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The philosophical and theoretical background movement in german romanticism and the extent of the application of these theories and philosophies to the literary writings of the german romantics

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THE PHILOSOPHICAL AND THEORETICAL BACKGROUND
MOVEMENT IN GERMAN ROMANTICISM AND THE EXTENT
OF THE APPLICATION OF THESE THEORIES AND PHIL-
OSOPHIES TO THE LITERARY WRITINGS OF THE GER-
MAN ROMANTICS

BY

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Submitted in partial fulfillment of the re-
quirements for the Senior Scholars Program

Colby College

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ABSTRACT

The Philosophical and Theoretical Back-
ground in Romanticism in Germany and the
Extent of the Application of these Phil-
osophies and Theories to the Literary
Writings of the German Romantics

What was German Romanticism? The answer to this question is contained in a combination of the philosophies and theories of the early Nineteenth Century in Germany. Perhaps the most influential of these philosophies on German Romanticism was Fichte's Philosophy of Transcendental Idealism. According to Fichte an individual should attempt to transcend the world of materialism and enter the sphere of the spiritual, of metaphysics. Schelling's Philosophy of Nature describes the existence of God in nature. An individual could achieve the uplifted state of which Fichte spoke through a contemplation of nature, the substance which contained endlessness, totality, and the secret of eternity. Hegel introduced the idea of introspection, of self-contemplation through his philosophy of egocentricism. This was to become one of the main characteristics with which the Romantic poet of this age was to be identified. Schleiermacher concentrates on the idea of God and stresses dogmatic religion as the best possible symbol for a belief in the

Deity. His idea of Christian Faith became very important to the German Romantic writers as many of these men were Catholics. Directly opposed to Schleiermacher was Feuerbach, an advocate of the anthropomorphic concept of God; that is, that man created God in his own image. Although this was a philosophy of the times, it didn't find a place within Romantic thought as the Romantics were primarily concerned with the discovery of something above and beyond themselves and their contemporaries. It was August Wilhelm and Friedrich Schlegel who administered a form to the chaotic element of Romantic spiritualism. August Wilhelm suggested the ancient Greek writings as the model for Romantic literary writings. Friedrich Schlegel provided a definition of Romantic poetry which was to formulate the basic theory for the Romantic writers - it began with the concept that Romantic poetry was a progressive, universal poetry. This emphasized the idea of eternal becoming that was certainly an important aspect of Romantic thought. The fusion of these theories and philosophies forms a coherent definition of German Romanticism.

The extent of the application of these theories and philosophies to the literary writings of the German Romantics was first investigated through a

study of Wackenroder's novel Herzensergießungen eines kunstliebenden Klosterbruders. A revival of an interest in the art of the Middle Ages is the focal point of this work. It is quite consistent with Schlegel's desire to study the past for future inspiration. The romantic concept of love finds expression in Friedrich Schlegel's novel Lucinde. Perfect love becomes the fusion of the minds and bodies of two individuals. German Romanticism reaches its peak in the writings of Novalis. His novel Heinrich von Ofterdingen is a portrait of the Romantic poet who yearns for entrance into the realm of eternal creativity. Novalis' "Hymnen an die Nacht" represents some of the most beautiful poetry of the Romantic school. After Novalis, romantic ideals began to be perverted by the literary writers. Tieck introduces romantic irony in his play "Der Gestiefelte Kater" - a technique completely foreign to the earlier Romantic. He also sees a demonic element in nature and incorporates this idea into his Märchen "Der Blonde Eckbert". Eichendorff blends fantasy with reality in his novel, Aus dem Leben eines Taugenichts. The Taugenicht is a romantic character filled with a yearning for the unknown, but his milieu is a very realistic one - he falls in love with a simple, naive girl and lives among the peasants. Brentano

also combines reality with phantasy, but he accentuates the realistic element through brutal descriptions and the use of "Grausamkeit". He does retain romantic ideology in his portrayal of the reunion of two lovers in the Beyond after death. His story "Die Geschichte vom braven Kasperl und dem schönen Annerl" is typical of Brentano's style. Arnim follows much the same technique. His subject matter is of a very realistic tone and his preoccupation with the psychology of his characters is of a realistic nature - the mad veteran in Der Tolle Invalide is a good example of this. But Arnim does not completely reject romantic ideology. It comes forth in this same story in the characterization of Rosalie, the mad veteran's wife; she is das Ewig-Weibliche whose sincere, deep love for her husband is his salvation. Chamisso's Peter Schlemihl is the same type of writing which brings together romantic idealism and stark realism under the guise of a fanciful Märchen. In the novel Undine by de la Motte-Fouqué one feels this same effect and yet one is also strongly attracted to the poetic quality of this beautiful story. E.T.A. Hoffmann's Märchen Der Goldene Topf represents the complete perversion of romantic ideals. Phantasy and reality become one in this tale as the reader is transported into the world that is at one moment very bourgeois

and at the next moment, the sphere of creativity, of poetry. "Der Vierundzwanzigste Februar", a play by Zacharias Werner represents the last of the writings of the decadent Romantics. It is primarily realistic in nature, although it still utilizes romantic thought in an extremely secondary sense and only to a limited degree. The main commentary on the Romantic school is Heine's polemic Die Romantische Schule. This is a rather subjective analysis of the school which must be viewed for the most part, as a mirror of the times. Heine's condemnation of the sentimentality of the Romantic school seems to show little depth of thought; nevertheless, it dealt the death blow to German Romanticism.

The conclusion of this paper recognizes, first of all, the sincerity of the Romantic Movement. The basic sensual-spiritual conflict which plagued the Romantics is a concept which arises again and again and is one of the main dilemmas faced by the German writers of the Twentieth Century. Because it constantly reappears, Romantic ideology seems to express a thought process which is inherent to the German mind. It is for the German an inescapable type of idealism toward which he inevitably turns.

INTRODUCTION

What is the basis for the type of Romanticism which was born in Germany? There are many philosophies and theories which are inextricably bound to this movement. Perhaps the foundation for the idealism of this thought process was evolved by Fichte whose Transcendental Philosophy of Idealism set the mind of the German Romantic in motion. The Romantic wanted to submerge himself into the world of idealism, the world of the self, the ethereal realm of metaphysics. This was partially accomplished through the adherence to Schelling's Philosophy of Nature, a pantheistic creed which promoted the individual's appreciation of the natural phenomenon of the physical world surrounding him. But it involved more than just this idea; this philosophy was also concerned with the elevation of the mind and the spirit through the reaction to this overpowering medium in which the Infinite could be found. Schleiermacher reinforces the concept of a dogmatic religion which is based on the laws of reason intertwined with the principle of humanity and proclaims it as the "highest good". Feuerbach introduces the anthropomorphic philosophy

of God, that is, that God possesses the characteristics of man, because He was created through man's own imagination. Hegel establishes a philosophy of Absolute Idealism in which he attempts to show the interrelation and interdependence of all things, the existence of a total unity, of the All. These, then, are the philosophers who provided the raw material with which to create, but these men represent only half of the total picture. It was the theorists who were responsible for giving to this raw material a comprehensible pattern through the use of form. The Schlegel Brothers evolved a basic form of writing used by the Romantics as a framework within which they could express the ideology of this movement through stories, poetry, and novels. The desired achievement of the first section of this thesis is to combine all of these theories and philosophies into a coherent definition of German Romanticism.

The second part of this thesis will be primarily concerned with the extent of the application of these philosophies and theories to the literary writings of the Romantics. The point of departure for this discussion will be a consideration of Wackenroder and Tieck's Herzensergießungen eines kunstliebenden Klosterbruders which was essentially a plea for the revival

of things medieval. Because this work represents a more materialistic approach to German Romanticism, the concept of love as portrayed by Friedrich Schlegel in his novel Lucinde will then be studied. This leads one toward the world of the mind and the emotions, which are the mainstay of German Romanticism. But what was actually the apex of this movement? An attempt to answer this question will be made through a study of the works of Novalis, most notably his novel, Heinrich von Ofterdingen. But the perfection of a concept can only be transient and, quite inevitably, will be followed by a decline. The works of Tieck, Eichendorff, and Brentano will be examined to discover whether or not the ideals of Romanticism as established by the theorists and philosophers were slightly warped by the literary writers of this period. Perhaps it was a warping such as this which led to this use of the demonic, an element well expressed in the works of Arnim and Chamisso. Through a study of these works, one discovers a use of the Romantic theories and philosophies which seems to be diametrically opposed to the thought concept which was the true foundation of German Romanticism. Were these writers only a link in a chain which progressed naturally toward a

complete perversion of German Romanticism, which is suitable expressed in the works of Hoffmann, de la Motte-Fouque and Werner? These writings seem to represent the birth pangs of a new literary movement, which was later to be defined as Poetic Realism.

The conclusion of this paper will deal with a discussion of Heine's polemic on Die Romantische Schule and attempt to evaluate its validity. It seemed to be the destiny of the German Romantic to acquaint the world around him with the supremacy of the mind and the realm of metaphysics. Did he express a philosophical outlook on life which, in a subconscious sense, had always been an inherent part of the German mind and personality? The answer to this question in relationship to the issues considered by Heine in his polemic will formulate the conclusion to this paper.

CHAPTER 1

JOHANN GOTTLIEB FICHTE: A PHILOSOPHY OF TRANSCENDENTAL IDEALISM

Johann Gottlieb Fichte (1762-1814) synthesized many ideas which had previously existed into a coherent philosophy that perhaps formed the roots out of which German Romanticism grew. It was Fichte who tried to express the metaphysical realm, who stressed the moral side of existence, and who was more concerned with the spirit than with the dogmatism of the society in which he lived. His interrelated, ideological concepts, when combined, express a philosophy of Transcendental Idealism.

The first phase of this concept was manifested in the idea of "werden". In his book, The Science of Knowledge, he states, "The system recognizes nothing but activity, it is purely dynamic, the activity is purely of the spirit."¹ This, then, provides the basis for Fichte's system of thought - nothing was absolute, what appeared to be a fact today would, perhaps, be falsified tomorrow.

Because everything could and did constantly change, according to Fichte, it would seem as if there were nothing in life which could offer a permanent security. It would also appear that chaos and disorder would result as a natural outgrowth of such a situation. A fact did not always exist in its present, specific form, but had evolved to its present state, and would continue to evolve. "It had not always been found as I found it, it had become so."² The counterbalance for this idea of "becoming" was to be found in Fichte's concept of the ego. It was this idea that gave a stability to his whole system of thought.

Fichte believed that everything for man revolved around his own ego, that it was the most important thing to him, and that it was the only thing that truly existed and the one thing upon which all other objects were dependent. "Das ich, das er besitzt, und welches ihn interessiert, hebt jenen Glauben an die Dinge auf; er glaubt an seine Selbständigkeit aus Neigung, er ergreift sie mit Affekt, sein Glaube an sich ist unmittelbar."³ To understand this concept more fully, let us apply it to a common situation. As an example, suppose we are sitting in a room with five green chairs and two yellow desks. Fichte would say

that the existence of these objects would depend solely upon our perception of them. In other words, while we are actually looking at the chairs in the room, they do exist, but as soon as we leave the room, and are no longer looking at these objects directly, they do not exist. This, however, is only a secondary activity of the ego, the main function of which is self-recognition. "The absolute activity of the I is that of self-recognition, with the interruption of the recognition of that which is not the self."⁴ This does not give the individual the license to do as he wishes at the expense of others. To safeguard against the possibility of this tendency becoming a reality, Fichte introduces his concept of the moral will and the moral consciousness. It is the beginning of a humanitarian principle in which Fichte keeps man from becoming so submerged in himself that he loses sight of his relationship to other individuals. When he acts, he cannot be so selfishly introspective that others are negatively affected, but, because of his conscience, he must consider the possible consequences of his actions upon other people. In so doing, he is responsible not only to himself himself, but to all people. Fichte therefore assumes that if each person acts in accordance with his own well being, this will naturally lead to the betterment of his society.

"Existence is for me by its relation to me, and there is one relation to which all others are subordinate - that of moral action."⁵ Fichte also maintains that man's idea of moral goodness is almost inherent, that every man possesses this conscience, the staff of his inner life. He reacts naturally to the subconscious dictates of this conscience which cannot avoid a consideration of others. It is this will to goodness that produces for Fichte the moral order of the world. "...my conscience - that on which all else depends, but which depends on nothing else - the inward principle of my spiritual life."⁶ Fichte's whole philosophy of egocentricism culminates with the idea of a Deity which he names the Infinite I. This Infinite I represents the perfection of the human ego, if such a thing were possible. Fichte maintained that man should strive toward this incomprehensible Thing which, of course, could never be achieved or realized on earth. The possibility of being united with this Infinite I upon death was the optimistic hope to which humanity could look forward.

The universe is not, in deed and truth, that which it seems to be to the uncultivated and natural sense of man; but it is something higher, which lies beyond mere natural appearance. In its widest sense, the foundation of all appearance may be aptly named the Divine Idea of the world. A certain part of the meaning of this Divine Idea is accessible, to, and conceivable by, the cultivated mind.⁷

Now we must consider how the ego relates to what

Fichte calls "das Ding an sich". This phrase means, literally, "Thing-in-itself" which refers to the material phenomenon of the world of appearance. However, Fichte maintains that as soon as man visualizes the "Ding an sich" he is entering into the realm of the mind. In so doing Fichte reinforces the idea that the material world revolves around our perception of it. He says, essentially, that the "Ding an sich" has no worth in itself, but that its relevance is derived from our concern with it.

Ding an sich - auf der eine Seite schien auch er den Menschen ganz in den Umkreis seiner inneren Welt einzuschließen, auf der anderen eröffnete er jenseits derselben eine Perspektive in eine Welt, die doch ewig im Dämmerlichte ruhte, und ewig vor dem Erkennen zurückwich.⁸

This has often been recognized as a negative element in Fichte because, if we carry his philosophy to its final stage, it could imply that "life is a dream and man is only an illusion."⁹ This preoccupation with objects or with the self could so dominate man that he might become unable to distinguish between illusion and reality. Obviously, security evaporates with this thought - perhaps the world is only appearance, perhaps there is no worth or value behind this mask, perhaps there is no reality per se, and perhaps the spiritual has no true foundation. Such a situation could very well be the breeding ground for an element of demonism. This was one of the main dilemmas of

Fichtean philosophy.

Fichte was also greatly involved in a pantheistic concept of nature which served as another subordinate part of his philosophy of Transcendental Idealism. The individual whose being was derived from a formative power in nature is considered as a link in nature's chain. He has been given the ability to think within this medium and develops himself through his relationship to it. "The thinking being arises and develops himself by natural laws and exists through nature. The original thinking power is in nature."¹⁰ Within each individual, according to Fichte, nature is mirrored from a different point of view and yet she remains the unifying factor for all men. She represents simultaneously the presence of both a spiritual world and a physical world. "Die Natur gibt wunderbare Zeichen eines ungeahnten, höheren Lehens. Der Geist ist seinem eigenen Geheimnis auf der Spur."¹¹ Nature, then, provided the physical embodiment of an Absolute Spirit. The Infinite I rested within her and was recognized through a contemplation of her. It was nature's role to be used as a step toward this Being beyond the realm of human comprehension, a visible manifestation of the all encompassing power of a Divine Spirit. She exemplifies, for Fichte, the perfection of a world which, at first glance, seems to be the seat of chaos.

Fichte states that man is a product of reason which he supposedly employs in all instances. It is the reasonable use of the mind, the most important part of Fichtean man, that illuminates the complete individual. Through experience, man could objectively analyze the action and people around him. This, of course, implies the use of reason to achieve a conception of the moving world of reality. "Das sendliche Vernunftswesen hat nichts ausser der Erfahrung."¹² Fichte also believed in love as being the ruling principle of humanity. Although man reacted to his own will, he still possessed a conscience which subjected him to guilt feelings regarding the rest of humanity. This clearly demonstrates an inner strain which is man's power to think, the greatest of his gifts. "Fichte verglich einmal eine Blume mit dem menschlichen Geist und fand den Unterschied darin, daß sich die Blume nicht sehen könne, sondern nur wachsen."¹³ Man could see himself and grow at the same time. He was to use this introspective power along with his ability to think advantageously for his fellowmen. Part of the Fichtean Idealism was that man was not to pervert this element. Fichte's philosophy was grounded in the idea that the entire thought process was based on intuition but that this intuition stemmed from the will of the heart whose desire it was to project goodness rather than evil.

The individual who lives in a sensuous world bears the duty of establishing through free will and reason goodness out of this material. It was love that gave a worth to existence, a "raison d'être". For some individuals it was the platonic love of a friendship bond, for others it was manifested in a marriage relationship. The ideal love, however, was to be found in a worship of the Infinite I, of the Divine. This supposedly represented the perfection of an unselfish love whose object was inaccessible in a physical sense. Love was for Fichte an overwhelming sensation whose greatest expression lay in the realm of the spiritual.

To Fichte this yearning was the presupposition of all knowledge and morality; it was the original, wholly independent expression of the striving inherent in the ego. By defining this yearning, Fichte gave romanticism the means of recognizing its innermost self, inasmuch as the impulse of the man of reason toward the infinite and eternal has always been accepted as the distinguishing mark of the romantic generation.¹⁴

The final principle upon which all Fichtean philosophy is based is that of universality. Fichte believed that the whole was dependent upon all of its parts and that each part was a whole unit in itself. The interrelation of these two elements was so intricate that the two could not be separated from one another. "In every part I find the whole, for every part only, by means of the whole, has become what it is."¹⁵ Fichte felt that the individual

should never be sacrificed to the whole, regardless of the greatness of the whole or its interest. However, he believed equally strongly that the unity of the whole should not and could not be abandoned for the sake of an individual who found himself in a position contrary to the whole and complained of this situation. This would lead one to believe that Fichte's ideal state would exist if there were a complete harmony between the individual and society, that instead of struggling against each other these two units would find a balance through peaceful coexistence. This idea clearly lends itself to the concept of the microcosm and the macrocosm, the microcosm being the subunit of a greater totality and the macrocosm being that totality. As an example we can consider the earth in relation to the universe or man in relation to society. It is conceivable, perhaps, to comprehend the microcosm, because it is in the realm of one's own immediate experience; but it is virtually impossible to comprehend the macrocosm in itself. However, an understanding of the macrocosm might be derived from a thorough knowledge of its subunit, the microcosm. Fichte seems to combine all the elements previously discussed in this chapter to form a universality which could be realized only through one's own self knowledge. It was our own small self unit which was a section of a far greater unity, the unity of our spirits with

all spirits and with One Spirit.

Alles, was ist, ist für uns. Was für uns ist, kann nur durch uns sein... Im Selbstbewusstsein ist die Einheit aller Vermögen des Geistes, die Einheit der Formen, der Erscheinung und des der Erscheinung zu Grunde liegenden Dinges an sich, die Einheit des Systems unsrer Vorstellung und des Systems unsrer Pflichten, die Einheit unsrer theoretischen und unsrer praktischen Wesens gefunden. Die Einheit - und mit der Einheit das Fundament, mit dem Fundament das krönende Dach der ganzen Lehre.¹⁶

Fichte incorporated all these ideas into a philosophy of Transcendental Idealism. He attempted to integrate the physical world with the realm of metaphysics. "I am a member of two orders: spiritual, in which I rule by merely pure will, and a sensuous one in which my act alone prevails. The will is the living principle of a rational soul."¹⁷ Let us first consider the material side of existence. Within this sphere we can include nature, the physical proof of this world, the "Ding an sich", which is another name for the objects in this "real" world, and the principle of eternal becoming, a process which this physical world is constantly undergoing. Secondly, let us examine the spiritual realm which encompasses the ego, the mind, and such ethereal components as love. According to Fichte the human being through a contemplation of nature transcends this physical realm and enters the world of metaphysics and of the mind. As soon as one thinks one has become a member of

the spiritual order. The introspective consideration of the self dominates and the principle of egocentricity, the self as being the focal point of all things and that creation upon which all else depends, is employed. The use of the ego in the positive sense of bettering humanity leads naturally to the fulfillment of the ideology of love. Thus we see how Fichte combined the ideas of the Aufklärung (the Enlightenment), represented by a scrutiny of the physical world, with the idea of Empfindung (feeling), the sensation which leads to the moral action of the spirit. It was in this manner that he evolved the philosophy of Transcendental Idealism and yet this did not represent the completion of his ideology. The ultimate for Fichte was to be found in a love of the Infinite which began and was first experienced as a love of humanity. In this love rested the possibility of experiencing complete harmony, a unity with the All. Fichte also accepts the fact that this state cannot be achieved by man on earth. Death is man's only answer to this dilemma. Instead of representing a closed door, it represents to Fichte the gateway to a new life and to the possibility of experiencing a perfect totality.

Erst durch das Ich kommt Ordnung und Harmonie in die tote formlose Masse... Durch seine Beobachtung falten sich die Weltkörper zusammen, und werden nur ein organisierter Körper; durch sie drehen die Sonnen sich in ihr-

en angewiesenen Bahnen. Durch das Ich steht die ungeheure Stufenfolge da von der Flechte bis zum Seraph... was euch Tod scheint, ist seine Reife für ein höheres Leben - in jedem Momente seiner Existenz reißt er etwas Neues außer sich in seinen Kreis mit fort, bis er alles in denselben verschlinge; bis alle Materie das Gepräge seiner Einwirkung trage and alle Geister mit seinem Geist Einem Geist ausmachen. - Das ist der Mensch...¹⁸

This is Fichte's philosophy of Transcendental Idealism which verbally expressed a thought pattern that was to dominate German Romanticism.

CHAPTER 11

THE PHILOSOPHICAL CONCEPTS OF FEUERBACH, SCHLEIERMACHER, AND HEGEL

Schleiermacher's Adherence to the Chris- tian Faith

Freidrich Schleiermacher (1768-1834) was mainly concerned with the doctrines of the Christian Faith. Everyone of his concepts was only a building block for this main idea. First let us consider his idea of goodness. Man was a creature whose inherent desire seemed to be to aid his fellowmen and to create a happiness or a contentedness among them. The highest approximation of such a wish exists if man strives to become an angel, a divine creature whose life is centered around the accomplishment of good deeds. This was the model toward which Schleiermacher's man should direct himself.

Ja, nicht bloß das dogmatische Christenthum, auch die Frömmigkeit soll ihm die Grenzen der reinen Moral nicht verwirren. Liege doch der Frömmigkeit immer das Bestreben zum Grunde, ein Engel zu werden; schlimm, wenn dieses an die Stelle des Vorsatzes trete, "bloß ein guter Mensch sein zu wollen."¹⁹

However, goodness is not a trait which arises in a hap- hazard way. It is, rather, a product of the laws of

reason, the principles of which have withstood the test of time and which bear the precision of an algebraic formula that is either right or wrong and leaves no room for even a slight deviation. It was as if the concept of goodness could be incorporated into such a formula whose correctness would be unquestioned. "Das höchste Gut ist nichts Andres als der vollkommene Inbegriff dessen, was durch reine Vernunftgesetze möglich ist..."²⁰

The natural action of one individual toward another is love. Before one can achieve this feeling, one must observe the inner workings of himself. Through introspection, he is supposedly better able to understand mankind. This again is the idea of an understanding of the microcosm as being the initial step toward a comprehension of the macrocosm. This is a concept which seems to have been greatly used during this period, perhaps because it is reasonable and logical and could thus have had its roots in the Aufklärung. Within this structure, it was conceivable for man to recognize the possibility of a greater existence beyond the confines of his own reasoning powers. With this realization, metaphysics begins to dominate.

Erst dann freilich wird die Vertiefung in das eigene Innere die Selbstbetrachtung der ganzen Menschheit in ihren mannigfaltigen

Sein, vor allem aber in ihrem Werden, ihrer Geschichte, geschärft hat, - worauf dann endlich die Ahndung sich noch höher noch über die Menschheit erheben mag.²¹

One individual's existence is only relevant in its relation to another person or to the totality. No man should live by himself, but should be aware of the necessity of projecting himself toward others. The outward manifestation of this projection, if it is done in a positive sense, is love. Here again we have gone from the reasonable qualities of the physical side of existence to the realm of the spiritual, as portrayed in the ethereal sentiment of love. "Liebe ist die Synthesis zwischen Phantasie und Vernunft."²² Love is, for Schleiermacher, the cornerstone upon which happiness in its many forms rests.

We must briefly examine Schleiermacher's concept of tradition in order to establish the position it holds within the limitations of his philosophy of the Christian Faith. He believes essentially that custom and "rightness" are synonymous, that is, that a custom, if it were not a good one, would be replaced by something more favorable or more suitable. A custom then, by virtue of the fact that it withstands time, must be good. "Sittlichkeit ist die Identität oder Synthesis von Individualität und Rechtlichkeit."²³ It is a thing which begins with the individual and

is extended to the rest of the society. To Schleiermacher, it is not the society that molds the individual, but rather the individual that forms the societal elements. This, then, is how custom evolves, how it grows, and how it continues or is destroyed. Again we are faced with the importance of the egocentric principle and with the cry for the individual's freedom and right to establish his own worth - so typical of the new generation whose desire it was to develop a self sufficiency and, at the same time, an identity in its relationship to the mass. "Der Strom des sittlichen Lebens geht immer nur von dem freien Ich auf die Welt, nicht vor der ^{the} gestalteten Welt auf das Ich zurück."²⁴

Schleiermacher also believed as did Fichte in a philosophy of Transcendentalism. He felt that man's life on earth was only a necessary intermediary bridge connecting him with an afterlife. This is why Schleiermacher observed a moralistic code and preached the Christian Faith. Religion was the unifying factor on earth and was established through an adherence to traditionalism. It was the physical institution which could supposedly best show one the way to a spiritual condition and which provided the possibility of combining the spiritual with the worldly under a single object, a totality. "Die religion allein gibt den Men-

schen Universalität."²⁵ It was as if man needed a physical object in which he could participate in order to understand more clearly the element of Faith, a purely mental phenomenon. The primary difference between the philosophies of Fichte and Schleiermacher is that Fichte calls the Creative Force the Infinite I and Schleiermacher accepts the convention of naming this same Force God. Both men seem to be describing the same phenomenon but attaching to it a different, although related title of parallel significance. Fichte deals immediately with the abstract while Schleiermacher seems to feel that the abstract is too complex for the common man, that he needs something concrete to guide him toward the abstract. His guide is Christian Faith expressed through a dogmatic religion.

Thus we see why Schleiermacher followed all the dogmatic principles upon which Christianity is based. To better understand his philosophy, we must consider some of the main doctrines which provide the foundation for his religion. He accepted Christianity as being a monotheistic faith whose components were related to the redemption accomplished by Jesus of Nazareth. He viewed God as eternal, omnipotent, omniscient, and omnipresent. He is a just, a holy Spirit whose mercy was all-embracing. As a demonstration of this religion, one takes part in

the rituals of the church, such as baptism and marriage and partakes of the Sacrament. These, of course, are only symbols of the all-pervading Spirit of God. The only way to obtain participation in the Christian communion is through faith in Jesus as the Redeemer. Piety is the self identification of man in his relation with God.

This religion consists in man's becoming conscious of his own limitations, of the fortuitous nature of his life as his being runs its course and silently disappears in the Infinite. It is giving up all his audacious pride, and regarding all individual things, himself included, as being what they are.²⁶

Religion's home, then, is found in feeling which implies the realm of metaphysics. It begins with the individual who in order to find God must seek Him within his own inner being. This idea is based on the assumption that each human is an embodiment of the All. However, the individual is incomplete if extricated from humanity; therefore, he must be examined not only as he is, but also in his process of becoming. Religion is the dogmatic structure which provides the limits based on goodness within which man should develop.

Schleiermacher felt that religion and "Kunstgefühl" were closely allied. This is understandable as the foundation of both is feeling, metaphysics, or a certain communication with a Divine Element. It is a special inner perception which gives an artist his

ability to create. He raises himself above the mundane life and enters a spiritual realm which allows him a certain detachment from vulgarity. In a sense, he is the "little God" who is creating on a small scale. He seems to be the link between man and the Divine and usually inherits as a recognition for his state, man's title of genius - a man, yet more than a man. This is the highest praise he can receive, his only claim to immortality being vested in the physical remnants of his works of art. "Nichts solle geschont werden, auch das Liebste und Teuerste nicht, im Inneren des schaffenden Künstlers muge die Stimmung herrschen, welche sich über alles Bedingte unendlich erhebt, auch über eigne Kunst, Tugend, und Genialität."²⁷ Thus both religion and art were for Schleiermacher evidences of something extraordinary, something of a Divine Nature. They were also pieces that helped to comprise the soul of German Romanticism.

