⁵ So intense in fact was this relationship that in at least two instances it had a drastic effect on Mahler's life, portraying Justine in the role of intercessor, although her involvement was as much for her own

⁶¹ Alma Mahler, p. 175.

⁶² Lebrecht, p. 282.

⁶³ Lebrecht, pp. xx-xxi.

⁶⁴ Kennedy, p. 34.

⁶⁵ Kennedy, p. 34.

sake as for her brother's. The first case involved Mahler's love affair with Anna von Mildenburg, a singer with whom Mahler worked with while directing the opera in Hamburg. Justine "was jealous of [Mildenburg's] influence and also realized that she herself could provide the feminine care her brother needed without the emotional complications of being his wife or mistress."⁶⁶ According to Alma, "Mahler confided in Justine [of his love for Mildenburg], who clung to him jealously, and therefore did all she could to inject his feelings with suspicion. He suddenly felt the throttling coils and decided to break loose."⁶⁷ Loyalty to Justine then most certainly contributed to the end of Mahler's relationship with Mildenburg. Alma goes on to say that "he had been in a sense married to Justine. He regarded himself bound to her by vows of fidelity and deliberately eluded all temptations...He had exacted without mercy the same self-denial of Justine..."⁶⁸

This leads to the second example of Justine's effect, as it was this strictness that ultimately caused the breakdown of the tight bond between the two siblings. Justine naturally went from Hamburg to Vienna when Mahler received the opera post in 1897, and soon after their arrival she befriended and fell in love with Arnold Rosé, the lead violinist of Mahler's new orchestra. The affair was kept from Mahler for a number of years until he, inevitably enlightened, "was so disconcerted that he refused to speak to Justine for weeks..."⁶⁹ Mahler harbored deep feelings of betrayal, and from this point considered himself free to pursue other women. Not only did the drama affect his personal life, it also undermined his professional authority, causing much dissension between the orchestra and its new conductor throughout his appointment. Both examples of Justine's intercession, regardless of her selfish motives, would in

⁶⁶ Kennedy, p. 56.

⁶⁷ Alma Mahler, p. 11.

⁶⁸ Alma Mahler, p. 11.

⁶⁹ Alma Mahler, p. 13.

a sense distance Mahler from her and prepare him for a relationship with her successor, the one he would ultimately marry: Alma Schindler, arguably the most important woman in Mahler's life. In addition to those domestic needs that had been fulfilled by his mother and sister, Alma was also his romantic and intellectual companion, but the matter of her credibility must be addressed. Mahler biographers agree that Alma's account should be viewed cautiously. Norman Lebrecht considers her memoirs a "subtle blend of truth and malicious gossip..." and goes on to say that

Alma's long-standing grievances outweigh any regard for historical accuracy. Much else in her book is prejudiced by personal animosity, a casual attitude to chronology, and downright perjury designed to expiate guilt feelings and excuse her marital infidelities.... She deliberately misleads too often for [*Memories and Letters*], compulsively readable though it remains, to be used as the principle basis for considering Mahler's character.⁷⁰

Michael Kennedy agrees, and blames the "tendency towards too strong an emphasis on supposed defects in [Mahler's] personality aris[e] largely from inaccuracies and distortions in Alma's book..." and cites Alma's implications of Mahler's sexual inexperience prior to their relationship and the fragility of his health as two examples.⁷¹ Such is also the case with Alma's writings on Justine, and for that reason that we cannot objectively evaluate the relationship between Alma and her predecessor. Justine is frequently mentioned in *Gustav Mahler: Memories and Letters*, and not always in a becoming tone, but while the events Alma describes most certainly occurred, to what degree she misinterprets them to us cannot be discerned. "The twin poles in his life," says [Paul] Stefan, "were his favourite sister and his wife, Alma."⁷²

Something that Alma certainly was not to Mahler was any sort of spiritual influence.

While Mahler searched for spiritual redemption and struggled to be considered a Christian, Alma

⁷⁰ Lebrecht, p. xiii.

⁷¹ Kennedy, p. x.

⁷² Lebrecht, p. xvii.

reaped the benefits of being a Catholic while refusing to claim any devotion to a higher source. She writes, “Although I was brought up a Catholic, the influence of Schopenhauer and Nietzsche had made a free thinker of me. Mahler contested my point of view with fervor.”⁷³ Regarding Mahler and religion she elaborates that “He was a believer in Christianity, a Christian Jew, and he paid the penalty. I was a Christian Pagan and got off scot-free.”⁷⁴ Taking these two excerpts into account, it can be surmised that Alma’s own lack of belief in Christianity did nothing to dissuade Mahler’s own. In fact, it may even have served as a welcome obstacle for him to overcome, enabling him to add some conviction to his attitude about his adopted faith.

Even though it has already been determined that Maria Mahler fulfilled the role of creator as exemplified in the Catholic Church, it is Alma that truly deserves the title, though the full extent of her role will not come to light until Chapter IV. Despite all of the problems they encountered during their marriage, not one Mahler contemporary or biographer can dispute the fact that the two deeply loved one another, and it is the love that Mahler had for his wife that inspired his growth both as man and composer.

In the summer of 1910, Mahler went to Alma in the middle of the night and asked if she would like to have his Eighth Symphony dedicated to her. In spite of her declination, Mahler persisted, wrote to publisher Emil Hertzka and “a long correspondence followed. Mahler was not satisfied with the type and the spacing of the pages of dedication, to which he wished to have every honor done. In this, as in all else during those days, there was the same note of passion.”⁷⁵ In this dedication of his Eighth Symphony, “Meinen lieben Frau Alma Maria,” we see the

⁷³Alma Mahler, p. 20.

⁷⁴Alma Mahler, p. 101.

⁷⁵Alma Mahler, p. 178.

culmination of Mahler's love and respect for the women in his life.⁷⁶ Although Alma feigns the attitude that his actions were too little, too late, for Mahler to include the dedication on his Eighth, perhaps his most heartfelt and personal work, gives her the highest honor of which he was capable.

There is no record of Mahler's opinion on the Virgin Mary herself or her relevance to spirituality, and no correlation can be ascertained just from the fact that he emphasized what she symbolizes to Catholicism in his Eighth Symphony. It is in his relationships, however, that the same three sentiments are found, and through them the deep significance of Woman is shown.

⁷⁶ Gustav Mahler, *Symphony No. 8*, Musical Score (New York: Dover Publications, Inc., 1989) p. 1.

CHAPTER III

Mahler and Suffering

“...in what I have done, and what I have failed to do...”

-Confiteor, Catholic Mass

The most obvious examples of literature that influenced Mahler's Eighth symphony are of course the ancient hymn *Veni Creator Spiritus* and Johann Wolfgang von Goethe's *Faust*, the two pieces that provide the text for the symphony. Both pieces have in common themes of an enthusiastic triumph of man's spirit and praise for God—both ideas found a number of Mahler's works. But an additional theme of Catholicism is also present in Part II of Mahler's Eighth Symphony: that a man's soul must not only be redeemed from sin in order to find salvation, but that it also must go through a process of purification to rid itself of that sin before it can be with God in heaven.

There are three ways found in Catholic doctrine that this process may take place. The first would be that a divine gift of grace bestowed upon the human soul by God that removes the sin, which is the situation in *Faust*; because as Mater Gloriosa pardons Dr. Faust's sins, his soul is instantaneously cleansed and then continues on to heaven. The second way purification may take place is time spent in Purgatory, the teaching most unique to the Catholic Church on suffering. According to the Councils of Florence and Trent, the doctrine of the church states that at the time of death, the human soul is subject to an immediate judgment whereupon it is sent either to heaven if it is in a state of grace, having committed unrepented mortal sins that remain unforgiven it will be sent to Hell,

or having asked for forgiveness it will go to Purgatory to serve a penance in order to be purified before it will be allowed into Heaven. While safe from the punishment of hell, souls in purgatory are sent there essentially to purge the corrosion that has resulted from the sin committed on earth.

