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**Between Kant and Schopenhauer:  
Romantic boredom as nuntius of an existence within the  
realm of art and pure cognition**

This article seeks to explore and analyse the motif of boredom in a selection of romantic works - Ludwig Tieck's and Wilhelm Heinrich Wackenroder's *Phantasien über die Kunst* (1799), Ludwig Tieck's *Der Runenberg* (1804) and Joseph von Eichendorff's *Krieg den Philistern* (1824) - by establishing a direct relationship between the phenomenon and the paradigmatic suffering - and melancholic longing for the absolute - of the romantic artist who encounters no chance of subsisting in the times of bourgeois rationality. Special emphasis is placed on the Romantics' resemanticisation of boredom - they strip it of its pathological-negative valuation and turn it into a sign of the artist's own genius or lucidity (excluding from such a category the boredom suffered by their philistine characters). But what is interesting about this romantic motif of boredom is undoubtedly its transitional character between the trickery of nature formulated by Kant - boredom as an affect able to instil hope for transcendent meaning - and the non-objective affect theorised by Schopenhauer. The way the latter considers boredom -stripped of any relation to the realm of the will- renders it particularly close to the Romantic striving for the absolute: not by chance some researchers have referred to the fact that some literary texts foreshadow (at least partially) Schopenhauer's worldview. Both of them perceive the potential advantages of boredom, statements which are currently supported by the most recent research on the topic (see *The Disease of Boredom*, Josefa Ros Velasco). In fact, the hunter in Tieck's *Der Runenberg* escapes from his bourgeois life thanks to boredom, which serves as a warning and moves him to begin another kind of life altogether - a way of life which, despite its dangers, has a positive counterpoint: he lives, at least momentarily, happily in the admiration of the inorganic nature of the stones, because his well-being is no longer based on the mere satisfaction of natural needs, but on a will stripped of all objectual reference. By the same mechanism Wackenroder's saint gains access to the Schopenhaurian realm of pure cognition: he will be finally redeemed from his

eternal condemnation thanks to music. Nevertheless, it is true that romantic boredom differs from Schopenhauer's non-objective affection: it is a passion. But both reveal the same fact: art is the truly fundamental thing in the world.