Feuerbach's Anthropomorphic Concept of God

Ludwig Feuerbach (1804-1872) is considered to be the atheist of his time. He did not believe in the omnipotent God of Schleiermacher. Instead of placing his faith in the idea of a Divine Creator, he preferred to rely solely upon the existence of man. According to

Feuerbach it was man who created God in his own image, not God who created man. Man did this because of his own insecurity in facing the Unknown. It was much easier for him to believe that God, the Almighty Father, was forever protecting and watching over him and would eventually lead him to salvation. Thus, God represented security to man and was man's answer to the incomprehensible. Why is God always described in a human form with human characteristics? It was because He was created by man who gave Him the only qualities on which man himself placed a value and which man himself could understand. God was portrayed as the perfect man who could not possibly exist in reality. According to Feuerbach man took all the admirable qualities he wished to possess and poured them into an ideal figure which he called God.

He brought anthropology into theology, asserting that the essential nature of all gods is human nature - they are simply the product of the best in us. God did not create man after His own image, but man made God after his own image.²⁸

Because Feuerbach was an atheist, he used man instead of a Deity as the determinant for the ideology of his philosophical system. In order to comprehend more fully this system, we will study the various characteristics of man as presented by Feuerbach. His main contention is that men need and always have needed

each other. He believes, as did Schleiermacher, that no man should live completely isolated from others. To prevent this situation from occurring, Scheiermacher suggested that man group himself under the formality of religion. Feuerbach, however, does not offer a solution to such a problem, but simply states that man needs man. He remains enveloped in theory, whereas Schleiermacher attempted to convert the theoretical to a practical application. Man is for Feuerbach matter, but a special kind of matter that has the ability to think, that embodies a spirit. Man is everything at once - past, present, and future, lasting and transient, physical and spiritual. "Damit bekommt die Materie selbst Geist und Verstand, sie ist aufgenommen in das absolute Wesen als ein Lebens-, Bildungs-, und Entwicklungsmoment desselben."²⁹ Feuerbach imagines man as a passive creature who rather than acting is acted upon. He considers man more as an abstraction and doesn't seem to be concerned with his functionalism. It is interesting to note that he uses two rather paradoxical words, "sensuous object", when he describes man. "Sensuous" implies the world of metaphysics as it is dependent upon feeling, an action of the mind. "Object", on the other hand, is a word which connotes the physical, the purely material realm of life. It seems as if Feuerbach

in a rather subconscious sense is combining both aspects in his definition of man. While this idea remains only speculation, it is fairly evident that Feuerbach stays within the bounds of theory and thus lacks a completion to his ideology.

But apart from the fact that he (Feuerbach) only conceives him (man) as a "sensuous object", not as "sensuous activity", because he still remains in the realm of theory and conceives of men not in their given social connection, not under their existing conditions of life, which have made them what they are, he never arrives at the really existing active men, but stops at the abstraction "man", and gets no further than recognizing "the true, individual, corporeal man" emotionally...³⁰

The Relation of Hegelian Philosophy to German Romanticism

Georg Wilhelm Friedrich Hegel (1770-1831) evolved a philosophy of Absolute Idealism which bears a distinct similarity to Fichte's philosophy of Transcendental Idealism. His basic aim was to unify all things under the pretext that everything originated from the same source, that it was an absolute spirit which drew all facets of life together to form a universality.

He [Hegel] tried to explain, in a comprehensive philosophic system, the interrelation and irreparable continuity of the entire world in all of its phenomenon, religion, art, and politics included, by declaring all of these phenomena to be nothing more or less than the revelations of one absolute spirit.³¹

Hegel strives for the unity of all things, for a perfect harmony. Because he was greatly opposed to superficial

rationalism, he drew much of his inspiration from religion and the poetic mystic strain, which were, perhaps, the creations of his own intellectual make-up. Hegel's philosophy of Absolute Idealism was a labyrinth of sensitivity based upon the dictates of reason and order. It was an attempt on his part to bring together the physical and spiritual orders under a single system. To Hegel, aesthetics and logic were so tightly bound that one coordinated with the other to form a comprehensible pattern. Within the asthetical existed the logical, while at the same time within the logical the asthetical could be discerned. This was to Hegel the mold after which everything had been fashioned. It was the identity of one thing to another or of all things to each other, which is the ultimate condition which one must accept or even presuppose in the final analysis.

Identitätsphilosophie - erst dieser feste die Vernunft, die den Charakter des Genius haben soll, als den absoluten Geist. Erst dieser arbeitete die asthetische Ansicht der Welt aus dem Naturalistischen heraus und erst dieser flocht die reflectierende Bewegung des Ich mit der künstlerischen, das Logische mit dem Asthetischen dergestalt zusammen, daß es erst einer nachfolgenden Generation gelingen konnte, die dieser Combination zu Grunde liegende Erschleichung aufzudecken und das bewunderungswürdige Gewebe zu entwirren.³²

Hegel's concept of man was an outgrowth of his philosophy of Absolute Idealism and is directly applicable

to it. Hegel saw man as a creature who was both good and evil, a being who contained at once both the sensuous and the spiritual. Man was dominated by his will which was to Hegel not only freedom but also thought. However, man's thought process was governed by reason and logic, the backbone which contributed to a stability in the world.

Die Welt und ihrer Geschichte sollte nicht mehr ein Gedicht, sondern ein methodisches System, nicht mehr ein Werk des absoluten Genius, sondern die zweckmässig, geschlossene Entwicklung des selbstbewußten absoluten Geistes - ein schöner, aber verstandvoller Organismus, der Organismus der Vernunft und der begriffenen Wirklichkeit sein.³³

He extended this concept to arrive at a metaphysical theory of the state whose primary unit was man. Hegel's ideal state was to be a self-maintaining system in which the efficiency of each part would automatically lead to a greater efficiency of the whole. However, he realized this to be an unattainable ideal and also recognized that every nation had an Achille's heel which kept it from fulfilling this idealistic pattern. This is the pessimistic note toward which all Hegelian philosophy leads. He has admitted the obvious flaw of all idealism and, in so doing, is perhaps predicting the inevitable perversion of all things.

Another subject explored by Hegel was aesthetics and its relationship to both art and the artist. What

are the conditions which lend themselves to the creation of an artist? The artist commences with nature and uses it as a raw productive base which, when combined with his own subjectivity, is capable of producing a work of art. He is a creature who possesses the potential of being able to mold the raw materials of nature into an image of perfection. In fact according to Hegel the artist takes the best in nature and discards all within Her that is not suitable for his purpose and in so doing arrives at a higher truth, at a deeper perfection. The artist is a man, and yet more than a man, a creature who possesses a hyper-sensitive perception of the world around him.

The world is no more his (man's) master. It retires away from him. It becomes a something he can deal with without fear. It becomes plastic in his hands. He is independent of it, and may fashion it at his caprice after the forms of his own spirit. He bathes everything in it in the depths of his own infinite subjectivity, or he uses it to picture, or suggest images of the ultimate perfection. He deals with nature as a spirit free from it, yet not only not disdaining to use it, but, as finding in it material to enrich his own being, recognizing for himself a new necessity to use it, the necessity of perfect freedom, the vindication of his infinite caprice. All this is, or makes possible, Romantic Art.³⁴

If this be the definition of the romantic artist, what then does his art constitute according to Hegel? Its basic aim is to present the ultimate ideal of the harmonized universe. This is accomplished purely by the

greatness of the artist's own imagination. He uses the forms in nature as the guide lines for a skeleton of this ideal and fills the skeletal image with the richness of his own creativity. The result can be either a realistic structure that is self-explanatory, or an impressionistic picture which plays on the powers of the imagination - or possibly a combination of the two. Therefore, art is ultimately the expression of the freedom and independence of a single spirit. It is the physical manifestation of an internal condition and represents the entanglement of the physical and spiritual aspects of man's nature. He seems to deem it physically necessary to express his inner turmoil or peace and it is in a work of art that this expression finds form.

Romantic Art may, then, have three or four distinct aims: first, to express the vision of the ultimate perfection in symbol, by the human countenance, or by nature, in her suggestions of form or glories of color; secondly, to deal with nature and human life as material to be worked up according to subjective caprice, and in this effort two diverging tendencies display themselves - Pure Realism, which deals with the transient or accidental, and the Ideal treatment, which in its freedom of range may bring back and borrow the Classic Ideal, or clarify the Romantic, or mingle the two; and thirdly, to exhibit the characteristics of the transit, - the contradiction and the conflict.³⁵

CHAPTER 111

SCHELLING'S PHILOSOPHY OF NATURE

Friedrich Wilhelm Joseph Schelling's (1775-1854) main contribution to German Romanticism was his Philosophy of Nature. "Die Natur solle der sichtbare Geist, der Geist die unsichtbare Natur sein."^{35A} This was the foundation upon which Schelling based his entire philosophy. He implies here that nature is both the physical phenomenon around us which we see, and our mind, which has perceived this material substance and is the home of its invisible qualities. Therefore, nature embodies at once both the physical and the spiritual realms. It was not according to Schelling merely the instrument which raised man to a higher truth, but was rather that higher truth itself - an all-encompassing force whose value was self created. God was more than simply nature's detached Creator - He was in nature. With this admission Schelling establishes a definite pantheistic creed. Because God is always found in nature, it contains a certain stability. Because it is at the same time a continuous process of becoming, nature presents an uncertainty which in its most positive sense can lead toward a creativity.

Weil nämlich dieses Wesen (der anfänglichen Natur) nichts anderes ist als der ewige Grund zur Existenz Gottes, so muß es in sich selbst, obwohl verschlossen, das Wesen Gottes gleichsam als einem im Dunkel der Tiefe leuchtenden Lebensblick enthalten.³⁶

His entire philosophy attempts to show how everything on earth of both a physical and mental condition is combined under one system. The highest revelation of this system is in the Godliness of the All. It is an all-pervading force which exists simultaneously both outside of and within man. This concept of nature as an eternal force is an interesting one. Schelling wanted to reduce the whole of nature to a unity; thus, he established nature as a force which manifests itself in opposite directions - a forward, or positive one, and a backward or negative one. Although these are two obviously divergent activities, they combine under a single principle that is the source of nature's organic unity. Schelling describes not only the mechanics of nature, but also the mind of nature - a duality from which a unity is conceived. Nature's products are, then, the result of a cooperation between these two forces within a single object or within a greater system. This totality within nature is the model of an unattainable ideal toward which man must always strive.

Nature is an infinite self-activity, realizing itself in the finite, and yet exhausted in that realization. The various

forms in which it manifests itself are therefore only apparent products or completed results; in reality, nature is an external process that is ever fulfilling itself, - and yet is never absolutely fulfilled...³⁷

There are several assumptions upon which Schelling based his Philosophy of Nature. The first of these is the principle of the All, the relation of all things to It, and the fact that the meaning or value of these things is derived solely from this relationship. The subunit was important to Schelling - but only within the context of its interrelation with the primary unit. The ideal condition was for everything, both scientific and artistic, to exist within a universal harmony. The greatest mistake man could make, according to Schelling, was to submerge himself completely in details, to recognize only the subunit of himself and thus lack any perception of the existence of an All. His final contention is that contradiction does exist and should exist as long as it resolves itself in the All. Things which contradict for the sake of contradiction are the products of a false system whose main duty is to confuse. The very fact that confusion is the end-product will create a dissatisfaction. This condition of dissonant elements will lead one to seek clarity - the pathway to the All. Here again Schelling intimates the inevitability of coming in contact with the reality of the existence of an All. These thoughts are

contained as the main aphorisms and an introduction to Schelling's Philosophy of Nature.

Aphorisms zur Einleitung in die Naturphilosophie

1. Es gibt keine höhere Offenbarung weder in Wissenschaft noch in Religion oder Kunst als die der Göttlichkeit des All: ja von dieser Offenbarung fangen jene erst an und haben Bedeutung nur durch sie.
2. Wo nur immer, auch bloß vorübergehend, jene Offenbarung geschehen ist, da war Begeisterung, Abwerfung endlicher Formen, Aufhören allen Widerstreits, Einigkeit und wunderbare Übereinstimmung, oft durch lange Zeitalter getrennt, bei der größten Eigentümlichkeit der Geister, allgemeines Bündnis der Künste und Wissenschaften ihrer Frucht.
3. Wo das Licht jener Offenbarung schwand, und die Menschen die Dinge nicht aus dem All, sondern aus einander, nicht in der Einheit, sondern in der Trennung erkennen, und ebenso sich selbst in der Vereinzelung und Absonderung von dem All begreifen wollten.....
.....
ihr [der Wissenschaft] fehlt zugleich die Schönheit des Lebens verschwunden, einen wilden Krieg der Meinungen über die ersten und wichtigsten Dinge verbreitet, alles in Einzelheit zerfallen.
4. Aller Widerstreit in der Wissenschaft kann seiner Natur nach nur eine Quelle haben, das Absehen von dem, welches als das Allselige keinen Widerstreit in sich haben kann. Die sich gegen die Idee der Einheit setzen, streiten für nichts anderes als für den Widerstreit selbst, an welchem ihr Dasein hängt. Sie sind alle falschen Systeme.....
.....
so kann auch die Wiedergeburt aller Wissenschaften und aller Teile der Bildung nur von der Wiedererkennung des All und seiner ewigen Einheit beginnen.³⁸

Man was for Schelling an integral part of the world of nature. Just as all other natural objects presented a duality, so did man. Because he possessed a

thinking mind, man was capable of both good and evil. Symbolically, Schelling equated goodness with light, a positive element, and evil with darkness, a negative element. The median point between these two extremes comprised the substance of man. He was a shadowy figure who, at one moment, might appear more illuminated by light than clouded by darkness or vice versa. Schelling believed that man should maintain a balance between these extremes, that he had a will which held many potential powers ready to be converted into the kinetic energy of living. It was his duty to contribute to an equilibrium, a unity with the universal will.

In jedem organischen Wesen, ja in jedem, auch dem kleinsten Teil desselben, erkennst du die actuelle Unendlichkeit und die Einheit jeder für sich und dennoch als eins. Über jedem Atom der Materie ist eine ebenso unendliche Welt als das ganze Universum; im kleinsten Teil tönt das ewige Wort der göttlichen Bejahung wieder.³⁹

Such a harmony was supposed to be the evidence of the presence of God - it implied a cooperative existence of all things. Evil arose out of a misuse of the freedom in nature and brought forth chaos, the physical reminder of its presence and a disrupting element to universality. However, instead of completely disregarding evil as a totally negative influence, Schelling tried to make use of it. He felt that it was this element

which gave a reality to creation, a realization of what harmony really meant and was, therefore, a necessary part of the whole. This reasoning was understandable if one considered the ultimate symbol for light to be God who because of his holiness was the only one who could live in pure light. Man was the potential God, but was incapable of attaining this state because of the principle of darkness which existed within him - he could only attempt to approximate the Symbol of Perfection. Schelling optimistically stressed life as a constant process of becoming, the eternal cycle of birth, death, and rebirth, with birth always being recognized as a positive force. "Alle Geburt ist Geburt aus Dunkel ans Licht."⁴⁰ Since he believed in God as encompassing the beginning and the end, of being both the symbol and Creator of a universal harmony, Schelling could not accept the Cartesian philosophy that man existed because he thought. This was the basic error of all knowledge to Schelling, because it circumvented the idea of a deity. Thought cannot be the creation of each individual if everything is God or the All. It was God who led man through the field of darkness toward the realm of light, not man who chose a direction through the reasoning of his own knowledge. Man possessed the capacity to be a hero or a coward, a

criminal or an abiding person, a positive force or a negative force and it was God who showed him how to achieve this beneficence.

...so ist auch Heroismus ein Handeln welches nicht aus der unendlichen Natur des Menschen stammt; es ist der freie schöne Mut des Menschen, zu handeln, wie der Gott ihn unterrichtet, und nicht in Handeln abzufallen, von dem, was man im Wissen erkannt hat. Wahre Religion ist Heroismus nicht ein müßiges Brüten, empfindsames Hinschauen oder Ahnden.⁴¹

The artist possessed according to Schelling all the characteristics of man, plus several other qualities which made him a creative being. The artist was for Schelling the link between man and God. In his supersensitivity and ability to see not just the object before him but also its hidden depth, the artist was god-like. However, he still lived among men and shared all the inherent traits of a human being. He was not content simply to live, but desired to develop his own God-given perception of things. He was inwardly compelled to culminate this almost divine perception into the form of a work of art. A subconscious drive forced him to express as objectively as possible the inexpressible, and it was from nature that he drew his inspiration and much of his source material. Nature was the awesome phenomenon which represented the most perfect model available to human eyes, the world of appearance within which existed the ideal - if one were gifted enough to be able to discern

this ideal. Because the artist, as were all men, was a part of nature and could not be separated from it or from the work he was creating, it was apparent to Schelling that nature was an ideal world which existed within the artist. The idiosyncrasy of the artist was that he could remove himself from the product he was scrutinizing in order to elevate it to an artwork and to grasp its spiritual element. Only in this way could he possibly recreate for others a symbol of the spirit of nature. However, even the artist who appeared to be of a somewhat divine nature was still only part of a greater totality. He was, perhaps, the most coveted of God's creatures, as Schelling suggested. He was alienated from other men by his special depth of perception and ability to create one unit which represented both the physical and spiritual aspects of an object. He too had a limited perception although it was superior to that of other men, and yet even this inner creativity in its final stages according to Schelling was transported by the hand of God.

Ebenso wie der verhängnisvolle Mensch nicht vollführt, was er will oder beabsichtigt, sondern was er durch ein unbegreifliches Schicksal, unter dessen Einwirkung er steht, vollführen muß, so scheint der Künstler, so absichtsvoll er ist, doch in Ansehung dessen, was das eigentlich Objective in seiner Hervorbringung ist, unter der Einwirkung einer Macht zu stehen, die ihn von allen anderen Menschen absondert und ihn Dinge auszusprechen oder darzustellen zwingt, die er nicht vollständig durchsieht und deren Sinn unendlich ist.⁴²

Art in its multitudinous forms was the ultimate expression of creativity. It was the closest approximation of an endlessness which for Schelling was equated with absolute reality. It was the representation of man's greatest connection with a spiritual level. It was through art that a moment in time was captured and made ageless and, thus, became a product that was posterity's greatest remnant of the past. By arresting time the artist visualized an idea of eternity. The purpose behind this medium was to express the subjective in an objective manner. However, a conscious creative urge was not sufficient raw material to formulate a work of art. At some point this conscious desire had to be sublimated by an unconscious power to bring forth a true totality which was the best product of art. Therefore, it would seem that artwork appeared as an ideal which included the incorporation of an absolute reality into an object through its symbolic representation. The most ideal form of art to Schelling was poetry because it possessed the quality of limitlessness. As the soul contained the spiritual depth of the body, so poetry embodied the ultimate expression of all art. It was the physical manifestation in which infinity dwelled. "Auch dieser Charakter der Unbegrenztheit beruht darauf, daß die Poesie die ideale Seite der Kunst, wie die Plas-

tik die reale ist. Denn das Ideale = das Unendliche."⁴³ Schelling believed that the greatness of poetry and thus of all art lay in the fact that it depicted universality through the study of a particular. Here, again, one can clearly see the idea of a comprehension of the microcosm leading to a possible understanding of the macrocosm. According to Schelling it was necessary for a true work of art to possess several qualities, the first of which was an unconscious endlessness. Secondly, every aesthetic production had to grow out of the inner being of the artist, out of his feeling and sensitivity. It also had to produce a certain satisfaction which could be felt in the artwork itself. At any rate, its greatest duty was to portray emotion at its highest peak. Its final goal was the ultimate representation of endlessness, a term interchanged by Schelling with the word beauty. These rules provided Schelling's testing ground to confirm what actually composed a work of art.

Charakter des Kunstprodukts

- a) Das Kunstwerk reflektiert uns die Identität der bewußten und der bewußtlosen Tätigkeit. Aber der Gegensatz dieser beiden ist ein unendlicher, und er wird aufgehoben ohne alles Zutun der Freiheit. Der Grundcharakter des Kunstwerks ist also eine bewußtlose Unendlichkeit.
- b) Jede ästhetische Produktion geht aus dem Gefühl eines unendlichen Widerspruchs, also muß auch das Gefühl, was die Vollendung des Kunstprodukts begleitet, das Gefühl einer

solchen Befriedigung sein, und dieses Gefühl muß auch wiederum in das Kunstwerk selbst übergehen. Der äußere Ausdruck des Kunstwerks ist also der Ausdruck der Ruhe und der stillen Größe, selbst da, wo die höchste Spannung des Schmerzes oder der Freude ausgedrückt werden soll.

- c) Jede ästhetische Produktion geht aus von einer an sich unendlichen Trennung der beiden Tätigkeiten, welche in jedem freien Produzieren getrennt sind. Da nun aber diese beiden Tätigkeiten im Produkt als vereinigt dargestellt werden sollen, so wird durch dasselbe ein Unendliches endlich dargestellt. Aber das Unendliche endlich dargestellt ist Schönheit. 44

CHAPTER IV

THE THEORY BEHIND GERMAN ROMANTICISM

August Wilhelm Schlegel's Preoccupation with Antiquity

August Wilhelm Schlegel (1767-1845) was destined to be overshadowed by his brother Friedrich in the literary field. However, he himself contributed a substantial amount to the German Romantic Movement. He studied the classicists and stressed the theoretical side of German Romanticism as opposed to its philosophical side. It seemed as if the philosophers of this time had evolved a soul which had no body in which to lodge. It was August Wilhelm Schlegel who began the searchings for a body, a form which would lend a perfection to the spiritual ideal that was created earlier. Schlegel first considered the Greek ideal of man - that all his faculties worked together in perfect harmony and were developed to their fullest extent. He also recognized the impossibility of a realization of this ideal, especially in view of the rise of the new school of thought which was based on feeling and innerconsciousness rather than form and reason. "Das griechische Ideal der Menschheit war vollkommene Eintracht und Ebenmaß aller Kräfte, natürlich

Harmonie. Die neueren hingegen sind zum Bewußtsein der innern Entzweiung gekommen, welche ein solches Ideal unmöglich macht..."⁴⁵ He also realized that man could never have a complete knowledge or comprehension of philosophical things and that he floated in a vacuum somewhere between the physiological and the metaphysical. Endlessness was for Schlegel the principle which proved the existence of a human being. It permeated man's entire being and thus made a reality out of his life. Above all, it was not a concept which was only congruent with the afterworld, an idea promoted by several philosophers of this time. For Schlegel infinity was everywhere - both within man and outside of him. Without this quality, reality would not exist.

Man halte das Unendliche nicht etwan für eine philosophische Fiktion, man suche es nicht jenseits der Welt; es umgibt uns überall, wir können ihm niemals entgehen; wir leben, weben und sind im Unendlichen... Das Endliche macht die Oberfläche unsrer Natur aus, sonst könnten wir keine bestimmte Existenz haben; das Unendliche die Grundlage, sonst hätten wir überall keinen Realität.⁴⁶

This was not only the fundamental behind man, but was also the element which supported the artist. Although he was a special creature by virtue of his creativity, the artist still had to follow certain rules - rules which flowed from the depths of his inner self. He, too, was subjected to a very real form of self-discipline and did not simply create haphazardly

according to Schlegel. Nevertheless, the poetic spirit remained a special creation in the eyes of the Romantics. "Er [der Künstler] muß nach Gesetzen, die aus seinem eigenen Wesen herfließen, wirken, wenn seine Kraft nicht ins Leere hinaus verdunsten soll."⁴⁷ This was the form which man and the artist took when viewed by August Wilhelm Schlegel.

Nature provided the Romantic with inspiration. Supposedly it represented the embodiment of endlessness, and thus of perfection. Because of this, the Romantic artist's task was to emulate nature. It demonstrated an organisation which encompassed metaphysics and was the closest approximation visible to man of meshing the physical reality with the spiritual world. As it was impossible for man to understand the psyche by itself, it was necessary for him to enclose all mental phenomena within a physical constitution. In other words, man had to give a tangeable quality to intangeability in order to derive a comprehension of the metaphysical. Therefore, nature was the tangeable object understandable to man from which emanated the mystery of infinity. Man tried to capture this endlessness in the form of art, the only physical medium which possessed a certain timelessness because of its preservation for subsequent generations.

Die Kunst soll die Natur nachahmen. Das heißt nämlich, sie soll wie die Natur selbständig schaffend, organisiert und organisierend, lebendige Werke bilden, die nicht erst durch einen fremden Mechanismus, wie etwa eine Pendeluhr, sondern durch inwohnende Kraft, wie das Sonnensystem, beweglich sind, und vollendet in sich selbst zurückkehren.⁴⁸

The most ideal artistic expression according to Schlegel was to be found in poetry, because it contained all artforms and thus the presence of a universal spirit. It was based upon language, the outer expression of man's inner self and was simultaneously both subjective and objective, mechanical and spiritual. Poetry was the physical expression of man's spirituality and implied the realm of mysticism. Schlegel distinguished between the poetry of the Classicists and that of the Romantics. Classical poetry concerned itself primarily with particulars and did not mix genres, thoughts, etc. Romantic poetry, on the contrary, combined all dimensions. It created a harmony out of contrast, a unity out of paradox, and fused the essence of all things into a totality. The classicist presented order, reason, and the law while the romantic brought forth the element of chaos and found a goodness, a beauty, and an order within it. He wanted a more complete picture of the cosmos and felt that Classicism in its simple clarity lacked something - the endlessness, the totality, the spirit.

Thus the Romantic portrayed the subjectivity found in chaos and used poetry as the best physical convention to convey this condition of the mind.

Die antike Kunst und Poesie geht auf strenge Sonderung des Ungleichartigen, die romantische gefällt sich in auflösllichen Mischungen; alle Entgegengesetzten, Natur und Kunst, Poesie und Prosa, Ernst und Scherz, Erinnerung und Ahnung, Geistigkeit und Sinnlichkeit, das Irdische und das Göttliche, Leben und Tod, verschmelzt sie auf das innigste miteinander.

Wie die ältesten Gesetzgeber ihre ordnenden Lehren und Vorschriften in abgemessenen Weisen erteilten, so ist die gesammte alte Poesie und Kunst gleichsam ein rhythmischer Nomos, eine harmonische Verkündigung einer schon geordneten Welt.

Die romantische hingegen ist der Ausdruck des geheimen Zuges zu dem immerfort nach neuen und wundervollen Geburten ringenden Chaos, welches unter der geordneten Schöpfung, ja in ihrem Schoße sich vergirgt. Jene ist einfacher, klarer; diese, ungeachtet ihres fragmentarischen Ansehens, ist dem Geheimnis des Weltalls näher...⁴⁹

Although August Wilhelm Schlegel was known primarily as a literary critic and one of the most devoted of Shakespeare's advocates, his greatest contribution to the Romantic School was his insistence on the development of a coherent form in which to house metaphysics. He was the forerunner of the theory behind German Romanticism.

Friedrich Schlegel's Concept of the
Essence of Poetry

Friedrich Schlegel was, without a doubt, the most influential of the Schlegel Brothers in regard to the literary writings of the German Romanticists. He derived a substantial amount of his theory from the ideas of his brother, August Wilhelm. Friedrich also saw a validity in the study of the ancients as they provided a clarity of form and definition from which the spiritual could be developed. He, too, attempted to combine the principles of the Aufklärung with the emotional sensitivity of the Romantic spirit into a oneness. "Er sieht die Werke der Alten und das ganze Altertum mit der verklärenden Liebe der Begeisterung."⁵⁰ It was the mythology of the Greeks that steeped the nineteenth century Romanticist in the mystery of antiquity. It satiated the spirituality of life with the idea of endlessness, the realm of metaphysics.

Friedrich shared his brother's enthusiasm for the individuality of man. It was the source of spirituality, of the presence of God in man. Because this individuality represented an attempt to establish perfection on a small scale, it had to be cultivated through education and constant development.

Grade die Individualität ist das Ursprüngliche und Ewige im Menschen; an der Personalität ist so viel nicht gelegen. Die Bildung und die Entwicklung dieser Individualität als

höchsten Beruf zu treiben, wäre ein göttlicher Egoismus.⁵¹

In conjunction with this idea was the concept that man must believe in himself as opposed to objects - the symbol of the material world. It was a self-knowledge, a self-feeling which dictated to man all that he imagined. This implied the certainty of the existence of something incomprehensible. Thus it is evident that to Friedrich Schlegel the emotions and the spiritual side of man were his most important part, even though he was forced to live in a world of objects. Man was a creature of duality - he was born as an animal with the bestial instincts toward the Darwinian concept of survival of the fittest and yet he possessed the capabilities of a god-like development because he could think. He was at once both spiritually and physically oriented, but it was the spirit which was destined to rule his body - this was the element that raised man above the station of a common animal. He was a transcendental creature who sought to move from the material world of his birth to the spiritual world of his mind, of his God. The first law of man was to know his own limitations and to remain within their bounds. It was the spiritual element in man that allowed him to transcend the narrow boundaries of his earthly knowledge to the Infinite - the world of God. Man's task

was to permit this process of "Begeisterung" to evolve naturally.