All who die in God's grace and friendship, but still imperfectly purified, are indeed assured of their eternal salvation; but after death they undergo purification, so as to achieve the holiness necessary to enter the joy of heaven. The Church gives the name *Purgatory* to this final purification of the elect, which is entirely different from the punishment of the damned.⁷⁷

The third and last possible way to purify the soul is time during life on earth that is spent suffering. This third process is what so closely identifies Mahler with the Catholic teaching on suffering, as he greatly sympathized with those in the world that experienced suffering, especially unjustly, and possessed a universal view of the subject: "Every injustice done to me...is an injustice towards the whole universe and must pain the Almighty spirit."⁷⁸ Bruno Walter wrote that "Mahler seemed to me ever more like a man drawn toward deepest suffering."⁷⁹

The principle of innocent suffering is very relevant to Mahler, and leads him to associate himself in a way to Jesus Christ, whom the Catholic Church teaches had no sin from which to be purified from and willingly sacrificed himself in order to save mankind. Likewise, Mahler too almost felt obligated to share in the suffering of the world, a sentiment that he once confided to colleague Richard Strauss, who was perplexed that he should feel that way.⁸⁰

⁷⁷ CCC #1030-1, p. 268.

⁷⁸ La Grange, p. 414.

⁷⁹ Lebrecht, p. 82.

⁸⁰ Lebrecht, p. 50.

Mahler and Dostoyevsky

Mahler's philosophy on suffering is shared by one of his most beloved authors, Russian novelist Fyodor Dostoyevsky (1821-1881) and is what undoubtedly attracted Mahler to his work. Richard Specht, a German music critic, claimed that "Mahler's best friend was one with whom he never met or exchanged a word and who, in so far as it was possible to influence his nature, had a decisive impact on it. This was Dostoyevsky. The encounter with his books had been for Mahler an experience of determining force."⁸¹ La Grange describes Mahler as "moved by a profound Dostoyevsky-like pity for man's suffering...and...never ceased to express his faith and compassion for the ills of humanity."⁸² Alma, who also enjoyed Dostoyevsky's writing, wrote that "[Mahler] set to music Dostoyevsky's question to life: 'How can I be happy when somewhere another creature suffers?'"⁸³

Although they lived in two very different countries and their births were separated by almost four decades, two more things that the men shared beside their feeling on suffering is that they both experienced religious conversions to Christianity and included the principle of the superman or *Übermensch* in their works.

Despite experiencing a religious childhood, Dostoyevsky was a strong atheist as an adult. In 1849, at age 48 he was arrested as a participant in the "Petrashevsky Circle," a group of intellectual colleagues that socialized to discuss political matters. After spending eight months in prison, Dostoyevsky and the other prisoners were led to Semyonovsky Square on December 22 to be executed by a firing squad. As the executioners were taking aim, a message from the Tsar arrived to pardon their lives, and as a result Dostoyevsky was sentenced to an indefinite period of

⁸¹ Lebrecht, p. 185.

⁸² La Grange, p. 414.

⁸³ Lebrecht, p. 316.

penal servitude at a Siberian labor camp. It was during this internment, which turned out to be four years, that Dostoyevsky, through reading the Bible, experienced an awakening that resulted in a new love for Jesus Christ and hope for a mankind that endures an unfair life on earth, such as he observed in Russian society.

The concept of the *übermensch*, the superman, stems from the philosophy of Friedrich Nietzsche (1844-1900), and is more appropriately associated with Mahler's Third Symphony, in which he quotes Nietzsche's *Also Sprach Zarathustra*, published in 1892.⁸⁴ The corresponding figure in Christianity, however, is Jesus Christ, and *Faust: Part II* centers entirely on the change experienced by the poem's main character, one that moves him from a mortal human to a superior being into the likeness of Christ. This is then subsequently emphasized in the music of the Eighth Symphony in that instead of using the typically romantic ideas of love or evil, Mahler chose to portray the transformation of Dr. Faust and utilizes the excerpts of Part II during which Dr. Faust is resurrected into Dr. Marianus: an eternal glorified existence.

Suffering and Crime and Punishment

Examples of these shared principles: the suffering of humanity, of new hope brought by religious conversion, and the *übermensch*, are evident throughout one of Dostoyevsky's most famous novels, *Crime and Punishment*, first published in 1866. The protagonist, Raskolnikov, is experiencing an internal conflict regarding his placement in social structure by deeming that those men of intellectual or political superiority have not only social responsibility but also an *obligation* to ensure that their superior ideals reach the masses.

⁸⁴ Lebrecht, p. 55.

[A]n 'extraordinary' man has the right...that is not an official right, but an inner right to decide in his own conscience to overstep... certain obstacles, and then only in case it is essential for the practical fulfillment of his idea(sometimes, perhaps, of benefit to the whole of humanity). ...I maintain that if the discoveries of Kepler and Newton could not have been made known except by sacrificing the lives of one, a dozen, a hundred, or more men, Newton would have had the right, would indeed have been in duty bound...to eliminate the dozen or the hundred men for the sake of making his discoveries known to the whole of humanity. But it does not follow from that that Newton had a right to murder people right and left and to steal ever day in the market.⁸⁵

Therefore, these individuals, one of which Raskolnikov considers himself, shoulder the burden of removing any obstacles to their ideas. But Raskolnikov's inner turmoil begins before he actually eliminates his obstacle, a dishonest pawnbroker, from society. Long before the crime itself, the guilt begins as soon as he makes the decision to murder her, guilt from trying to justify him into fulfilling the role of *übermensch*. After the action is complete, along with the collateral murder of the pawnbroker's innocent sister who happened to interrupt the attack, Raskolnikov's attempts to resume his life are hampered by his overwhelming guilt, his self-imprisonment.

Throughout the novel, Raskolnikov's paranoia of the civil authorities is dwarfed by his struggle to carry the self-imposed weight of guilt and social responsibility. The weight becomes even greater after he makes the acquaintance of Marmalodov, a man whose alcoholism is so controlling that it forces his eldest daughter, Sonia, to prostitute herself in order to support her father's habit, her consumptive stepmother, and her two young half siblings.

After Marmalodov's inevitable death, Raskolnikov seeks out Sonia, not due to romantic interest, but because he is drawn to her own inner suffering, and sees that, like him, she has committed her own self-sacrifice for the betterment of society. "What [Raskolnikov] does *not* realize is that Sonia's transgression was a voluntary though reluctant act of submission, while his own was a self-willed act of defiance. That is, he identifies himself with her because he mistakenly thinks they are both *Uebermenschen*, when in fact they are both suffering human

⁸⁵ Fyodor Dostoyevsky, *Crime and Punishment*, translated by Constance Garnett (New York: Random House, 1994) p. 302.

beings.”⁸⁶ This relationship between Raskolnikov and Sonia brings to light the distinction between two types of suffering: that which is necessary, like Sonia’s in that it has the cleansing effect, and that which is not, like Raskolnikov’s, whose disillusionment regarding his place in society is revealed to be a result of self-importance and ego rather than social empathy. The significance of this difference is that Raskolnikov will continue suffering until he relinquishes the *übermensch* ideal and admits that he is a common man. Sonia neither is an *übermensch*, but by contrast suffers only in the act of the sin itself and because of the self-deprecating nature of her sacrifice, she can possess hope of a new life in God’s forgiveness.

The most intimate scene between Raskolnikov and Sonia occurs in Part IV of the novel. Raskolnikov visits Sonia at her apartment shortly after the death of her father.

Five minutes passed. He still paced up and down the room in silence, not looking at her. At last he went up to her, his eyes glittered. He put his two hands on her shoulders and looked straight into her tearful face. His eyes were hard, feverish, and piercing, his lips were twitching. All at once he bent down quickly and dropping to the ground, kissed her foot. Sonia drew back from him as from a madman. And certainly he looked like a madman.

“What are you doing to me?” she muttered, turning pale, and a sudden anguish clutched at her heart.

He stood up at once.

“I did not bow down to you. I bowed down to all the suffering of humanity” he said wildly and walked away to the window. “Listen,” he added, turning to her a minute later. “I said just now to an insolent man that he was not worth your little finger...and that I did my sister honour making her sit beside you...”

