

The Aesthetics of Music in Guido Adler's Musicological System: Relationship to Psychology and Scope of "Analysis of Content (Inhaltsanalyse)"

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This paper, based primarily on Guido Adler's book *Methode der Musikgeschichte* (1919), argues that the aesthetics of music as a discipline in his musicological system is equivalent to psychological aesthetics, by referring to psychological theories of his time. Parallely, in the context of his relationship to Austrian Philosophy (or the Brentano School), it also attempts to penetrate the interface between psychological aesthetics and "analysis of content" (Inhaltsanalyse) proposed in his book as a method of "style-criticism" (Stilkritik).

Many previous studies on Adler have focused on his criticism of traditional aesthetics. Adler indeed criticizes the aesthetics of music for its speculative and idealistic character in his writings: "Umfang, Methode und Ziel der Musikwissenschaft" (1885) and his *Methode*-book, but nonetheless classifies it as a discipline of Systematic Musicology in his well-known table of musicological disciplines. Therefore, it seems one-sided to emphasize his negative attitude towards the discipline. This paper considers Adler's opinions on aesthetics, psychology, and the Austrian philosophy, which previous researches have discussed separately, while comprehensively referencing texts of other authors cited by him. Through this intertextual reading, I will interpret his idea of Inhaltsanalyse as a node to tie the above disciplines together.

Reviewing Adler's criticism of aesthetics, the first section illuminates that the aesthetics of music as a musicological discipline refers to psychological aesthetics. The second section examines his opinions of Kretzschmar's musical hermeneutics, Dilthey's hermeneutics, and Lipps's theory of empathy in regard to Inhaltsanalyse. The last section discusses the interface between Inhaltsanalyse and psychological aesthetics by scrutinizing Kreibig's article "Beiträge zur Psychologie des Kunstschaffens" (1909). From these considerations, mapping the constellation of ideas between Adler's thoughts and psychological theories, it is expected to be revealed the latent discord between historical and descriptive psychology in his text.