Dadurch verkennt er den Wert und die Würde der Selbstbeschränkung, die doch für den Künstler wie für die Menschen das Erste und das Letzte, das Notwendigste und das Höchste ist. Das Notwendigste - denn überall, wo man sich selbst nicht beschränkt, beschränkt einen die Welt; wodurch man ein Knecht wird. Das Höchste denn man kann sich nur in den Punkten und an den Seiten selbst beschränken, wo man unendliche Kraft hat, Selbstschöpfung und Selbstvernichtung... Zweitens: man muß der Selbstbeschränkung nicht zu sehr eilen, und erst der Selbstschöpfung, der Erfindung und Begeisterung Raum lassen, bis sie fertig ist. Drittens: man muß die Selbstbeschränkung nicht übertreiben.⁵²

This last statement leads one to a consideration of Schlegel's concept of the artist. First of all, this creature was the link between man and God. Although he possessed the body of a man, he also had a unique perception of himself and his surroundings which was far greater than that of other men. His life was built on egocentricism and it was the goal of his existence to educate his own senses. Through this process, he would supposedly arrive nearer to the truth of the Infinite. It was the artist who represented the best in mankind and, therefore, the highest order of individuality.

Durch die Künstler wird die Menschheit ein Individuum, indem sie Vorwelt und Nachwelt in der Gegenwart verknüpfen. Sie sind das höhere Seelenorgan, wo die Lebensgeister der ganzen äußeren Menschheit zusammentreffen und in welchem die innere zunächst wirkt.⁵³

In order to comprehend fully Schlegel's theory,

one must consider his idea of nature - what it was and how it related to mankind. Nature possessed an endless abundance which lent beauty to its substance and man, a subdivision of nature was a beautiful creature whose greatest pleasure as a free being was love. This love gave a harmony to the fullness of nature - the symbol of perfection pursued by the Romantic mind. Nature became, then, something mystical, the reflection of the spiritual in man.

Ein Schönes ist die Natur, sofern ihr Wesen in unendlicher Fülle und Leben besteht. Ein Schönes ist der Mensch. Diathrambisch wird das, was in dem früheren Aufsatz als das Prinzip der Freude gefeiert wurde, in dem gegenwärtigen unter dem Namen der Liebe gepriesen, als des höchsten Seelengenusses des freien Menschen. Zu der Fülle der Natur bringt die Liebe Harmonie. 54

This concept of nature was interspersed with Schlegel's study of the ancients. He saw in mythology an artwork of nature - that which expressed the height of endlessness.

There were certain ethereal qualities of man's spirit which Schlegel explored in great depth - love, freedom, death, and happiness. Love was the motivation for all good things and was also supposed to be the ruling principle of humanity. The family union was a subunit of humanity from which emanated the sensitivity of a mother's love, a son's devotion, or a father's concern. These were the roots of the invisible soul of society which gave a beauty to the ma-

terial, a spirit to the mass. Marriage was the culmination of love, the closest union of body and soul within the realm of man's experience. This external condition served to augment the spirituality of man's inner self. Love stemmed from man's quest for the Infinite and manifested itself in earthly goodness. Essentially one partner attempted to find in his counterpart the perfection he himself was lacking. Of course the most perfect love, the most complete love was that of God for man. Love had its origin within Him and was the inner material out of which he created man. The relationships of individuals in the world were based on reciprocal love, the source of which was the Divine.

Das reine Sehnen, die Liebe des unendlichen Wesens kann daher auch nur aus dem Urquell aller Liebe, der göttlichen, herfließen; das einzelne Wesen, welches die Liebe in sich erfunden hätte, würde zugleich die Welt erschaffen haben, selbst Gott sein.⁵⁵

Happiness and freedom were two elements inextricably bound to one another. By definition, happiness was the natural condition of the higher nature of man and therefore something beautiful. The most necessary element of joy was an unconditional freedom - the false element of art as art was susceptible to the dictates of form. But freedom, happiness, and love were only

transient and in time dissolved themselves into death, a positive element which gave man his only opportunity to experience the endlessness and the totality of the All. Death brought forth the harmony of all creation and was looked forward to by man as a salvation and not as a fear of the possibility of eternal damnation. "Nur in der Mitte des Todes entzündet sich der Blitz des ewigen Lebens."⁵⁶ Friedrich Schlegel revealed death as eternal life instead of a negative finality of existence.

Schlegel's idealization of life completed itself with the concept of unity and endlessness. Unity was a preconceived notion whose existence was necessary to the harmony of the universe and to the direction of men toward the ultimate endlessness of fulfillment. Within its definition were three factors - universality, a complete and endless unity, and its foundation in our imagination. This unity was a continuous process of eternal becoming. Because of its lack of completion, this unity introduced the possibility of change and thus the existence of freedom. The process of eternal becoming bound together unity and endlessness and provided Schlegel's answer to life's dilemma.

Ein werdendes Unendliche ist, insofern es
noch nicht seine höchste Vollendung erreicht

hat, zugleich doch auch endlich, so wie das werdende Endliche, insoweit in ihm eine ewig bewegliche, wechselnde, sich verändernde, verwandelnde Tätigkeit wirksam und lebendig ist, trotz seiner äußern Beschränkung doch eine unendliche, innere Fülle und Mannigfaltigkeit enthält.⁵⁷

One of Friedrich Schlegel's most novel contributions to the German Romantics was his concept of irony. This term referred to the clear knowledge of man of the endless chaos that surrounded him. Schlegel was acutely aware of the conflict between reality and the spiritual - two elements which could never be harmonized on earth. Man's destiny was to exist in a twilight zone somewhere between these two realms. Schlegel expressed this antithesis through the use of the words conditional and unconditional and then unified them under the term irony. The Romantic artist raised himself above the contradiction of the ideal and the real, synthesized the antithesis, and created reason out of phantasy - and phantasy out of reason. Thus irony was the only factor which could encompass this duality of the physical and metaphysical worlds and draw a totality from their seemingly contradictory natures.

Dieses aus der Isolierung des Ich erwachsene Spaltung in Ideal und Wirklichkeit, in Ich und Welt wird auch für Schlegel Grundproblem seiner Persönlichkeit. Als Ausdruck dieses ewigen Widerspruches bildet Schlegel die zwei als paradox empfundenen Antithesen des Unbe-

Unbedingten und Bedingten, deren Vereinigung einzig und allein in der Ironie möglich ist. Die Ironie enthält ihrem Wesen nach beide antithetischen Momente in sich: "Ironie ist die Form des Paradoxen," eine absolute Synthesis absoluter Antithesen, denn, "sie enthält und erregt ein Gefühl von dem unauflösllichen Widerspruch des Unbedingten und Bedingten." Ironie ist die höchste Vollendung, denn sie vermag die ersehnte Einheit zwischen den Widersprüchen zu schaffen.⁵⁸

There is little argument that Friedrich Schlegel's definition of romantic poetry provided the basic theory adhered to by the German Romantic writers. His first contention was that romantic poetry was a progressive universal poetry. Its main purpose was not to simply reunite all the separate genres of poetry (it is assumed here that Schlegel used the term poetry to refer to literature in general) but also to combine poetry with philosophy and rhetoric. Poetry appeared to signify the element of the artist, philosophy to represent the dreamworld of the mind, and rhetoric to symbolize the mechanics of literary writing. The combination of these elements into one work was supposed to represent the highest possible perfection. Universal poetry should also fuse poetry and prose, creativity (the symbol of the artist) and the critical (a concept of the mind) and art poetry and nature poetry into a lively, social form. It must, at the same time, make life and society poetic, make poetry out of the

intellect, satiate the forms of art with original raw material of every type, and soothe the inner moods. Universal poetry encompassed everything that was poetical from the greatest systems of art to one who sighed from the kiss which a poetic child exhaled in an artless singing. The child was the representative of the innocent life - his way of living was poetry and perfect harmony. Universal poetry could become so engrossed in that which was represented that one would like to believe that its one and all was to characterize poetic images of every type. But there was still no form which could have expressed completely the spirit (Geist) of the author; and therefore, many artists who wanted to write only one novel had merely represented themselves. Only universal poetry could become to the epic a mirror of the entire surrounding world, a picture of the times. And yet universal poetry hovered for the most part on the wings of poetic reflection between the thing which was represented and the one who was representing it. The reflection was forever revitalized and multiplied as in a row of mirrors. Universal poetry was capable of the highest and most perfect formation - not only from within projected outwardly, but also from without projected inwardly - in that it similarly organized all parts into a totality.

Through this process, universal poetry made available the view of a limitless, growing classicism (the symbol of plastic qualities). Romantic poetry was to the arts what wit was to philosophy and what society, associations, friendship, and love were to life. Other art forms (poems which were not romantic) were finished and could be analyzed completely. The romantic type of art was still in the process of becoming, yes, that was the characteristic of its being - that it could never be complete and only could eternally become. Romantic poetry could not be exhausted by a theory and only a divine critic would dare to desire to characterize its ideal. Poetry alone was endless and free and recognized as its first law the absolute freedom of the poet to bear his limitation. The romantic form of art was the only one that was more than just a type - it was the art of poetry itself, so to say; because, in a certain sense, all poetry was, or should have been romantic according to Friedrich Schlegel.

Die romantische Poesie ist eine progressive Universalpoesie. Ihre Bestimmung ist nicht bloß alle getrennte Gattungen der Poesie wieder zu vereinigen und die Poesie mit der Philosophie und Rhetorik in Berührung zu setzen. Sie will und soll auch Poesie und Prosa, Genialität und Kritik, Kunstpoesie und Naturpoesie bald mischen, bald verschmelzen, die Poesie lebendig und gesellig, und das Leben und die Gesellschaft poetisch machen, den Witz poetisieren, und die Formen der Kunst mit gediegnem Bildungstoff jeder Art.

anfüllen und sättigen, und durch die Schwingungen des Humors beseelen. Sie umfaßt alles was nur poetisch ist, vom größten wieder mehr Systeme in sich enthaltende Systeme der Kunst, bis zu dem Seufzer dem Kuß, den das dichtende Kind aushaucht in kunstlosen Gesang. Sie kann sich so in das Dargestellte verlieren, daß man glauben möchte, poetisch Individuen jeder Art zu charakterisieren, sei ihr eins und alles; und doch gibt es noch keine Form, die dazu gemacht wäre, den Geist des Autors vollständig auszudrücken; so daß manche Künstler, die nur auch einen Roman schreiben wollten, von ungefähr sich selbst dargestellt haben. Nur sie kann gleich dem Epos ein Spiegel der ganzen umgebenden Welt, ein Bild des Zeitalters werden. Und doch kann auch sie am meisten zwischen dem Dargestellten und dem Darstellenden, frei von allem realen und idealen Interesse auf den Flügeln der poetischen Reflexion in der Mitte schweben, die Reflexion immer wieder potenzieren und wie in einer endlosen Reihe von Spiegeln vervielfachen. Sie ist der höchsten und der allseitigsten Bildung fähig; nicht bloß von innen heraus, sondern auch von außen hinein; indem sie jedem was ein Ganzes in ihren Produkten sein soll, alle Teile ähnlich organisiert, wodurch ihr die Aussicht auf eine grenzlos wachsende Klassizität eröffnet wird. Die romantische Poesie ist unter den Künsten was der Witz der Philosophie, und die Gesellschaft, Umgang, Freundschaft, und Liebe im Leben ist. Andere Dichtarten sind fertig; und können nun vollständig zergliedert werden. Die romantische Dichtart ist noch im Werden, ja das ist ihr eigentliches Wesen, daß sie ewig nur werden, nie vollendet sein kann. Sie kann durch keine Theorie erschöpft werden, und nur eine divinatorische Kritik dürfte es wagen, ihr Ideal charakterisieren zu wollen. Sie allein ist unendlich, wie sie allein frei ist, und das als ihr erstes Gesetz anerkennt, daß die Willkür des Dichters sein Gesetz über sich leide. Die romantische Dichtart ist die einzige, die mehr als Art, und gleichsam die Dichtkunst selbst ist: denn in einem gewissen Sinn ist oder soll alle Poesie romantisch sein.⁵⁹

This was Schlegel's basic poetic theory which the

German writers followed as an outline for the form of their literary works.

CHAPTER V

TOWARD A DEFINITION OF GERMAN ROMANTICISM

How then does one define German Romanticism and the mind of the German Romantic?

...die Romantik als eine Einheit in den Hauptzügen und wesentlichen Ideen: in der gemeinsamen Front gegen die Aufklärung auf allen Gebieten, in dem Lebensgefühl der Bewegung, des Gegensatzes und der Einheit, in dem daraus erwachsenden Synthesestreben, das alle Polaritäten zu höherer Einheit bindet, und in die Idee des Organischen und der individuellen Organismen, die die Auffassung der Natur ebenso bestimmt wie die des Menschen und die Staats- und Geschichtsauffassung und Volksgeistlehre und die Kunsttheorie. Wie stark auch, etwa in der Ethik und Liebesauffassung, die Individualität als höher Wert erlebt wird, immer wird doch der Einzelne, nicht isoliert gesehen, sondern in seinem Zusammenhang mit überpersönlichen Mächten, mögen das nun die Mächte der Natur und des Unendlichen und Göttlichen oder die menschlichen Gemeinschaften und ihre geschichtlichen Tradition sein.⁶⁰

According to this definition by Paul Kluckhohn, one of the main desires of Romanticism was to fight the dogmatism of the Aufklärung which used pure reason as its guide. A feeling for life was introduced by the Romantics. No longer did reason reign supreme - the heart was to give a sensitivity, a humaneness to reason. All polarities eventually united to form a complete synthesis, a perfect harmony. Thus the spirit and the body were

no longer two distinctly separate elements, but rather two components whose existences were closely linked to one another. Nature seemed to provide the greatest visible evidence of this unity of all things. The individual derived a new worth, was no longer isolated and was viewed as a part of the great totality. Kluckhohn's definition of Romanticism lacks several elements which seem to be basic to an understanding of what the Romantic mind was attempting to say and to do. He has not concerned himself with the concepts of eternal becoming, of the transcendental ideal, of the artist and his artproduct, and of the desire for a form to structuralize the chaos of thought.

Before these aspects of German Romanticism can be discussed, a consideration of the Romantic character must be made. The fundamental quality of the Romantic spirit is its dream-like state. One has mental images of the Romantic wandering about with his eyes turned toward the clouds in a contemplation of nature's beauty. He realizes at once the existence of both the spiritual and the material world and their incompatibility. It is the task of the Romantic to strive constantly to combine these two spheres. Man lacks harmony but does possess a soul which serves as the director of his conscious actions and his subconscious desires.

He forever seeks to understand the mystery which enshrouds him. Perhaps the most characteristic element in the personality of the German Romantic is his eternal longing, his insatiable desire to be able to grasp the beyond. He exists in a twilight zone somewhere between reality and the world of dreams and phantasy and is striving constantly to form a coherent understanding of what appeared to be the Incomprehensible.

Das ist der romantische Charakter, wie er träumerisch, die Augen in den Wolken, durch die Werke Tiecks und seiner Gefährten wandert, ihr eigener Doppelgänger; der bewußt-werdende, der moderne, in dem Geist und Natur, voneinander gerissen, sich immer wieder berühren und zu vermischen streben, um heftiger auseinander zu fliehen; der das starke Band nicht hat, das sie trennt sowohl wie vereinigt. Was ihm fehlt ist Charakter und Harmonie, aber er hat, wenn man den Berührungspunkt des Unbewußten und Bewußten so nennen darf, Seele. Er hat einen Körper, in dem das ausgelassene Herz bald zu geschwinde, bald zu träge klopft, ein Gesicht, aus dem suchende, ahnende Augen voll Geheimnis Ansehen.⁶¹

Thus it would seem that the main concepts of the Romantic philosophers and theorists previously discussed could be combined to form a more complete definition of German Romanticism. This movement revolved around certain ideas which were repeated in its literature and the life of the times. Perhaps the greatest of these was Fichte's concept of Transcendental Idealism. He emphasized the idea that man was a human animal born

into a material world but because he possessed a mind with which to think, man aspired to strengthen his god-like traits and to find the endlessness which represented God. It was his spirit which carried with it the potential of transcending him into the spiritual world, the beyond. Everything was in a state of eternal becoming with man being the focal point of this process. He was a complete unit unto himself and, at the same time, he was part of a greater totality. Because of his mental superiority, all objects were subordinate to man. As we have seen, the idea of a oneness was particularly emphasized by Hegel who attempted to unify all things under an absolute spirit. He saw a perfect harmony in the identity of all things to each other. Hegel insisted on the logic and practicality of reason, but reason was to be intuited - in the final analysis it could not be separated from the sensibility of the heart. Because the philosophical ideas all lead toward an Infinite Being of some sort, this mysterious Force was explained primarily in two different ways. Schleiermacher used the principles of Christianity to the feeling of endlessness, of a Creator. He followed the ideals of Christian love and portrayed man according to Christian ethics - a creature who spent his life to become an angel, that is, reaching for the Unknown. Feuerbach, on the other hand, was totally opposed to an adherence

to a dogmatic religion. To him, it was man who created God in his own image and not God who created man. Thus, although he was an atheist, Feuerbach also felt the presence of something beyond human comprehension - but it was his choice not to call this unexplainable force by the name of God. For the most part, the Romantics only concerned themselves slightly with formal religion, but rather sought inspiration elsewhere. Nature was the physical reality of the Godhead. As he regarded the world around him, the Romantic actually saw God - He was the tree he was leaning against, the stream that bubbled by his feet, or the bird swooping down from the skies. This philosophy of nature was expressed by Schelling as it was the embodiment to him of both the physical and the metaphysical worlds. It enveloped a higher truth and yet remained in the constant state of flux which was known as eternal becoming. In spite of its tendency toward change, nature possessed a certain stability which lay in her all-encompassing quality - she was the All. According to Schelling, the artist was the link between man and God and nature was the inspiration which he used as raw material to bring forth his own creativity. It was the artist whose specialty was a unique perception of the world around him. The most perfect mode of artistic creativity was supposedly poetry as

it contained the quality of limitlessness. But these ephemeral ideologies were not sufficient unto themselves. The Schlegel brothers saw the necessity of giving a form to this chaos. They advocated a study of the Ancients who established a foundation for structure in the arts. August Wilhelm and Friedrich perceived a beauty in form - if this form were filled with the idealism of the Romantic philosophers. They attempted to bring together the reason of the Aufklärung and the sensitivity of the Romantic Movement. It was their feeling that a structure should be given to the poetical, that the soul of creativity needed a body in which to house itself. Novalis combined these main ideas quite well into his own definition of German Romanticism.

Die Welt muß romantisiert werden. Hier findet man den ursprünglichen Sinn wieder. Romantisieren ist nichts als eine qualitative Potenzierung. Das niedere Selbst wird mit einem besseren Selbst in dieser Operation identifiziert. So wie wir selbst eine solche qualitative Potenzreihe sind. Diese Operation ist noch ganz unbekannt, Indem ich dem Gemeinen einen hohen Sinn, dem Gewöhnlichen ein geheimnisvolles Ansehen, dem Bekannten die Würde des Unbekannten, dem Endlichen einen unendlichen Schein gebe, so romantisiere ich es. - Umgekehrt ist die Operation für das Höhere, Unbekannte, Mystische, Unendliche - dies wird durch Verknüpfung logarithmisiert. Es bekommt einen geläufigen Ausdruck...⁶²

He feels that the world should become romanticized and that this would help man to find again his original

meaning. He then compares the inner workings of the individual to a mathematical process asserting that within this context the lower-self becomes identified with a better-self. In so doing, the common, the vulgar is given a higher sense, the ordinary takes on a mysterious appearance, the known is given the dignity of the unknown, the infinite is given an appearance of endlessness. - this is Romanticism. Although Novalis uses paradoxical elements to describe the phenomenon of Romanticism, he creates a synthesis from them - a harmony which is the endproduct of the Romantic mind. It appears, then, that German Romanticism is a system of Transcendental Idealism in which a physical world (nature) and a spiritual world are described. The Romanticist whose character is primarily egocentric uses nature and her condition of eternal becoming to lead him closer to the Infinite Spirit. His life is spent longing to depict endlessness or to feel a true unity or a perfect harmony. Although he realizes this to be an impossibility - and this is man's dilemma on earth - his yearning is only augmented. Man's greatest expression of this limitlessness is to be found in the creation of an artistic work - especially poetry whose function it was to take the chaotic element of sentiment and mold it into a form thus giving it a perfect

totality. But all things must come to an end - and so the Romanticist dies, but instead of confronting a void in his death, this creature believes that he will discover a new life in the metaphysical realm. Death, then, becomes a release from restrictions - the artist is not bound by the confines of his own body and therefore his ego can be revealed in all its intensity. Thus we see how the philosophical and theoretical background of this movement combined to form the cornerstone of German Romanticism and provided a pattern after which the literary writings of the Romantics were fashioned.

PART 11

THE EXTENT OF THE APPLICATION OF THESE THEORIES AND
PHILOSOPHIES TO THE LITERARY WRITINGS OF THE GERMAN
ROMANTICISTS

CHAPTER VI

THE BEGINNINGS OF GERMAN ROMANTIC FICTION

A stress on the Contribution of the
Mittelalter in Wackenroder and Tieck's
novel, Herzensergießungen eines kunst-
liebenden Klosterbruders

The novel Herzensergießungen eines kunstliebenden Klosterbruders, although co-authored by Tieck and Wackenroder, was written primarily by Wackenroder and appeared in the Fall of 1796. The main exposition of this work was a glorification of the Mittelalter. Wackenroder seems to transform himself into the image of a monk in order to express more vividly the sentiment he sought to draw from the Middle Ages.

What significance does the Klosterbruder possess? Perhaps, because a monk is directly related to religion and thus to the spiritual order, he is more capable of a perception into the things which he contemplates. He also represents a figure which is, in a sense, ageless. It is true that the height of church order was reached in the Middle Ages, thus giving an importance to all ecclesiastical figures - even the monk. But the monk also existed during the Renaissance and

can be found even praying in the chapel of an old monastery. Therefore, the timelessness of the Klosterbruder is quite evident and is symbolic of the union of all things, of all times.

Es ist ja der Sinn, daß nur in einem Pater des Barock all das vereint zu denken war: Bildwelt des Mittelalters und der Renaissance, Bücherkunde alter Zeiten, Wissen um die neueste soeben in Mozart und Haydn erschiene Musik; alles durchdrungen von religiöser Andacht zur Kunst.⁶³

It appears, then, that the monk is the father of all unity - because he is a man, he is able to unite the physical aspect of life with a spiritual aspiration toward God. At the same time, the monk represents the educated order of humanity - part of his training was a reading knowledge.

Herzensergießungen is a collection of disconnected thoughts of the monk in regards to art and the artist and of his associations with artistic people. The first section deals with a glorification of Raphael and of his paintings. Wackenroder establishes the fact that artistic creativity is a heavenly gift and that nature is the medium through which the artist can perceive a god-like conception. This is illustrated in his description of Raphael's attempt to paint the Madonna. Raphael was dissatisfied with his painting and felt that he could not capture successfully the heavenliness of the Madonna. One night she appears to him in her divine figure and
the next.

the next morning he produces a beautiful likeness of her - but only because she no longer remains a shadow within the recesses of his mind. A pupil writes a letter to Raphael imploring the genius to explain what constitutes his ability to create reality on a canvas and relates this question mainly to the various techniques. Raphael's only answer is that his special talent is aroused from within him, that there is no neat formula into which it fits, but that it is rather a subconscious feeling which calls forth creativity. But Raphael was more than a genius - he was a man who led the most simple and humble life possible on earth. Perhaps this contributed to his artistic creativity. He had few conscious rules of painting, but rather followed the impulse of his inner direction.

Denn wie er einem Malschüler, der ihm nach dem Geheimnis seiner Kunst fragt, antwortet, vollendet sich ihm alles "wie in einem angenehmen Traum". Es fällt ihm zu, ohne daß er weiß, wie es geschehen mag. Und gerade das ist nach romantischer Kunstauffassung das Kennzeichen des echten Genies. Ein so vollkommenes Genie aber braucht mit dem Leben keineswegs zerfallen zu sein. Raffael war, wie der Klosterbruder zu berichten weiß, "als Mensch ebenso edel und liebenswürdig wie als Künstler", und "sein ganzes Leben und Weben auf Erden war einfach, sanft und heiter wie ein fließender Bach".⁶⁴

The other artists mentioned by Wackenroder lack this element of harmony with the world and of inner peace. Their creativity is possessed by the demonic which refuses to

allow a preoccupation with the simplicity of the beautiful. The artist's spirit is only a tool which he should use to encompass all of nature, and to convert it into a work of art. Raphael can thus be looked upon as the ideal example of the genuine artist whose product radiates his genius.

The concept of love as related to the creation of an artwork is portrayed interestingly by Wackenroder. He explains this idea through a letter which a young Florentine painter writes to a friend in Rome. Its contents speak mainly of his love for a young girl whose face reminds him of the Madonna. Jacob's answer is a comment on the inspiration of love as an aid to create beautiful works of art. He also insists that in the end the perfect love is that of man to God but that love must originate first on an earthly plane. This emphasizes the idea of Transcendentalism - of using the physical world as a means to obtain the world of the spiritual - the higher order. Love brings one from the depths of his own ego to the reality of a greater Ego.

Die Liebe eröffnet uns freilich die Augen über uns selber und über die Welt, die Seele wird stiller und andächtiger, und aus allen Winkeln des Herzens brechen tausende glimmende Empfindungen in hellen Flammen hervor: man lernt dann die Religion und die Wunder des Himmels begreifen, der Geist wird demütiger und stolzer und die Kunst redet uns besonders mit allen ihren Tönen bis in das innerste Herz hinein.⁶⁵

Wackenroder also recognized the necessity for an organized structure in art. He cites Leonardo da Vinci and Michaelangelo as having perfected the science of art. Da Vinci was not only a painter, but also a musician and a poet. He could recreate an animate object or a person and make them appear to be mobile. He had the gift of depicting nature exactly as it stood before him with the most minute of details.

But the early Masters such as Raphael and da Vinci were not the only artists who intrigued Wackenroder and for whom he had such great admiration. He saw a beauty in the simplicity and honest reality of the paintings of Albrecht Dürer - and, too, he appreciated the fact that Dürer was a German. It was the seriousness and the pre-occupation with details which raised Dürer above the concept of the art of the times. Dürer treated painting as a means to show humanity as it was and, thus, to give man an insight into himself. He was in no way attempting to accomplish the elevation of Raphael's works.

Das Wesentliche aber auch in der Malerei ist die Seele, das Innere, der Charakter - nämlich in den Menschenbildnissen, die Dürers Stift und Pinsel auf die Tafel bringen. Dabei sieht Wackenroder in Dürer offenbar überhaupt nur des Figurenmaler, und er beurteilt seine Kunst nach der Art der Menschen, die in seinen Werken bildhaft werden.⁶⁶

In a dream, the monk sees Raphael and Dürer walking hand in hand. Perhaps this is significant of the

desire for a harmony between the two artistic movements - a unity of the Mittelalter with the Renaissance which was at the time modern art. The ancient artist had little concern for his fellowman, but rather lived only for his art and its direct relationship to God. The modern artist on the other hand, was not pious and adhered to a secular existence founded on the interaction of man with man. Wackenroder perceived the unification of both elements as in a friendship between Raphael and Dürer.

Because he believes that man is incapable of verbally expressing the Invisible which hovers somewhere in the beyond, Wackenroder emphasizes two wonderful languages and their secret power. These two languages are found in nature and in art which are the only concrete things that offer the possibility of communicating the idea of a divine reality. Nature provides the most obvious way of explaining man and his characteristics - it is the mother of a stark, a naked truth and it is a phenomenon which is understood as a symbol among men and needs no explanation as it is accepted as a reality. Nature, then, is a medium through which man could transcend his ordinary life to the Ultimate Being. But art speaks a different language - it brings together all the earthly sensuality of the human form into a limited space

that strives toward perfection. It forces man to be introspective and shows him the nobility and the godliness of his own character.