“It is not because of your dishonour and your sin I said that of you, but because of your great suffering. But you are a great sinner, that’s true,” he added, almost solemnly, “and your worst sin is that you have destroyed and betrayed yourself for nothing.”⁸⁷

By “nothing” Raskolnikov means that Sonia’s impoverished stepmother and siblings are not worthy of her sacrifice, but this “nothing” is actually everything. Consider for example the contrast of the intent St. Mary of Egypt in Chapter II and Sonia: St. Mary prostituted herself not

⁸⁶ Roger L. Cox, *Between Earth and Heaven: Shakespeare, Dostoyevsky, and the Meaning of Christian Tragedy* (New York: Holt, Rinehart, and Winston, 1969) p. 147.

⁸⁷ Dostoyevsky, *Crime and Punishment*, p. 373.

as a means of survival, but to tempt and deliberately contribute to the corruption of other Christians.⁸⁸ Because Sonia sacrifices herself so that her family may live, an act entirely selfless, it purges her sins and her example begins to lead Raskolnikov to see his error and points him in the direction of redemption. The tragedy of the situation in Raskolnikov's view is the effect the sacrifice will have on Sonia's character.

“There are three ways before her,” he thought, the canal, the madhouse, or...at last to sink into depravity which obscures the mind and turns the heart to stone.” This last idea was the most revolting, but he was already a sceptic; he was young, abstract, and therefore cruel, and so he could not help believing that the last end was the most likely.⁸⁹

The depravity that Raskolnikov fears is Sonia's complete loss of heart and emotion. The thought is so frightful to him because that is precisely the same direction that he finds himself to be heading, already halfway down a road leading to emotional death, all the result of his misguided philosophy. At this point in the novel, seeds of understanding begin to take root.

According to Roger L. Cox, the character of Sonia was closely associated to Jesus Christ by Dostoyevsky in *The Notebooks*, his published commentary on *Crime and Punishment*.⁹⁰ The reasons why are obvious when taking into account Sonia's innocence, her humble nature, and her willing sacrifice. But Sonia is also aligned with the concept of Woman: having purity of heart, it is her intercession that essentially causes the change of heart in Raskolnikov, creating love and hope that will lead to his salvation, just as the involvement of Gretchen and Mater Gloriosa does so in *Faust*. Dostoyevsky himself supports this thought by including a biblical example as the novel continues.

⁸⁸Also in *Crime and Punishment*, the doctor that cares for Raskolnikov during the illness he experiences as a result of committing the murders is named Zosimov, a similar to the priest that buried St. Mary of Egypt, Zosimus.

⁸⁹ Dostoyevsky, *Crime and Punishment*, p. 374-5.

⁹⁰ Cox, p. 148.

After he has ceremoniously humbled himself before Sonia's suffering, Raskolnikov asks Sonia to read from the Bible the story of Jesus raising Lazarus from the dead. Within that story a woman, Martha, says to Jesus "Lord, if Thou hadst been here, my brother had not died."⁹¹ Jesus tells Martha her brother will be raised again, and she replies that she knows that he will on the final day. Jesus then says "I am the resurrection and the life: he that believeth in me though he were dead, yet shall he live. And whosoever liveth and believeth in Me shall never die. Believest thou this?"⁹² Martha answers affirmatively, and *because she has this faith*, Jesus restores life to her brother Lazarus. Here Martha acts in the role of the Virgin Mary, whose intervention leads to man's resurrection. Just as Martha's belief restored life to her brother, Sonia's example will renew emotional life in Raskolnikov. In the epilogue of *Crime and Punishment*, Raskolnikov is hospitalized while serving a sentence of penal servitude quite similar to that experienced by Dostoyevsky in 1848, and sees Sonia keeping vigil for him outside. Knowing that Sonia is waiting for his release finally instills in him the desire to be reborn and gives him hope for life as a new man.

On waking up he chanced to go to the window, and at once he saw Sonia in the distance at the hospital gate. She seemed to be waiting for some one. Something stabbed him to the heart at that minute.⁹³

The true awakening occurs a few paragraphs later, as they meet for the first time since his illness.

How it happened he did not know. But all at once something seemed to seize him and fling him at her feet. He wept and threw his arms around her knees. For the first instant she was terribly frightened and she turned pale. She jumped up and looked at him trembling. But at the same moment she understood, and a light of infinite happiness came into her eyes. She knew and had no doubt that he loved her beyond everything and that at last the moment had come...

⁹¹ Dostoyevsky, *Crime and Punishment*, p. 379.

⁹² John 11:26.

⁹³ Dostoyevsky, *Crime and Punishment*, p. 626.

They wanted to speak but could not; tears stood in their eyes. They were both pale and thin; but those sick pale faces were bright with the dawn of a new future, of a full resurrection into a new life. They were renewed by love; the heart of each held infinite sources of life for the heart of the other.⁹⁴

Finally, Sonia's hope has come to fruition as Raskolnikov's imprisonment, both mental and literal has essentially purified him and he is resurrected, not in the sense of Lazarus, which was simply a restoration of the same life that once existed, a cycle in which Raskolnikov was previously living, but in the sense of Jesus, as he has been reborn into a new life of promise and love with Sonia, "and it could never have done so if Sonia, in her turn, had not encountered death."⁹⁵

The confrontation of death further connects Raskolnikov and Sonia to the Lazarus story. Because of the murders he has committed, Raskolnikov, already staring down emotional death, faces a sentence of literal physical death when caught by the civil authorities. Similarly, because of her occupation, Sonia too faces not only physical death as a prostitute, but also an emotional one as her profession calluses her sensitivity. Lazarus has already faced death, and consequently, "we learn that going to Bethany, where Lazarus lies ill or already dead, means returning to Judea, where 'the Jews were but now seeking to stone' Jesus (John 11:8)."⁹⁶ Hence, "part of the meaning of the Lazarus story is that Christ's raising the dead man to life requires his own going forth to meet death."⁹⁷

Like the characters of *Crime and Punishment* and the story of Lazarus, Dr. Faust too faces a sobering demise. But while there is still hope for Raskolnikov and Sonia, and Jesus willingly goes to meet death with the divine insight that he will return, according to traditional

⁹⁴ Dostoyevsky, *Crime and Punishment*, p. 627.

⁹⁵ Cox, p. 147.

⁹⁶ Cox, p. 147.

⁹⁷ Cox, p. 148.

religious thought there are no other options for Dr. Faust. With his independent will, he freely chose to make an exchange for his soul with Mephistopheles (s. 1655-1705), leaving him no choice but to pay up at his death. Faust's only path is an eternal punishment devoid of all hope: absolute spiritual death. This scene is the dramatic climax of Goethe's work when at the moment of reckoning, as Mephistopheles orders the jaws of Hell to open (s. 11644), a Heavenly Host surprisingly appears to claim Faust (s. 11677) and remove him to heaven.

Purification in Faust and Mahler's Eighth Symphony

Mahler's excerpt from *Faust* varies from most of the previous settings of the work, with the exception of the *Chorus Mysticus*, the final lines of Goethe's work. Symphonic works include those by Schumann (*Scenen aus Goethes Faust*, 1844-53), Berlioz (1846), Liszt (*Faust Symphony*, 1854, *Chorus Mysticus* added in 1857).⁹⁸ But in closer comparison to Mahler's Eighth due to the use of vocal instrumentation, operatic works including either the folk legend or Goethe's version of *Faust* by Spohr (1816), Gounod (1859), Boito (1861, rev. 1875), and Busoni (1925) portray the doctor more as an "operatic lover" rather than an ambitious intellectual and are more focused on the relationship between Gretchen (in some works called Marguerite), Dr. Faust and the diabolical elements of the literature rather than redemption.⁹⁹ Spohr omits salvation altogether and has Faust carried off to hell, while Gounod concludes with Marguerite's redemption, but not Faust's. Both Boito and Busoni flutter around the subject without actually dramatizing it: after Faust's death in Boito's *Mefistofele*, his body is surrounded by angels that cover him with roses and Mephistopheles realizes he has lost the battle for the soul. Busoni has a

⁹⁸ F. W. Sternfeld, "Faust" *The New Grove Dictionary of Opera* (Grove Online, 2007) p. 1.
<<http://www.grovemusic.com/index.html>>

⁹⁹ Sternfeld, p. 1.

more “humanistic” approach.¹⁰⁰ In his *Doktor Faust* as Faust and his child lay dead in the final scene, Mephistopheles carries the adult body away over his shoulder, while a child arises and walks away, implying that Faust will be redeemed in the life of his progeny.

