"FROMM UND FREHLICH";
THE CONCEPTION OF HAPPINESS IN
EICHENDORFF'S AHNUNG UND GEGENWART

by

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ABSTRACT

In Ahnung und Gegenwart Eichendorff makes no specific reference to the subject of happiness. Because of this, this theme must be explored indirectly through an analysis of the society and characters depicted in the novel. By abstracting those characteristics which Eichendorff describes as creating happiness in the society and the individual one can construct a thesis representing his views in this regard.

In this novel Eichendorff contrasts two societies—the artificial permissive society of the court, whose attitudes he satirizes, and the wholesome rural society, whose attitudes he condones. The latter conserves the traditional Christian-Germanic virtues of "treue Sitte und Frömmigkeit" and, as such, one assumes, represents the author's ideal of the truly happy society.

Eichendorff recognizes individual differences and realizes that human beings seek happiness in many different ways. He realizes that men and women differ radically in this respect. Men seek happiness primarily through a career. Women seek it in love. Eichendorff also realizes the variation in human temperament which transcends sexual differences. He realizes that extroverts seek happiness actively in the world—possibly in some political commitment—and are likely to seek
fulfillment through marriage. (This is true of Leontin.) Introverts, on the other hand, tend to seek fulfillment through their own inner resources—through the practice of art or religion. They are also more apt to sublimate their desire for human love into some aesthetic or spiritual ideal. (This is true of Friedrich.)

But although Eichendorff does not prescribe any particular form of human fulfillment, he does prescribe the conditions under which happiness is to be sought. He is convinced that there are certain inner qualities which the individual must possess if he is to achieve it. These are the same qualities which motivate the ideal rural society, "treue Sitte und Frömigkeit," morality and religion. Only by subjecting himself to these ordering influences can the individual attain peace and harmony, the fruits of happiness. If the individual does not subject himself to them, his life becomes disordered and he shatters on life. Morality is necessary to protect the individual from disturbing emotional experiences which may disrupt his life. Spirituality is necessary to ensure the inner equilibrium which is conducive to happiness.

Eichendorff, however, does not present a facile, Victorian view of life. Although he stresses the necessity of morality and religion as bases of an ordered and happy life, he nowhere promulgates the naive view that all individuals are
capable of exercising these virtues. He realizes that all individuals are limited by heredity and environment and that, consequently, "will-power" itself is an inherited, or acquired, characteristic. Not all individuals, when frustrated in their search for happiness have the capacity to restrain themselves by morality or sublimate themselves in religion. (Thus, Romana commits suicide, Erwin dies of a broken heart, and Rudolf escapes into a life of magic.)

Eichendorff does not give preference to any particular form of human fulfillment. Nevertheless it is not unreasonable to assume that Friedrich, from whose viewpoint the novel is written, represents Eichendorff's ideal of human development. Friedrich is a contemplative, a self-contained personality able to attain fulfillment through his own inner resources. He is able to experience the joy of creativity and that of an intimate relationship with God, profound human experiences unrelated to the vicissitudes of the external world. His happiness is thus more enduring than that of those who seek it outside of themselves. And yet, although he is physically isolated from the world, he has the assurance of serving it in the most meaningful manner. Through his prayers as a religious he hopes to reawaken those forces of morality and religion which alone will restore happiness to his society.
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The young count, Friedrich, returns from the university. He has an amorous adventure with the beautiful young Rosa on the trip up the Danube. He is attacked and wounded while staying the night in a forest mill, and awakes out of his unconsciousness in the castle of the young count Leontin. Here he meets the poet Faber and discovers Rosa to be Leontin's sister. They undertake hunting expeditions together and during one such expedition Friedrich and Leontin get to know Julie, the daughter of a nobleman, Herr von A., a friend of Leontin's father. They stay a while peacefully at his estate, during which time Friedrich composes countless songs and stories and engages Julie in a fruitful and lively exchange of ideas. There is a fire at the castle from which Julie is rescued by Leontin. On his return to the court, Friedrich is drawn into the circle of the cabinet minister to whom he has a letter of recommendation, and gets to know the countess Romana, who, at first, attracts him exceedingly. She is a dazzling southern beauty with unusual intellectual gifts, but innerly distraught and abandoned to an extravagant life of the senses. She experiences an uncontrollable passion for Friedrich, but despairs of ever attaining him. Finally she commits suicide. At the court Friedrich is surrounded by a circle of friends which includes the cabinet minister and the crown prince. The latter seduces a middle-class girl, who then dies shortly afterwards. The prince responds to Friedrich's
reproaches with remorse and wishes to atone for his actions. Shortly afterwards, however, during a chamois hunt, he abducts Rosa, whom he later marries. Meanwhile Friedrich has wandered into a mountainous area of west Germany during the Tyrolean uprising, and joins a local partisan group. He is wounded and his enemies confiscate his lands. Then he meets Leontin, who has also taken part in the uprising. Leontin defended his castle in vain against the enemy and, after being wounded, has been hid by Julie. Friedrich and Leontin ride into the mountains again, during which time they arrive at Friedrich's home and meet his brother Rudolf, who tells them his life story.

In the isolation of the mountains Friedrich's spiritual powers develop. He reads the Bible and decides to enter a monastery. He parts with Leontin. Leontin and Julie are wed in the monastery church and leave for the new world. Friedrich becomes a monk, and Faber, who meets them there by chance, returns to his former life.
INTRODUCTION

What is happiness?

It is a spontaneous feeling of well-being, instantly recognized by the individual. It is an expansive and all-pervasive sensation, fulfilling the whole personality, both mind and feelings.

Because of this, it is impossible to be really happy without being happy in all aspects of one's life. All one's reactions to life merge in the subconscious to form a generalized emotional state in which either "happiness" or "unhappiness" predominates. Thus, when we speak of a "happy" or an "unhappy" person, we refer not to a temporary but to a permanent attitude, the enduring emotional backdrop of his life. This is not the result of any specific experience, but of the sum total of his experiences, the whole inner organization of his life which has enabled him to react positively to life, and therefore to be "happy", or has prevented him from doing so, and therefore to become "unhappy."

Therefore, in order to attain happiness in this profound and more enduring sense, the individual must order his inner life so that he can achieve the harmony which is the basic characteristic of such happiness. In achieving this he will attain peace and contentment, its fruits. Similarly, in order for the individual
to attain happiness, the environment in which he seeks it, society, must also be harmoniously ordered.

One can say, therefore, that happiness is dependent upon the harmonious fulfillment of individual capacities in a conducive environment, a well-ordered society. Its basis is order and its fruit is peace.

Within a society these ordering influences are political and social. The government must be stable and the state safe from the threat of aggression; the stability of the society must be maintained by the observance of moral principles.

Within the individual this ordering force can be any principle which is broad enough to absorb all his abilities and subordinate them to some higher purpose. This can involve a purposeful relationship to the state (some form of political action), to other people (love and friendship), to oneself (art), or to God (religion).