Die Kunst stellet uns die höchste menschliche Vollendung dar. Die Natur, soviel davon ein sterbliches Auge sieht, gleicht abgebrochenen Orakelsprüchen aus dem Munde der Gottheit. Ist es aber erlaubt, also von dergleichen Dingen zu reden, so mochte man vielleicht sagen, daß Gott wohl die ganze Natur oder die ganze Welt auf ähnliche Art, wie wir ein Kunstwerk, ansehen möge.⁶⁷

Perhaps the most meaningful part of Wackenroder's novel is the section entitled, "Das merkwürdige musikalische Leben des Tonkünstlers Joseph Berglinger". Berglinger is without a doubt the personification of the romantic artist and all that he encompasses. His character clearly illustrates everything that constitutes romantic genius. Why did Wackenroder choose to make him a musician as opposed to a poet for instance? Perhaps this was because music represents the most mysterious, the most elevated form of art. Its ethereal beauty not only permits man's imagination to soar, but also suggests an almost subconscious idealization of form. Music, then, provides a substance which is foreign to man's basic comprehension - which is almost super-human and thus allows for a possible contact with godliness, with the realm of metaphysics. Joseph Berglinger does not mesh easily with his fellowman. Because he possesses an artistic creativity, he is ~~separated~~

separated from other men who are unable to understand his genius. This conflict causes great suffering to the artist, to the alienated man. His fate is to be constantly obsessed with a yearning for the artistic, a feeling which he can never completely fulfill. Even as a young boy, he felt that heaven had created him for more elevated things than the toils of common existence. He was not content to enjoy the healthy bourgeois life of his father, but rather sought an identification with the beyond with a conscience that was directing him toward the inner sphere of creativity. He lived in a dream world satiated with a love of music and found spiritual happiness only in this world. In spite of the misery he suffered, a great inner compulsion forced Joseph Berglinger not to abandon the world of the artist and the hyper-sensitivity to all that surrounded him. He was plagued by the fear of his creative genius becoming a vacuum, but then realized that he, himself, was only an instrument directed by a Divine Force and used to captivate the beauty in nature. He knew that the spirit of the artist would always remain an eternal secret to mankind in which man would become faint if he tried to understand the depth of its mystery - and yet this spirit was simultaneously a condition of the highest wonder which was to represent one of the greatest elements on

earth.

Hier erscheint gleich das Charakteristische des romantischen Künstlertumes in voller Stärke: daß es sich als eine verzehrende Leidenschaft erweist, welcher der Künstler ausgeliefert ist, und zweitens, daß es den Künstler mit dem Leben entzweit und schließlich zugrunde richtet. Von vornherein also hat das Künstlertum einen unheimlichen zweideutigen Charakter. Es scheint etwas Göttliches zu sein, was den Menschen über sich selbst erhebt, zugleich aber auch etwas Dämonisches, was den Menschen zerstört...⁶⁸

Thus Wackenroder has described the beauty of romantic art and the special qualities of the personality who created this art. He begins with Raphael and the Pre-Raphaelites who symbolized the art of the Middle Ages, its precision of form and its preoccupation with religious themes. He emphasized the fact that this artistic genius was a God-given trait. Then romantic idealism took shape and, instead of being dependent upon preestablished notions, it hinged on each individual artist's view of life. The Romantic realized that existence did not terminate in the material reality of the world in which he lived - he harbored an inner world of spirituality, of endlessness which was to give him the strength to transcend the common, the vulgar. His art was the living proof of his transcendentalism. Wackenroder has thus applied Fichte's philosophy of Transcendental Idealism to the character of the artist, has avowed a belief in Godliness which can be traced to Schleiermacher, has seen

the limitless inspiration of nature to the artistic mind (Schelling), and has realized the necessity of a coherent form to embody perfection much as the Schlegel Brothers did. These ideas which form the fundamentals of German Romanticism have been combined to constitute the main thoughts in Herzensergießungen eines kunstliebenden Klosterbruders.

Dieses Buch feierte neben der italienischen Kunst der Renaissance, besonders Raffaels und der frommen Praeraffaeliten, Albrecht Dürer und die deutsche Kunst des ausgehenden Mittelalters und betonte nachdrücklich die religiöse Grundlage des Schaffens dieser Künstler, ihre fromme Haltung, und ihren Glauben an göttlichen Beistand und göttliche Eingebung. Was hier von der Malerei gesagt wurde und in anderen Aufsätzen Wackenroders, die nach seinem Tode in den "Phantasien über die Kunst" erschienen, von der Musik, das gilt nicht weniger für die romantische Auffassung der Dichtung. Der entscheidende Gegensatz zwischen romantischer und klassischer Kunstauffassung tut sich hier auf. Die romantische Kunstauffassung beruht, wie ihre Weltanschauung überhaupt, auf der Überzeugung, daß die Welt mit dem diesseitigen, irdischen Bezirk nicht zu Ende sei, daß eine jenseitige unendliche Welt sich im Inneren des menschlichen Gemüts auf tue. Diese innere und zugleich transzendente Welt, die die Kraft der Sehnsucht erschließt, zu offenbaren, das ist die Aufgabe der Kunst.⁶⁹

The Concept of Romantic Love in Friedrich Schlegel's novel, Lucinde

At the time it was written, Friedrich Schlegel's novel Lucinde was viewed as pornographic literature. To the nineteenth century common man it was a book about sensuality which described one affair after another. But since this time, it has been established that there is a

definite higher value in Lucinde, that Schlegel depicted the sex act in order to illustrate a greater concept. As we shall see, the idea of love and its foundation was perverted by his contemporaries. Instead of advocating free love in society, Friedrich Schlegel was, on the contrary, trying to emphasize the spirituality of the male-female relationship.

What, then, is Friedrich Schlegel's idealization of love? It is quite similar to the love expressed by Goethe through the characters of Faust and Gretchen. The woman, instead of being recognized as a creature whose sole value is her physical attributes, becomes a spiritual creature, a higher being. She stands above man and his constant passion is to possess her - the expression of which comes through the physical act of love. The woman represents at once both the sensual world and the spiritual world and only through a love for her can man hope to encompass the metaphysical. She becomes his salvation, the greatest beauty he can ever experience, and the highest approximation of godliness. Woman is a vehicle which transcends man to the sphere of the meaningful, the world of the mind. Das Ewig-Weibliche is her name, her love of man is eternal, and her position on earth is to bring forth the sublime aspect of this love.

Im ersten Falle bekommt die Liebe einen vorwiegend ideal-spiritualistischen Charakter,

und die Frau wird zu einem höheren Wesen, zu dem der Mann nur anbetend emporzuschauen vermag. Vor ihr schweigt alles sinnliche Begehren, und sie steht vor dem ins Irdische verstrickten Manne fast wie eine Göttin oder ein schönes Kunstwerk, die beide nur durch das Anschauen selig machen, nicht aber durch den leiblichen Besitz. Die beiden Partner befinden sich also nicht auf gleicher Ebene, sondern madonnengleich thront die Frau über dem Manne, der schon durch ihre Nähe von dem Krampfe seines Lebens geheilt wird und erlöst.⁷⁰

The novel Lucinde was severely criticized because its two main characters did not follow moral tradition—they were not married in the legal sense and joined by the authority whose righteousness society accepts as law. Lucinde and Julius lived together, considered themselves married in the truest sense of the word, and were not concerned in the slightest with the judgments of the society in which they found themselves. The most meaningful part of their relationship was their ability to communicate with one another and a fraction of this communication was brought forth by physical love - but only a fraction. It gave the relationship a certain completeness, a totality. Julius regarded his situation with Lucinde as a heavenly marriage, as a spiritual bond as opposed to a union made stable by a guilty conscience or a sense of responsibility that was founded by moral obligations. It represented the most elevated form of marriage which by its spiritual nature drew two people together and made them inseparable. It raised itself above the bourgeois concept of love and

marriage and thus became the glorification of an ideal union. This was a humanistic type of relationship which was built upon a sense of happiness instead of a sense of duty. Completion was the dominating desire of the Romantic and the love existing between Julius and Lucinde exemplified this completeness. According to Schlegel, man possesses a double nature - sensuous and spiritual. Therefore, man and woman are no more than half of a totality and can only feel completeness in a union with each other.

Denn auch darum ist die Ehe die Erfüllung jedes Vollmenschentums, weil sie den Menschen in seiner ganzen Zwiennatur erfapt und eine totale, leiblich-geistige Gemeinschaft ist. So wie Mann und Frau überhaupt die Hälften eines Ganzen, so sind sie es in besonderem Maße darum, weil nur in ihrer Verbindung der Mensch zu einer harmonischen Verbindung seiner beiden Naturen gelangt.⁷¹

In its finality, the act of love becomes a mystery between two beings and hints of the metaphysical.

Lucinde was, by no means, the Goddess of beauty, the Helena whose sensuality irresistably attracted Paris. Her beauty was manifested in her mind. She did not try to chain Julius to her side by convention, but rather gave herself completely and unselfishly to him. She was oblivious to society's condemnation of her behavior and cared only for Julius and her relationship to him. To Julius, Lucinde was everything - the most beloved of all the women he had loved, sometimes the child, sometimes a

woman in the full bloom of sensuality, and finally a worthy mother who cradled his first child in her arms. She extracted from him not only the heat of passion, but also the peace of the spiritual. He now felt that he could no longer speak of her love or of his love but must utter them simultaneously as they were to be one forever.

Ich kann nicht mehr sagen, meine Liebe oder deine Liebe; beide sind sich gleich und vollkommen Eins, so viel Liebe als Gegenliebe. Es ist Ehe, ewige Einheit und Verbindung unserer Geister, nicht bloß für das was wir diese oder jene Welt nennen, sondern für die eine wahre, unteilbare, namenlose, unendliche Welt, für unser ganzes ewiges Sein und Leben.⁷²

Julius describes several degrees of love which are experienced in the relationship between man and woman. The first level is a rare gift and is referred to as the sensitivity of the flesh and is a wonderful combination of a harmony among all the senses. The second level implies the mystical. Its main objective is an intensive endlessness, an inseparability that is found in phantasy rather than in power. The third and highest level of a love relationship is that of a lasting feeling derived from a harmonious warmth. If this can be achieved by a youth, he experiences masculine and feminine sensitivity to love in the same moment - humanity has thus reached a completeness in him. Julius experiences each

of these levels at various stages in his life with Lucinde. But feminine love is something quite different from the thrill felt in the male love and cannot be measured by levels of completeness. A woman's love depends largely on her personality and on her own individual feelings and thus cannot be categorized.

Es ist alles in der Liebe: Freundschaft, schöner Umgang, Sinnlichkeit und auch Leidenschaft; und es muß es alles darin sein, und eins das andre verstärken und lindern, beleben und erhöhen. ⁷³

In "Lehrjahre der Männlichkeit" which is one of the main sections of the book, Julius describes his sexual relations with other women. Seeking his own identity, he goes from one woman to another, steals a little from each one of them, and then tries to piece together what he really is according to these various parts that he has collected. His adventures are only met with acute disappointment and frustration. He finds either a sensual satisfaction or a spiritual satisfaction in these relationships - but never the two incorporated in the figure of one woman. He experienced the torrid love of sensuality with one woman which resulted in her suicide, a brother-sister love with another woman, and an intellectual stimulus with still another. All these characteristics of love met to form a perfection in Julius' love relation to Lucinde. Lucinde's soul held the deep-

est secrets of religion for Julius and through her he felt a satisfaction, a complete inner harmony.

Upon the conclusion of the book, Lucinde is pregnant with Julius' child. This is the natural outcome of a mutual love but it was condemned by society as it had no legal sanction - and yet it possessed a far greater approval to Julius as it was a spiritual union above all else and thus the holiest of all marriage relationships.

Wir sind nicht etwa taube Blüten unter den Wesen, die Götter wollen uns nicht ausschließen aus der großen Verkettung aller wirkenden Dinge und geben uns deutliche Zeichen. So laß uns denn unsre Stelle in dieser schönen Welt verdienen, laß uns auch die unsterblichen Früchte tragen, die der Geist und die Willkür bildet, und laß uns eintreten in den Reigen der Menschheit. Ich will mich anbauen auf der Erde, ich will für die Zukunft und für die Gegenwart saen und ernten, ich will alle Kräfte brauchen, so lange es Tag ist, und mich dann am Abend in den Armen der Mutter erquicken, die mir ewig Braut sein wird.⁷⁴

The love of Julius and Lucinde supported itself and needed no physical responsibility to assure its endurance. The child was thus to Julius his last reconciliation and tie with the earth. It was born out of spirituality, but, because it was made of human flesh, it retained the earthliness of human life.

Friedrich Schlegel's novel Lucinde well exemplifies Fichte's philosophy of Transcendental Idealism which

seems to be the basis for romantic thought. It is the experience of a physical, earthly love that will transcend man to the higher realm of metaphysics. Sensual love becomes the human expression of the spiritual union of two souls and is a necessary step in the progression toward a heavenly love - the mark of its final stage. This was the highest ideal of the Romantic as he strove to reconcile the physical world in which his body resided with the spiritual world in which his mind was tantamount.

Was in ihr zum Ausdruck kommen sollte, das war das neue beglückende Erleben der Liebe als einer Ganzheit, einer Einheit von Seelenliebe und Sinnenliebe, von Geist und Leib, für die alles Körperliche das Liebeslebens nur Ausdruck seelischen Verbundenseins ist; das Erleben des Einswerdens zweien Menschen, das in ihrem Gefühl die Gewähr der Dauer notwendig in sich tragen soll, eine Ehe auch ohne die äußere Form dieser Institution, nur als Erfüllung des Wesensgehaltes; die Wirkung der Liebe als bildender Macht, durch die der Mensch, erst seinen Mittelpunkt gewinnt und seine Persönlichkeit vollendet; und die Synthese schließlich von erotischer und religiöser Liebe, in dem die Geliebte dem liebenden Mittlerin wird zum Universum und erst durch die Liebe zum anderen Geschlecht die Liebesfähigkeit Gott gegenüber im Mensch gelöst wird.⁷⁵

CHAPTER VII

NOVALIS: THE EPITOMY OF GERMAN ROMANTICISM

Die Lehrlinge zu Saie - A Prelude to Nature

The writings of Novalis seem to represent German Romanticism at its peak. He takes the theories and philosophies which have been previously discussed and weaves them into a novel, poetry, and essays in the most charming fashion. His world is the world of dream and phantasy, his characters are allegorical personalities, and his love is that of the infinite - a term used with strong religious significance. His works seem to present the highest perfection that the romantic ideals ever attained in a literary form.

One of the most noteworthy of Novalis' works is Die Lehrlinge zu Saie, an essay which is permeated with the beauty of nature and its awe-inspiring qualities when viewed through human eyes. The fairytale entitled, "Hyazinth and Rosenblüth" to be found in the section "Die Natur" is perhaps the most significant passage in the entire essay as it embodies a great deal of Novalis' philosophy of life. It is the story of Hyazinth, a

discontented youth who remains quite alienated from his peer group and derives great pleasure from wandering about in the woods, contemplating nature. He is a handsome lad who was first in every game and admired by the little girls. His communion with nature is remarkable - he speaks with the birds, trees, and rocks, and listens happily to the songs of the brook. In this characterization one can visualize the personification of the poet - the beautiful but lonely youth who possesses a special insight into life and is obviously in search of something beyond the grasp of mankind. Hyazinth loved Rosenblüth, a child with golden hair, cherry lips, and coal black eyes whose beauty was far superior to that of the other girls. Their love was filled with a child-like innocence - Rosenblüth even mistakes Hyazinth for her mother. Their world is a utopian world, their existence a utopian existence. Suddenly their lives are disrupted by an old man whose tales of strange, exotic lands intrigue Hyazinth. After three days, he departs and leaves with Hyazinth a book that noone can read. What does this book contain? Perhaps it holds something different for each individual who reads it as each person can only decipher it according to his own thoughts. Perhaps it is the book of everyone's and anyone's inner self,

perhaps it guards the secret of a life to come. Rosenblüth grieves constantly as Hyazinth neglects her completely. One day he returns home to inform his parents that he must travel to foreign lands because the old woman of the woods has released him from his inner suffering by burning the book. He knows not where he must go, but he has been told that he must find the mother of things, the veiled maiden. He travels through a myriad of lands in an attempt to satisfy his search - valleys, wilderness, mountains, streams. Finally he falls asleep amidst heavenly scents because only a dream can take him to the holy of holies. In this dream he stands before the heavenly maiden, raises her veil and is confronted with Rosenblüth. What has Hyazinth in essence discovered? Rosenblüth becomes the revelation of himself - he has come to know his own ego through the solitude he has endured. If Hyazinth is regarded as the poet, Rosenblüth can be none other than his divine inspiration, the physical manifestation of the driving force of his inner self which formulates his metaphysical ego. Before their separation, Hyazinth and Rosenblüth did not understand their child-like love. It was their reunion on a higher plain which revealed the limitlessness and the spirituality of this most divine feeling. Hyazinth's recognition of his own ego brings him face to face with

paradise, a land defined by the soul.

In the end Hyazinth attains something neither the old man nor the woman could give him. Within Hyazinth rests the power of true child-nature. It is this childlike element that enables him to reach the abode of the everlasting seasons, a world in which space and time are canceled. The last incident is the lifting of the veil of the Eternal Virgin, the reunion with Rosebud. The rediscovery of Rosebud is the last degree of self-revelation, the "wonder of wonders".⁷⁶

This tale is a fragmentary glorification of the divine element that resides in nature. The other sections of "Die Lehrlinge zu Sais" deal with definitions of nature and its impact on man. The novices' task is to try to understand what nature is saying, the hidden meaning that lies in the withered, hallowed trunk of an ancient tree or in that conglomeration of petals that composes a flower. This is a mechanical reasoning that one cannot fail to notice while regarding nature. The perfect symmetry of all her forces are undeniable as she withstands the test of scientific analysis. The novices must recognize this aspect of reason and be able to put it in proper perspective in regard to nature. If they are able to achieve this, they should then transcend this physical process and become acutely aware of the metaphysical element which is paramount in nature. In essence, Novalis is combining the reason of the Aufklärung with the sensitivity of the Romantic Movement. He

seeks a harmony between the two with the ultimate answer resting in the spiritual, the heart of man.

The power of nature would only slowly destroy our organs of thought and drive us to insanity. Man must make himself master over the disintegrating powers of nature. His moral freedom tames nature..... The moral sense opens the heart of nature, vanquishing her destructive trends.... Moral freedom is the talisman by which man becomes aware of his higher nature.⁷⁷

"Hymnen an die Nacht": A Mirror of Eternal Love

One of the most beautiful and the most moving of Novalis' works is "Hymnen an die Nacht", a tribute to the mystic impression of night out of which a light can grow. This work was the direct result of the death of Novalis' beloved Sophia, the being who was the staff of his life. The first hymn begins with a praise of light and gives to this light the masculine title of King. Perhaps this symbolizes God the Father, the Creator of all the material spheres of the world - man and inanimate objects alike.

Wie ein König der irdischen Natur ruft es jede Kraft zu zahllosen Verwandlungen, knüpft und löst unendliche Bündnisse, hängt sein himmlisches Bild jedem irdischen Wesen um. Seine Gegenwart allein offenbart die Wunderherrlichkeit der Reiche der Welt.⁷⁸

The hymn then turns to night, the heavenly, mysterious element which is given a feminine title - Queen. As God was the Creator of life, Night seems to imply the meta-

metaphysical realm of existence - the thing which gives an unfathomable spirituality to life. Night is symbolic of Das Ewig-Weibliche and shrouds a light of birth within her veils. She is the Queen, the other half of the King and the embodiment of love. Out of the darkness comes the realization of light, just as out of the womb of an unknown woman, Mary, was born Christ, the figure who brought light into the world.

Preis der Weltkönigin, der hohen Verkündigerin,
 heiliger Welten, der Pflegerin seliger Liebel
 Sie sendet mir dich, zarte Geliebte, liebliche
 Sonne der Nacht. Nun wach ich, denn ich bin
 dein und mein; du hast die Nacht mir zum Leben
 verkündet, mich zum Menschen gemacht.⁷⁹

The second hymn is concerned mainly with a praise of sleep. Instead of being that thing which erases life for the moment or at least permits one to forget his existence, it is the realm in which true life is most awakened. Sleep brings forth the life of the soul and allows a being to lapse into the metaphysical. Night is the Queen, then, who induces sleep and all the beautiful facets of it. "Life itself, unconscious of its own creative power, rests within sleep."⁸⁰ The third hymn is consecrated to the dream. It closely parallels Novalis' thoughts about Sophia as he looked upon her grave. His dream turned to reality as he saw clearly the traits of his beloved whose eyes contained eternity. The dream becomes a conscious awareness of the inner self. From this first real

dream, he is bound to believe in the light and to understand how it can exist within the darkness. "Es was der erste, einzige Traum, und erst seitdem fühl ich ewigen, unwanderbaren Glauben an den Himmel der Nacht und sein Licht, die Geliebte."⁸¹ The fourth hymn is essentially a song of death in which one realizes that through his physical end he is capable of a union with a higher world. Death transforms darkness into light and marks rebirth into a new life. Man is allowed to transcend his earthly life for the love of the Divine. Thus Novalis' love for Sophia was recognized as earthly love and, upon her death this love was directed toward Christ. This is quite evident in the poem which concludes the fourth hymn. "Oh! sauge, Geliebter,/Gewaltig mich an,/Daß ich entschlummern/und lieben kann./Ich fühle des Todes/verjüngende Flut,/an Balsam und Äther/Verwandelt mein Blut./Ich lebe bei Tage/Voll Glauben und Mut,/Und sterbe die Nacht/In heiliger Glut."⁸² He yearns always to possess the power to love and realizes that this love which he desires has taken a form other than that of Sophia. Because he has lost her through death, he has not lost the feeling of love - it has instead been strengthened as it is now the love of an ideal which is embodied in Christ.

After the sense of rejuvenation by the power of death, as experienced by being "suckled close" by Christ, the self now leads a double life by

"day" and by "night" - in other words, it continues to serve as a denizen of the earth, yet knows its true home in heaven.⁸³

The first section of the fifth hymn depicts creation and man's fall. Childlike countenances exist in a world where death is a damnable thing - an element that can be preceded only by sadness. A singer from heaven appears and sings of a youth who has died to save mankind and is, in reality, the Christ. The singer is the apostle or the poet, if one wishes, who is the only one able to perceive a positive element in death - that death is the thing which makes man healthy or leads him to a new life. "Im Tod ward das ew'ge Leben kund:/Du bist der Tod und machst uns erst gesund."⁸⁴ This is the doctrine which he takes with him on his travels. The final section of this hymn describes Christ's resurrection. He has died for mankind thus leaving mankind with eternal love and has been resurrected to prove the power of God. Christ was the Eternal Light and has communicated the truest, the most sincere love known to man. Mankind, because of Him, no longer lives in doubt and fear but recognized the power, worth, and beauty of the light. "Die Lieb' ist frei gegeben/Und keine Trennung mehr./Es wogt das volle Leben/Wie ein unendlich Meer./Nur eine Nacht der Wonne,/Ein ewiges Gedicht!/Und unser aller Sonne/Ist Gottes Angesicht."⁸⁵ The sixth hymn is entitled "Sehn-

"Sehnsucht nach dem Tode" and shows the desire of man to return to his Father, God. He realizes that the only way of doing this is to die and, thus, he longs for death as the threshold to a new life. And so Novalis' eternal circle completes itself. He begins with God as light, the creative force in the world, moves on to sleep, an activity of the individual which permits him to realize the worth of the soul, gives praise to the dream as evoking a higher reality, comments on death as the way of entry into a higher world, speaks of Christ's resurrection and finally man's ascension to the hand of God. Hence Novalis has gone from God and returned to Him with a greater knowledge of why he believes in His Existence.

The first four hymns point the way to the experience of man's true self. The three last stages of the two hymns that follow represent something that transcends the individual self of man, as it rests within its divine matrix.⁸⁶

Heinrich von Ofterdingen: A Harmony
of Romantic Idealism

Heinrich von Ofterdingen, a novel by Novalis, is a work which brings together all the theories and philosophies of the Romantic Movement and intertwines them into an enchanting story. It is divided into two parts entitled "Die Erwartung" and "Die Erfüllung" which are related to one another and continue in

logical sequence even though Novalis never completed the second part - it remains a fragment, true to the style of the Romantics.

In the first chapter of the novel Heinrich is submerged in the world of dreams. In his dream he climbs a mountain; the scenery surrounding it is colorfully described and transports the imagination into a far-off land. When he reaches the peak of the mountain, he moistens his lips with holy water and falls asleep. A blue flower appears to him and peeking from its petals is the face of a lovely girl. When he awakens, Heinrich realizes that he has experienced more than just a dream, he has felt a subconscious reality. It would seem that Heinrich's dream has awakened him to a deeper reality in life, a reality that goes beyond the objects of ordinary being. This passage suggests the process of birth - perhaps it was included by Novalis to illustrate the birth of the artist. Heinrich relates his dream to his parents and his father chides him about his belief in the truth of dreams. This man is the typical Artesian who has achieved respect among his peers for his practicality and industriousness. As Heinrich's father considers the dream he realizes that as a youth he has had a similar experience before he married. The mysterious blue flower was also the

center of his dream. He felt a twinge of awakening but was unable to decipher the message which the blue flower by its mere presence was trying to relate. This portrays very well the elements which form an artist - the main difference between Heinrich and his father was that Heinrich intuited the true value of the blue flower while his father simply did not possess the perception, the inner awareness of the hidden meaning of things.

In the second chapter Heinrich and his mother journey toward the south and are accompanied by a group of merchants who proceed to expound on the exalted state of the poet.

Es ist alles innerlich, und wie jene Künstler die äußern Sinne mit angenehmen Empfindungen erfüllen, so erfüllt der Dichter das inwendige Heiligtum des Gemüts mit neuen, wunderbaren und gefälligen Gedanken. Er weiß jene geheimen Kräfte in uns nach Belieben zu erregen, und gibt uns durch Worte eine unbekannte herrliche Welt zu vernehmen. Wie aus tiefen Höhlen steigen alte und künftige Zeiten, unzählige Menschen, wunderbare Gegenden, und die seltsamsten Begebenheiten in uns herauf, und entreißen uns der bekannten Gegenwart. Man hört fremde Worte und weiß doch, was sie bedeuten sollen. Eine magische Gewalt üben die Sprüche des Dichters aus; auch die gewöhnlichen Worte kommen in reizenden Klängen vor, und bezaubern die festgebannten Zuhörer.⁸⁷

The merchants then tell Heinrich two tales, the first of which deals with a young bard who has accumulated a great deal of wealth in the form of treasure and is sailing across a sea infested with terrifying monsters.

His crew becomes hostile to him as they decide to mutiny, steal the treasure, and sacrifice him to the sea monsters. Before his execution, he requests permission to sing one last chant. The sailors stuff their ears because they fear being influenced by the sweetness of the melody. Upon the completion of his song, the bard jumps into the sea and is saved by a friendly fish that carries him to the nearest shore. This tale has been viewed most commonly as the myth of the poet. The bard possesses a persuasive quality, the strength of which is feared by the pirates - he seems to have an almost mystical control of their minds, as did the poet over the mind of the Romantic. The bard abandons himself to absolute faith, to selflessness as he plunges into the sea. It appears that he is immersing himself in the unknown and like a divine creature, he returns from the sea unscathed. This exemplifies the poet's mysterious and profound connection with the Beyond.

The third chapter begins with another tale by the merchants - this time concerning the King of Atlantis who seeks a suitor for his daughter. One day this lovely princess wanders into the woods and finds herself at the door of a cottage, the home of a humble peasant and his son. The son finds a ruby which the

princess has lost from her bracelet, but he doesn't know who she is so he cannot return it. She comes to the cottage again, receives the ruby, places a golden necklace around the son's neck and the two marry. The son disguises himself as a minstrel, enters the palace of the King, and sings of love and poetry. Thus the King and his daughter are reconciled. The daughter is the symbol of poetry and the peasant's son, of course, represents the poet who seeks inspiration. The ruby implies the heart in its color and shape and seems to embody the love between these two beings. The bestowing of the necklace reminds one of the ordination of a priest into the service of God - it is as if the son is being ordained into the life and toils of the poet. The marriage of these two creatures brings forth the fusion of poetry and love in the body of the poet. It shows his growth and development through human associations. Thus the stories of the merchants exemplify the universality of experience and are simply one more step along the path toward Heinrich's understanding of the All.

The fourth chapter reveals the stories of the knights in search of the holy sepulchre. This implies the poet's divine mission, his eternal search for the truth, his perception of the hidden reality. In this

chapter, Heinrich also becomes acquainted with Zulima, a woman from the Far East whose darkness envelops her in an aura of mystery. She is the slave from whom Heinrich learns compassion and yet he doesn't yield to her physical charms. Perhaps if he had succumbed to her, his poetic emergence would have been arrested, perhaps he would have been destroyed as an artist. Zulima was a necessary experience in the quest for a totality, a universality.

In the fifth chapter Heinrich encounters a miner from Eula who relates the idea that man can become a slave to the earth through a lust for gold or he can be the master of the earth who uses gold positively and has not greed for its monetary worth. The mining cave is perhaps the symbol of darkness which gives a universality to all things as all things blend together in this medium. Gold exists within this darkness and is the source of light which can bring forth goodness and can become the useful tool of mankind. Thus Heinrich learns selflessness and complete inner freedom from the miner.