The separation of Faust’s spiritual self from his corporal existence and its clinging matter is narrated by Die Vollendeteren Engel, who explains that a higher authority than angels is required to free the spirit of its earthly confines.

Die Vollendeteren Engel

Uns bleibt ein Erdenrest
Zu trageen peinlich,
Und wär er von Asbest,
Er ist nicht reinlich.
Wenn starke Geisteskraft
Die Elemente
An sich herangerafft,
Kein Engel trennte
Geeinte Zwienatur
Der inningen beiden:
Die ewige Liebe nur
Vermag’s zu scheiden

More Perfect Angels

Earth’s remnants molest us,
To bear them is toil,
Were they asbestos,
They still would soil.
When spirit strength has surged
And the elements to communion
With itself has merged,
No angel can sever the union
Of two fused in one,
Of twin natures blended,
Eternal love alone
Has strength to end it.

Musically, Mahler portrays the process of separating the two natures by recalling Part I of the Eighth and employing the same solo orchestration and key, D minor. The fact that the solo orchestration changes from violin to alto, and the key from minor to major differentiates between the dual nature and the singularly divine one. The music drastically switches gears from the previous chorus “Jene Rosen” in which Die Jüngeren Engel enthusiastically proclaim the defeat of evil in the conflict over Faust’s soul, to a much more somber tone beginning in m. 540 as the entire orchestra slowly diminishes to only chorus II and solo violin. The melancholy violin solo begins in m. 556 and corresponds to the isolation and anguish associated with Purgatory. The irregular triple meter of the violin versus the steady movement of the choir and the chromaticism

¹⁰⁰ Sternfeld, p. 2.

of the melody both signify the cleansing of the human soul to be complicated and intricate, as if the accumulated sin is intertwined and entangled throughout like a cancer and is being undone. In m. 563, the process is signified as complete in a change to G major, and an echo of the irregular meter in the flute, dynamically marked *ppp*, alluding that the sinful residue is dissipating. Three measures later the solo enters in a new state—as an alto in m. 566. The text of the alto solo explains how a force higher than angelic authority is necessary to divide the physical residue and the spirit: eternal love. The end of the alto solo and chorus of the *Die Vollendeteren Engel* in m. 580 is significant because that is where the development begins according to musicologists that make the argument that Part II of the Eighth can be mapped into sonata form.¹⁰¹ It is also at which point that the literature changes from one of general scene description by narrowing to the perspective of Dr. Marianus. Mahler symbolizes the apprehension and wonder of his new awareness in Dr. Marianus’ obscure entrance in m. 604, which is inlaid with the boys and mixed chorus before his flourishing prayer to Mary in m. 639 “Höchste Herrscherin der Welt.”¹⁰²

But “there is no role for Mephistopheles in that part of Goethe’s *Faust* that Mahler chose to set.”¹⁰³ His use of Dr. Faust’s transformation gives insight both to what Mahler considered the most significant and inspiring part of Goethe’s work and personally what is most frightening for him. Alma beautifully describes the sentiment in her introduction to *Gustav Mahler: Memories and Letters*:

¹⁰¹ Eftychia Papanikolaou, “Religious Impulse in Schumann’s and Mahler’s Settings of Goethe’s *Faust*.” *Naturlaut*, 4 (2005) p. 12.

¹⁰² Trans: “Highest Mistress of the World.”

¹⁰³ Mitchell, *Gustav Mahler Vol. III, Songs and Symphonies of Life and Death* (Berkeley: University of California Press, 1985) p. 590.

Mahler, it seems to me, discovered a new term in music: an ethical-mystical humanity. He enriched the symbolism of music—which already included love, war, religion, nature, and mankind—with Man as a lonely creature, unredeemed on earth and circling through the universe, a lost child waiting in silent meditation in the greenwood twilight for its father to come.¹⁰⁴

By ignoring what represents hell in the romantic sense—fire and brimstone, never ending torture, supernatural evil, aspects found elsewhere in *Faust*—and focusing on purification and the ecstasy of going to meet God, we are left to conclude that, for Mahler, hell would consist of an idea that much more closely resembles the Catholic Church's doctrine of purgatory, or more specifically, isolation from God; to be left wanting, lost, and suffering.

¹⁰⁴Lebrecht, p. 316.

CHAPTER IV

Mysticism

**“We believe in one God, the Father, the Almighty
maker of Heaven and Earth, of all that is seen and unseen...”**

-Nicene Creed, Council of Nicaea, 325

The final part of Catholicism to consider in terms of Mahler and his Eighth Symphony is the mysticism that is woven throughout the sacred scripture and traditions of the faith, all aspects found in Goethe's *Faust*, and then reiterated by Mahler in his music. Though he was not a devout in practice, it was his fascination with mysticism that drew him to the faith, a fact evidenced by comments by Alma and echoed by his colleagues.

Alma discusses Mahler's interest at least twice in her memoirs. “He was attracted by Catholic mysticism, an attraction which was encouraged by those friends of his youth who changed their names and were baptized. His love of Catholic Mysticism was, however, entirely his own.”¹⁰⁵ “[H]e had a strong leaning to Catholic mysticism, where as Jewish ritual had never meant anything to him. He could never pass a church without going in; he loved the smell of incense and Gregorian chants.”¹⁰⁶ Much more convincing are Mahler's professional contemporaries, who describe in some part Mahler's deep motivation to know God. Mahler's colleague at the Vienna Opera Bruno Walter categorized him as “An ascetic. A God-seeker.”¹⁰⁷ Music critic Ferdinand Pfohl of the *Hamburger Nachrichten* wrote, “Mahler was a mystic, a God-seeker. His imagination circled incessantly around these matters, around God and the world,

¹⁰⁵ Alma Mahler, p. 48.

¹⁰⁶ Alma Mahler, p. 101.

¹⁰⁷ Lebrecht, p. 82.

around life and death, around spiritual matters and nature. Eternity and immortality were at the centre of his thoughts. Death and eternity are the great theme of his art.”¹⁰⁸

Definition of mysticism

Exactly what constitutes mysticism is harder to determine than as to whether or not it was of interest to Mahler. In a series of lectures entitled *Christian Mysticism* given at Oxford University in 1899, William Ralph Inge defines mysticism as “the attempt to realise, in thought and feeling, the immanence of the temporal in the eternal, and of the eternal in the temporal,” and further quotes Goethe as saying mysticism is “the scholastic of the heart, the dialect of the feelings.”¹⁰⁹ The Catechism of the Church defines supernatural as “[s]urpassing the power of created beings; a result of God’s gracious initiative. Our vocation to eternal life is supernatural....”¹¹⁰ Miracle is defined therein as “[a] sign or wonder, such as a healing or the control of nature, which can be only be attributed to divine power....”¹¹¹ Christianity contains many historical records of supernatural events, and the saints of the Catholic faith specifically are believed to have had such experiences as visions, raptures, and healings that have no natural explanation. Mysticism, however, is collectively the motivation behind such occurrences.

The aura of mystery is evident from the first bars of Part II of Mahler’s Eighth Symphony. As Mahler gradually reveals the thematic material of Part II in small increments, the first Violins sustain a tremolo on E^b, establishing a suspenseful undercurrent and a feeling of impending action. Two of the small ideas are the pizzicato melody in the cello and bass (Fig. 3) and rhythm of dotted quarter note, eighth note, half note on scale steps 5-6-5 (Fig. 4).

¹⁰⁸ Lebrecht, p. 94.

¹⁰⁹ William Ralph Inge, *Christian Mysticism* (London: Methuen and Co. Ltd., 1948) p. 5.

¹¹⁰ CCC Glossary, p. 900.

¹¹¹ CCC Glossary, p. 888.