In Ahnung und Gegenwart Eichendorff shows how the lack of any general organizing principle has affected both the happiness of the society and the individual. Like Novalis in Die Christenheit oder Europa, he prefers the society of the Middle Ages, the unity and stability of life based on belief in God, to that of contemporary Germany—its chaotic life based on the cult of the individual. Externally, Germany is in turmoil because of a lack of any coherent moral framework. Because of this,
all values have declined and become relative and have affected the happiness of the society and the individual.

Thus, there is no guiding principle of justice guiding the state. The war against Napoleon is not a righteous religious cause, but is based on a local and erratic patriotism which does not inspire courageous action. The lack of a clearly defined moral standard has also affected the stability of society by endangering the honesty and permanence of human relationships and weakening the institution of marriage.

This moral relativism has also affected the happiness of the individual by limiting the methods in which he can attain fulfillment. He can no longer seek it in service to the state, in knighthood, because the state represents no higher principles for which to fight. Women are prevented from finding it through love because marriage, the stable permanent form in which it can be protected, has been threatened in a society which condones promiscuity.

Unhappiness is the result of the inability of the individual to order his inner life, to unify his mind and feelings, into some purposeful way of life. This may be the fault of the individual, the lack of a conscientious practice of religion, but it can also be due to factors beyond his control. Thus, happiness is limited by unfavorable social conditions, by environment, and also affected by indelible personality traits within the individual, by heredity. There is also an extent
to which happiness is beyond our control—at the mercy of chance—some strange confluence of events—or fate. Thus, although Friedrich represents the ideal of human happiness, the calm self-contained happiness of the contemplative impervious to outer events, Eichendorff recognizes that contemplation is itself a gift of temperament, of heredity, and may be unattainable to others.
PART I
CHARACTERISTICS OF HAPPINESS IN SOCIETY AND THE INDIVIDUAL

CHAPTER I

Happiness and unhappiness can be the characteristics both of a social group and of an individual.

SOCIETY

Every social group has an individuality, a composite of various personality traits just as unique as that of a human being. The "personality" of a whole society is its "Zeitgeist", that collection of cultural attitudes which typifies its age. Every social group also has a predominant emotional tone, a "Stimmung", which enables us to speak of a "happy" or "unhappy" society with as much assurance as we can of a human being.

Because society is simply a collection of individuals we can assume that those factors which characterize an unhappy society also characterize an unhappy human being.

The personality of a whole society, however, unlike that of an individual, has a much more powerful influence over the behavior of others. Because it represents the dominating cultural environment of the time it can form the attitudes and affect the happiness of countless individuals.

In Ahnung und Gegenwart Eichendorff describes the characteristics of the two societies of his age which represent
opposing sets of values—the unhappy society, disorganized through its deification of the individual, representing the spirit of the age, and the happy society, unified by a common moral and religious conviction, representing the medieval spirit. In doing so, Eichendorff also describes those characteristics which are indicative of happiness or unhappiness within the individual.

Friedrich characterizes the present condition of Germany as extremely unhappy, as an "Elend" (p. 678). Culturally it is an "ausgebildeter Heidensitze" (p. 678) in which all the concrete spiritual and moral values which could unify society have been discarded. According to Leontin Germany has prostituted the old enduring values which gave coherence to medieval society and because of this, has created an intellectual and moral chaos:

Die Jungfrau Europa, die so hochherzig mit ihren ausgebreiteten Armen dastand, als wolle sie die ganze Welt umspannen hat die alten, sinnreichen, frommen schönen, Sitten abgelegt und ist eine Metzte geworden. Sie buhlt frei mit dem gesunden Menschenverstande, dem Unglauben, Gewalt und Verrat, und ihr Herz ist dabei besonders eingeschrumpft. (p. 288)

According to Friedrich, the current confusion of values offers no hope for its salvation:

Denn wo ist in dem Schwalle von Poesie, Andacht, Deutschheit, Tugend und Vaterländer, die jetzt, wie bei der babylonischen Sprachverwirrung, schwankend hin und her summen, ein sicherer Mittelpunkt, aus welchem alles dieses zu einem klaren Verständnis, zu einem lebendigen Ganzen gelangen könne? (p. 296)

He realizes that all attempts to reform Germany from

without will be invalid until it is reformed from within, until the nature of the individual is so perfected that society will be ready for external changes based on some exalted concept of man:

... wenn die Gemüter auf solche Weise von den göttlichen Wahrheiten der Religion lange vorbereitet, erweitert, gereinigt und wahrhaft durchdrungen würden, dass der Geist Gottes und das Große im Öffentlichen Leben wieder Raum in ihnen gewöhne, dann erst wird es Zeit sein, unmittelbar zu handeln, und das alte Recht, die alte Freiheit, Ehre und Ruhm in das wiedereroberte Reich zurückzuführen. (p. 297)

External action is therefore impracticable at the present time:

Es ist noch nicht an der Zeit, zu bauen, solange die Backsteine, noch weich und unreif, unter den Händen zerfließen. Mir scheint in diesem Elend, wie immer, keine andere Hülfe als die Religion. (p. 296)

Simplicity, a natural honesty of expression, is the necessary basis of happiness because happiness, a sense of inner well-being, can only be experienced in spontaneous and self-forgetful moments. It is also the basis of morality and piety because these as ideals are dependent upon sincerity of expression. Thus, Friedrich defines the desirable characteristics of society as "treue Sitte, Frümmigkeit und Einfalt."

These characteristics are discussed by Eichendorff in the two representative societies of this novel—the unhappy urban society and the happy rural society.

Riepe recognizes the conscious antithesis which Eichendorff intends in describing these two societies. He says: "Überhaupt bilden die guten Menschen auf dem Lande und die bösen Menschen in der Stadt einen immerwährenden Gegensatz." Christian Riepe, Eichendorffs Menschengestaltung (Berlin, 1941), p. 18.
The Unhappy Society

Tamm points out that Eichendorff's description of the Teegesellschaft is a satire against the romantic aestheticism of his age and the relative religious and ethical values it represented. Schlegel, however, considers such a conception of life to have arisen in the middle of the 18th century. He says:

Es ist ein Anblick, der zum Teil mit Staunen, zum Teil mit Wehmut erfüllt, wenn man die von drohenden Anzeichen schwangere, ruinenvolle Geschichte des letzten Jahrhunderts gegenwärtig hat, und nun die ersten Geister der Deutschen, fast ohne Ausnahme, seit mehr als fünfzig Jahren einzig und allein in eine bloss ästhetische Ansicht der Dinge so ganz verloren, fast alle nur damit beschäftigt sieht, bis endlich jeder ernste Gedanke an Gott und Vaterland, jede Erinnerung des alten Rahms und mit ihnen der Geist der Stärke und Treue meist bis auf die letzte Spur erloschen war... Diese ästhetische Träumerei, dieser unmännliche pantheistische Schwindel, diese Formenspielerei müssen aufhören; sie sind der grossen Zeit unwürdig und nicht mehr angemessen. Die Erkenntnis der Kunst und das Gefühl der Natur werden uns wohl bleiben, solange wir Deutsche sind;


4 Historically the description of the Teegesellschaft is based, according to most critics, upon Eichendorff's acquaintance with Graf von Loeben and his circle in Heidelberg. Darakoff considers it a satire upon aesthetic teas held by Frau Sander, the wife of a bookdealer in Berlin. Julius Todoroff Darakoff, Eichendorffs Jugendaroma "Ahnung und Gegenwart" (diss. Vienna, 1942), p. 21.
aber die Kraft und der Ernst der Wahrheit, die feste Hsckicht auf Gott und auf unsern Beruf muss die erste Stelle behaupten und wieder in seine alten Rechte eintreten, wie es dem deutschen Charakter gemSss ist.