But the miner may also become slave to the earth, when he succumbs to the craving for gold. Gold is king among the metals, the sun within the rocks; but to him who lacks selflessness it becomes a demon. Of this the miner in the novel sings in a second song. This is a song of freedom, freedom acquired by him who selflessly loves gold for its own true nature and does not become a slave to this "king of metals". Those

whose spirits are "awake", whose souls are selfless, must drive out the evil spirits with the help of the good, increase the numbers of the free, and ultimately make possible the homeward journey to the bosom of heaven.⁸⁸

Upon the termination of this discussion, Heinrich and the miner journey into the bowels of the earth and meet a hermit who lives there so that he may contemplate life in solitude. He appears to represent the sage, the wise old man whose knowledge of all things is undeniable. He acquaints Heinrich with history and in so doing he is telling the poet about the past - perhaps this is again a part of the poet's search to understand the All of life. It is here in the depths of the earth that Heinrich finds the book of self. It is the story of his own inner growth and thus could also contain a prophetic element, an ability to read the future.

Standing in the bowels of the earth, confronted with the cave of caves, he finds the book in which he discovers "his own form quite discernible among the figures". It is the book of his own life. He beholds the entire panorama of his existence, the past reality, the future potentiality. The book bears no title, for he himself is the book, and the end is not yet. The scope of his future is outlined, but the path of freedom must be of his very own making.⁸⁹

The opening of the sixth chapter announces Heinrich's return home and a celebration at his grandfather's house. This scene provides the setting for Heinrich's meeting with Mathilde, the daughter of Klingsor, the poet. Immediately he asks her to dance

with him - dance is usually recognized as being the symbol for life. It is almost as if Heinrich is subconsciously requesting her to become a part of his life. That same night in a dream, he realizes that Mathilde's face is the same face contained among the petals of the blue flower of his earlier dream - and Heinrich falls in love with Mathilde. In the same dream, Mathilde drowns before his helpless eyes but he is promised that he will be reunited with her in spirit. Mathilde is the embodiment of love and the spirit which will serve as the spark for his creativity as an artist.

O! sie ist der sichtbare Geist des Gesanges, eine würdige Tochter ihres Vaters. Sie wird mich in Musik auflösen. Sie wird meine innerste Seele, die Hüterin meines heiligen Feuers sein. Welche Ewigkeit von Treue fühle ich in mir!⁹⁰

The seventh and eighth chapters in the novel deal with Klinsor's discourse on poetry and love. The inspiration for the poet is drawn a great deal from nature. Because he possesses a special perception of it, the poet can feel the presence of the divine within its framework. He states that the poet must follow the reason of form but that he must realize at the same time the existence of a chaos within this order. It is this disorganization that produces the element of sensitivity to the object - it lays bare the realm of feeling. Klingsor describes the necessity of balance

between these two faculties with a slight emphasis on the spiritual. It is the power of human beings to feel deeply, to love, which makes them eternal. It is love which unites the physical element and the spiritual element and shows the presence of God in man. Marriage is the closest approximation of this physical-spiritual harmony which man is capable of feeling on earth. Klingsor concludes his speech to Heinrich saying that love is really no more than the highest poetry of nature.

Man betrachtet nur die Liebe. Nirgends wird wohl die Notwendigkeit der Poesie zum Bestand der Menschheit so klar, als in ihr. Die Liebe ist stumm, nur die Poesie kann für sie sprechen. Oder die Liebe ist selbst nichts, als die höchste Naturpoesie.⁹¹

The road has thus been paved for the marriage of Heinrich and Mathilde, a very physical and real event. Instead of a description of the marriage ceremony, Novalis presents the reader with Klingsor's tale of Fable and Eros, an episode contained in the novel's ninth chapter. It is an extremely complex tale because it contains so many different characters who find themselves in various locations. The plot basically involves the desire of Sophia to be reunited with Arcturus, her husband who lives in the realm of the spiritual. At the moment, the Age of Iron and thus

of darkness exists on the earth and before Sophia can be restored to Arcturus, the Golden Age must return. To accomplish this, Eros must be redeemed from the Realm of the Moon to awaken Freya, Fable must defeat the Scribe and the underworld before she can sing praises to Sophia as the priestess of the heart. This is, in essence, the action of the story, but it is the symbolism of the characters within it which gives the fable its worth. Eros is the symbol for love and Fable, his sister, represents divine poetry. These children of the earth must be purified before the Golden Age can be ushered in. This immediately suggests the religious conception of sin and redemption. Freya is synonymous with peace and it is she who can bring the Golden Age. The Scribe is the image of the man of the Aufklärung who rejects all sensitivity. Sophia dips his writings into water - if they endure this process, they are recording the truth. Thus Sophia is the representation of godly wisdom. Ginnistan is the nurse of Eros and Fable and depicts the imagination. She accompanies Eros on his journey to awaken Freya. The Scribe does everything to prevent this trip, but to no avail. Ginnistan becomes trapped in the Realm of the Moon as the moon is her father. This world brings to mind the coldness of death. Eros, however, envisions an arc above on which Sophia sits and beside her is Fable

resting on a lily. The chalice of the lily unfolds to reveal Eros and a beautiful young girl - perhaps this image suggests the elevatedness of love. But Eros forgets his holy water, falls asleep and thus becomes a victim of the moon's spell-Fable is now the only one capable of redeeming the situation. She descends into the underworld and encounters the Sphinx who tells her that love is in the realm of fancy. She then tries to understand the connection between Sophia and love.

Fable returns to earth and sees her mother who is sacrificed by the Scribe. At this point, the sun falls into the sea and a great flame arises which the Scribe tries to destroy. But he is unsuccessful and the flame stretches toward the realm of Arcturus. Arcturus seems to symbolize the spirit of life and the flame is perhaps the redeeming element and thus symbolic of the Christ. The mother dies and Fable bids all to drink of her ashes. This, instead of representing death, is a transformation into life. The mother personifies the heart and the inner spirit and her union with the father, the sense of creativity has produced a love which is embodied in the form of Eros. Thus Eros is purged and awakens Freya. Peace and love are therefore united, a union which is consecrated by Fable, the symbol of poetry. Sophia who is the picture of das Ewig-Weibliche that seems to have been the focal point around which salvation revolved,

is reunited with Arcturus.

Der Vater des Eros und der Fable ist der schöpferische Sinn; Eros Mutter vertritt das Herz, das innige Gemüt; Ginnistan, die Mutter der Fabel, d.h. der Poesie, ist die Phantasie; Sophia bezeichnet natürlich die göttliche Weisheit... der Schreiber steht ihnen als Symbol nüchterner Prosa gegenüber, als Vertreter verstandesstolzer Aufklärung, die Spinnerinnen bedeuten die totbringenden Parzen; König Arctur ist der Geist des Lebens, seine Tochter die Sehnsucht oder vielleicht auch die Freiheit...⁷²

With this tale by Klingsor, the first section of Heinrich von Ofterdingen is completed.

Novalis never finished the second section of his novel which was entitled "Die Erfüllung". In the first part of this section one learns that Mathilde has died just as Heinrich dreamed she would die. Astralis, the imaginary son of Mathilde and Heinrich emerges and thus the dream world is entered where the poet and love are united. Obviously Astralis is the product of the spiritual union of these two beings. Cyne, a creature of nature appears to console Heinrich. She guides him to Sylvester, the ageless and wise one and it is he who relates to Heinrich the significance of the blue flower, that it is the representative of man's higher self and that its recognition shows man at the height of his maturity.

Zuletzt müssen wir aber die blaue Blume vom Pflücken derselben unterscheiden. Die blaue Blume als eine Vermittlerin, ein Medium, stellt einen geistigen Sinn dar. Das Pflücken der

Blume offenbart daher eine neue Erkenntnis, einen realen Vorgang einer neuen Sinneswahrnehmung. Am Ende des geplanten Romanes sollte Heinrich diese Erkenntnis als unio sacra, als heilig-mystische Vereinigung mit Mathilde erleben. Im Gewissen lebt der eingeborene Mittler, der uns zur sittlichen Freiheit führt. Das Erleben der höchsten Liebe ist dann die Gegenwart Gottes. So sollte Heinrich in der blauen Blume den Sinn des Menschen als des Wesens der Freiheit und der Liebe erleben.⁹³

A light touches Heinrich, he is relieved of all pain, and yet his longing remains. He has thus been purified of all earthiness and is prepared for spirituality. The consensus is that Novalis wanted to conclude his work by describing the Beyond, by changing the element of death into eternal life, and by using death as the unifying factor for all things.

Heinrich von Ofterdingen is, without question, the greatest of Novalis' prose works. It represents the embodiment of all the theories and the philosophies of the German Romanticists which are woven together into a beautiful story. Novalis lauds Schelling's Philosophy of Nature in Klingsor's discourse to Heinrich, he substantiates the idea of love as established by Friedrich Schlegel and he advocates the necessity of form to house perfection in poetry - a theory emphasized by the Schlegel brothers. His idea of a Beyond and his symbolism which fosters the concept of a Deity is congruent with Schleiermacher's religious views. His desire for a universality, a unity

of all things is consistent with Hegelian ideology. The whole process of Heinrich's transcendence of the material world to the spiritual world utilizes beautifully Fichte's philosophy of Transcendental Idealism. Certainly the whole definition of the poet, his elevated state and his creativity closely follows the basic ideals of both the Schlegels and Hegel. In summary, Novalis captures almost completely the spirit of German Romanticism in his novel Heinrich von Ofterdingen.

CHAPTER VIII

A HINT OF CHANGE IN GERMAN ROMANTICISM

Ludwig Tieck's Romantic Irony

Ludwig Tieck, although he is considered to be a romantic writer, interpreted the romantic thought in a light much different from that of the romantic writers previously mentioned. The earlier writings were of an optimistic nature and always ended in a positive manner. Tieck's writings introduce a negative tone, a pessimism which is achieved by the use of romantic irony. Tieck defines romantic irony as not being sarcasm or mockery. It is a deep seriousness which is fused with wit. It is not just negative, but also something which is definitely positive. It is the power by which the poet maintains a control over the material; he should not lose himself in it, but should stand above it. So irony protects him from onesidedness or from empty idealizations.

Die Ironie, von der ich spreche, ist ja nicht Spott, Hohn, Persiflage, oder was man sonst derart gewöhnlich darunter zu verstehen pflegt, es ist vielmehr der tiefe Ernst, der zugleich mit Scherz und wahrer Heiterkeit verbunden ist. Sie ist nicht bloß negativ, sondern etwas durchaus Positives. Sie ist die Kraft, die dem Dichter die

Herrschaft über den Stoff erhält; er soll sich nicht an denselben verlieren, sondern über ihn stehen. So bewährt ihn die Ironie von Einseitigkeiten und leerem Idealisieren.⁹⁴

Tieck admits that nature is, in part, possessed by a demon and that this demonic element can cause the destruction of a human being. His works demonstrate the fäktiness of romantic idealism and they begin to lead this idealism astray, to warp it. Instead of dealing with action purely or with physical descriptions, Tieck delves into man's psyche, his psychological reaction to his environment and to the people with whom he comes in contact. The irony which he uses can be seen in several phases in his works - from the Märchen to a theatrical comedy.

First of all, Tieck wrote several Märchen, the most famous of which is probably "Der Blonde Eckbert". The tale itself concerns an old knight, Eckbert, who is visited one evening by a friend, Walter. Eckbert requests that his wife Bertha relate the mysterious story of her youth to Walter. It seems that Bertha was the poor child of a shepherd who treated her very badly and thus caused her to run away from home. She wandered into a wild, mountainous region and met an old woman who took her in. Bertha became quite attached to the old woman's dog and to her bird that always sang of

the loneliness of the forest. Because this woman left the house for weeks at a time, it was Bertha's task to care for the animals. The old woman revealed to Bertha that the bird laid an egg everyday which contained either a pearl or a precious jewel. Because Bertha had learned to read, she soon developed a desire to see the things about which she had read. The old one warned her not to leave the woods, but Bertha, once the old woman departed on another journey, gathered together the bird and a few of the precious stones and wandered away. Because he missed the loneliness of the woods, the bird sang a song of remorse. At this point in her life Bertha met and married Eckbert - and thus the tale was ended. Walter mysteriously utters the name of the old woman's dog at the completion of this tale, a name which Bertha herself never knew. Eckbert is distrustful of the possible connection between his friend and his wife and thus he shoots Walter. Bertha dies a few hours after she has related the story of her life from no apparent cause and thus Eckbert is left alone to wander through the woods. He meets a young knight, Hugo, and discovers that this chap is really Walter. He is terrified and runs deeper into the woods and encounters the old woman of Bertha's youth who informs him that she is both Walter and Hugo and that Eckbert

has married his sister - Eckbert perishes from insanity.

First of all, this Märchen seems to combine the real world and the dream world. Bertha's existence before she marries Eckbert is like a dream, but her life with him is very real. She personifies the Naturmensch, the simple, naive person who is not corrupted by society when she lives in the woods. She betrays the old woman when she leaves this genuine environment, this spiritual realm of goodness, of naïveté. The realization of what she has done is too overwhelming for Bertha and she dies. It appears that this natural creature has escaped the mechanics of a routine life and has lived as the happy child of a good natural force. Her death was, perhaps, a result of her betrayal of this force. The old woman could be the mother of nature whose hidden forces can be destructive as well as constructive. Eckbert represents the man of his time who does not recognize the special qualities of nature and succumbs to human anxieties. His fear of the unknown is what characterizes him and makes him unable to cope with his own situation.

Hier zeichnet Tieck seinen eigenen Menschentyp: den unter einer beständigen Lebensangst stehenden Melancholiker, der sich überall neben einem Abgrund fühlt. Und er zeichnet damit nichts Unnatürliches und Wunderbares, sondern einer ganz

natürlichen-pathologischen Fall.⁹⁵

Eckbert is a very human character whose fears and psychological reactions to his situation are within one's realm of comprehension. He kills his friend Walter because of his own uncertainty. As Hugo becomes Walter and both figures melt into the form of the old woman, Eckbert sees that friendship has not always existed, that everything in the world is simply appearance, and that he has wasted his life. Instead of ending on a happy note of spiritual reconciliation, this tale is completed with Eckbert's discovery that he has, in reality, married his sister. His reaction to this is very human - he becomes insane. Eckbert did not really see the demonic element in nature before, and because it was a great moving force in the world, the consciousness of its evil side was completely demoralizing to him.

Der blonde Eckbert stirbt, als ihm Wesen und Zusammenhänge der dämonischen Natur bewußt werden. Das will heißen: der friedlich lebende Mensch erträgt Wissen un Dämonisches nicht, und in dämonische Zusammenhänge gebracht, demoralisiert er und erliegt er schließlich der Welt, in der Identität und Kausalität aufgehoben sind. Bertha, ein naiv künstlerisches Wesen, entflieht der Mechanik des Alltäglichen in die "Waldeinsamkeit", erwirbt sich im Zustand des Kindseins Schätze und Macht, die wirksam bleiben, solange sie das Geheimnis von Waldeinsamkeit und Kindheit bewahrt. Sie stirbt als sie diesen Zustand verrät. Das will dann heißen: Verrat an der Natur und Verrat ursprünglicher

Geheimnisse, entzaubern und zerstören
das Leben.⁹⁶

The element of nature is treated in a very interesting manner in "Der Blonde Eckbert". It contains for Tieck a demonic element, an almost anti-human force. "...ist das Naturgefühl Tiecks ein dunkles, unheimliches und antihumanes Naturgefühl."⁹⁷ The bird sings of the loneliness of the forest. "Waldeinsamkeit,/Die mich erfreut,/So morgen wie heut/In ew'ger Zeit,/O wie mich freut/Waldeinsamkeit."⁹⁸ This natural creature is in love with the eternal loneliness of the forest and when he is taken away from his solitude he is filled with remorse. This alienation was for the bird a very positive thing and yet it was a destructive element to Bertha, whose worth of existence was derived from a relationship with other people. Thus the forest contains both good and evil, but Tieck instead of trying to show the harmony of these two elements in nature, points out how one can overshadow the other. This provides an ironical twist to the idealism of the Romantics who saw nature as a positive force in whose depths God was to be found.

Angst and Grausamkeit are even more starkly portrayed in Tieck's play "Der Ritter Blaubart". The tale itself should first be considered. Blaubart collects wives whom he destroys if they prove themselves to be

overridden with curiosity. There is a room in his castle which he forbids each one of his wives to enter. When he departs on a journey, however, he leaves the key to this room with his wife with the understanding that she must not go into the room. An older sister who has married Blaubart disappears and her youngest sister becomes his next bride. She, too, is entrusted with the mysterious key; she, too, becomes curious and enters the forbidden room and is confronted with the bloody, mutilated body of her older sister. Because of her curiosity and lack of obedience, Blaubart prepares to murder her. Her brother Simon has a mystical feeling that his sister is in trouble and needs his assistance and arrives out of nowhere to save her. Blaubart is condemned to death. Tieck used the element of Grausamkeit in this tale and yet this horror cannot be taken terribly seriously - except, perhaps, as a warning to young ladies to curb their curiosity. This could be the main idea that Tieck wanted to express. The characters of the play are like puppets and the scenes carry a great deal of burlesque. The figures are, in a sense, almost comical and thus appear to heighten Tieck's satire. Blaubart himself is a laughable character because one accepts his brutality as a naive necessity. It is as if his world is part of a long dream which has no

deep message but is rather filled with irony.

Blaubart läßt seinen Gegnern den Kopf abschlagen, wie man einen Schluck Wasser trinkt; er ist ein Märchenheld comme il faut; seine Brutalität ist so selbstverständlich, so zuversichtlich naiv, daß sie uns herrlich lachen macht; seine kurzangebundene Justiz, sein Freien um die siebente Frau, seine blutige Hausdisciplin, das alles ist bloß wie die Seifenblase eines Traumes, es wirft durchaus keinen Schein nach Innen es hat schlechterdings keinen Gewissensreflex.⁹⁹

Again Tieck's game with man's psyche comes to the fore - Blaubart is more concerned with the psychology of his bride, with her thought process, than he is with her physical being. He seems to desire a wife who can refuse her own curiosity because she has faith in everything her husband says. Obviously Tieck sees no possibility in the existence of such a utopian female. The redeeming element in "Der Ritter Blaubart" is, perhaps, Simon. He senses that his sister is in trouble in a manner of one who has the power of extra sensory perception. This is the romantic influence on the play - it typifies a union with the Divine or a Divine intervention, so to speak, in the affairs of men. Although he appears to be at first a rather ridiculous character, there is a depth behind this immediate first impression. His burial at the end of the drama foreshadows a solution to the irony of life and brings with it a sense of seriousness.

Wir hören ihn über das sich selbst denkende

Ich und über die Idealität der Zeit philosophieren; in seiner Tollheit steckt Sinn und Methode - es ist klar, daß es sich für den Dichter um nichts Geringeres handelt, als um eine Persiflage der Fichteschen Transcendentalphilosophie. Jedoch auch damit noch nicht genug. Diese selbe Figur hat noch ein drittes Gesicht. Um das Burleske und das Satirische mit dem tragischen Ernst des Schlusses zu vermitteln, muß es nun eben diese melancholische Grübelei des guten Simon sein, wodurch die schließliche glückliche Lösung herbeigeführt wird.¹⁰⁰

Tieck has managed to combine beautifully the mood of the Märchen with the mood of the satire.

"Der gestiefelte Kater" brings satire and the Märchen together in the form of a satiric comedy. Tieck is becoming involved in a very pessimistic outlook on life - an outlook which he decides to laugh at. "Aus dem Abgrunde seiner Natur, deren dichterischer Ausdruck eben die Schauerromantik ist, rettet sich Tieck durch eine Flucht in den Scherz."¹⁰¹ This could be the reasoning behind his comedy "Der Gestiefelte Kater". Tieck retains the Märchen element by creating as his main character a talking cat who wears spiked boots. Thus the comedy is actually played in the form of a Märchen. An inheritance is split among three brothers - the youngest one receives only the cat which, in reality, becomes the most valuable possession as he wins for his master the King's favor and the princess's hand. Tieck even laughs at the idea of death as a punishment in this drama.

The King possesses an insatiable appetite for roast rabbit and when the cook burns this delicacy, the King sentences him to death. The princess is the typical Märchen princess who is dissatisfied with her many suitors. The people of the court are represented as quite stupid. Tieck is thus making fun of the public and of the medium of the theater itself. The drama is constantly interrupted by the comments of the spectators who are complaining about its story content. Part of the action of the play is that it is introduced by a poet who talks to the audience at certain intervals during the performance. At one point he even apologizes for the ridiculousness of the play and promises to write something better for the next week. During the entire drama, Tieck is showing the audience how subjectively involved they become in their judgment of the play. He seems to seek an alienation, a possibility for objectivity which is personified in the character of the poet who is supposedly an abstracted viewer of the proceedings. "Der gestieflte Kater" becomes a production of disconnectedness, of sheer chaos and thus is something at which to laugh.

Die Pointe des Gestieflten Katers besteht einfach darin, daß dem Publicum, welches nur IfflandKotzebue'sche Natürlichkeiten, Rührungen und Moralitäten oder Schikaneder'schen Dekorationsspektakel würdigt, ein ganz unsinnig drolliges, keck abenteuerliches Kindermärchen vorge-

vorgespielt und die Wirkung einer solchen Keckheit an dem Publicum selbst dargestellt wird. Es wird also in und mit dem Theater selbst, es wird vor allem mit dem Theaterpublicum Komödie gespielt.¹⁰²

This play represents perhaps the highest form of completion of Tieck's theory of romantic irony. With Tieck, then, the German Romanticists recognized the possibility of nature possessing a negative quality, of people being more evil than good. Tieck seems to have started on the path toward realism in his treatment of the horrible in his works - and yet he also remains partially tied to romantic philosophy in his use of the Märchen even though he slightly warps its original meaning.

Eichendorff: A Touch of the Real

Aus dem Leben eines Taugenichts by Joseph Freiherr von Eichendorff is a charming story which skillfully combines dreams with reality and adds to this union a touch of irony. One is immediately placed in the realm of fancy by the characterization of the Taugenicht himself - the basic meaning of the word is "good-for-nothing". One day the Taugenicht, who is rather lazy in a working sense, decides to leave the security of his father's mill to explore the world about him. Although he is a simple farmer, the Taugenicht possesses a yearning for the Beyond which is quite typically romantic. This hyper-sensitivity raises him above the peasant level

and makes of him an alienated, a different person. One can see already the mixture of the ordinary, material world and the world of the spirit within the personality of the Taugenicht. His most costly possession is his violin which has the ability to transport him to distant realms. This is, perhaps, the symbol of the artist and thus of the creative element. Not only does the violin reflect art, it also illuminates a communication with the Beyond.

...the lad is moved to address the violin. His manner is tender, as one would accost a beloved and sorely neglected friend, and he remarks that their kingdom is not of this world. The words clearly imply - it is, after all, a biblical phrase - that the instrument represents that which is in this world, but whose natural or ultimate habitat is in the next. The fact that light should strike the strings of a violin which in turn produces a sound in the heart is, of itself, and intentional and purposeful departure from the ordinary.¹⁰³

As soon as he begins his travels, the Taugenicht meets two ladies (one of whom is very beautiful) who take him to their castle where he becomes a gardener. He is constantly haunted by the image of this lovely creature who is transformed into an angel in his own imagination although she has virtually no association with him. He becomes a Toll Taker at the same palace. The description of his uniform is quite colorful - a red dressing gown with yellow polka dots, green brit-

britches and a night cap. These are the symbols of the bourgeoisie and yet, through their colorfulness, they seem to become almost poetical.

Selbst der Schlafrock, das Wahrzeichen der Philisterei und spießbürgerlichen Nützlichkeit, wird noch poetisch, funkelt geradezu von Farben, an denen sich hier das kindliche Gemüt, unbeschwert von allen bürgerlichen Sorgen, zu erfreuen vermag.¹⁰⁴

But the Taugenicht is bored with this existence because he has little work to do - thus he loses himself in thoughts of his beloved. He rennovates the vegetable garden and fills it with roses. Again the transformation from reality ~~and~~ the banal to the spiritual and the uplifted is evident. Each day he leaves a bouquet for the lady in the park and each day she takes it away with her. This appears to be the beginning of a rather ethereal love; but the Taugenicht is extremely disappointed one evening as he finds his beloved with a young officer. He returns to his violin and seeks escape into new lands - he travels to Italy. Along the way, the Taugenicht encounters two painters, Leonhard, who is a count, and Guido, who is really Flora, the daughter of the Taugenicht's former master. Apparently Leonhard has taken her away with the object of shielding her from a prearranged marriage. The Taugenicht becomes their servant and thus has found the realm of love and the ideal once again. Rare things

happen to him on his trip through Italy; for instance, he meets a spy in the service of the men of the castle. The spy's very appearance seems to embody evil - an element which the Taugenicht, in his naive does not recognize. The spy becomes something comical as opposed to something evil.

Aber gerade das Böse spielt in einer Erzählung fast gar keine Rolle. Es verwandelt sich für Eichendorff in das Komische, wie zum Beispiel in der Gestalt des Spions, der als "ganz kurz und bucklicht" beschrieben wird, mit einem "großen grauslichen Kopf" und "einer langen römischen Adlernase und sparsamen roten Backenbart", "die gepuderten Haare standen ihm von allen Seiten zu Berge, als wenn der Sturmwind durchgeföhren wäre." Wenn man mit den Augen des Taugenichts die Welt sieht, so gibt es in ihr zwar Angste der Phantasie, aber nichts eigentlich Böses.¹⁰⁵

Leonhard and Flora must part from the Taugenicht who soon takes a position as a guard in another castle. He begins to think of his beloved once more and receives a letter from her. The Taugenicht departs once more - this time for Rome. He soon realizes that Italy has presented a false world for him, an attempt to escape life. Italy represents the exotic, a mysteriously teasing sensuality. He recognizes that the true home of his yearning spirit is in Germany.

Es ist die magisch-ferne, die südlich-heisse und helle Welt, in der das Gemüt die Sehnsucht nach dem Rauschen der deutschen Wälder, nach den fernen blauen Bergen überfällt, die das Herz nicht mehr losläßt, bis es wieder eins ist mit dem Frieden der Heimat. Wohl

ist Italien ein Inbegriff von Weite und Lebenslust, von Reichtum und Üppigkeit, ein seliges Dolce far niente; aber mehr und mehr enthüllt es sich als das Tauschende, in einen verführerischen Zauber gebannt, eine Atmosphäre des Ungewöhnlichen bis in die gesteigerte Intensität der Farben hinein, das Blau der Blumen, das Dunkelgrün der Landschaft, die Buntheit der Vogel.¹⁰⁶

He meets a group of students who are singing praises to Austria and this again heightens his desire to return to the castle.

As the Taugenicht returns to the castle, he discovers that his beloved is not really of the nobility but has been raised with the countess and is, in reality, a poor servant girl. The two meet in the garden, declare their love, and happily conclude the tale of the Taugenicht. What does the garden represent to the Taugenicht? It seems to symbolize the combination of reality and poetry. It contains the physical being he loves and whose spirituality uplifts him and, at the same time, it seems to alienate the Taugenicht from the world surrounding him.

Der Garten symbolisiert die Teilhabe an einer zugleich wirklichen und poetischen Welt. Er besitzt jene inselhafte Abgeschlossenheit in der das liebende Herz mit der Natur und damit auch mit der Geliebten in Übereinstimmung leben darf. Erst mit den verwelkten Blumen, die nicht mehr entgegengenommen werden, beginnt die Schwermut einer sich verfremdenden Welt.¹⁰⁷

The traveling motif also has an interesting

connotation in this story. It appears that the Taugenicht has completed a cycle - he has gone from the castle and has returned to it. But his travels have awakened him to the fact that the identity of his true self is to be found when he faces life at home. It is the love of this simple, common girl which shows the Taugenicht what he is. Thus the traveling motif assumes a double meaning and has both a positive and a negative component - positive in that it leads to an exploration of God's natural world, negative in that it can result in the loss of self identity.

Wanderschaft hat im "Taugenichts" einen positiven und einen negativen Sinn: positiv gesehen ist sie von dem Glücksverlangen der Seele getragen, das sich in die große und weite Welt Gottes hinaussehnt; negativ gesehen meint sie die Gefahr der Ortlosigkeit, die Ungeborgenheit und des Sichverlierens.¹⁰⁸

Eichendorff touches the ironical in this work when he makes the Taugenicht's unattainable lady the niece of the doorkeeper. But Eichendorff's irony is used as a comic device rather than as a tragic element. It is also rather amusing and ironical that the Taugenicht can wander about without having to concern himself with a lack of knowledge of a foreign language, without money, food, etc. These are technicalities which are treated as Märchen elements. The Taugenicht is the eternal Künstler who can only view the world

as poetry of a sort. He is a naive being whose life is the product of das Wunderbare.