Figure 3 Gustav Mahler, Symphony No. 8. Henry-Louis De La Grange. *Gustav Mahler. Vienna: Triumph and Disillusion (1904-1907)*. (New York: Oxford University Press, Inc., 1999) p. 936. Measures 2-4, Cello, Bass

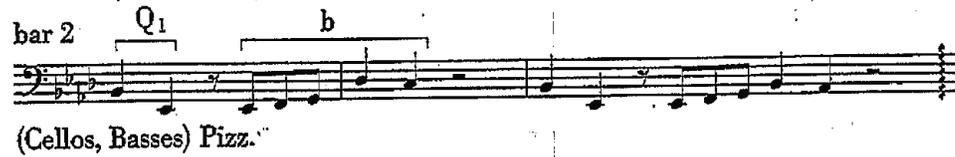


Figure 4 Gustav Mahler, Symphony No. 8. Henry-Louis De La Grange. *Gustav Mahler. Vienna: Triumph and Disillusion (1904-1907)*. (New York: Oxford University Press, Inc., 1999) p. 937. Measures 24-8, Cello, Bass



The layering of the two motives are an introductory representation of two mystical ideas found in Part II of the Eighth Symphony, each in its own way consisting of two layers: how man is both natural and spiritual and at the time of death transfigures from mortal human into a glorified spiritual being; and the development in life of two complimentary forces, one masculine and one feminine, that are found both in the creation of man and in his relationship with God.

Transition between natural and spiritual

The first idea, already introduced in Chapter III, is the supernatural transfiguration of man from mortal human into a glorified spiritual being. When discussed before, the concentration on the transfiguration was concerning how suffering is purifying to the soul and cleanses the body from sin, but the mystical aspect is how the natural and spiritual aspects affect one another—that sin accumulates and therefore must be removed for the change to occur.

Though theologically he did not obtain any sinful matter during his lifetime, the most poignant example of this transformation in Christianity is Jesus Christ as through the Resurrection both stages, the natural and spiritual, are shown.

During the time known to the church as Pentecost, or the six weeks that followed his Resurrection, Jesus appeared on earth in a new form, one that was, to use the words of Dr. Inge, simultaneously “temporal” and “eternal,” such that his own disciples did not even recognize Him. A literary figure to have given much thought to the idea of the mysticism of Christianity, also a convert although unassociated with Mahler, is C.S. Lewis (1898-1963), who likens Christ during Pentecost to “a ghost: he ‘appears’ and ‘disappears’: locked doors are no obstacle to Him. On the other hand He Himself vigorously asserts that He is corporeal (Luke xxiv 39-40) and eats boiled fish.”¹¹² Lewis concludes then that Christ is evidence of what will happen to all men at the time of their death, that each soul will change into a state belonging not to our nature but to a New Nature: one in which man will exist with God in a state of glorification, where we will have the same abilities Jesus was seen to perform after the Resurrection, in contrast to the suffering of our present existence. This concept further distinguishes returning Lazarus back to a natural state from a resurrection into a glorified state. The transfiguration exposes death not as an end, but is rather the beginning of a new life, shows the sobriety of sin that delays the transformation, and the significance of grace.

The belief in Christ’s glorified body is at the center of practicing the Catholic faith, as the main devotion is to celebrate the sacrament of the Eucharist. During the ritual of the Catholic Mass, the celebrant repeats the actions of Christ at the Last Supper, and transubstantiation is believed to take place, the changing of the natural substances of unleavened bread and wine into Christ’s divine glorified body and blood. The spiritual layered with the natural. Catholics believe

¹¹² C. S. Lewis, *Miracles* (London: The University Press Glasgow, 1947) p. 175.

that consumption of the divine matter effectively cleanses the soul of the sin that separates man from God.¹¹³

Mahler's belief in Jesus Christ is the greatest argument for his belief in Christianity; Alma called him "*ein Christgläubiger Jude*, a Jew who believed in Christ" and his selection from *Faust* centers on Dr. Faust's change from a natural human tarnished by sin into a purely divine, spiritual being.¹¹⁴ As stated before in Chapter III, Dr. Faust experiences the transfiguration and emerges a glorified being like that of Christ, distinguishable by his new name, Dr. Marianus

Chor Seliger Knaben
Freudig empfangen wir
Diesen im Puppenstand;
Also erlangen wir
Englisches Unterpfand.
Löset die Flocken los,
Die ihn umgeben!
Schon ist er schön und groß
Von heiligem Leben.

Choir of Blessed Boys
Gladly we gather in
Him in the pupal stage;
Glad by the same to win
Angelic gage.
Loosen the flaking film
Left yet to bind him,
Life in the sacred realm
Has grown and fined him.

Mahler overlaps this passage with the first entrance of Dr. Marianus, the tenor, who he directs to remain in the background as he describes his surroundings as seen through new eyes in "Hier ist die Aussicht frei" beginning in m. 604. In m. 639, Mahler indicates that *Darf vorher unter keinen Umständen auffallen* or that the tenor "should under no circumstances be conspicuous until..." the first tenor solo "Höchste Herrscherin der Welt!" where he directly acknowledges Mater Gloriosa.¹¹⁵

While the transfiguration shows the process of the change between the natural and spiritual, mysticism also includes the spirituality found in man's human nature that is developed

¹¹³ CCC #1393, p. 351.

¹¹⁴ Lebrecht, p. xxi.

¹¹⁵ Gustav Mahler, p. 152.

as he moves through life. This spirituality contains two characteristics, one masculine and one feminine, that are inherently found in the creation of man and direct him to God.

The Eternal Masculine and Feminine

The first characteristic, of masculine nature, is one of motivation, ambition, and yearning—for knowledge, for love, for spiritual enhancement. It is this masculine drive that originally gets Dr. Faust into trouble, as his lust for knowledge is behind his deal with Mephistopheles, but Goethe himself saw this also in part to be what saves him, conveying that as long as man wants for God, He, through the Virgin Mary, meets man halfway and grants mercy.¹¹⁶ Likewise, in his letters to Alma, Mahler too identifies the principle of striving and the resulting action as masculine.¹¹⁷

As far as music is concerned, this striving, longing feeling of the eternal masculine is perfectly represented musically in the suspension; precisely what Mahler uses at least three times in Part II of his Eighth Symphony. The 2-1 suspension is first alluded to in the introductory measures of Part II as the first two notes in the second measure of the theme already shown in Figure 4, but resurfaces at key moments as the piece continues. The first case is during the instrumental prelude or “overture” that takes place at the beginning of the Part II. The build begins on the second beat of m. 132, as the viola and bass pizzicato the theme shown in figure 3 and Horn I, violin II, and cello overlap with a modified theme of figure 2: instead of ascending, the second half of the theme is delayed at first by descending quarter notes in m.134, then compensates by an ascension of three eighth notes in the last half of both of m.135 and 136. This

¹¹⁶ Hans Eichner “The Eternal Feminine: Aspects of Goethe’s Ethics.” *Faust*, translated by Arndt Hamlin (New York: W.W. Norton and Company, 1976) p. 615-6.

¹¹⁷ Though scholarly publications on gender studies in music such as those by Susan McClary identify striving as a feminine trait, Mahler himself categorizes it as masculine in his letter to Alma dated June 1909, quoted on page 54.

tactic builds a greater urgency in the music, thus making the suspension in m.137 that much more dramatic and aching. Mahler even directs to resist the urge to rush by specifically indicating in the score *nicht eilen* (do not hurry) in m.135, as Horn I, III, V, violin II, and cello all crescendo to beat one of m. 137, and do not resolve until beat two of m.138.

Figure 5 Gustav Mahler, *Symphony No. 8*, Universal Edition, 1939. p. 83. Measures 133-8: Violin I, II, Viola, Cello, Bass.