For the early romantics the artist represented the highest ideal of human fulfillment and art itself the supreme value in life. Life and art were considered inseparable. Tamm points out, however, that when such conceptions became fashionable, their effect upon society was simply to create a self-conscious, artificial stance, because most people do not possess the genius to implement them:

Die Forderung, dass Dichtung und Leben einander durchdringen, eine synthetische Einheit bilden sollen, ist durchaus frhromantisch, und es liegt eine merkwürdige geschichtliche Ironie darin, dass gerade aus der Romantik der lebensfremde Aesthetizismus hervorgegangen ist. Der Literat sucht auf seine Weise Kunst und Leben zur Einheit zusammen zu zwingen, weil seine Gestaltungskraft nicht ausreicht, um das Leben in seiner dissonanzreichen Mannigfaltigkeit künstlerisch zu bewältigen, versucht er, seine Dichtung ins Leben zu übersetzen, d.h. sich eine spezifisch aesthetische Umwelt zu schaffen.


This attempt to relate art to life, to make life itself a work of art, is exemplified by "der Schmachtender" who says, "mein ganzes Leben wird zum Roman." (p. 133)

"Treue Sitte, Frömmigkeit und Einfalt" therefore are precisely the characteristics which are lacking in the "Teegesellschaft" in the "Residenz," the representative urban society of this period. The main characteristic of this society is not naturalness upon which these virtues are based, but its opposite, artificiality.

The deliberate attempt to create an artificial aesthetic environment creates in the individual a self-consciousness which may affect the personality in two ways. It may inhibit it, creating the "britisierendes, eingefrorenes Wesen" of the Minister, or it may lead to a pretension of sensitivity one doesn't possess, exhibited in "der Schmachtende" and "die Sentimentale"—those who are like "einer, der gern fliegen möchte und nicht kann." (p. 65)

The lack of naturalness of this society is reflected in its lack of response to a natural environment, to nature itself.

7 "Der Schmachtender" is a direct satire against Loeben, the leader of the self-conscious literary group with which Eichendorff was associated in Heidelberg.

8 Tamm points out that the satire against the "Sentimentale" is directed against the contemporary cult of "Empfindsamkeit." He believes it was influenced by the Intermezzo of the lovers in Tieck's "Gestiefelter Kater" and is, in particular, meant as a parody of the romantic novelist Lafontaine. (Tamm, p. 12)
Because such people consider themselves above creation rather than a manifestation of it, they cannot identify themselves with it. Instead of opening themselves to its influence, they insist upon imposing their own personality upon it, like the man who uses it as a backdrop for his own self-dramatization to Schiller's Don Carlos.

Such an artificial attitude to life inevitably leads to relativism. Life, like art, is a game which can be manipulated externally and thus possesses no fixed values. Because life is not serious there is no compulsion to become involved in it, an attitude reinforced by romantic irony, an outgrowth of the aesthetic attitude. Tamm says:


Weihe considers that this attitude is an outgrowth of the nature pantheism of the early romantics which tended to deify man. She says: "Die Welt, die vergisst, dass sie Schöpfung ist und in ihrem Wahn die Kreafur vergöttlicht, ist dem Tode verfallen in einem ganz realen Sinne." Amalie Weihe, Der Junge Eichendorff und Novalis! Naturpantheismus (Berlin, 1939), p. 51.

Eichendorff may have been referring to the exaggerated self-conscious idealism of Marquis Posa, who attempts to impose his own ideas upon his environment rather than being receptive to its needs and condition.

Tamm, pp. 28-29.
Thus, because this society is artificial, based on fluctuating outer values rather than an honest, consistent expression of its members' own personality, its attitudes are unstable and insincere. Its members are faddists, aware of all the latest cultural trends and able to accommodate themselves to every new viewpoint. Thus the "Don Carlos Schwärmer" is doubly ridiculous because he represents "eine aus der Mode gekommene Genialität." (p. 563) Because they are chameleons and adapt themselves comfortably to every circumstance, they are incapable of "Treu," which demands a consistent adherence to a fixed set of principles. Thus Friedrich says of an officer, a member of this group who hired himself as a mercenary for the enemy:

Es war einer von jenen leichten halbbürtigen Brüdern, die im Winter zu seinem Kreise gehört und bei anbrechendem Frühling, Ernst, Ehrlichkeit und ihre gemeinschaftliche Bestrebungen mit den Bällen und andern Winterunterhaltungen vergessen. (p. 213)

Religious values are also relative. Tamm says of the Teegesellschaft:

Sie fasste das religiöse Erlebnis als Analogen des Aesthetischen auf, weil es nur in symbolischen Formen zum Ausdruck gelangt. Der Gefahr, die Eigenart des Religiösen ins Aesthetische aufzulösen, die Grenzen von Religion und Kunst zu verwischen, ist die Romantik nicht entgangen. Man glaubte, Religion zu haben, weil man den aesthetischen Ausdruckswert geschichtlich überliefert
religiösen Formen zu schätzen wusste. ... Die katholisierende Tendenz der Frühromantik entspringt, wie A. W. Schlegel sich ausdrückt, einer prédisction d'artiste, nicht dem Verlangen, eine Renaissance der kirchlich religiösen Kultur des Mittelalters heraufzuführen. ... 12

Thus, they are equally incapable of sincere piety, which is also based on simplicity and honesty of behavior. Religion is not experienced for itself but as a subject for artistic expression, a kind of cultural status symbol. Thus, the hostess presents a tableau representing the conquest of heathenism by Christianity not as an expression of her own faith, but as self-conscious "künstlerische Abendandachten" (p. 130). A further reflection of this artificiality is the lack of relation between expressed views and conduct. Thus one man, in an effort to conform to the prevailing "Freigeisterei" condemns religion yet secretly goes to church; still another, who vehemently supports the church, never attends.