Er ist Künstler, wenn man dieses Wort von jeder problematischen Schwere befreit und darunter nur ein nicht "reales", sondern ein "poetisches" Verhältnis zur Welt versteht. Der Taugenichts wartet eigentlich immer und überall auf das Wunder, das heißt, er wartet auf Ereignisse, die, wie Kunz es treffend ausgedrückt hat, den Charakter des Geschenkes haben und nicht im Schweiße des Angesichts zu erringen sind.¹⁰⁹

How can this artist fall in love with a girl who represents common bourgeois mediocrity? He does not love her for herself, but rather as a creature in whom das Wunderbare is manifested. Perhaps in her he sees the Beyond, the higher world of the spiritual.

Er liebt sie als den Inbegriff des Wunderbaren und Schönen; nicht eigentlich als sie selbst. Er liebt sie, wie er den Wald, den Garten und die Blume liebt, als die Gegenwart Gottes in der Welt.¹¹⁰

This union between a Künstler and a character from everyday life appears to show a certain harmony, the bringing together and working together of two separate worlds - this is an extremely romantic concept.

Eichendorff has left his reader somewhere in the twilight zone between reality and phantasy. Although his novel reflects a dream world, it also holds a curiosity for the real and thus steers away from romantic thought.

A few theatrical productions were written during

the Romantic period, but they were regarded as relatively unsuccessful. One such play was Eichendorff's play "Der Freier". The mood of the play is complete and utter jest - it has little, if any, intellectual value. The plot provides a rather comic situation which becomes ridiculous after a while. It explains in three acts how a young Count Leonard disguises himself as a musical vagabond to win the heart of the beautiful Countessa Adela. The advisor to the palace does the same thing and the two men arrive at the castle simultaneously. Meanwhile Adela changes roles with her chamber maid and wanders about in confusion until the situation resolves itself at the castle - Adela and Leonard discover their love for each other and the fact that they are both of the nobility and a happy ending ensues. The changing of roles is, at best, a satire on the societal conditions of the times.

Der Mond scheint, die Wälder rauschen im Grunde, Raketen steigen, und es ist alles, alles gut. Das ist reizend, sympathisch, gefällig, echt: aber selbst die Echtheit ist so dünn, daß sie auf der Szene durchsichtig wird. Das ganze wird aufgeführt, so seltsam das bei diesem ganz und gar unliterarischen Dichter klingen mag, als Literatur: man hört Erinnerungen an die commedia dell'arte, an Wanderbühnen, gelegentlich eine Shakespeare - Reminiszenz, aber nur ganz selten Eichendorff.¹¹¹

Eichendorff portrays the basic comic element through the use of burlesque to a large extent. For example,

in the first scene of the play, the advisor to the palace is speaking to a messenger - one is speaking of a letter, the other of a person, but neither one realizes the discrepancy. The characters are reminiscent of puppets whose situations are so obscure and nonsensical that one is forced to laugh.

So ist hier aller übermütige burleske Spas mit tiefer Poesie durchwoben, und nicht zufällig stellen sich Anklage an Eichendorffs Lyrik, an den "Taugenichts" und andere Erzählungen, besonders "Die Entführung", ein. ¹¹²

"Die Freier" is here mentioned as an example of a nineteenth century romantic play. This medium was used with little success as it was quite difficult to express romantic idealism through it. The play doesn't deal with the beauty of nature, with an uplifted spirit, with a deep yearning for the exotic and the unknown - it is, instead, more interested in poking fun at a people and a society. Perhaps its only romantic element is its happy ending.

Brentano: Melancholy and an Element
of Dispair

Brentano followed closely the dictates of Christian ethics. As he realized that it was practically impossible to make these ethics coincide with the happenings of the world around him, he became quite melancholy. Brentano felt acutely the conflict between Christian

dogma and the sensuality of the human environment. The realization that this conflict was an irresolvable one lead him to a feeling of despair. A haunting melancholy pervades his literary writings. In actuality, then, Brentano was painfully aware of the problem of the sensual-spiritual rift. Instead of turning this conflict into a Märchen and solving it with an optimistic ending as many of the early romantics did, Brentano sought to realistically examine the situation. Thus his works are quite brutal in their natural descriptions while retaining, at the same time, some of the mystical haziness of romantic spirituality. "Geschichte vom braven Kasperl und dem schonen Annerl" well expresses Brentano's concepts.

This story begins quite realistically with an eighty-eight year old peasant woman sitting on the steps of a great old building. A young poet rides by and the peasant woman Anna Margaret tells him a tale of her grandson Kasperl and of her godchild Annerl, who is Kasperl's beloved. Apparently Kasperl comes from a background which stresses a code of honor. One evening as he is on vacation, he stays overnight at a mill. In the morning he discovers that his horse has been stolen. His honor seems to hinge on the apprehension of the criminals who have robbed him. He further discovers that these robbers are none other than his

own father and stepbrother. Nevertheless, he turns them in to the authorities and sees them killed. In a societal sense Kasperl has saved his honor, but in a personal sense he has betrayed it. How can one see his relatives die for as meager a crime as stealing - is this human? Kasperl's subconscious is totally incapable of accepting this bludgeoning action against his own family - even though he acted militaristically in his judgment of right and wrong. According to society, stealing is a punishable crime; Kasperl saw the crime punished, but he couldn't reconcile what he had done to his personal family honor. To retain his honor, Kasperl shoots himself on his mother's grave.

Ehre, immer wieder Ehre! Sie ist einmal der Sammelname für alle Versuche des Menschen, sich im sozialen Leben zurechtzufinden und an bestimmte Normen zu halten, die in der Gesellschaft als sittlich gelten. So gesehen ist der an die Ehre gebundene Mensch weitgehend abhängig vom Urteil der Umwelt über sich selbst. Sie ist aber zweitens als innere Ehre der Umwelt auch wieder entgegengesetzt, eine Norm, die sich Kasperl für sein Selbstbewusstsein gegeben hat und die er unter keinen Umständen verletzt will. In dem volkstümlichen Ausdruck der "brave" Kasperl liegt eigentlich beides darin, Bravheit als Erfüllung von der Gesellschaft verlangten Pflichten, Bravheit aber auch in der Übersteigerung der an sich selbst gestellten Forderungen, 113

The old woman then proceeds to tell the poet the story of Annerl, her godchild. She was the daughter of a friend who was not permitted to marry the lover of

her youth. As she lay on her death bed, this friend thought of her lover who was about to be executed as a murderer. Anna Margaret takes the friend's child, Annerl, to witness the execution. As the executioner severs the man's head, it rolls into Annerl's apron. This event seems to foreshadow the tragedy which befalls Annerl's life. It personifies the simple superstition of the peasant or this fatalistic outlook on life that all is predetermined. Annerl goes to the city to seek work and, after he is told of Kasperl's death, she becomes the mistress of her employer, Count Grossinger. She bears his child out of wedlock and stabs it in the same apron which once contained her father's severed head. The police promise to pardon her if she discloses the identity of the father of her child. But Annerl, for the sake of honor, destroys Grossinger's written promise to marry her and refuses to incriminate him. She awaits her own execution rather stoically and is, as was Kasperl, predestined to die in the name of honor. This is the one element that neither of the characters will betray - although their honor seems almost to be of a false nature. Both characters despair and become extremely melancholic when they realize that they cannot reconcile the physical world of reality with their spiritual beings.

Death seems to be the only answer.

At this point, Anna Margaret must insure the honor of Annerl and so she seeks to obtain a stay of execution from the prince - but it is too late. The poet finds a white veil and roses and wraps them about Annerl's body. Perhaps the veil is a sign of spiritual purity, of a state in eternity which recognizes the unblemished spirit of a woman whose body has been impure. The roses are for love - the spiritual union between the two dead lovers who will be reunited in the heavenly realm. Their bestowal upon Annerl's body hints at God's mercy.

Beim Vorbeigehen hören Großmutter aus dem Hause des Grafen Grossinger das liebliche Lied zur Laute über Gnade und Liebe und über den Schleier der Gnade, "wenn liebe Rosen gibt". Begriffe und Bilder sind hier allegorisch ineinander verschlungen. Schleier und Rosen werden zu Dingssymbolen für die Allegorien Gnade und Liebe. 114

Count Grossinger suffers from a guilty conscience and admits that he is Annerl's seducer. The crowd at the execution maims him and on the following day Grossinger takes poison. This character seems to represent the demonic element in the story - he has used a magic potion to seduce Annerl. Although he personifies that which is truly evil, Brentano shrouds him in mystery and redeems him through suicide.

Die Form der Novelle nähert sich hier dem Dämonenmärchen. Auch das Bekenntnis Grossingers, er habe sich mit Hilfe gewisser medizinischer Mittel, die etwas Magisches haben, der Seele des Mädchens bemächtigt, gehört in den Umkreis des zauberhaft Dämonischen hinein.¹¹⁵

Up to this point, Brentano has used extremely realistic and brutal details to substantiate his story. However, the end becomes rather poetical and a bit too nice to suit the rest of the story. A monument to honor is erected at the graves of Kasperl and Annerl, Grossinger's sister becomes the wife of the prince and raises the Veil of Grace and both bow before the monument. The old woman dies at the graves - blissfully satisfied. With this ending, Brentano's story becomes rather märchen-like in its goodness and idea of just retribution.

The characterization of Anna Margaret is an interesting one. She seems to symbolize the simple, naive peasant who believes in God. She states that honor is to be judged by God and not by man. Man rests in God's hands and it is God who ultimately determines man's destiny. Kasperl and Annerl had no choice of what their lives would be - God's will had predetermined them to live and die as they did. Through her naive belief in the Beyond, Anna Margaret also seems to portray the link between life and death, heaven and earth. The wreath of flowers which she places on the

graves of Kasperl and Annerl is the symbol of life as well as of death - it shows the binding of the two elements into eternal life.

In ihr verkörpert sich etwas vom ewigen Leid der Menschheit. Man mag noch so sehr einwenden, daß der romantische Schicksalsfatalismus und die christliche Ergebenheit in Gott eigentlich unvereinbar seien, in der so unerhört plastischen Gestalt von Anna Margaret sind sie vereinigt. Ob es die Katastrophe der menschlichen Ehre ist, ob es die grauenvollen Zeichen des Dämonischen sind, immer steht der Mensch in Gottes Hand. So erfährt es die alte Großmutter, und wir glauben es ihr. Darum bleibt das Lied vom Jüngsten Gericht allen anderen Dingsymbolen übergeordnet, es ist der geheime Schlüssel zu einer verborgenen Transzendenz, der Zugang zur Ewigkeit noch über die Dingsymbole des Schicksals und die allegorischen Zeichen hinaus, die am Ende bei Brentano geradezu zu musikalischen Arabesken werden; das Erzählte erhält dadurch seinen eigenen, besonderen Klang.¹¹⁶

Thus Brentano seems to be preaching a religious doctrine in this story. He realizes that one cannot avoid his destiny, that the sensual world will be united with the spiritual world through a naive faith in God's mercy in death. Brentano utilizes several of the romantic philosophies and theories - Schleiermacher's Christianity is quite evident and Fichte's Transcendental Philosophy of Idealism - but to these elements he adds realistic details and thus wavers somewhere between the world of the Romanticist and the world of the Realist. At any rate, he tends to change

the basic idealism of German Romanticism through the
use of realistic details.

CHAPTER IX

THE DEMONIC ELEMENT WHICH GROWS WITH THE DOWNFALL OF ROMANTIC IDEALISM

Chamisso's Peter Schlemihl

Peter Schlemihl by Adelbert Chamisso is the imaginative story of a young man who sells his own shadows and suffers miserably because of this transaction.

The first character whom Peter meets is a fascinating man in a gray suit. This character seems to come from the Märchen world of Chamisso. He possesses peculiar powers such as being able to extract horses from his suit pocket and, at first, he appears to be a rather harmless, polite creature. This mysterious man greatly admires Peter's shadows and offers to trade Peter a sack that is eternally filled with gold for his shadows. Peter is overwhelmed by this offer and sees no harm in selling his own shadows. This transaction is greatly reminiscent of Faust's selling his soul to the devil. The man, then, becomes symbolic of the devil and represents the demonic element in the tale. He is a rather ironical figure in that one cannot take his evil nature very seriously. In a sense, he has won

Peter's shadows through his own persuasive bargaining powers and has not stolen them from him.

Der Erzähler behandelt hier seinen Mann im grauen Rock, hinter dem sich der Teufel verbirgt, offensichtlich mit Ironie und nimmt seine dämonischen Züge nicht ganz ernst. Wohl erzählt Chamisso als Peter Schlemihl, behält aber trotzdem die Distanz zu seiner Figur und dem, was ihr begegnet.¹¹⁷

As Peter wanders through the bourgeois society without shadows, he realizes that he is almost completely rejected and so attempts to hide the fact that he is shadowless. He finds that his unlimited wealth in gold brings him numerous material comforts, an aristocratic title, and several friends - as long as they do not see that he is shadowless. Gold, then is a symbol of the world of appearance, of the false values established by the bourgeoisie. Peter soon discovers that he cannot equate happiness with gold - an element with no true substance which causes Peter's downfall.

Statt des Schattens hat Schlemihl anfänglich das Geld. Aber das Geld ist ohne den Schatten eine Chimäre, es ist das Unsolide, das Flüchtige, das, was keinen Bestand hat. Es vermag zwar dem Grafen Peter eine Art sozialer Scheinexistenz auch ohne Schatten zu gewähren. Aber es ist ein bezeichnender Zug, daß er beim Verderb der kleinbürgerlichen Gesellschaft selber mitwirkt, wenn er einen reichen Handelsmann, der mit ihm wetteifern möchte, zum Ruin bringt.¹¹⁸

Thus Peter has substituted a false value for a part of himself which contains a true worth.

Peter falls in love with Minna, a very

bourgeois character. She is simple, naive, and very good. Her love for Peter is an uncomplicated one built upon deep inner feelings. She loves him completely and in the most womanly way. But Minna, because she is a product of the bourgeois world, falls under its domination in the form of her parents. They refuse to allow her to marry a shadowless man and she is not a strong enough person to protest against them; instead she accepts their authority blindly. Thus love itself does not prove to be the redeeming factor for Peter - in this story it is not the moving force upon which all existence depends.

Auch die Liebe besitzt nicht mehr die Kraft, die sozialen Bedingungen des Menschenseins zu transzendieren. Mina ist zwar die eindeutig Liebende, darüber läßt die Erzählung keinen Zweifel, aber sie bleibt passiv, sie gehorcht ihren Eltern, sie will und kann aus ihrem sozialen Raum nicht heraus. Liebe vermag also den schattenlosen nicht zu lösen.¹¹⁹

The only person who does not abandon Peter because of his shadowless condition is his servant Bendel. Bendel is extremely distraught by his master's misfortune and yet he remains true to him and does everything in his power to make life more bearable for Peter. Bendel seems to be the Good Samaritan whose character is marked by a love and a pity for his fellowman. Also in Peter's employ is Raskal, a character whose name personifies his personality.

Raskal is as bad as Bendel is good. He discovers his master's secret, leaves Peter, and spreads rumors about him throughout the city. Raskal appears to be the traitor who, instead of trying to help his fellowman, denounces him at the time of his greatest need.

Peter's entire existence is spent trying to regain his shadows. The man in the gray suit reappears and offers him another choice - signing his soul away for the return of his shadows and the renewal of his love relationship with Minna. Peter strongly refuses this temptation because he has begun to become aware of his own worth. How, then, does he rationalize not saving Minna from the horrible fate of a prearranged marriage with Raskal? Chamisso neatly eradicates this problem as Peter faints and thus is no longer responsible for his actions.

Die Ohnmacht in richtigen Augenblick nimmt dem Menschen die Verantwortung für das Geschehen ab. Denn als Schlemihl wieder erwacht, ist die Verbindung von Rascal und Mina bereits vollzogen und damit der Höhepunkt der Krise überwunden. Nun hat er "auf Erden kein Ziel, keinen Wunsch, keine Hoffnung".¹²⁰

With this refusal of the devil's offer, Peter leaves the bourgeois world. He travels from one corner of the earth to another realizing that a man without shadows is alone. But he is happy in his

loneliness as he now directs his life toward another meaning - he writes scientific journals for posterity's sake. Nature is interestingly portrayed in this world and assumes a meaning quite opposite to the positive idea of the god-inspiring nature of the Romantics. Nature no longer calls forth deep inner feelings but is rather regarded as an object open to scientific comprehension. It does not seem to be an ordinary part of the life of the society - Peter contemplates nature by himself.

Die Natur ist in dieser Erzählung im wesentlichen dadurch definiert, daß sie nicht in die soziale Welt des Menschen miteinbezogen ist. Sie wird aber dadurch nicht etwa ein Erlebnisbereich des Gefühls, sondern Objekt des forschenden Verstandes. Reine Natur ist die der menschlichen Vernunft aufgebene Natur. In der Natur zu leben bedeutet nicht eine neue psychische Bergung, die die verlorene soziale ersetzen konnte.¹²¹

One can see a hint of realism in this description. It is interesting to note that this is the world which Peter accepts as his home - the scientific world of reason.

Perhaps the most significant element of Peter Schlemihl is the symbolism of the shadows. A shadow is something which every man possesses by nature. It is, in fact, an element which identifies one man with all men. It is simultaneously both a concrete thing

and an ethereal thing - sometimes visible, sometimes invisible. Nevertheless it is always with man. One's own shadow is unique in that it cannot belong to anyone else and yet all men have shadows. Thus the shadow seems to beautifully encompass both the real and the unreal. Because it is an inherent part of man, man has no right to sell it, according to Chamisso. With this admittance, the shadow seems to envelop the qualities which one associates with man's soul. Perhaps the shadow shows man's relationship to other men - his soul among all the souls of the world. It is Peter's lack of shadows that seems to be the significant factor which alienates him. Without this common trait, Peter seems to be able to develop his inner being. It is possible, then, that shadowlessness is symbolic of the ego of self revelation and man's highest worth.

Es gibt aber nicht nur den Schatten sondern auch die Schattenlosigkeit aufzuklären. Schattenlosigkeit ist nur dem reinen Ich, in der Terminologie des Idealismus, dem intelligiblen Ich möglich. Das unabhängige reine Selbst ist ohne Schatten. Schattenlosigkeit ist ferner auch im Traume möglich, weil hier der Mensch von den ihn sonst bestimmenden wirklichen sozialen Mächten wie abgelöst scheint, zum mindesten sich in einer solchen Abgelöstheit erleben darf.¹²²

Chamisso's Peter Schlemihl shows a definite change in the use of romantic ideology. To a certain extent, Chamisso does employ Fichte's philosophy

of Transcendental Idealism, but instead of the individual being transcended from the material world to the spiritual world of God, he is transported from the bourgeois world to the world of his own inner being. The Hegelian concept of egocentricism is carried out but not with the idea of eventual universal harmony. Peter Schlemihl is different from other men and he remains an outsider. Nature becomes a product of science and reason as opposed to an awe-inspiring force in which God dwells. This is a complete departure from Schelling's Philosophy of Nature. Also one finds no trace of religion in this work and, thus, no influence on it from Schleiermacher. Man does not even concern himself with making God anthropomorphic as Feuerbach did. Even the concept of love is not a romantic one. No longer does it lead to the higher poetry of life and no longer is it the redeeming element of all men - love is rather accepted as a bourgeois feeling and is viewed quite realistically. This story does retain a certain romantic poetry in Chamisso's fantastic characterization of the man in the gray suit and in his magical powers. This Märchen motif is consistent with the romantic imagination. However, if one considers this work as a whole, it would seem that Chamisso is beginning to forge a

path toward realism of a sort.

Achim von Arnim's "Der Tolle Invalide
Auf den Fort Ratonneau"

"Der Tolle Invalide auf den Fort Ratonneau"
by Achim von Arnim is a neat interplay between the world of reality and the world of phantasy, between material existence and spirituality intermingled with a touch of the comic.

The story begins with an extremely comic scene-- an old commander with a wooden leg sits too close to the fireplace and fails to realize that his stump is burning until one-third of it has disappeared. The description of this event is very realistically sketched - but it retains a joking tone. The attempt of the woman, Rosalie, to extinguish the fire is also very amusing.

Das reale, wirklich ausbrechende Feuer wird in der dichterischen Schilderung gleichsam abgeschwächt und damit seiner zerstörerisch-elementären Seite beraubt; es will uns nur wie ein unerwartetes und sehr komisches Überraschungsspiel erscheinen, ohne jeden möglichen tragischen Bezug.¹²³

The story then assumes a serious note as the reader learns that this woman has come to request a favor of the commander. Her husband has been involved in some heated fights with his subordinate officers, is accused of going insane, and is about to be exiled.

The wife explains that the problem of her husband's insanity is her own fault. It seems that her mother has cursed Rosalie upon her union with this man and has thus infected him with the spirit of the devil. The mother represents, to a certain extent, the demonic element which constantly plagues her daughter. Rosalie pictures her dark, black eyes which immediately suggest something devilish.

Aber auch später kommt sie von dem schwarzen inneren Bild der mit "Flammenden" Augen gleichsam immer noch weiter fluchenden Mutter nicht los und wird so in den Wahn hineingetrieben, vom Teufel besessen zu sein, bis dann dieser sich statt ihrer mehr auf der unglücklichen Mann wirft und sie so außerdem mit der Schuld belastet, daß sie ihrem Mann durch die Liebe nur den Teufel gebracht habe, der ihn nunmehr plagt und seine Sinne verwirrt.¹²⁴

In direct contrast to the evil nature of the mother is the goodness of Rosalie. She has given up her life for the love which she bears Francoeur - her mother has rejected her, she has left her homeland to go with him to France. She is the personification of the good, simple, naive peasant whose uncomplicated existence rests on a faith in everything.

Francoeur, Rosalie's husband is an interesting character. He appears to be the hot-tempered, mad Frenchman who expresses his inner sensitivity through uncontrolled emotion. Because of his viol-

violent outbursts, his wife believes that her mother has cursed him with the devil. Francoeur seems to possess a personality more complex than this simple fairytale explanation of it. He appears to personify the two natures of man - good and evil. As a military figure, he is quite violent in his treatment of others; as the husband of Rosalie, he is, for the most part, very devoted and loving. Arnim takes a romantic concept here which he resolves in a realistic manner - Francoeur's demonic nature is the result of a severe head-wound that is healed once the wound is opened and a bone is extracted from it. Thus the negative side of Francoeur's nature is cancelled out and the good side can now triumph.

Offensichtlich spielt sich der legendäre Kampf der guten und bösen Mächte jetzt auch noch in ihm selbst ab. Dann endlich geschieht der Durchbruch und die Befreiung, aber durchaus physiologisch gewaltsam wie eine Art Schock.¹²⁵

The leitmotif of the fire is treated somewhat symbolically in this story. First of all, the old commander sends Francoeur to an ammunitions' fort and makes him head of this division, because he believes that Francoeur can do no harm here. On the contrary, Francoeur becomes hostile upon discovering what his wife has revealed to the old commander concerning him and threatens to kill anyone who comes near the

fort. This leads to many complications - the people of the town are going hungry because no ships can enter the port, etc. Francoeur uses the fireworks destructively and, thus, they assume a demonic presence. They also heighten the idea of his explosive personality. But the fireworks are also a redeeming element and thus have a positive connotation, too. If Francoeur had not used them, his wife and child, who had fallen asleep in a boat on the river, would have been rammed by a barge. The light of the fireworks illuminated the little boat and the two were saved. Again, the interplay of good and evil is rather obvious. Both forces seem to be contained in the same object, just as both forces can be found in Francoeur's nature.

Das Feuerwerk als neutrales, leitmotivisches Dingsymbol dieser Erzählung deutet nicht nur einen Sachverhalt an, sondern auch stets auf das Entgegengesetzte hin. Es ist brennend und strahlend, bedrohlich und erheiternd, teuflisch vernichtend und himmlisch rettend zugleich und bei alledem auch wieder ganz dem realen Leben des Menschen zugeordnet, je nach dem Aspekt, unter dem es gesehen wird.¹²⁶

At the conclusion of the story, Rosalie decides to go to her husband and try to reason with him. This is a heroic act of blind faith as Francoeur has rejected her completely and has threatened to kill her - but Rosalie possesses no fear. She

carries her child to the end of the field, suckles it once more, and leaves it. In her absence, two doves swoop down and become the companions of the child. They are the symbol for a hope that is to come and carry with them the possibility of love and mercy. The green leaves in their beaks foreshadow peace - an end to the good-evil conflict within Francoeur's psyche.

Wie der Heiligenschein in den Augen der Frau, so sind hier die Tauben, gleich "gü-ten Engeln", die verwiesenden Zeichen für Gnade und Liebe. Ja, sie werden mit den grünen Blättern in ihren Schnäbeln noch ein Sinnbild für den Frieden, zu dem sich jetzt sogar der wilde ungestüme Sergeant bekennt.¹²⁷

Rosalie reminds one of das Ewig-Weibliche in her deep, strong love for Francoeur. It provides the positive force which leads him to a salvation. This love is strong enough to erase the devilish side of Francoeur's nature and thus gives a spiritual impetus to the story. Arnim explores the realm of metaphysics within Rosalie's love, but ultimately explains Francoeur's salvation through scientific reasoning. Both science and metaphysics seem to play a part in the destruction of evil within Francoeur. One learns that Rosalie's mother has died blessing her and realizing her own mistake of cursing her daughter. This comes about through an almost

divine vision, a supernatural power of sorts. Arnim closes his story with a moral. "Gnade löst den Fluch der Sünde, / Liebe triebt den Teufel aus."¹²⁸ It is grace that removes the curse of sin and it is love that drives the devil out.

Arnim utilizes several romantic motifs in his story "Der Tolle Invalide". The happy ending is typical of true romantic idealism. The preoccupation with the supernatural figure of the devil is reminiscent of the Märchen. The concept of love as the eternal power of salvation on earth is consistent with Schlegel's idealization of love. Fichte's philosophy of Transcendental Idealism can be seen in the divine intervention which absolves the mother from her sin and seems to transport her to a higher realm in death. Although God is not mentioned as such, there is a strong suggestion of Schleiermacher's dogmatic religion in the salvation of the mother and in the power of love. Arnim takes these metaphysical concepts and puts them into a very realistic atmosphere. Nature becomes a questionable force instead of a completely positive entity of divine goodness as in Schelling's Philosophy of Nature. Certainly the descriptions of the fireworks and of the old commander's burning wooden leg are realis-

realistic and leave little to the imagination. Francoeur's salvation skillfully combines the metaphysical with the real - the wound is the ultimate explanation for his insanity and yet there remains in the background the concept of Rosalie's love for him. Arnim's concern with man's psychological reactions contains very realistic overtones. At any rate, it is mankind who is victorious in this story. Thus Arnim knits together rather artistically the idealism of the Romantics with the realism of a new school of thought.

So hat die Anekdote vom tollen Invaliden auf seinem Fort selbst etwas von einem "Feuerwerk", um freilich dann in der novellistischen Ausgestaltung sich nach allen Seiten zu öffnen und Zeugnis abzulegen von jenem "Feuerwerk", das nicht mehr in des Menschen Hand gegeben ist, sondern im Bösen und im Guten, im Verlust und im unendlichen Gefühl des Daseins, in Fluch und in Gnade, der unerforschlichen, aber fromm zu verehrenden Welt Gottes angehört.¹²⁹

2

CHAPTER X

THE PERVERSION OF THE ROMANTIC IDEAL

Undine, a Märchen by Baron Friedrich
de la Motte-Fouqué

The decline of the application of German romantic theories and philosophies produced some enchanting literature. Undine, a tale by Baron Friedrich de la Motte-Fouqué well exemplifies this concept. Although it appears to pervert German ideology to a certain extent, Undine remains a beautiful story in both its philosophical outlook and its realistic descriptions. It is a curious combination of a reinforcement of the romantic concepts and, at the same time, a destruction of some of the basic elements of Romanticism.

Undine is essentially the story of a water spirit who falls in love with a mortal and obtains from him a soul. In the beginning chapters of this book, one becomes acquainted with an elderly couple who live in the woods and symbolize the simple peasant. They cannot see beyond the boundaries of their own woods and, perhaps more important, they are content in this lack of perception. Existence is for these beings a pleasure rather than a problem. One day they find

an infant, wet with the water of a near-by lake. Because they have just lost a child of their own, they are overjoyed to have found this lonely little creature and proceed to raise her as their own. Immediately it is evident that Undine is an extraordinary child. She is extremely mischievous and appears to have little practical concern for the people who surround her, although she loves them dearly.