The image shows a page of a musical score for Gustav Mahler's Symphony No. 8, measures 133-138. The score is arranged in five staves: Violin I (1.VI.), Violin II (2.VI.), Horn (Br.), Viola (Vlc.), and Bass (Kb.). The key signature is three flats (B-flat major/D minor). The time signature is 4/4. The score includes various dynamic markings: *pp* (pianissimo) at the start of m. 133, *sf* (sforzando) in m. 134, *dim.* (diminuendo) in m. 135, *mf* (mezzo-forte) in m. 136, *cresc.* (crescendo) in m. 137, and *ff* (fortissimo) in m. 138. Performance instructions include "Nicht eilen." (Do not hurry) above the Violin I staff in m. 135, "G-Saite" (G-string) above the Violin I staff in m. 138, and "Pesante." (Heavy) above the Violin I staff in m. 138. Other markings include "2fach get. arco" (two-fold arco) above the Horn staff in m. 136, "arco" above the Bass staff in m. 138, and "zu 2" (second ending) above the Bass staff in m. 138. A box containing the number "20" is located at the bottom right of the page.

The second example is not so agonizing, but because of the text in the chorus and tenor is more literal. Previously mentioned in conjunction with the Catholic Church’s view of Woman, Dr. Marianus is calls out to the Mater Gloriosa by her three titles beginning in m. 724. It is on the word “koönig,” or queen in m. 746 that the suspension occurs in the tenor and bass of chorus I, although in this case without the intensity found leading up to m. 137. This is portraying the eternal masculine of Dr. Marianus intimately yearning for everything Mater Gloriosa represents: serenity, contentment, and peace. By suspending on “koönig,” Mahler acknowledges her authority as Queen, and therefore shows the relief that her grace will provide.

The final suspension occurs in m.1330, but is foreshadowed in m.1284 as Doctor Marianus and violin II hold D over the organ’s C-E-G, all of which resolve to the dominant

chord on beat one of m. 1285. Here, and again in m.1330, the suspension occurs on the word “zarten,” meaning tender. This example is not nearly as prominent as the first, but its significance is that the word is repeated. Although Mahler makes few changes in his setting of Goethe’s poetry, Mitchell observes that there are “a significant number of repetitions of key words, lines and phrases, all of them placed with a sure instinct for their dramatic necessity and dramatic effect.”¹¹⁸ The emphasis in this particular case shows the fragility of the relationship between man and God as portrayed in Catholicism: that the humility of man to reach outside of himself for fulfillment must precede God’s gift of spiritual realization; man will not receive it based on being His creation alone. The resolution of this last suspension also portrays the glory of that realization as the tenor of chorus II in m.1330 firsts suspends 2-1 amidst a dominant chord, and then further elaborates on scale tones 1-7-2-1 in m.1331 before landing as part of the tonic chord on the downbeat of m.1332. This supreme satisfaction portrayed by the resolution points to what man has been yearning for all along: the eternal feminine, the second force found in the creation of man.

The eternal feminine is the realization of everything the eternal masculine reaches for, the balance for the constant yearning, an end to the struggle. The Virgin Mary is the personification of this, as in Catholicism her status of being in God’s favor exemplifies constancy, of existence in the highest state of perfection. This is the goal of the masculine forces, the knowledge of a satisfaction that drives the soul to keep reaching, and is what Goethe writes of in his conclusion of *Faust*, the *Chorus Mysticus*:

Alles Verganliche
Ist nu rein Gleichnis;
Das Unzulängliche,
Hier wird’s Ereignis ;

All in transition
Is but reflection;
What is deficient,
Here becomes action;

¹¹⁸ Mitchell, *Gustav Mahler, Vol. III*, p. 608.

Das Unbeschreibliche,
Hier ists getan;
Das Ewigweibliche
Zieht uns hinan.

Human discernment:
Here is passed by;
Woman Eternal
Draw us on high.

That Mahler had this interpretation of the eternal masculine and feminine in mind is undisputable as found in his writings. When Alma wrote to him in June 1909 quoting the last four lines of the *Chorus Mysticus*, his reply, according to musicologist Eftychia Papanikolaou, “reads like a set of ‘program notes’ to the second part of the Eighth”

That which draws us by mystic force, what every created thing, perhaps even the very stones, feels with absolute certainty as the center of its being, what Goethe here-again employing an image-calls the eternal feminine-that is to say, the resting-place, the goal, in opposition to the striving and struggling towards the goal (the eternal masculine)-you are quite right in calling the force love.... [Goethe] presents and expresses it with a growing clearness and certainty right on the *mater gloriosa*-the personification of the eternal feminine!...The eternal feminine has drawn us on-we have arrived-we are at rest-we possess what on earth we could only strive and struggle for. Christians call this ‘eternal blessedness,’ and I cannot do better than employ this beautiful and sufficient mythology-the most complete conception to which at this epoch of humanity it is possible to attain.¹¹⁹

The Catholic Church describes this specific state of realization, of the coming together of the eternal masculine and feminine: “This perfect life with the Most Holy Trinity–this communion of life and love with the Trinity, with the Virgin Mary, the angels and all the blessed–is called “heaven.” Heaven is the ultimate end and fulfillment of the deepest human longings, the state of supreme, a definitive happiness.”¹²⁰

It is most appropriate then for Alma to have been the one to identify to Mahler that the eternal feminine and love are one and the same, and that it is to her that he dedicated his most personal work. Even though he may have been guilty of at times taking his wife for granted, the depth of emotion that Mahler felt for her is on a small scale that which man is promised to receive from God, and essentially shows Alma to fulfill the role of Woman as Creator referred to

¹¹⁹ Papanikolaou, p. 14.

¹²⁰ CCC #1024, p. 267.

in Chapter II, as she develops not only sentiment in Mahler, but by his evolvment in loving her, she theoretically has a hand in creating his salvation as well.

Considering that the eternal masculine and feminine are spiritual qualities that are part of the natural world qualifies them as mysticism as under Inge's parameters. But knowing the yearning and realization of the two leads to a more specific definition, one to supplement Inge's: that Christian mysticism is the supernatural means by which God utilizes in order to reveal to nature and man His divine Love, a force so powerful that He defies the laws of His own creation to communicate it. Taking this definition into account, it is no coincidence that the biblical text considered to contain Christianity's most significant mystical writings is also the most focused on God's love.

The Gospel of John: The Word and the Deed

Referred to by Inge as "the charter of Christian mysticism," the Gospel of John is distinguishable in the Bible in various ways.¹²¹ One of these ways is that "according to the analytical concordance" the word *love* "appears at least three times as often in John as in any of the other gospels."¹²² Though the author never identifies himself, it is thought by many biblical scholars to have been written by the disciple of Jesus as he refers to himself "the disciple whom Jesus loved" and testifies in the epilogue of the gospel to have been an eyewitness to all of the included events. It is in those events that much of the mysticism is evident, and while the synoptic gospels—Luke, Matthew, and Mark—are satisfied with external happenings, John's account explores the spiritual relevance of what has occurred. Not just historical recantations, the

¹²¹ Inge, p. 44.

¹²² Cox, p. 146.

miracles told of therein, including the previously cited Wedding at Cana and the raising of Lazarus, point to three statements about God: God is Light, God is Spirit, and God is Love.

The same writer of the Gospel of John is also thought perhaps to have written the book of Revelations, from which the description of the Virgin Mary as Queen and Creator in Chapter II stem from. Although there is much debate as to whether the author of Revelations, who does in fact name himself as John, is actually one and same as either the writer of the gospel or the disciple, one of the most significant arguments that they are in fact the same person is the use of the term *logos* as a name for Jesus Christ (John 1:1, 14 and Revelations 19:13), a reference that is used no other place in the New Testament. *Logos*, Greek for “the word” is another name for Jesus that describes him both as being with God “in the beginning” in John, and as “clothed with a robe dipped in blood, and His name is called The Word of God” in the book of Revelations.

Though Mahler does not quote it in his Eighth Symphony, Goethe included Dr. Faust contemplating the opening of the Gospel of John regarding the term *logos*. In the first part of the drama, Dr. Faust translates the New Testament into German (Part I: 1224-1238)

Geschrieben steht: <Im Anfang war das Wort!>.
Hier stock ich schon! Wer hilft mire welter fort?
Ich kann das Woret so hoch unmöglich schätzen,
Ich muß es anders übersetzen,
Wenn ich vom Geiste recht erleuchtet bin.
Geschrieben steht: Im Anfang war der Sinn.
Bedenke wohl die erste Zeile,
Daß deine Feder sich nicht übereile!
Ist es der Sinn, der alles wirkt und schafft?
Es sollte stehn: Im Anfang war die Kraft!
Doch , auch indem ich dieses niederschreibe,
Schon warnt mich was, das ich dabei nicht bleibe
Mir hilft der Geist, auf einmal seh ich Rat
Und schreibe getrost: Im Anfang war die Tat!