12 Tamm, p. 87.

Impiety is also evident in the lack of reverence towards life and all expressions of human experience. This is revealed in flippancy, in presumptuous prattle about great authors as if they were casual, intimate acquaintances. Friedrich is astounded "wie leicht sie mit Namen herumwarfen, die er nie ohne heilige, tiefe Ehrfurcht auszusprechen gewohnt war." (p. 131)

Ethics are also relative. They are not based on any absolute principles but are relative to the nature and circumstances of the individual. Tamm says:

... Die Gültigkeit überliefelter sittlicher Normen [waren] aufgehoben. Das Individuum sah sich in ganz anderer Weise als bisher auf sich selbst gestellt, und die Romantiker bestätigen nun diese Entwicklung, wenn sie die Individualethik zum Prinzip erhoben ... Dieser Relativismus ist der Ironie der Romantiker, die aus aesthetischer Grundstimmung erwachsen ist, nahe verwandt ... Die von der Romantik propagierte Individualethik konnte in dem Sinne verstanden werden, dass jedermann das Recht, bzw. die Pflicht hebe, seinen Trieben und Neigungen unbedingt zu folgen, und die Lebensphilosophie der "Lucinde" ist zweifellos so ausgelegt worden. 14

Thus their morality is just as false as their religion.

It is a disguised immorality in which they retain the terminology

14
Tamm, pp. 32-33.
of ethics but disregard its principles. Thus, Friedrich is shocked when the "Don Carlos Schwärmer" says in praise of his mistress, a married woman: "Er rühme viel, wie dieses seelenvolle Weib mit Geschmack, treu und tugendhaft liebe" (p. 181).

Leontin points out the sophistry of this position:

Ei was! . . . diese Alwinas, diese neuen Heloisen, diese Erbschleicherinnen der Tugend sind pfiffiger als Gottes Wort. Nicht wahr, der Teufel stinkt nicht und hat keine Hörner, und Ehebrechen und Ehebrechen ist zweierlei. (p. 181)

Not only marriage, but all human relationships have a false basis. Friendship is also meaningless because it is not a sincere expression of affection, but simply a social expedient, an attempt to ingratiate oneself momentarily with others. In such a society any honest expression of opinion immediately throws it into confusion. Friedrich says:

Es ist nichts künstlicher und lustiger als die Unterhaltung einer solchen Gesellschaft. Was das Ganze noch so leidlich zusammenhält, sind tausend feine, fast unsichtbare Flicken von Eitelkeit, Lob und Gegenlob usw., und sie nennen es denn gar zu gern ein goldenes Liebesnetz. Arbeitet dann unverhofft einmal einer, der davon nichts weiss, tüchtig darin herum, geht die ganze Spinnwebe von ewiger Freundschaft und heiligem Bunde auseinander. (p. 145)

This society is incapable of true happiness because it is artificial. Any "happiness" it may possess will also be artificial, and therefore cannot be real.

Cf. Tamm: "Im Gegensatz zur Frühromantik sah nun die Generation Eichendorff-Arnim ihre Aufgabe darin aller genialen Libertinage zum Trotz die überlieferten kollektiv-ethischen Bindungen wieder in ihr Recht einzusetzen. Arnims 'Gräfin Dolores' ist eine Apologie des Ehesakraments." (Tamm, p. 33)
The Happy Society

Those social groups who are happy, however, are always characterized by a natural simplicity. Happiness is most frequently found not among the socially privileged who are exposed to the artificial life at court, but among the lower classes who lead simple unassuming lives. Friedrich describes the natural gaiety of a dance in a small village:

Junge, flüchtige Ökonomen, wie es schien, in knappen und engzugespitzen Fracken fegten tapfer mit tüchtigen Mädchen, die vor Gesundheit und Freude über und über rot waren. Hin und wieder zogen fröhliche, dicke Gesichter, wie Vollmonde, durch diesen Sternenhimmel. (pp. 63-64)

Such people find happiness in natural pleasures—food and drink and casual conversation, rather than in the artificial pleasures of culture. Similarly, they prefer to enjoy these pleasures in a natural setting rather than in a cultivated interior. Eichendorff describes countless such groups in this novel:

An kleinen Tischchen sassen im Freien verschiedene Gesellschaften umher und speisten in lustigem Gespräch. Kinder spielten auf dem Rasen, ein alter Mann spielte die Harfe und sang. (p. 16)

The spontaneous gaiety of such social gatherings may, however, be momentary and not an indication of any enduring happiness within the individual. The temperamental basis for a quieter, more enduring form of happiness is nurtured within the family, the basic social group in which the personality of the individual is formed.
Happiness is found in those families which stress "treue Sitten, Frömmigkeit und Einfalt"—"die altdeutschen Tugenden"—which create order and harmony within the individual. Eichendorff stresses these virtues, like Arnim, in reaction against the subjectivism and relativism of the early romantics which had degenerated into "haltlose Schwärmerei." Eichendorff's religious and moral positivism is characteristic of the national renaissance, that movement which attempted to reinspire Germany with the old Christian Germanic ideals.

Such virtues can best be developed in an unassuming rural environment in which the natural simplicity and individuality of the child is protected. Thus Friedrich rejects the suggestion that Julie, the daughter of Herr von A., should attend a "finishing school" in the city for this reason:

16  
Weihe, p. 51.

17  
Ich bin der Meinung... dass jungen Fräulein das Landleben gerade am besten fromme. In jenen berühmten Instituten wird durch Eitelkeit und heillose Nachahmungssucht die kindliche Eigentümlichkeit jedes Mädchens nur verallgemeinert und verdorben. (p. 73)

In this respect Eichendorff defends the romantic doctrine of individualism against the tendency of the rationalists to desire to mold everyone according to some preconceived social ideal.

Tamm says:

Eichendorff greift hier die Streitfrage: "rationales Schematismus oder romantischer Individualismus?" die bekanntlich nicht nur auf pedagogischem Gebiet, sondern auch im politischen Leben, in der Kunsttheorie und der wissenschaftlichen Methodik eine Rolle spielte, noch einmal auf, und nimmt entschieden für die Romantik Partei. 18

Happiness is found among families who live peaceful, ordered, unassuming lives in a rural environment. It is found on all levels of society, in the small family in the forest whom Friedrich visits as a boy and in the home of Herr von A., the owner of a country estate.