A handsome, young Knight, Huldbrand wanders into the woods, becomes lost, and seeks lodgings with the elderly couple. He falls in love with the lovely Undine. His love is, at first, a very physical sensation as he is greatly attracted by Undine's physical attributes. Huldbrand represents the aristocracy and, more generally, the masculinity of a normal male. His love for Undine is a sensuous love, his expression of this feeling is through the physical act of love. When he marries Undine, he endows her with a soul (without realizing it). The marriage itself is a rather interesting event, It is performed as a formal ritual by a Priest. De la Motte-Fouqué seems to emphasize the dogmatic Christian principles here and thus reinforces Schleiermacher's concept of Christian Faith. Undine's acquiring of a soul is also a very Christian element. With this metaphysical gift,

Undine is now bound to love and to serve mankind for all that is good and against all that is evil.

Ja sie mit ihrer christlichen Seele - das ist ihr Schicksal - muß nun die Menschen lieben, die ihre heimlichen und offenen Feinde sind: zuerst ihre Rivalin Berthalda, sodann ihren treulosen Mann. Und sie muß sie selbst gegen die Rache der Elemente und ihren mächtigen Oheim schützen, der, so wie er ehemals vor der Menschenwelt gewarnt hat, nunmehr das Amt erhält, die reine Seele in der Menschenwelt vor Schaden zu bewahren und schließlich an der Menschenwelt zu rächen.¹³⁰

Kühleborn, Undine's uncle who resides among the natural elements of the woods, appears to symbolize the evil side of nature. This is in direct opposition to Schelling's Philosophy of Nature. Kühleborn is the destructive, the demonic force who forever seeks to destroy the relationship between Undine and Huldbrand. He represents, too, the negative power against which man constantly struggles.

Der Träger dieses feindlichen Gegensatzes ist durch die ganze Geschichte hindurch Undines Oheim, der alte Kühleborn, dessen Haupteigenschaft, die wiederum zur Natur des Wassers gehört, sein proteischer Charakter ist. In allen möglichen Gestalten tritt er auf und den Menschen entgegen, und immer ist er da, wenn seiner unter die Menschen gegangen Nichts gegen die Menschen geholfen werden muß.¹³¹

It is interesting to note that Kühleborn is indirectly victorious over Huldbrand's physical self - the only self with which the evil water spirit is concerned.

The Romantics stressed the good side of man rather than his evil elements. Thus the characterization of Kühleborn is in direct contrast to romantic philosophy.

To complicate matters, de la Motte-Fouqué introduces the figure of Berthalda, a creature who also loves Huldbrand. She discovers that instead of being a descendent of the aristocracy, she is the only daughter of the two elderly peasants. She is infuriated by her condition and at first refuses to have anything to do with these people. This is a very human reaction - pride overtakes sensitivity and self-aggrandisement is foremost in the character's mind. After seriously considering the situation, however, Berthalda decides to live with the old people in the woods. She represents the common Bürger whose existence is completely involved in materialism. She is the world of appearance, the shadowy substance which lacks an inner depth. Her form incorporates the false values of all men. Huldbrand believes he loves her, almost marries her, and then realizes the special feeling he holds for Undine.¹³²

Undine is, of course, the central character around which the story revolves. Her deep love for

Huldbrand suggests the spiritual element, the metaphysical side of nature. She is the positive force that exists within nature - the naive goodness which leads to an uplifted state. In this manner, she portrays romantic ideology. Undine is also a curious combination of the pagan and the Christian - pagan in that she is a spirit of the water and Christian in her love for mankind. She is, at once, both a sensuous and a spiritual creature. She recognizes the necessity of a physical expression of love and yet retains the spiritual element within this human union. Undine begins as a pagan, water spirit who exists in a very physical environment. Through her love for Huldbrand she acquires a soul, a spiritual nature. It is her association with man which enriches her metaphysical being. With this soul, Undine learns the acute pain of suffering. She goes back to nature in its soulless state but always mourns for the life of the spirit.

Der Preis für den Besitz der Seele ist das Seelenleid, das von der Seele unabtrennbar ist und das darum nur der Mensch kennt, nicht die gefühllosen Elemente der Natur. Undinens Geschichte aber ist die Geschichte ihres Herzeleides, das sie, Mensch geworden, unter den Menschen erlebt - bis sie mit ihrer leidgeprüften Seele zurückkehren muß in das Reich der seelenlosen Natur.¹³³

Her personality captivates the spiritual-material conflict of the romantic mind. When Undine procures a soul, she is transcended, at once, to a higher realm of existence - the spiritual. This action is greatly reminiscent of Fichte's Philosophy of Transcendental Idealism.

Death is an interesting phenomenon in Undine. She, of course, never dies but rather disappears as she is from the world of the Märchen. Huldbrand must die because he has been unfaithful to Undine with the decision that he will marry Berthalda. He dies from Undine's passionate embrace. Thus death arrives in a very physical form and yet one has the feeling that this death is not a finality, but that the two beings are reunited with one another in the Beyond. This idea is beautifully symbolized as Undine is transformed into a stream of water at Huldbrand's grave and in this form encircles the burial place as in an eternal caress. This image brings forth the idea of eternal life.

Da man sich aber wieder erhob, war die weiße Fremde verschwunden; an der Stelle wo sie gekniet hatte, quoll ein silberhelles Brunnlein aus dem Rasen; das rieselte und rieselte fort, bis es den Grabhügel des Ritters fast ganz umzogen hatte; dann rann es fürder und ergoß sich in einen stillen Weiher, der zur Seite des

Gottesackers lag. Noch in spä^uten Zeiten sollen die Bewohner des Dorfes die Quelle gezeigt und fest die Meinung gehegt haben, dies sei die arme, verstoßene Undine, die auf diese Art noch immer mit freundlichen Armen ihren Liebling umfasse.¹³⁴

Love reaches its culmination in the figure of Undine. Hers is the romantic love which combines the body with the soul. She seems to become das Ewig-Weibliche in that she remains true to Huldbrand and is the ultimate force which shows him the reality of the spiritual. Undine, then, represents the romantic idealization of love. But de la Motte-Fouqué does not end with this concept - he is also concerned with an average feeling as found in the character of Berthalda. Her jealousy, her love of Huldbrand's physical being have strong overtones of realism. Huldbrand's love hovers somewhere between these two extremes - it is a very human love in that he is attracted to two women and, at the same time, a spiritual love in that he dies in ecstasy in Undine's arms.

The element of nature in Undine holds both demonism and spiritualism. This is a direct departure from the romantic idealism of nature as found in Schelling's Philosophy of Nature. Nature's positive influence is seen in the figure of Undine and its negative quality can be found in the character of Kühleborn.

The forest, itself, seems to personify the eternal attraction of nature and carries demonic tendencies in its mysteriousness. When Undine, the child of nature, receives a soul, one sees the combination of the material reality of nature with the spiritual reality - thus nature becomes an almost heavenly element.

Allein es ist die reinste poetische Verkörperung des naturphilosophischen Grundgedankens. Denn das sich das Naturwesen nach einer menschlichen Seele sehnt und darum die Liebesverbindung mit dem Menschen sucht, das ist der sinnfälligste Ausdruck dafür, daß nach der Lehre der Naturphilosophie auch die Natur ein geistiges Wesen ist und deshalb auch in ihren untermenschlichen Stufen zum Menschen als zu wahren Erfüllung ihres Wesens empordrängt. Im Menschen wird die Natur von ihrer bloßen Natürlichkeit zu ihrem wahren Sein erlöst.¹³⁵

The intricate use of the natural substance of water seems to be rather significant. According to the Romantics, water is the universal solvent which dissolves all things and into which all things dissolve. It is interesting to note that Undine is a water spirit and that both the physical and the spiritual worlds find a unity in her being. This idea of a totality is one of the main concepts of romantic thought.

Thus the charming tale Undine becomes a combination of realism and romanticism. It is realistic in its natural descriptions, in its adherence to the

dictates of moral law through the institution of marriage and in its perversion of Schelling's Philosophy of Nature. It is romantic in its stress on the principles of dogmatic religion (Schleiermacher) in the form of the Priest, in its use of Fichte's Transcendental Idealism in the figure of Undine, in its ideology of love (Schlegel) and in its use of the Märchen form to bring artistic being to an otherwise chaotic story (Schlegel). Thus de la Motte-Fouqué's Undine utilizes certain romantic ideals, perverts some of these ideals and, therefore, tends toward realism and marks the beginnings of this new movement.

The Realistic Phantasy of E.T.A. Hoffmann's Der Goldene Topf

Der Goldene Topf by E.T.A. Hoffmann intricately fuses the world of dreams and phantasy with the world of materialism and everyday life. One senses a serious undercurrent in this work and yet remains detached from this seriousness through Hoffmann's joking literary style. Hoffmann possesses the artistic ability to transform the real world into the Märchen world or vice versa. These two realms are so closely allied with one another in this work that it is impossible to draw a complete distinction between them.

Der Goldene Topf becomes a product of the highest poesie as it combines comedy with seriousness and phantasy with reality.

Ich sage Poesie und könnte ebensogut auch Komik sagen. Denn es handelt sich eben ausschließlich um eine komische Poesie - um eine Poesie, die sich aus scherzhafter Phantastik ergibt, wenn hinter diesem Scherze auch ein gewisser Ernst schalkhaft hindurchzuschimmern scheint.¹³⁶

The main character of this story is Anselmus, the student who personifies all that is romantic. He is the romantic poet who has two sides to his nature - one side allows him to fit into the material world of reality, while his other personality yearns for the fantastic, for that which will transcend him to the spiritual plain. Anselmus finds himself in the middle of the bourgeois world. The comic element is introduced when he tries to fit into this world - he spatters mud on his coat, he leads a lady through puddles as he is attempting to be gallant. Although Anselmus lives in the material world, he is also part of the world of phantasy and passes his existence floating somewhere between these two spheres. In the final analysis, Anselmus rejects bourgeois mediocrity and pursues a life in the kingdom of Poesie. Thus he becomes completely immersed in the other reality of the

spiritual.

Der Held des Märchens ist nun der Student Anselmus. Man kann ihn nicht ohne weiteres als einen jener ewig romantischen Jungling bezeichnen, die alle irgendwie abstammen von dem Walt der "Flegeljahre". Denn er wird zwar zuletzt - dank der Berührung mit der Märchenwelt - zum Poeten und Romantiker. Aber er hat auch so gute Anlagen für die andere Welt, in der es darauf ankommt, Hofrat zu werden, daß der Sinn seiner Gestalt gerade in dieser Doppelheitseines Wesens, in der Zugehörigkeit zu beiden Welten besteht, die ihn überhaupt erst zu der Rolle befähigt, die er in diesem Buche spielen soll: nämlich zwischen beiden Welten zu schwanken und bald von dieser, bald von jener, bald vom Schimmer der Poesie und des Märchens angezogen, bald Kraft seiner angeborenen "Vernunftigkeit" in die reale Welt des Konkretors Paulmann und seiner liebenswürdigen Tochter Veronika zurückgeholt zu werden.¹³⁷

The Bürger world is symbolized by Heerbrand, the principal of the school that Anselmus attends and Veronika, the common, ordinary girl who falls in love with Anselmus. Heerbrand is concerned with Anselmus' mental state as Heerbrand is incapable of understanding artistic temperament. Veronika feels a physical attraction to the student and is jealous when she is unable to captivate him completely. These are the very human reactions of a bourgeois girl who can only understand the materialism which surrounds her. She is blind to the spiritual and also does not recognize the demonic. She sees nothing evil in the old woman

whose aid she enlists to win the heart of Anselmus. At the end of the story, Veronika marries Heerbrand who has become a Hofrat - a distinguished bourgeois position. Her world is the world of prose which is void of artistic creativity. Although Anselmus is greatly attracted to her, he still senses something beyond Veronika's world of a higher worth - Poesie.

The bourgeois life, as Hoffmann presents it, is not entirely devoid of dignity or even a kind of charm; there is security in the quiet pathways of ordinary living. The appeal of Veronika and all she stands for is genuine, and Anselmus is legitimately attracted. In the heart of the artist there is a wistful longing for the life in which he cannot participate except at the surrender of his real self. Anselmus is a faraway progenitor of Tonio Kroger.¹³⁸

The old apple woman who helps Veronika to attract Anselmus is a rather interesting character. She belongs to both the world of phantasy and the real world. Her trade as an apple woman is a common job indeed and yet her magical powers make her a fairytale character. She is the enemy of the spiritual world and struggles constantly against Anselmus' becoming completely influenced by this world. Thus Liese symbolizes the demonic element and yet one cannot take her evil nature particularly seriously. Hoffmann beautifully employs the fairytale technique in this character;

for instance, the doorknocker is transformed into Liese. Thus her magical appearances lend a lovely phantasy to the tale. In the end, however, the demonic element is defeated and Liese becomes a withered, old beet root. "Auch die Liese, Veronikas Helferin, übt als Apfelweib einen bürgerlichen Beruf aus, obwohl sie dem magischen Bereich der Welt entstammt."¹³⁹

The spiritual world of Poesie finds a form in the personality of Lindhorst, the strange man who hires Anselmus to copy manuscripts in arabic (a task for an artist). Lindhorst, too, belongs to both the real world and the Märchen world. One learns that he is, in reality, a salamander. To explain this phenomenon, he relates the tale of the Fire Lily (a tale which noone takes seriously - except Anselmus). This tale is greatly reminiscent of "Klingsors Märchen" in Heinrich von Ofterdingen. Just as Heinrich's life was destined to follow the pattern of the tale, so is Lindhorst's tale a preview of the destiny of Anselmus. The tale is as follows: a beautiful lily rises out of a black hill and a deep love is awakened in her by the youth Phosphorus. He warns her that this spark (thought) which he has brought into her life can only bring pain, cause her to die, and to reappear in an alien form. But the

lily does not heed his warning and as Phosphorus kisses her, she bursts into flames from which an alien being arises that is destined to wander aimlessly forever. A black-winged dragon grows out of the cliff and transports the lily to a mountaintop where she regains her original form once again. But the lily retains thought, an element still very painful to her and, at the same time, a love for Phosphorus. Phosphorus conquers the dragon, frees the lily and kisses her in heavenly love. Phosphorus, of course, reminds one of Anselmus, the romantic poet. Lily is the image of Serpentina, Lindhorst's daughter who acquaints Anselmus with love in its truest form. There is a child-like harmony in the lily which is unmistakably the symbol of the romantic world. The dragon represents the prose of life - a hint of the Aufklärung¹¹ which can be defeated through faith and love.

Und der Gedanke zerriß ihre innere Einheit; sich selbst fremd keimte sie immer wieder empor: der zersetzende Verstand hat die heilige Einheit des Gefühls zerstört. Nur die Macht der Liebe stellt den seligen Urzustand wieder her. So erblüht die Lilie in flammenden Strahlen beim hohen Fest der Liebe. Ihr Duft ist die Sehnsucht der Liebe, ihre Feuerfarbe das Verlangen. Sie selbst ist die Erkenntnis vom heiligen Einklang aller Wesen.^{139A}

Lindhorst insists that the lily was his great, great,

great Grandmother, that he fell in love with the serpent, the daughter of the lily and stole her from the lily. Phosphorus, the representative of the spiritual order, warned against marriage. As Lindhorst kissed the serpent, she turned into ashes. He was so infuriated that he devastated the spirit garden and was, therefore, condemned to lead a human life on earth. His three daughters who appear as snakes to human eyes are the remnants of his union with the serpent. Hoffmann's colorful descriptions of these various transformations is a typical Märchen technique which adds charm to the story as a whole. Thus Lindhorst becomes the symbol for the world of Poesie and Anselmus' association with this man gives him access to this world. He is the link by which Anselmus can be transcended to the kingdom of creativity. Lindhorst has experienced both worlds and remains an advocate of spiritual being.

Die für die Verwirklichung seiner Märchentheorie entscheidende Erfindung ist jedoch Hoffmanns "Doppelpersönlichkeit". In ihr verschmilzt das Wunderbare unlösbar mit dem Wirklichen: Lindhorst ist durch seinen Beruf als Archivar mit der bürgerlichen Gesellschaft verbunden und bleibt doch ein Geisterfürst; deshalb strahlt aus seinem Gesicht ein zweites wie aus einem Gehäuse hervor und erinnert an sein Doppelwesen.¹⁴⁰

Serpentina, is, perhaps, the most influential character in Anselmus' life. She embodies the romantic spirit of love and it is through her love for him that Anselmus is able to enter the kingdom of Poesie. Anselmus' first vision of Serpentina, the snake, occurs as he is relaxing on a river bank. He gazes upward into the treetops; his gaze is met by two beautiful, blue eyes. Immediately Anselmus falls in love with their beauty and mystery. Because these eyes are the color of water and heaven, they seem to symbolize an endlessness, a place where all things blend into one. This endless totality was the goal toward which the Romantics aspired. Serpentina is, of course, both a human and an animal. She appears to Anselmus as a young woman of extraordinary beauty. His recognition of her in this form marks the beginning of his awakening, of his artistic perception. Serpentina, then, is the physical being who shows Anselmus a divinity which exists within the materialism of the earth.

But at the same time there are mysterious forces, transmitted most powerfully by the demonic Archivarius Lindhorst and by his daughter, the snake Serpentina, which work to lead him away from earthly attachments and reveal to him the true meaning of the world and the real purpose of life.¹⁴¹

In the final sequence, of Der Goldene Topf,

Anselmus tries to copy a most difficult manuscript in an exotic room in which the golden pot stands. His secret power fails him because he has betrayed the poetic ideals as expressed by his attraction for the bourgeois figure of Veronika; consequently, he blots the paper. The trunks of the palm trees turn into snakes and Anselmus becomes unconscious. When he awakens he finds himself enclosed in a glass bottle - perhaps the symbol of the confinement of the bourgeois life he was about to choose. A struggle ensues between Lindhorst and Liese for Anselmus. Lindhorst is the victor, the glass bottle shatters, and Anselmus falls into the arms of Serpentina. The two live happily in Atlantis, the kingdom of mental activity, of the spirit. It is a paradise where love abides in a union with poetry.

Nature is treated by Hoffmann in this tale according to Schelling's Philosophy of Nature. It is a phenomenon which defies a reasonable analysis and insists on being accepted in its phantastic state. Hoffmann deviates slightly from Schelling's ideology in the end result of the natural process. He sees das Wunderbare in nature and does not choose to define this element as God. It is, rather, the purity

of the spiritual state which contains the true mystery of life.

Nature is to be seen as a miracle. It cannot be understood through the process of empirical observation or intellectual argument. The real education of Anselmus toward an understanding of this central truth begins when, feeling himself drawn away from the prosaic Veronika to the exotic, exciting Serpentina, he begins to believe in the miracle and in the meaning of his life within the context of that miracle. The miracle of life is the miracle of art, and it is the artist who bears the responsibility for uncovering and explaining the true meaning of the world.¹⁴²

Thus one sees in this Märchen the skillful blending of phantasy and reality, of jesting and seriousness, and of the spiritual and the real. Hoffmann has employed certain realistic techniques - his descriptions of bourgeois life in the characters of Veronika and Heerbrand, his preoccupation with specific details. He also retained much of the idealism of the romantics - nature as an uplifted force (Schelling), the transcendence of Anselmus from the real world to the poetic world (Fichte), the power of salvation through a deep love (Schlegel). He fuses the poetic with the real in the form of a Märchen. Within this imaginative structure, there is no distinction between reality and phantasy - both exist simultaneously

in the physical world of the body and in the spiritual world of the soul. The unified existence of these two elements gives a poetic beauty to Hoffmann's tale Der Goldene Topf.

Wohl sehen wir, wie seine (Hoffmanns) Märchen mit jenem kindlichen poetischen Gemüt, die an die Wirklichkeit einer Wunderwelt glauben, die nur in ihrem eigenen Innern existiert, dadurch zunächst in ihren Gegensatz geraten zu der wirklichen Welt der Philister. Dann aber sehen wir weiter, wie ihr Glaube an die eigene poetische Welt so stark wird, daß sie ihnen schließlich als die einzige Wirklichkeit, als das höhere, das wahre Sein erscheint im Gegensatz zur alltäglichen Wirklichkeit, die weiter nichts ist als die trübe Welt des Scheins. Und da sie nun erfahren müssen, daß die Philisterwelt im beständigem Gegensatz zu der Welt des höheren, des wahren Seins steht, so erscheinen gerade die Philister ihnen als etwas Wunderbares, das jetzt aber den Charakter des Gespenstischen und des Grauenhaften bekommt.¹⁴³

"Der Vierundzwanzigste Februar", a Fate-
Tragedy by Zacharias Werner

The literary writings of Zacharias Werner bear many of the characteristics of the new movement called Poetic Realism which differed greatly from the Romantic movement. In fact, Romanticism seems to be perverted by Werner in the use of horror. The true realistic elements in the drama are such things as the process of growing old and the description of the old shack. Werner wrote, for the most part, Schicksalstragödie

(Fate-Tragedies). This is a literary form which was not congruent with romantic concepts. The Fate-Tragedy is a form of the tragedy in which men stand before the burdensome feelings of fate. In other words, subjectivity is the deciding factor.

Die Schicksalstragödie ist eine Form der Tragödie, in der die Menschen unter dem lastenden Gefühle eines Schicksals stehen. Mit anderen Worten: das Subjective ist das Entscheidende. Und ihr eigentlicher ästhetischer Gegenstand ist nicht so sehr das Schicksal, das ja objectiv als solches gar nicht darzustellen ist, wie die Angst vor dem Schicksal, von dem die Menschen hier getrieben sind. Die Darstellung solcher Menschen und die daraus hervorgehenden Stimmungen: sie sind die eigentliche Substanz der fatalistischen Schauerdramen...¹⁴⁴

It is obvious that this new theatrical form introduced a whole new philosophy of thought.

Werner's play "Der Vierundzwanzigste Februar" is an excellent example of the Fate-Tragedy. The subject matter of the play is, in itself, very tragic. This play opens with an old woman sitting at a spinning wheel, waiting for her husband's return home. She is a poor peasant who lives in complete poverty - no food, no money, and not even a piece of wood for the fire. Her only concern is the physical aspect of everyday life - thus her physical condition is a very

realistic one. Because of her superstitious nature, Trude reminds one slightly of the romantic. She possesses the mystical belief that something, somewhere is controlling her destiny. But Trude is a naive, simple person who does not attempt to analyse her own feelings. She is confined by the limitations of her economic condition and suffers from continuous, superstitious fears.

Aber die Darstellung des Lebens von einfachen Menschen aus dem Volk, deren Armut und Gedrücktheit ein Symbol der Gebundenheit des Menschen in Raum und Zeit, seiner Schuldverstricktheit und der daraus hervorgehenden Angst, ist, führt zu einem realistischen Drama ohne Überschneidung mit der bei Werner üblichen weltflüchtigen Liebesmystik.¹⁴⁵

Kunz, Trude's husband returns only to report that things have taken a turn for the worse and that they will lose their house within a day or so. With the acute realization of his position in life, Kunz seems to have reached a state of utter hopelessness. He is so downtrodden that he is incapable of believing in anything - man or God. Feelings of guilt and anxiety have consumed him and he is unable to rise above his environment. He feels doomed to lead this terrible life and thus has little or no regard for his conduct. It is as if Kunz is standing at the edge of an abyss

which is to decide his fate. Does he succumb to his environment or does he develop a moral courage and stand against the drudgery which faces him?

Kunz hat die Hoffnung auf Gnade und Vergebung verloren und damit auch Glauben und Liebe. Er kann nicht mehr beten. An die Stelle der christlichen Trias ist die aus Angst, Schuld, Verstocktheit und Trägheit des Herzens erwachsende Fiktion des eisernen Schicksal getreten - die eigentliche Sünde nach Christi Erscheinen. Das Schicksal als "Fluch", weit entfernt davon, eine absolute Macht zu sein, ist "eine Schöpfung der Individuen selbst, eine grausige, bindende Fiktion ihres Wollens."¹⁴⁶

The action of the drama takes place on the twenty-fourth of February. The dark, dreary coldness of a winter evening lends a realistic note to the proceedings. A terrible snowstorm augments the feeling of uneasiness, of the awareness of a demonic force at work. Winter suggests death as it is the season in which all life is either dead or in a dormant state. Thus nature in this play houses the element of evil and seems to be a completely negative and destructive force. Nature appears to be used by Werner as a physical device that reflects the inner mood of the characters; for example, the stormy winter night seems to show the inner turmoil that Kunz faces as he plots to kill his guest.

As the couple converses, one learns of the frightful tragedies that have befallen them and one

also understands the reason for their superstitious nature. Apparently, Kunz's father was greatly opposed to his marriage with Trude - Kunz ignores him, marries her, and brings her home to his father's house. One day he finds his father scolding and degrading Trude who is pregnant. Kunz is furious and throws a knife at his father in this fit of rage. Fortunately the knife misses him, but the old man dies from a stroke. As he is dying, he curses Kunz, Trude and the child which is about to be born. He curses them with the words that they will be the murderers of a murderer - a prophecy which is fulfilled. "Der Alte - da saß er im Lehnstuhl! "Fluch euch und eurer Brut!" Heult' er - "auf sie und Euch komme Eures Vaters Blut! - "Des Mörders Mörder seid - wie mich ihr morden tut!"¹⁴⁷

A few years later Trude bears another child, an angelic girl. When he is only seven years old, her son Kurt watches Trude slaughter a chicken one day with great interest. He asks his sister to play a game of "kitchen" with him, pretends she is a chicken, and slits her throat. It seems that the fate of his father has now been rooted in him. The curse appears to personify the doctrine of original sin. Evil is inherited in a fatalistic manner - this clearly shows that

Werner's characters have no control over their own destiny. A mystical force seems to be dictating their fate. Environment is another element emphasized in this play. The individuals in these writings are doomed and unable to rise above the influence of either their "environment" or their "heredity" - this is the partial evidence of Werner's progression toward realism. Kunz believes very strongly in the curse of his father. According to Korff's criticism of this play, Trude's and Kunz's true curse is their belief in the curse. The curse has no objective reality, but only a subjective one. It is their inner conscience with its superstitious beliefs which dooms and curses them to a tragic fate.

Ihr wahrer Fluch ist ihr Glaube an den Fluch. Er hat primär keine objective, sondern nur eine subjective Wirklichkeit. Er hat wohl volle Wirklichkeit, aber nicht die Kette äußerer Schicksalsschläge ist diese Wirklichkeit (denn die wäre gewiss auch ohne Fluch), sondern das unvertilgbare Gefühl, verflucht zu sein, das nicht nur dazu führt, die äußeren Schicksalsschläge als Zeichen dieses Fluches aufzufassen, sondern aus diesen so aufgefaßten Schicksalsschläge auch immer neue Nahrung für den Aberglauben zu ziehen.¹⁴⁸

This same evening a stranger arrives at the old people's hut. Kunz and Trude do not recognize this man to be their son whom, they assume, has been killed in

the war. Kurt has been extremely fortunate, has accumulated a substantial amount of gold, and wishes to help his parents. In a sense, he has risen above his heredity and environment - but only by being removed from them. He lives under the false assumption that it is gold and financial backing which will help his parents. He feels that a proper use of this gold will lead to an earthly paradise. But gold belongs to the world of appearance and is unable to buy a new life for these unfortunate people.

Das Gold, ein Fetisch, den Kurt als "liebes Gold" anredet, wird ihm die Pforte zum "irdischen Paradies" aufschließen. Kurts Schuld liegt nicht nur in der Idolatrie des Mammons, sondern auch darin, daß er die Gedanken der Eltern immer wieder auf die falsch erlösende Macht des Goldes hinlenkt. Die falsche Sicherheit des Geldes läßt die Rolle des Retters in zu leichtem, nur materiellem Lichte erscheinen und wiegt Kurt in Illusionen.¹⁴⁹

Instead of revealing himself to his parents, Kurt hides his identity with the idea of testing them to see whether they have forgiven him for the murder of his sister. Perhaps Kurt's crime is that he has no right to put other people on trial - he is not God, but rather a simple human being. Kurt desires a reconciliation with his parents. He could have been their salvation, but becomes the force that destroys

them (good is perverted into evil). Fate cannot be combated with materialism - it must be overridden by the active use of the mind. The inner reality seems to be that each person must rescue himself.

In the final scene of the play Kunz murders his son for his money which he hopes will release him from his miserable condition. As Kurt lies dying, he discloses his identity to his parents and forgives them. Kunz resolves to turn himself over to the authorities, who will probably execute him. It would seem that the world of Christianity triumphs here as Kunz utters the words, "Ein Tag ist's-Gottes Gnade ist ewig! Amen!"¹⁵⁰ With these lines, one feels a possible influence of Fichte's Philosophy of Transcendental Idealism and of Schleiermacher's christian dogmatism. If Kunz had been a purely realistic character, he would have wanted to continue to live - no matter what the cost. But instead, he surrenders to death and perhaps senses that death is a release from earthly cares, the beginning of a new life, the possibility of Divine Existence. This play seems to move from a pagan code to a catholic heaven. Salvation comes through a belief in something beyond human comprehension.