“In the beginning was the *Word*”—thus runs the text.
Who helps me on? Already I am perplexed!
I cannot grant the word such sovereign merit,
I must translate it in a different way
If I’m indeed illumined by the Spirit.
“In the beginning was the *Sense*. ”But stay!
Reflect on this first sentence will and truly,
Lest the light pen be hurrying unduly!
Is sense in fact all action’s spur and source?
It should read: “In the beginning was the *Force*.”
Yet as I write it down, some warning sense,
Alerts me that it, too, will give offense.
The spirit speaks! And lo, the way is freed,
I calmly write: “In the beginning was the *Deed!*”

In this passage, one sees Dr. Faust experience the same evolvment of conscious awareness, though finely concentrated to one biblical sentence, which Mahler displayed in the five

movements of his Third Symphony, and collectively in the whole of Part II of the Eighth. He ponders the significance of the biblical passage and finds “word” to be insufficient. “The Word” here in Goethe’s context at first does not seem to capture the importance of Jesus Christ, but rather just the historical record that He existed. Dr. Faust discards that translation, and substitutes “sense.” Again this falls short, as it is not merely thought or perception that can encompass what Dr. Faust wants to say. He then settles on “force,” or as if to say, before something could happen, it must first be preceded by the desire for it to happen. “Force” would even describe the eternal masculine, the yearning for something to happen, but it is not enough simply to want. Finally, Dr. Faust is finally satisfied with “deed,” or act, as in action all of the other things can be present: acknowledgment, perception, and wanting, but they are all irrelevant unless initiative is displayed and an action is taken. The expanding perspective, from acknowledgement, through thought, then feeling, and culminating in action, is virtually a map of Part II of the Eighth. The opening chorus that follows the prelude describes the setting, what Lewis would call “New Nature” (*Acknowledgement*); first Dr. Marianus, then the penitent women make a logical case that salvation be granted (*Thought*); Una Poenitentium and Dr. Marianus express typical romantic yearning (*Want*); and finally the request is granted in the Chorus Mysticus (*Action*). The significance is not just natural, it is also holy as “the act” is what Goethe shows to be the full meaning of “the word”; the action of the Incarnation, God becoming human flesh in Jesus Christ, is the precipice on which Christianity is founded. The Incarnation is a precursor to the crucifixion and Resurrection, and it is through this action that man is shown proof of His love.¹²³

This principle of taking action is what, five days before his own death in 1832, Goethe said was the key to Faust and can be summed up in the lines 11936-7

¹²³ John 3:16.

Wer immer strebend sich bemüht
Der können wir erlösen

Who ever strives in ceaseless toil
Him we may grant redemption.

Goethe goes on to say that, coinciding with religious thought and “espousing a theology of Catholic inspiration,” the striving and ambition of man combined with the reward of divine grace is what results in salvation.¹²⁴ Of particular interest though, is the fact that what Faust strives for and takes action toward is not necessarily a goal pertaining to spirituality.¹²⁵ This leads to the conclusion that the result of embracing that part of our humanity, the eternal masculine, is one of the greatest manifestations of ourselves as God’s creations, and drives man to achieve the other, the eternal feminine, that is, to love.

Mahler biographer De La Grange agrees that it is action that saves Dr. Faust, and says the fact that Faust is granted salvation in spite of diverting far “from all the traditional paths” to achieve it, that he wanted to gain something so badly he promised his very soul, validates the condition of “human discontent.” In other words, the tendency of mankind to ““push back the confines of our ignorance’ through knowledge and culture” will lead to the same reward as if it were having done so through religion.¹²⁶

In Mahler’s Eighth Symphony, both the “the Word,” the tradition and history of the Catholic Church, and its progression to “the Act,” the conflagration of the natural and supernatural, come across through musical form and style. La Grange cites that in the essay “The

¹²⁴ Papanikolaou, p. 13.

¹²⁵ The same can be said of Dostoyevsky’s Raskolnikov from Chapter III, who was trapped in a cycle of perpetual suffering. Even though the suffering began before he took action, the fact that he went through with the murder is what breaks the cycle and starts him on the long path to salvation.

¹²⁶ La Grange, p. 930.

Word and the Deed, Mahler's Eighth Symphony" Deryck Cooke¹²⁷ writes that within Mahler's work

the Word and the Deed are side by sideThe old Catholic hymn *Veni Creator Spiritus*, ... is actually an invocation to the Word-to the Holy Ghost of Christianity, as Creator Spirit. And the text of the symphony's second part...may be described as the free rendering of the Catholic Latin of the Word into the humanistic German of the deed.¹²⁸

Cooke goes on to say that the expectation is that the Word would be symbolized by the traditional chorale and the Deed by the humanistic march, as is done in the most revered of nineteenth-century symphonic works, Beethoven's Ninth. But Mahler, in "profound artistic and human originality" exchanges the two ideas and

It is the setting of *Veni Creator Spiritus*-the Word-that is the great striding triumphal march in the humanistic tradition; and it is the final scene of Goethe's *Faust*-the Deed-which is based on a religious chorale, and reaches its climax with that chorale. This extraordinary artistic cross-fertilisation can mean only one thing: that the symphony offers a multiple symbol of the humanising of religion and the spiritualizing of humanism-and the fusion of both into one faith.... The God the symphony addresses is not the static God 'out there', but the dynamic God 'in here' - in man's inner being [and]... it addresses this God, not as man's projection of his own ideal self...but as the immaterial and intangible Creator Spirit which inspires and impels man's questing aspiration.

To further support this idea of the Word and the Deed presented simultaneously, La Grange's thematic analysis shows how much of Part II of the symphony is actually derived from Part I. The motive shown in figure 3 directly corresponds to the introductory descending fourth of the opening bars of Part I, 'veni', m. 2. Then, the passage referred to in Chapter III as Dr. Faust's purification, the chorus of the More Perfect Angels "Uns bleibt eir Erdenrest" falls just short of being a direct quotation of "Infirma nostril corporis" Part I, m. 212, which translates to "strengthening with lasting vigor the weaknesses of our body, kindle a light in our senses, infuse

¹²⁷ Donald Mitchell similarly uses Deryck Cooke's translation of Goethe's *Faust* in his *Gustav Mahler Vol III: Songs and Symphonies of Life and Death* (Berkeley: University of California Press, 1985).

¹²⁸ La Grange, p. 909.

love in our hearts.”¹²⁹ Later, the second soprano solo “Er ahnet kaum”¹³⁰ in m. 1215 “fairly faithfully reproduces, in B-flat major, the second thematic element of the first movement, ‘Imple superna gratia,’”¹³¹ found beginning in m. 46.¹³²

It would be a stretch to say that in 1906, Mahler was touched by the supernatural while in the process of composing his Eighth Symphony, but again his contemporaries testify otherwise. Alfred Roller, wrote that “...[Mahler] needed no intermediary to God. He spoke with Him face to face. God lived easily within him. How else can one define the state of complete transcendency in which he wrote?”¹³³ Alma wrote that after their arrival that summer, “there was the usual fortnight during which, nearly every year, he was haunted by the spectre of failing inspiration. Then one morning, just as he crossed the threshold of his studio up in the wood, it came to him- ‘*Veni Creator Spiritus*’.”¹³⁴ To Richard Specht, Mahler wrote:

I have never composed anything like this. In content and style it is altogether different from all my other works, and it is surely the greatest thing I have ever composed. I have probably never worked under such compulsion; it was a vision that struck me like lightning-the whole immediately stood before my eyes; I had only to write it down...