It is the family life of the latter, however, which is most intensively described and which provides a model for this


19 The extent to which Ahnung und Gegenwart, like most great novels, is autobiographical, is shown by the large number of characters based on Eichendorff's own acquaintance. Köhler identifies Herr von A. as Eichendorff's father and the description of the life on his estate as Eichendorff's memories of his own childhood at Lubowitz. Willibald Köhler, Joseph von Eichendorff (Augsburg, 1957), p. 13.
way of life. The happiness and purposeful order of this family
permeates the whole estate:

Sie kamen endlich an das Schloss und übersahen auf einmal
einen weiten, freundlichen und fröhlich wimmelnden Hof.
Alles war geschäftig, nett und ordentlich und beurkundete
eine tätige Hauswirtin. (p. 71)

The quiet order of their lives is reflected within the
family by the orderliness of its activities and its furnishings,
quite unlike the artificial disorder of the salon furnishings
of the Teegesellschaft, designed to give the impression of
"Genialität." Simplicity and utility are the criteria of its
furnishings. Thus, although they are pleasant and comfortable,
they are mixed unselectively, with no attention to taste and
style. (p. 71) Friedrich notes the generally beneficent effect
of this orderly life, "die Wohltat der stillen gleichmäßigen
häslichen Lebens" (p. 75) and how it provides peace and secur-
ity: "... wie es über gutgeartete Gemüter eine Ruhe und einen
gewissen festen Frieden verbreitet." (p. 75) When he is away from
there he remembers how peace, order and religious faith have
brought them happiness:

Er dachte sich, wie sie alle dort noch immer, wie damals,
seit hundert Jahren und immerfort zwischen ihren Bergen und
Wäldern friedlich wohnen, im ewig gleichen Wechsel einförmiger
Tage frisch und arbeitsam Gott loben und glücklich sind. (p. 193)

The orderliness of their circumscribed way of life, however,
has caused "eine gewisse feste, ungelenke Gewohnheit des Lebens" (p. 71),
a social stiffness and awkwardness in adapting to new acquaintances. This is in contrast to the easy social grace and fluidity which characterizes the life of the court, an indication of its ability to adapt under all circumstances and therefore to be capable of hypocrisy. This lack of adaptability, therefore, although a social disadvantage, is morally advantageous. It shows how effectively their routined way of life has conditioned them to resist change and therefore how likely they are to maintain "Treue."

Such a way of life, however, although it may instill simplicity and uncompromising moral standards, does not always lead to happiness. Such a routined way of life, with its emphasis on practical activity, tends to extinguish those idealizing forces which arise from the imagination and to stultify the development of the personality. It has had this effect upon Herr von A. Just as the over-fluidity of the court society has prevented it from adhering to any consistent set of principles, so has the over-rigidity of Herr von A. inhibited him from seeing beyond these principles to their non-material source. The court society distorts all expressions of human experience which can potentially elevate man—religion and art—into an affected pose; Herr von A. rejects all such forms of expression themselves as affectation. Friedrich says of him:

Er war einer von jenen, die, durch einseitig Erziehung und eine Reihe schmerzlicher Erfahrungen ermüdet, den lebendigen Glauben an Poesie, Liebe, Heldenmut und alles Grosse und
Because of this, the completely uninhibited behavior of Friedrich and Leontin has a liberating effect upon his personality and makes him happy: "er gewann während ihres Aufenthaltes auf dem Schlosse eine ungewöhnliche Heiterkeit und Lust an sich selber." (p. 76)

The Individual

An analysis of Eichendorff's characters shows that the individual can achieve happiness in two ways: actively, through his relationship with the outside world, or passively through his own inner world. In each way, however, his happiness is dependent upon simplicity— an honest response to life regulated by some general principle which will harmonize his personality and create

This description is similar to Hermann von Eichendorff's description of Eichendorff's father: "Sein Vater war ein Mann von gediegener doch mehr praktischer Bildung, klarem ruhigen Verstand... Empfänglich für alles Hohe und Schöne... und nicht selten überraschend genial in seinem Urteil, blieb er einer begeisterten Auffassung doch in gewisser Befangenheit durchaus fremd, alles Aussergewöhnliche im Leben, insbesondere auch die Dichtkunst, mehr achtend als begreifend." Quoted by Stöcklein, Joseph von Eichendorff in Selbstzeugnissen und Bilddokumentation, p. 30. Tamm considers Herr von A. an "Aufklärungsmensch" similar to the Minister. He says: "Die Nüchternheit, die Unfähigkeit zur Begeisterung teil er mit dem Minister. Die eigentliche aesthetische Sinnrichtung ist, wie bei den meisten "Aufklärungsmenschen" wenig ausgebildet—z.B. "Er schien eine heilige Scheu zu haben vor allem, womit es einem Menschen ernst war." (p. 75) Tamm, p. 9. Tamm points out, however, that despite this, Eichendorff values the virtues of Herr von A. He reserves his satirical scorn for the romantics, the aestheticism of the Teegesellschaft: "Eichendorff lässt den nüchternen, phantasielosen Menschen um seiner Einfachheit
the condition for happiness.

In the active life—in any relationship to the outside world—this general principle is morality and religion, "treue Sitte und Frömmigkeit." Morality enables one to act in a way most conducive to the well-being of society and oneself. Religion offers comfort and an alternative form of fulfillment in case one's desires are frustrated. The necessity of these principles is not stated directly, but indirectly, by Eichendorff. Those characters in this novel who are unable to practice morality and religion lead aimless and unhappy lives which often end in self-destruction. Those who possess these virtues, however, lead harmonious, happy lives.

In the passive life, morality—the principle governing one's relationship to others—becomes unnecessary because one lives a self-contained existence of one's own in which one does not come into contact with others in a significant active manner. Under such conditions one does not have to adjust to outer circumstances but only within oneself. Happiness is therefore dependent on the nature of one's inner being which may by nature be harmonious and not require any conscious organizing principle. In such a temperament religion is not so much a deliberate attempt to seek a

und inneren Festigkeit willen durchaus gelten, während er über die Ästheten die ganze Schale seines Spottes und Zornes ausgießt. Die ethische Tendenz des Romans wendet sich viel entschiedener gegen den romantischen Individualismus als gegen die Aufklärung." Tamm, p. 11.
relationship with a God outside of oneself, but a spontaneous expression of one's inner life.

This second kind of happiness, that of the contemplative, can be considered the ideal of human happiness because it represents an experience superior to the other both in depth and permanence. Its obvious advantages are that it is not dependent upon other people whose behavior one cannot control, and that its pleasures, inner and spiritual, offer more permanent satisfactions than the immediate physical pleasures one seeks in the external world. Human relationships are also more significant. Instead of being immediate and intense, exhausting themselves in the present, they are analyzed and savored, related in a meaningful way to the whole experience of the individual. This kind of happiness is represented by Friedrich.

Happiness, according to Friedrich is not related to outer circumstances, but is subjective. It is a state of mind, an attitude to the world, an inner, self-created reality independent of the external world. Friedrich compares the attempt to create happiness by external means, to find it in the outside world, to a musician who tries to locate a melodic theme in his instrument instead of in himself. He regrets that most people attempt to find it in this way:

Gestikulieren, quälen und mühen sich nicht überhaupt alle Menschen ab, die eigentümliche Grundmelodie Musserlich zu gestalten, die jedem in tiefster Seele mitgegeben ist...? (p.614)
This joy, or harmonious melody, is, he believes, inherent in every human being and to be equated with divine grace. It permeates the world about him and gives it its special significance, its inner reality. Happiness is the natural condition of man; unhappiness is a distortion of his true inner nature—delusion—"die wahre Einbildung" which can only be overcome by prayer:

