

# **Eschatomusicology: Based on the Ideas of Richard Wagner and Alexander Scriabin**

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## **Abstract**

The concept of *Eschatomusicology* emerges from the intersection of music, philosophy, and eschatology—the study of ultimate meanings, transcendence, and the destiny of humanity. **Eschatomusicology** = *a field or approach in musicology that studies musical expressions of eschatology, transcendence, and ultimate meaning — particularly in composers whose works aim at spiritual or cosmic transformation*. This approach interprets music not only as an aesthetic phenomenon but as a medium through which composers express metaphysical visions of the end, renewal, or transformation of existence. The present research aims to investigate the eschatological dimensions in the artistic philosophies of Richard Wagner and Alexander Scriabin, two composers who viewed music as a path toward spiritual revelation and universal harmony.

The primary **goal** of the study is to define *Eschatomusicology* as a theoretical field that explores the relationship between musical expression and eschatological consciousness. The main **tasks** include analyzing Wagner’s concept of *Gesamtkunstwerk* (total artwork) as a redemptive synthesis of art and religion, and examining Scriabin’s mystical project *Mysterium* as a vision of collective transcendence and cosmic unity. The research also seeks to reveal how both composers transformed musical language and structure to embody metaphysical and spiritual ideals.

As a **result**, the study demonstrates that Wagner’s mytho-Christian and Scriabin’s theosophical-cosmic ideas converge in their shared belief in the transformative power of art. Both envisioned music as a sacred act capable of guiding humanity toward enlightenment and renewal. Eschatomusicology thus offers a new framework for understanding music as a force of ultimate revelation, where sound becomes a means of transcending material reality and approaching the metaphysical “end” of human evolution.

The term *Eschatomusicology* refers to the study of music in relation to eschatological thought — the ideas of ultimate purpose, transcendence, and the end or transformation of the world. This concept seeks to explore how music can serve as a medium for expressing metaphysical and spiritual finality. Based on the aesthetic and philosophical visions of Richard Wagner and Alexander Scriabin, eschatomusicology investigates music as a vehicle of revelation, redemption, and cosmic unity. Wagner’s conception of the *Gesamtkunstwerk* (total artwork) and his vision of art as a redemptive force capable of renewing humanity through myth and ritual represent a profound eschatological impulse. In works such as *Parsifal*, Wagner interprets music as a sacred drama of purification and transcendence.

Scriabin, in turn, developed a mystic and theosophical view of art, culminating in his unrealized project *Mysterium*, which envisioned a collective, transformative event that would lead to the spiritual transfiguration of the world through sound,

color, and movement. His late harmonic language and synesthetic ideas were directed toward achieving this final cosmic synthesis.

By comparing Wagner's mythic-Christian eschatology with Scriabin's mystic-cosmic vision, eschatomusicology offers a framework for understanding music as an eschatological art — one that not only represents but aspires to transform existence itself. It emphasizes the convergence of aesthetics, metaphysics, and spiritual evolution, suggesting that in the works of these composers, music becomes an instrument of ultimate revelation and transcendence.

**Keywords:**

Eschatomusicology; Eschatology in music; Richard Wagner; Alexander Scriabin; *Gesamtkunstwerk*; *Mysterium*; transcendence; musical mysticism; spiritual transformation; metaphysical aesthetics