But perhaps composer Arnold Schoenberg wrote the greatest description after Mahler’s death.¹³⁵

Let it be remembered that the creative urge continues, the greatest works are conceived, carried through and born, but the creator, who brings them forth, does not feel the bliss of generation, he feels himself merely the slave of a higher ordinance, under whose compulsion he ceaselessly does his work. ‘As if it had been dictated to me,’ Mahler once said, to describe how rapidly and half-consciously he created, in two months, his 8th Symphony.

Even Donald Mitchell, though skeptical to the theory of Mahler’s divine reception must admit that even in tangible terms the Eighth stands out among Mahler’s work. It remains a fact that the

¹²⁹ Gustav Mahler, Symphony No. 8, p. i.

¹³⁰ “He knows of his rebirth before he joins the holy host.”

¹³¹ “Fill with celestial grace those hearts which you created.”

¹³² La Grange, p. 924.

¹³³ Lebrecht, p. 164.

¹³⁴ Alma Mahler, p. 102.

¹³⁵ Lebrecht, p. 315.

lengthy piece was completed in an almost impossible amount of time, and finds the piece lacking in both the volume of drafts and revisions when compared to a majority of his other works.

By containing material from Part I, Part II is essentially another reflection of what constitutes mysticism, as it is shown to mean one thing, but upon further examination reveals itself to actually amount to much more within the various layers of its makeup. Just as mysticism shows death not as an end but as a transformation, and the eternal masculine not as a futile human struggle but a move to realization, Part II is also *The Word and the Deed*, Mahler's own thought and action in an effort to more closely know God, his very own Credo.

CHAPTER V

Conclusion

The Eighth Symphony has been a source of interest to musicologists because of the limits Mahler pushed in his composition: the vast orchestration, the hybrid two-movement form that falls between sonata form, opera act, and cantata, and the pairing of two seemingly unrelated texts. What this indicates is Mahler's manipulation of musical conventions in order to serve the purpose of communicating his own theological ideals, ideals that bypass the confines of the Catholic faith. Although it has been shown that Part II of Mahler's Eighth Symphony contains a number of aspects of Catholicism and "that it represents a profound spiritual experience cannot be gainsaid,"¹³⁶ one must not be too quick to group Mahler among the followers of the church by acknowledging the divide between use of religious aspects and belief in those aspects. According to musicologist Charles Rosen, "the Romantic's need to use a 'theological vocabulary was independent of their religious need or lack of one'" despite the fact that "the meaning of that vocabulary cannot be understood except through its relation to organized religion and society."¹³⁷

For what reason then did Mahler most likely choose to employ Catholic tradition in his medium? Initially, the answer is the same reason that Goethe did when writing *Faust*: because they were aspects easily recognized, if not believed by, their predominantly Catholic audience, and utilizing them would establish a basis, a point of reference to attempt to describe "das unbeschreibliche." Therefore, because neither had no first hand knowledge of the course of events that occur when moving from our natural world into the spiritual realm, Goethe's choice

¹³⁶ Kennedy, p. 149.

¹³⁷ Papanikolau, p. 13.

of “figures and images from the Christian Church... gave his poetical design a desirable form and substance.”¹³⁸ Initially, Mahler followed suit by reiterating those Catholic attributes he considered most relevant. The difference is that Mahler held at minimum a deep appreciation for Christianity, and those themes he had in common with the Church suggest belief in spite of the fact that he did not actively participate in Catholic rituals. That the roles of Woman are easily identifiable in his mother, sister, and wife, and that Mahler emphasized with the suffering of humanity similar to Dostoyevsky’s literature are easily documented in his correspondence and his music. In addition, his fascination with mysticism, abundant in the Catholic tradition and found in New Testament scripture, speaks of a consideration that surpasses utilization, and points to faith.

Because of his Judaism and his interest in other philosophical ideas, Mahler has a distance from the Catholic faith that gives him a liberty to interpret Catholic doctrine in a manner that communicates his idealistic version of spirituality. That he concludes not with an similarly sublime Chorus Mysticus, but with a musically traditional chorale, is almost a nod of respect and thanks to the Church, and for that matter the government, for allowing his use of the most sacred “mythology” to show what he considers God’s greatness. By calling his piece “a gift to the whole nation,” he is inviting those that do entrust themselves entirely to Catholicism to enjoy his display of it, a musically emphasized celebration of doctrine.¹³⁹

By presenting his own ideals in a context that uses not only Catholicism but also German folk legend, as well as other aspects merely alluded to in this study such as German philosophy, Mahler shows himself to essentially have the same approach to religion that he does to

¹³⁸ Papanikolau, p. 13.

¹³⁹ Kennedy p. 149.

composing: that the greatest accomplishment cannot come from loyalty to one source, but by considering relevant aspects from any number of sources. Mahler's use of musical conventions to fully express his own ideas rather than conform to traditional artistic parameters then mirrors his approach to religion.

Was Mahler religious? Absolutely, as is witnessed by many of his colleagues, including his wife. Was he truly Catholic? In part, yes, for even though there is little record that he actively practiced the faith, he supplemented the beliefs from his Jewish childhood with parts of Catholicism that would lead him to a closer relationship with his creator. The glorification of this relationship, Mahler's true method of worship, was his composing, for it was his music where he attained his full human potential, and by pouring all his energy into his vocation, Mahler shows the performance hall to be his house of worship, his compositions his prayer. When asked to which religion his heart belonged, Mahler replied to Richard Specht "I am a musician. All else is contained in that."¹⁴⁰

¹⁴⁰ Lebrecht, p. 186.

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APPENDICES

APPENDIX A

CHRONOLOGICAL ORDER OF MUSICAL REFERENCES

<u>Measure #</u>	<u>Musical Examples</u>
1	Instrumental Overture
137-8	First Suspension
167	Chorus Entrance
219	Pater Estaticus Baritone solo <i>Ewiger Wonnebrand</i>
556	Violin solo signifying the purification of Dr. Faust into Dr. Marianus
566	Alto solo <i>Kein Engle Trennte</i>
621-638	Doctor Marianus description of Woman as in Revelations
639	Doctor Marianus tenor solo <i>Höchste Herrscherin der Welt</i>
713-7	Mater Gloriosa descending melody in flute
746-7	Suspension on "Königin"
780	Love Theme
804	Ascension to Mater Gloriosa begins is Chorus II
844	Una Poenitentium's first entrance
868	Magna Peccatrix 1 st Soprano solo
906	Mulier Samaritana 1 st Alto solo
970	Maria Aegyptiaca 2 nd Alto solo
1024-1048	Canon
1058-1094	Trio
1251	Mater Gloriosa Soprano solo

APPENDIX A (continued)

1267	Mater Gloriosa descending melody in Soprano
1307	Doctor Marianus addresses Mater Gloriosa with three titles of Woman
1330-2	Final Suspension
1448	Chorus Mysticus

Appendix B:

THE APOSTLE'S CREED

Credo in Deum Patrem omnipotentem;

Creatorem coeli et terrae.

Et in Jesum Christum,

Filium ejus unicum, Dominum nostrum;

qui conceptus est de Spiritu Sancto,

natus ex Maria virgine;

passus sub Pontio Pilato,

cruicifixus, mortuus, et sepultus;

descendit ad inferna;

tertia die resurrexit a mortuis;

ascendit ad coelos;

sedet ad dexteram Dei Patris omnipotentis;

inde venturus (est) judicare vivos

et mortuos.

Credo in Spiritum Sanctum;

sanctam ecclesiam catholicam;

sanctorum communionem;

remissionem peccatorum;

carnis resurrectionem;

vitam oeternam.

Amen.

I believe in God, the Father almighty,

creator of heaven and earth.

I believe in Jesus Christ,

God's only Son, our Lord,

who was conceived by the Holy Spirit,

born of the Virgin Mary,

suffered under Pontius Pilate,

was crucified, died, and was buried;

he descended to the dead.

On the third day he rose again;

he ascended into heaven,

he is seated at the right hand of the Father,

and he will come again to judge the living

and the dead.

I believe in the Holy Spirit,

the holy catholic church,

the communion of saints,

the forgiveness of sins,

the resurrection of the body,

and life everlasting.

Amen.