Wenn wir von einer inneren Freudigkeit erfüllt sind, welche, wie die Morgensonne, die Welt überscheint und alle Begebenheiten, Verhüllnisse und Kreaturen zur eigentümlichen Bedeutung erhebt, so ist dieses freudige Licht vielmehr die wahre göttliche Gnade, in der allein alle Tugenden und grossen Gedanken gedeihen, und die Welt ist wirklich so bedeutamsam, jung und schön, wie sie unser Gemüt in sich selber anschaut. Der Missmut aber, die trüge Neidergeschlagenheit und alle diese Entsauberungen, das ist die wahre Einbildung, die wir durch Gecet und Mut zu Uberwinden trachten sollen, denn diese verdirbt die ursprüngliche Schönheit der Welt. (p. 41)

Those, on the other hand, who are dependent upon outer reality for their happiness, upon specific events or the actions of particular people, are inevitably disappointed. Thus Rosa does not enjoy her trip through the forest because she anticipated unusual external events, which did not occur, and hoped to see novel objects of interest, which did not materialize:

Am sichtbarsten unter allen aber war Rosa verstimmt. Sie hatte sich ganz besonders, unerhörte Ereignisse und Wunderdinge von der Reise versprochen, und da diese nun nicht erscheinen wollten und auch die Schimmer der Neuheit von ihren Augen gefallen war. . . . hatte [sic] keine Ruhe und keine Lust mehr an den ewigen, langweiligen Steinen und Blumen. (p. 61)

Similarly, Friedrich rebukes Leontin when he compares Rosa to "ein gemalter Frühling" because Leontin does not realize that all meaning we give to objects outside of ourselves is based on our
Because true happiness is natural and spontaneous, it is particularly associated with childhood, that time of life which is the most free of affectation. Friedrich regrets the loss of the freshness and intensity of the child's response to the world: "Ach, warum müssen wir jene unschuldige Betrachtung der Welt, jene wundervolle Sehnsucht, jene geheimnisvollen, unbeschreiblichen Schimmer der Natur verlieren." (p. 48) 21

The happiness of the contemplative is based on the inner life of the individual rather than upon his environment. It is based upon the observation of life rather than upon participation in it. Because of this it is dependent upon rich imaginative resources—a sensitive imagination and a deeply introspective temperament—hereditary gifts which can be nourished by one's environment. The early growth of the imagination is facilitated by exposure to a natural environment and to imaginative literature—

21 This child-like quality is also valued by Novalis, who considers it the distinguishing characteristic of the truly cultured person: "Jede Stufe der Bildung beginnt mit Kindheit an. Daher ist der am meisten gebildete,irdisch gebildete Mensch der Kind." Quoted by Gerhard Möbus, Der andere Eichendorff; zur Deutung der Dichtung Joseph von Eichendorff (Osnabrück, 1960), p. 55.
myths and legends which can counteract the influence of outer reality:

Meine Phantasie hatte auf den waldgrünen Bergen, unter den Wundern und Helden jener Geschichten Gesunde, freie Luft genug eingesogen, um sich des Anfalls einer ganzen nüchternen Welt zu erwehren. (p. 55)

This created a kind of happiness, a reverent joy, which he has never experienced since: "Mir war nie so fromm und fröhlich zu Mute gewesen." (p. 54)

Being frequently alone is a necessary condition of such happiness. The lack of outer distraction intensifies this "innerlichkeit" and stimulates the imagination. Thus he is happy by himself in Julie's garden:

Seine Seele war dort so ungestört und heiter, dass er die gewöhnlichsten Romane mit jener Andacht und Frischeit der Phantasie ergriff, mit welcher wir in unserer Kindheit solche Sachen lesen. (p. 99)

Even as a child he loved the night, whose sounds, unlike those of human activity, did not distract him, but heightened his inner powers:

Ich erinnere mich nicht dass als Kind irgend etwas widerwärtiger gewesen wäre als das zeitige Schlafengehen, wenn alles draussen schallte und schwärzte und meine ganze Seele noch so wach war. (p. 433)

Weihe discusses the importance of night in relation to Novalis and Eichendorff: "Die Nacht symbolisiert die Kräfte des Gemüts, die, vom Verstände nicht erkannt und nicht regiert, heilig walten im Dunkel des Unbewussten. Sie bezeichnet das Göttliche nach der Seite des Geheimnisvollen." Weihe, p. 28
In adulthood the heightening of such inner powers in solitude not only gives great happiness in itself, but also stimulates the creative process, encouraged by God, which enriches it:

Es ist wohl gross, . . . so mit göttlichen Gedanken über dem weiten, stillen Kreise der Erde zu schweben, Wache, sinne und bilde nur fleissig fort, fröhliche Seele, wenn alle die andern Menschen schlafen! Gott ist mit dir in deiner Einsamkeit,23 und er weiss es allein, was ein Dichter treulich will, wenn auch kein Mensch sich um dich bekümmert. (p. 33)

Friedrich values the contemplative pleasures so highly that he wishes to attain a state of continuous inner peace, become totally self-contained, undisturbed by passions which would disturb his inner harmony:

Wie glücklich, . . . ist eine beruhigte, stille Seele, die instande ist, so besonnen und gleichförmig nach allen Seiten hin zu wirken und zu schaffen, die, von keiner besonderen Leidenschaft mehr gestört, auf der schönen Erde wie in der Vorhalle des grössten Tempels wohnt! (p. 97)

Friedrich describes the simplicity and richness of this experience which he has recaptured from childhood. Because it is based on detachment it creates a sense of inner freedom and proportion, it is not limited to the immediate moment but can rise

23 That Eichendorff sought this isolation himself is indicated by an excerpt from one of his letters: "denn auch ich lebe mitten in dem hiesigen Getriebe eigentlich doch ganz vereinsamt." Letter of April 12, 1833, H.K.A., XII, 42.
above it and is, in this sense, "eternal." His introspection enables him to sink down into what he is observing so that he can feel its inner as well as its surface reality; this sense of the eternal unifies his perception and makes the transient aspects of nature painfully beautiful because they are seen in this more meaningful context:

Diese seit seiner Kindheit entbehrte grüne Abgeschiedenheit, alles rief in seiner Brust jenes ewige Gefühl wieder hervor, das uns wie in den Mittelpunkt alles Lebens versenkt, wo alle die Farbenstrahlen, gleich Radien, ausgehn und sich an der wechselnden Oberfläche zu dem schmerzlich-schönen Spiele der Erscheinung gestalten. (p. 75)

This feeling of the eternal puts our life in proportion. We see it, not mindlessly in the ecstasy of the moment, but poignantly in relation to our past and future which creates a deeper reality within us:

Alles Durchlebte und Vergangene geht noch einmal ernster und würdiger an uns vorüber, eine überschwengliche Zukunft legt sich, wie ein Morgenrot, blühend über die Bilder, und so entsteht aus Ahnung und Erinnerung eine neue Welt in uns, und wir erkennen wohl alle die Gegend en und Gestalten wieder, aber sie sind größer, schöner und gewaltiger und wandeln in einem anderen, wunderbaren Lichte. (p. 75)

This state of perception belongs to the happiest he has ever known:

Und so dichtete hier Friedrich unzählige Lieder und wunderbare Geschichten aus tiefster Herzenslust, und es waren fast die glücklichsten Stunden seines Lebens. (p. 75)

Friedrich's happiness is a natural condition of his being, the fruit of his self-contained personality which finds happiness in itself. It can be destroyed by nothing outside
itself because it is dependent upon nothing external.