Und daß die Menschen des Stückes von diesem

Gnadenmittel keinen Gebrauch gemacht hatten, weil sie keine Christen, sondern Heiden waren, darin sieht der Dichter ihre Schuld und darin auch die Wirksamkeit des Fluches. Ihr wahrer Fluch ist, sollen wir verstehen, ihr Mangel an christlicher Gläubigkeit, anders gesprochen, ihr Aberglaube, der sie dem Fatalismus ausliefert. So wahr es einen Fluch gibt, nämlich das Verfluchtseinsgefühl des bösen Gewissens, das den Fluch in jedem bösen Zufall fühlt, so wahr gibt es eine Erlösung davon durch den Glauben, sei es im humanistischen Sinn an die Möglichkeit der Selbstbefreiung durch die Vernunft des Menschen, sei es im romantischen an den Beistand Gottes.¹⁵¹

Thus Werner's play "Der Vierundzwanzigste Februar" enhances the new movement of Poetic Realism. In this movement, realism is the dominant factor and is supplemented by a hint of the romantic. One sees the romantic influence in the idea of Christian Faith and in the concept of the transcendence from the material world to the spiritual world through death - but these are about the only romantic qualities of the play. Schelling's Philosophy of Nature is perverted completely as nature becomes a demonic element and is viewed through the eyes of the realist. Realism is sharply stressed in the act of murder, in the atmosphere of winter, in the influence of heredity and environment on the characters, and in the abject poverty of the unfortunate family. The realism dominates the romantic

intellect in the play and "Der Vierundzwanzigste Februar" becomes a work of Poetic Realism - a new literary movement which used romantic thought only as a very secondary device.

CHAPTER XI

HEINRICH HEINE'S POLEMIC: DIE ROMAN- TISCHE SCHULE

Heinrich Heine's judgment of the Romantic school appears to be a rather unjust one in several instances. Because he was a contemporary of the members of this group, he does not seem to be able to analyse their works of literature very objectively. However, one must not discount the entire polemic as it contains some statements which appear valid in their pertinence to the Romantic school.

Heine's polemic is divided into three major parts, the first section of which deals primarily with his own definition of German Romanticism.

Was war aber die romantische Schule in Deutschland? Sie war nichts anders als die Wiedererweckung der Poesie des Mittelalters, wie sie sich in dessen Liedern, Bild- und Bauwerken, in Kunst und Leben, manifestiert hatte. Diese Poesie aber war aus dem Christentume hervorgegangen, sie war eine Passionsblume, die dem Blute Christi entsproßen.¹⁵²

Heine asks what the Romantic school in Germany was. and concludes that it was simply the reawakening of the medieval poetry as it was manifested in the songs, pictures, and architecture, in the art and life of the

of the times. This poetry, however, was developed out of Christianity. It would seem that when Heine speaks of poetry, he uses this term in the broadest sense to encompass all literary forms. This definition of German Romanticism seems to be extremely oversimplified. Heine fails to include any of the philosophies and theories which had a great influence on German Romanticism. He also has little concern for such basic premises of the school as egocentrism, the deification of nature, endlessness, transcendental idealism, etc. He then explains the political situation in Germany during this period - Napoleon was the tyrannical ruler and, thus, the German people no longer paid allegiance to the many princes. According to Heine, the Germans turned to dogmatic religion to combat Napoleon. The German citizen became a staunch patriot and was intolerant of anything of anyone that was not of German origin. Heine felt that this patriotic sentiment opposed and almost crushed the idea of humanity and of universal brotherhood which had been established by the writers Lessing, Herder, Schiller, Goethe, and Richter. And then the Germans gained freedom. The period of this struggle was a natural setting for a school which was to oppose all that was

French and was to praise all that was German. The Romantic school agreed with all of the decisions of the government and secret societies: therefore, the national-German-Christian-Romantic school was triumphant, Napoleon, the giant classic, was defeated as the brothers August Wilhelm and Friedrich Schlegel rose to power.

In der Periode, wo dieser Kampf vorbereitet wurde, mußte eine Schule, die dem französischen Wesen feindlich gesinnt war, und alles deutsch Volkstümliche in Kunst und Leben hervorhob, ihr treffliches Gedeihen finden. Die romantische Schule ging damals Hand in Hand mit dem Streben der Regierungen und der geheimen Gesellschaften..... Als endlich der deutsche Patriotismus und die deutsche Nationalität vollständig siegte, triumphtierte auch definitiv die volkstümlich-germanisch-christlich-romantische Schule, die "neudeutsch-religiös-patriotische Kunst".¹⁵³

In this manner Heine describes the decay out of which the need for romantic thought grew.

In the first book, Heine discusses the deep influence of Catholicism on many of the German literary writers of the time. Because it refused to recognize the sensuous aspect of life, Catholicism was rejected in many cases. Classical art was to represent the finite, while Romantic art had to represent the infinite, the spiritual, and thus took refuge in a system of traditional symbolism, of parabolical representation (even as Christ himself attempted to explain

spiritual ideas by the use of parables).¹⁵⁴ According to Heine, it was Lessing who freed the German stage from French domination. Heine praises Goethe, Lessing and Schiller for the new sentiment which they introduced into German writings and then proceeds to mention some of the important facets of the "Sturm und Drang" period. Nevertheless, Heine still condemns this age as an era of oversentimentality and a lack of concern for practical matters.

The concern of this paper is to discover what Heine said about the authors and the writings which have been mentioned in its previous chapters. The first man to be considered is Johann Gottlieb Fichte. Heine gave very little thought to Fichte as he felt that Fichte's philosophy had only a slight bearing on romantic ideology. To Heine, Fichte was simply an idealist whose philosophy was directed against French materialism. Heine believed that Fichte's ideal philosophical system, his preoccupation with spiritualism had no more permanence than the materialism of the French!

Fichte könnte man in dieser Beziehung als den Herzog von Braunschweig des Spiritualismus betrachten, und sein idealistische Philosophie wäre nichts als ein Manifest gegen den französischen Materialismus. Aber diese Philosophie, die wirklich die höchste Spitze des Spiritualismus

bildet, konnte sich ebensowenig erhalten, wie der krasse Materialismus der Franzosen.¹⁵⁵

This seems to be a rather harsh and ironious judgment as it fails to take into consideration the main principle of Fichte's philosophy - that being, transcendence. Although Heine recognizes the desire of the Romantic to rise above the materialism, he still condemns a totally spiritual experience. Thus, Heine disagrees with the basic philosophical grounds for romantic thought and cursorily dismisses the man who crystalized these thoughts.

In his discussion of Schelling, Heine admits little connection between Schelling's concept of nature and the writings of the Romantic school. He describes Schelling's doctrine as the concept that matter exists not only in the mind but also in reality and that one's intuition of a thing is identical with the thing itself. Heine then accuses Schelling of using his philosophy as a justification for Catholicism.

Herr Schelling muß jetzt dazu dienen, mit allen Kräften seines Geistes die katholische Religion zu rechtfertigen, und alles, was er unter dem Namen Philosophie jetzt lehrt, ist nichts anders als eine Rechtfertigung des Katholizismus.¹⁵⁶

Therefore, Heine seems merely to touch on the basis for Schelling's Philosophy of Nature. He does not even

mention the main concept which is that God is in nature and assumes all too readily that the idea of God is peculiar to Catholic thought - God is a part of Christianity (and so is Catholicism). Heine also fails to deal with the simple, material beauty of nature, the contemplation of which leads to a spiritual upliftedness for man. Perhaps if he had explored Schelling's idealism more deeply, he would have seen its vast significance in regard to the literary writings of the Romantics.

Heine only concerns himself slightly with the figure of Hegel - he mentions the man and his relationship to Schelling rather than Hegel's philosophy. Heine's only comment is that Schelling greatly complained that Hegel had stolen and was using principles from his own philosophy. Heine admits this fact as true and yet also states that Schelling would never have made use of the ideology in the first place - so Hegel did.¹⁵⁷ Heine does not say anything about the Hegelian ideals which influenced the Romantics such as his metaphysical concept of the state, his concept of egocentricism, or his doctrine of aesthetics. Nothing is even mentioned in Die Romantische Schule about the ideology of either Feuerbach or Schleiermacher. This seems rather peculiar as Schleiermacher is

the proponent of Christian Faith, upon which Heine bases much of his polemic and Feuerbach introduced the anthropomorphic concept of God. These three philosophers seems to have had an important influence on the Romantic school and yet they fail to attract the interest of the critic Heine.

Heine devotes quite a bit of discussion to both August Wilhelm and Friedrich Schlegel. He recognizes August Wilhelm Schlegel primarily for his ingenious translation of Shakespeare into German. Heine is especially sharp with August Wilhelm in his criticism of Racine. It is his opinion that this writer understood the poetry of the past, but not the poetry of the present.¹⁵⁸ Heine viewed Friedrich Schlegel as a man of profound thought who understood much of the past and felt acutely the pain of the present.

Friedrich Schlegel nannte einst die Geschichtsforscher "einen umkehrten Propheten". Dieses Wort ist die beste Bezeichnung für ihn selbst. Die Gegenwart war ihm verhaßt, die Zukunft erschreckte ihn, und nur in die Vergangenheit, die er liebte, drangen seine offenbarenden Seherblicke.¹⁵⁹

It is true that Friedrich Schlegel loved the past and that he felt a concern for the future, but did he really hate the present? It seems that he showed the beauty in the present in his ability to create an idealistic human love as found in his novel, Lucinde.

Heine completely condemns this novel on the grounds that the heroine is not a woman, but rather a loveless combination of two abstractions - wit and sensuality. He sees no positive value in the work whatsoever.

Lucinde ist der Name der Heldin dieses Romans und sie ist ein sinnlich witziges Weib oder vielmehr eine Mischung von Sinnlichkeit und Witz. Ihr Gebrechen ist eben, daß sie kein Weib ist, sondern eine unerquickliche Zusammensetzung von zwei Abstraktionen, Wits und Sinnlichkeit. Die Muttergottes mag es dem Verfasser verzeihen, daß er dieses Buch geschrieben; nimmermehr verzeihen es ihm die Musen.¹⁶⁰

Heine's comment is typical of the spirit of the times as Lucinde was considered by some to be pornographic literature. The idealization of the blending of the body and spirit in a human love was not clearly recognized during this period.

Heine sees Wackenroder's Herzensergießungen eines kunstliebenden Klosterbruders as a rather simple, naive, childish work. At the same moment, he perceives its worth as the rude beginning of a pattern for artists of the Romantic school. Heine believed that Wackenroder did not do justice to the Italian painters, the beauty of whose works must be seen rather than read about.¹⁶¹ Heine's judgment is somewhat true and yet one must not forget that

Wackenroder did, through his work, revive an interest in the art of the Middle Ages.

Tieck is highly praised as one of the best poets of the Romantic school by Heine. Especially pleasing to Heine is Tieck's use of the comic element, his romantic irony, and his satire on the German stage. Heine even finds an interest in Tieck's Märchen as he creates new forms through them that come from the heart and stir the reader. At the same time, he criticizes the man for a lack of definiteness.

Herr Tieck ist jedoch immer noch ein großer Dichter. Denn er kann Gestalten schaffen, und aus seinem Herzen dringen Worte, die unsere eigenen Herzen bewegen. Aber ein zages Wesen, etwas Unbestimmtes, Unsicheres, ein gewisse Schwächlichkeit ist nicht bloß jetzt, sondern war von jeher an ihm bemerkbar. Dieser Mangel an entschlossener Kraft gibt sich nur allzusehr kund in allem was er tat und schrieb. Wenigstens in allem was er schrieb, offenbart sich keine Selbständigkeit.¹⁶²

This statement is probably true to a certain extent and yet it seems that Tieck stressed the relatively new idea that nature possessed a demonic element (Der Blonde Eckbert). "Der Gestiefelte Kater" is very definitely a work which illustrates the principle of romantic irony - and in a different prospective with cats bearing human qualities, etc.

Heine sees Brentano's story "Die Geschichte vom braven Kasperl und dem schönen Annerl" as a mere

tale.¹⁶³ Perhaps if he had scrutinized the work he might have discovered a thought process that was alien to romantic ideology, a blending of the real and the fantastic. To Heine, Eichendorff was an admirable poet whose lyrics were only an imitation of the lyrics of Uhland.¹⁶⁴ Perhaps Heine did not perceive the simple, unique beauty in Eichendorff's tale Aus dem Leben eines Taugenichts.

Heine discusses Hoffmann and Novalis in the same breath - Novalis sees the miracles of beauty and delight in nature and identifies himself with nature, while Hoffmann sees nothing but ghosts in nature and is the sorcerer who turns men into beasts. To Heine, Novalis is a romantic, but he denies Hoffmann the same association.

Abér, ehrlich gestanden, Hoffmann war als Dichter viel bedeutender als Novalis. Denn letzterer, mit seinen idealischen Gebilden, schwebt immer in der blauen Luft, während Hoffmann, mit allen seinen bizarren Fratzen, sich doch immer an der irdischen Realität festklammert. Wie aber der Riese Antäus unbezwingbar stark blieb, wenn er mit dem Fuße die Mutter Erde berührte, und seine Kraft verlor, sobald ihn Herkules in die Höhe hob: so ist auch der Dichter stark und gewaltig, solange er den Boden der Wirklichkeit nicht verläßt, und er wird ohnmächtig, sobald er schwärmerisch in der blauen Luft unherschwebt.¹⁶⁵

Although Heine finds more poetic genius in Hoffmann than in Novalis, he still criticizes Hoffmann for not

adhering more to fact as opposed to fantastic events. He sees little value in Heinrich von Ofterdingen. Perhaps, again, Heine has failed to penetrate the works of both these men to discover a symbolism in them. It seems rather presumptuous to compare the two writers as their basic premises are completely conflicting. Novalis' works appear to represent the epitomy of romantic idealism, while Hoffmann's works show a perversion of these principles as he unites realism with phantasy undistinguishably into one world. But this idea is alien to Heine's thoughts and to popular concepts of the times.

Heine does recognize the fusion of phantasy and reality in the works of Arnim, but he criticizes this man for being the poet of death instead of life, an element demanded by the German public.

Etwas fehlte diesem Dichter, und dieses Etwas ist es eben, was das Volk in den Büchern sucht: das Leben. Das Volk verlangt, daß die Schriftsteller seine Tagesleidenschaften mitfühlen, daß sie die Erfindungen seiner eigenen Brust entweder angenehm anregen oder verletzen: das Volk will bewegt werden. Dieses Bedürfnis konnte aber Arnim nicht befriedigen. Er war kein Dichter des Lebens, sondern des Todes.¹⁶⁶

This criticism does not seem consistent with Arnim's story Der Tolle Invalide. On the contrary, the old veteran is rescued from death by the genuine, deep

love of his wife for him - she shows him the spiritual nature of life.

Heine's only comment on Adelbert Chamisso is that he was not a member of the Romantic school, although he was a contemporary of it. He admires Chamisso as an original, young modern, but also hints at a slightly excessive sentimentality in Chamisso's writings.¹⁶⁷ Heine does not choose to mention Chamisso's use of realistic details or his flight into the realm of phantasy.

Heine sarcastically states that de la Motte-Fouqué was the only member of the Romantic school whose works were appreciated by the peasantry as well as the aristocracy. He rejects Fouqué's novel Undine as the story of a water sprite who could never be a human being. Thus, for Heine, she has no real living form and is dismissed as being too ethereal, too much a work of the imagination. Fouqué was not accepted by Heine because he was too concerned with the chivalry of the past and thus failed to perceive the sense of the present.

In der Tat, dieser beständige Singsang von Harnischen, Turnierrossen, Burgfrauen, ehrsamem Zunftmeistern, Zwergen, Knappen, Schloßkapellen, Minne und Glaube und wie der mittelalterliche Trödel sonst heißt, wurde uns endlich lästig; und als der ingeniose Hidalgo Friedrich de la Motte-Fouqué sich immer tiefer in seine Ritterbücher versenkte, und im Traume der Vergangenheit des Verstandnis der Gegenwart einbüßte: da mußten sogar seine

beßten Freunde sich kopfschütteln von ihm
abwenden.¹⁶⁸

Heine seems to ignore the beautifully poetic quality of Undine and all the intricate details that lend to it a romantic spirit.

Heine lauds Zacharias Werner's play "Der Vierundzwanzigste Februar" as one of the most precious productions of the German dramatist and he identifies this writer with the Romantic school. Heine also sees the strong Catholic tone in Werner's writings.¹⁶⁹

It would seem that Heine's discussion of Werner is, in part, true - certainly Werner did hint at the existence of a Catholic heaven. But equally important was Werner's preoccupation with realism in natural descriptions and in the personalities of some of his characters.

Thus it appears that Heine, in his criticism of the Romantic school, is a bit too subjective. Because he is a contemporary of the people whom he is discussing, Heine does not seem to be able to extract himself from the atmosphere so that he can analyse objectively. Obviously he is a promoter of realism which was in its beginning stages when he wrote his polemic; therefore, Heine had little use for romantic ideology. His opinions must be viewed as a reflection

of the Zeitgeist. He does not admit any importance in the theories and philosophies behind German Romanticism, but he sees the movement more as a product of oversentimentality, of too much wailing, Self-pity, and yearning. Heine also makes no distinction between several stages involved in German Romanticism - he does not appear to see a perversion in the later writings of the period, etc., but this is undoubtedly because he refused to accept the philosophical grounds for the movement in the first place. Perhaps the analysis of this period was not delved into deeply enough - he seems to barely brush the surface of what German Romanticism really was.

CONCLUSION

German Romanticism is an extremely complex term which implies so much more than simply deep sentimentality or eternal yearning. Certainly these elements are a part of the total definition and yet often they are terribly misinterpreted or exaggerated in importance. The common belief is that Romanticism was a period of weakness, of self-pity. If one accepts this idea as true, one fails to consider the sincerity of the Romantics. There is one fact that should be recognized above all else - the German Romantics honestly believed the ideology which they expressed in their literary works. This seems to be much more of a strength than a weakness. It was their total incapability of transforming their idealism into reality which lead to complete frustration and, therefore, to eternal yearning.

It has been established that German Romanticism has, as its foundation, several theories and philosophies, the main one of which is Fichte's Philosophy of Transcendental Idealism. In brief, this was the concept that man must transcend the world of materialism in which he lives to become a part of the realm of the Infinite. Perhaps the next main philosophy adhered to by the

Romantics was Schelling's Philosophy of Nature. Schelling saw God in nature and felt that through a contemplation of this natural world, one could find the Infinite and thus transcend the physical limitations of the earth. Schleiermacher reinforces religious dogmatism in his stress on Christian Faith. This is very important as many of the writers of the Romantic period became members of the Catholic Church; therefore, their literary writings bear strong religious overtones. Feuerbach's anthropomorphic concept of God (the idea that man created God in his own image) was not nearly as well accepted by the German Romantics as was Schleiermacher's philosophy. This is probably because the Romantics were searching for something beyond themselves and their own earthly world, thus anthropomorphism could not possibly contain the answer. Hegel contributed much to the Romantic school with his metaphysical idea of the state which coincides very well with the Romantics' desire for an uplifted condition. His concept of egocentrism also had a substantial influence on the writers of this time. This idea led to introspection, to self-contemplation, to the feeling that everything revolved around the ego. Thus, all these philosophers were striving for the highest human perfection possible

on earth. It was the Romantic theorists, August Wilhelm and Friedrich Schlegel, who took the chaotic metaphysical elements of sentimentality and of the spirit and unified them in the form of an artwork. Romantic poetry thus became a progressive, universal poetry according to Friedrich Schlegel's definition. In this manner, the Schlegel brothers had given the soul (philosophy) of German Romanticism a body (artwork) in which to house itself. An artwork, then, was the closest approximation of endlessness, unity, or a totality that could be produced by an earthly being. If one combines these philosophies and theories, one arrives at a fairly coherent definition of German Romanticism - it involves a desire to transcend the material world to encompass the spiritual world, the infinite. The egocentric Romantic attempts to accomplish this through a contemplation of nature in which the infinite (God) is to be found. He strives to attain perfection and expresses this desire through a work of art, which is the epitome of human creation. Because the Romantic can never achieve his goal of endlessness or of infinity, he becomes frustrated. Through death he is released from the limitations of his body and is free to develop the limitlessness of his own ego, his spiritual being.

These theories and philosophies found expression in the literary writings of the German Romantics. Wackenroder revived an interest in the art of the Middle Ages and thus in the idea of the necessity of form to create a perfection in his novel, Herzensergießungen eines kunstliebenden Klosterbruders. Friedrich Schlegel established the Romantic idealization of love through his novel Lucinde. This novel beautifully expresses the conflict between the body and the spirit. Schlegel's answer to this dilemma was a combination of these two elements and a balance between them in the love for a woman. This idea was revolutionary for the Romantic period; therefore, it was not quickly and easily grasped as a plausible reality. Romantic ideals reached their highest perfection in the works of Novalis. "Hymnen an die Nacht" previews the vision of a Catholic heaven, of eternity. His novel Heinrich von Ofterdingen portrays the Romantic poet in all his agony and in all his happiness. The inner turmoil of the Romantic artist resolves itself in the blue flower, the symbol of self-revelation, the supremacy of the ego and thus of the spiritual world. Heinrich transcends his physical existence to Atlantis, the home of metaphysics. Thus, he has succeeded in achieving the goal of the Romantics -

he has completely become a spiritual creature.

But everything that reaches perfection must be followed by a decline - the same was true of Romantic ideology. Thus many of the writings that are commonly accepted as part of Romanticism do not really represent German Romanticism in its pure state. On the contrary, they show a perversion of Romantic ideology. The works of Tieck are the first examples of this type of writing. He introduces Romantic irony to the drama in his play "Der Gestiefelte Kater". In this play, Tieck is laughing at the German stage - a thing that would not even have been considered by the true Romantic. His Märchen "Der Blonde Eckbert" reveals nature as a negative force rather than as a positive force. Tieck's type of nature possesses more of the characteristics of Satan than those of God. This, of course, is completely alien to the Romantic mind which viewed nature as an embodiment of the spiritual. Eichendorff combines dreams with reality and adds a touch of irony to this union in his novel Aus dem Leben eines Taugenichts. The Taugenicht himself is a very romantic character whose constant yearning is for the Beyond, and yet he lives in the very real environment of the peasantry. The story becomes ironical when, at the conclusion, he discovers that the woman

with whom he has fallen in love is not a Countessa as he had believed, but rather a simple peasant girl. The story concludes on a happy note amidst the peasant world. If the book were purely romantic, the Taugenicht probably would have found himself in the garden of Poesie instead of among the peasantry. Thus one sees a faint outline of realism in this work. In the writings of Brentano, one senses his acute awareness of the sensual-spiritual conflict and of the realization that this conflict is impossible to resolve on earth. This concept is well expressed in his story "Die Geschichte vom braven Kasperl und dem schönen Annerl". He uses brutally, realistic details to describe an execution and yet retains a poetic element in the reunion of the two lovers in death. On the one hand, Brentano seems to be an advocate of realism, while on the other hand, he clings to Romantic ideology.

Chamisso's novel Peter Schlemihl stresses realism in its depiction of the bourgeoisie and in its use of realistic details. Peter Schlemihl is both the Romantic poet and a bourgeois character. His love for a girl is quite realistic - it is not a feeling which leads to a higher poetry of life. In this work, nature is the product of reason and science as opposed to a Divine Force. Chamisso does manage to

maintain a certain poetry in his characterization of the little man in the gray suit who possesses magical powers. His novel thus becomes a Märchen which is a form consistent with Romantic imagination. Arnim's tale "Der Tolle Invalide" departs even more from romantic ideology. It is, in essence, an interplay between reality and phantasy, but it is ruled more by the effect of a demonic element. This is a very realistic approach and is personified in the insane veteran who threatens to kill his own wife. Nature is the embodiment of evil. Love is the truly romantic element in the story - the wife's deep devotion and faith in her husband are what save him. The details in this story are realistic and so is the involvement with the psychological development of the main character. Thus Arnim knits together romantic ideology with realism. De la Motte-Fouqué's tale Undine also bears the influence of Romanticism and yet also takes realism into account. Without a doubt, the naturalistic descriptions of the scenery and the character's adherence to the moral law of marriage are realistic. Arnim's use of the Märchen, his emphasis on spiritual love and the concept of a life after death are still congruent with Romantic thought.

The wild hallucinations of E.T.A. Hoffmann's

Der Goldene Topf shows the complete perversion of German Romanticism. Hoffmann so completely intermingles the world of reality with the world of phantasy that the two are indistinguishable. The student Anselmus is the Romantic poet who lives amongst materialism and seeks spiritualism which he finds incorporated into Serpentina, the snake. In the final analysis, Anselmus chooses to dwell in the world of phantasy and poetry. Hoffmann's preoccupation with the bourgeoisie in the characters of Heerbrand and Veronika shows the realistic aspect of the Märchen. At any rate, this fusion of the real and the fantastic lends a poetic beauty to Der Goldene Topf.

Zacharias Werner's play "Der Vierundzwanzigste Februar" marks the new movement called Poetic Realism. Realism is emphasized in the act of murder, in the atmosphere of winter, in the inescapable influence of heredity and environment on the characters and in Werner's concern with the psychological. Nature is portrayed as a demonic element that is only subject to the reasonable judgment of cause and effect. Perhaps a slight romantic influence in this play can be seen in the vision of a Catholic heaven and in the transcendence of the material world to the spiritual world in death. However, these elements are only the

secondary devices in the play which lend to it the poetic quality. As a review of the Romantic school, Heine's polemic Die Romantische Schule was examined. For the most part, this work seems to be little more than a mirror of the Zeitgeist. Because Heine was more interested in the new realism of the times, he completely rejected romantic thought as too sentimental and too full of self-pity. His discussion is completely subjective and thus fails to capture the essence of German Romanticism.

In this paper, German Romanticism has been traced through its various stages. One sees this movement in its most perfect state and then views its gradual decline. At first, the Romantic philosophies and theories were slightly warped, but finally they reached a point of complete perversion - and with this perversion came the birth of a new movement. However, the importance of Romantic thought is undeniable. It is an ideology that appears again and again - one even finds it as the main problem of the Twentieth Century German writers. Many of the German literary works of today employ the psychological frustration that is the manifestation of an individual's inability to reconcile his spiritual being with the sensual world surrounding him. And what is this but an outgrowth of

German Romantic thought? Thus romantic philosophy seems to have expressed an outlook on life which is an inherent part of the German mind. It represents an idealism which the German, at times, tries to deny and yet it is an idealism which he cannot escape, an idealism to which he is compelled to return.

FOOTNOTES

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⁵ Johann Gottlieb Fichte, The Destination of Man, trans. Mrs. Percy Sinnett (The Catholic Series; London: Chapman Brothers, 1846), 79.

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⁷ Johann Gottlieb Fichte, The Nature of the Scholar, trans. William Smith (The Catholic Series; London: Chapman Brothers, 1845), 133.

⁸ Rudolph Haym, Die Romantische Schule, Ein Beitrag Zur Geschichte des Deutschen Geistes (Hildesheim: Georg Olms Verlagsbuchhandlung, 1961), 216.

⁹ L.A. Willoughby, The Romantic Movement in Germany (London: Oxford University Press, 1930), 78.

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- 12 Glockner, I, 303.
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- 17 Fichte, The Destination of Man, 103.
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- ³⁰ Friedrich Engels and Karl Marx, The German Ideology, ed. R. Pascal (New York: International Publishers, 1947), VI, 35.
- ³¹ Porterfield, 228.
- ³² Haym, 659-660.
- ³³ Ibid., 864.
- ³⁴ John Steinfort Kedney, Hegel's Aesthetics, ed. George S. Morris (German Philosophical Classics; Chicago: S.C. Griggs and Company, 1885), 147.
- ³⁵ Ibid., 173.
- ^{35A} Kluckhohn, V, 60.
- ³⁶ Glockner, II, 16.
- ³⁷ John Watson, Schelling's Transcendental Idealism, ed. George S. Morris (German Philosophical Classics; Chicago: S.C. Griggs and Company, 1882), 97.

- 38 Kluckhohn, Die Romantik, V, 65-66.
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- 40 Glockner, II, 15.
- 41 Kluckhohn, Die Romantik, V, 164.
- 42 Ibid., III, 244-245.
- 43 Ibid., 255.
- 44 Ibid., 245.
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- 67 Wackenroder, 64.
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