Such "built-in" happiness, however, is possible only for those who are contemplative by nature—sensitive, introspective spirits who not only possess the potentiality for such development, but who are also not destroyed by their environment. Most people do not possess such a temperament. They are neither extroverts, those who achieve happiness solely in outer reality, nor introverts, those who achieve it solely within a reality of their own, but a combination of the two. Most people, therefore, as evidenced in this novel, try to achieve happiness in a number of different ways determined by their sex and conditioned by their temperament.

There is a great difference between the ways in which men and women seek happiness in this novel. The women always seek it in an immediate personal relationship with someone outside of themselves. They seek it instinctively through romantic love, but if this fails they seek it through spiritual love, through God or some work of charity. The men, on the other hand, seek happiness on two different levels at once. They may seek it on a personal level, through love, but they seek it primarily on an impersonal level, through some career or way of life which will fulfill all their capacities and give an ultimate purpose to their lives.

In Ahnung und Gegenwart the characters seek happiness in all the ways in which human beings have traditionally sought it.
They seek it in the outside world, through society or a personal relationship with another person. They seek it in their own individual world, through art; or through a higher intellectual or spiritual world, through philosophy and religion.

**Nature**

Happiness, a spontaneous expression of human nature, is intensified in a natural environment. In this novel there are countless references to the happiness nature inspires in those who are receptive to it. It not only creates happiness but also inner strength:

> Der plötzliche Anblick des freien, grenzenlosen Himmels erfreute und stärkte recht sein Herz. (p. 10)

> Ihre Herzen wurden wieder stark und weit, und voll kühler Freudenquellen. (p. 247)

Sometimes it creates overwhelming emotions: "Ihm war so wohl zum Weinen" (p. 193).

But nature must be experienced in a special way to inspire such happiness. It must not be regarded as a "thing," something external to oneself. A landscape is not something simply visual, a cardboard backdrop, simply a "view" or a "sight" from which one remains separated. Nor is it something upon which one imposes one's own feelings like the admirer of Don Carlos; for in such a relationship nature is merely obliterated rather than appreciated. Rather, it is something organic which man lives in. It is something three-dimensional
which engulfs one. It appeals not just to sight, perhaps the most impersonal of the sense perceptions, but also to one's sense of touch, smell, taste and particularly hearing, the most interior and evocative sense. To really benefit from the effects of nature one must be passive, one must forget oneself and become completely permeated by it. Thus Leontin advises the Don Carlos Schwärmer to forget the external, the visual, aspect of nature by closing his eyes and concentrating on the internal, the audible, part of it:

Macht doch die Augen fest zu in der Musik und im Sausen des Waldes, dass Ihr die ganze Welt vergesst und Euch vor allem! (p. 181)

Nature can, therefore, only be truly appreciated by the contemplative whose personality does not intrude upon the outer world and who is therefore more receptive to its impressions.

This attitude, emphasizing the union of man and nature, is mystical in conception. Tamm says in reference to Leontin's

The belief that hearing affects the emotions more directly than the other senses is expressed in Schopenhauer's thoughts on music: "Weil die Musik nicht, gleich allen anderen Künsten, die Ideen, oder Stufen der Objektivation des Willens sondern unmittelbar den Willen selbst darstellt, so ist heraus auch erklärlich, dass sie auf den Willen, d.h. die Gefühle, Leidenschaften und Affekte des Hörers unmittelbar einwirkt, sodass sie diesselben schnell erhöht oder auch umstimmt. Die Musik ist die mächtigste unter allen Künsten." Schopenhauer, Sämtliche Werke, ed. Arthur Hübscher (Wiesbaden, 1949) II, 512.

Eichendorff says in his "Geschichte der poetischen Literatur Deutschlands" that nature is "auch mystisch, als ein verhülltes Ringen nach dem Unsichtbaren über ihr." Quoted by Möbus, p. 42.

This attitude was, of course, shared by the early romantics, particularly Novalis. In Die Lehrlinge zu Sais Novalis describes the union of man with nature as something instinctive which cannot be taught, and as something so intimate that it can only be compared with the relationship between a husband and his bride. It leads to a creative, fructifying union which is enduring and eternal:


26 Tamm, p. 89
in süßen vertraulichen Stunden. Glücklich preis ich
diesen Sohn, diesen Liebling der Natur, dem sie verstattet,
sie in ihrer Zweiheit, als erzeugende und gebärende Macht,
und in ihrer Einheit, als eine unendliche, ewig dauernde
Ehe zu betrachten. 27

In this relationship man allows himself to be engulfed
by nature, by an element deeper than himself. Eichendorff de-
scribes this element in terms of music—one forgets oneself
"in der Musik und im Sausen des Waldes." (p. 181) Novalis
describes it in terms of water, by "die mystische Flut." He
says in Die Lehrlinge zu Sais:

Wie wenige haben sich noch in die Geheimnisse des
Flüssigen vertieft, und manchem ist diese Ahndung des
höchsten Genusses und Lebens wohl nie in der trunkenen
Seele aufgegangen. Im Durste offenbart sich diese Weltseele,
iese gewaltige Sehnsucht nach dem Zerfließen. 28

Weiße points out that this conception emphasizes the
mystical goal of union: "Es ist der Gedanke der Einheit, den
das Symbol des Flüssigen ausdrückt. Eine Wasserflut bildet ein
unteilbares ganzes." 29

This passive, unselfconscious attitude of the mystic
is a striking contrast to the self-conscious "heroic" attitude of
the "Don Carlos Schwärmer," who proudly proclaims that he is a
"Verehrer der Natur" (p. 181). Discovering Leontin's delight in

27 Friedrich von Hardenberg, Novalis' Werke, ed. Hermann Friedemann,

28 Friedrich von Hardenberg, II, 48.

29 Weihe, p. 27.
nature, he greets him in the high-flown language associated with German idealism:

Lassen Sie die Gewöhnlichen sich ewig suchen und verfehlen, die Seltenen wirft ein magnetischer Zug einander an die männliche Brust, und der ewige Bund ist ohne Wort geschlossen in des Eichenwalds heiligen Schatten, wenn die Orgel des Weltbaues gewaltig dahinbraust. (p. 181)

Observing that this man has dropped a copy of Don Carlos, Leontin suggests he has lost his "notes." He accuses him of using nature as a "text"—a backdrop against which he can self-consciously practice his own feelings of sublimity. He says:

Darum, ... weil Euch die ganze Natur nur der Text dazu ist, den Ihr nach den Dingen da aborgelt, und je schwieriger und würgender die Koloraturen sind, dass Ihr daran ganz rot und blau im Gesichte werdet und die Tränen samt den Augen heraustreten, je begeisterter und gerührtet seid ihr. (p. 181)

Tamm says of the Don Carlos Schwärmer that "er projektiert gleichsam das Schillersche Pathos in die Natur heinein." He contrasts Schiller's heroic attitude towards nature with Eichendorff's conception based on humility. Unlike the mystics, Schiller did not believe that man could attain union with nature. He believed that man could never comprehend nature's sublimity, and was therefore separated from it. This very separation, however, could enable man to assert the supremacy of his reason over his emotions, which are an expression of the irrational powers of nature, and thus this separation, this independence, could
become a source of pride. Tamm says:

Man vergleiche Schillers Abhandlung "Über das Erhabene" um die weite Distanz zwischen Schillers heroischer und Eichendorffs demütig-frommer Geisteshaltung zu erkennen. Nach Schiller müsste das Erhabene, weil es unsere Fassungskraft übersteigt und unsere physische Existenz zu vernichten droht, in uns nur das "peinliche Gefühl unserer Grenzen" erregen, wenn nicht eben der Zwiespalt zwischen Vernunft und Sinnlichkeit den Menschen zur moralischen Selbstbesinnung führte und den "reinen Vernunftsbegriff der Freiheit," der mit dem Begriff der Independenz, d.h. der Unabhängigkeit von den Naturgewalten aufs engste zusammenhängt, um so leuchtender hervortreten liesse. An das Absolut-Grosse in uns selbst kann die Natur in ihrer ganzen Grenzenlosigkeit nicht reichen. 31

This pride in man's supposed moral powers was repugnant to Eichendorff. In his *Vermischte Schriften* he accuses Schiller of a "Mangel an Demut." This heroic attitude, the active masculine assertion of one's powers, was disliked by the romantics who stressed a passive feminine receptivity to nature and experience. Ricarda Huch says that most romantics disliked Schiller because of "die einseitige, starre Männlichkeit seines Geistes." In another passage Eichendorff speaks of Schiller as "jener Klinger'sche weltverbessernde Mann von Kraft."

31 Tamm, p. 15.
32 Quoted by Tamm, p. 16.
34 Eichendorff, "Zur Geschichte des Dramas," Cotta, IV, 591.
PART II
ANALYSES OF CHARACTERS
CHAPTER II

Eichendorff does not discuss the theme of happiness directly in this novel. What he does do, however, is present a series of characters, some of whom attain happiness and some of whom do not. By analyzing these characters in detail we can examine those characteristics which create happiness or unhappiness within the individual. On the basis of these analyses we can then summarize different methods of achieving happiness.

THE UNHAPPY

The unhappy characters in this novel are Viktor, Rudolf, Romana, Erwin and the Bürgermädchen. They are unable to achieve inner harmony, to resolve the conflict between life as they desire it and as it actually is. They are incapable of subordinating their lives to the ordering influences of morality and religion and thus shatter on life. For the men this conflict is one between the ideal and the real. Viktor and Rudolf are intense idealists who deplore the world around them as mundane and trivial. They can only adjust to it by fleeing it, Viktor into his world of clock-making, and Rudolf to the mythical world of Egypt. For the women this
conflict is between their desire for love and the realization that they cannot attain it. Thus, Romana and the Bürgermädchen commit suicide; Erwin dies of a broken heart.

This conflict is intensified by hyper self-consciousness. The romantics are so aware that they are creating their own reality that they cannot accept it as valid. Thus, Romana cannot accept the reality of her poetic and religious experience as she is aware of creating it while she is experiencing it. This drives her deeper into despair.

Viktor

Viktor is, by nature, desperately unhappy. He tells Friedrich in a letter that he cannot endure life: "Ich kann das verdammte traurige Wesen nicht leiden." (p. 191) His unhappiness is not the result of outer circumstances, but is an intrinsic part of his personality. He is a congenital manic-depressive:

Seine Gemütsart war wirklich durchaus dunkel und melancholisch. Die eine Hälfte seines Lebens hindurch war er bis zum Tode betrübt, mürrisch und unbeholflich, die andere Hälfte lustig bis zur Ausgelassenheit, witzig, sinnreich und geschickt, so dass die meisten, die sich mit einer gewöhnlichen Betrachtung der menschlichen Natur begnügen, ihn für einen zweifachen Menschen hielten. (p. 100)

Because of the depth and insight which his anguish creates in him he is unable to find purpose in the endlessly repetitive outer activities of life. He can only laugh at them,

The character of Viktor is based on the household chaplain employed by the Eichendorffs, Paul Ciupke, the "Herzenskaplan" of Joseph and Wilhelm's youth. Stücklein says of him: "Er war mit den Brüdern oft täglich, auch nächtlich, zusammen als Mitzecher,
not with happiness but with horror, because of their triviality
in relation to any ultimate purpose:

Es war aber eben die Tiefe seines Wesens, dass er
sich niemals zu dem ordentlichen, immer gleichförmigen
Spiele der andern an der Oberfläche bequemen konnte,
und selbst seine Lustigkeit, wenn sie oft plötzlich los-
brach, war durchaus ironisch und fast schauerlich. (p. 100)

Friedrich compares him to someone who is incarcerated
in a crooked room, hung high above the rest of the world, gazing
in vain at the calm eternal fields which represent the absorbing,
anxiety-free life that he can never attain because of his inner
oppression. Instead, he must content himself with the desire
to be there. This is symbolized by his lute which, like his
contorted personality, is out of tune and expresses a desperate
rending desire rather than an ineffable longing. He expresses
this desire with "verzweifelte Lustigkeit"—happiness and
desperation—a manifestation of his manic depressive state.
But although the philistine may laugh at his disharmony, it is
nevertheless divine because of its goal:

Dein Leben ist mir immer vorgekommen wie ein uraltes,
dunkel verbautes Gemach mit vielen rauen Ecken, das
unbeschreiblich einsam und hoch steht über den gewöhn-
lichen Hantierungen der Menschen. Eine alte verstimmte
Laute, die niemand mehr zu spielen versteht, legt

Mitsänger, Wanderer, bei jugendlich dionysischen Festen als
talentierter Maître de plaisir, Schauspieler und grotesker Tänzer,
so wie er früher oft der Mitgenosse ihrer wilden Bubenstreiche
gewesen war; er war der Vertraute, von dem die Tagebücher sehr
viel sprechen." Stöcklein, Joseph von Eichendorff, p. 36.

Because he considers the common occupations of life trivial and meaningless he withdraws from society. He lives in a small cottage near the churchyard, escaping from his problems through a frenzy of work:

Hier arbeitete und künstelte derselbe täglich, soviel es ihm seine Berufsgeschäfte zuließen, mit einem unbegreiflichen Eifer und Fleisse, ohne um die andere Welt draussen zu fragen. (p. 99)

Even here he does not make utilitarian objects, but things which will allow a release to his imagination:

Ohne jemals eine Anleitung genossen zu haben, verfertigte er Spieluhren, künstliche Schlösser, neue, sonderbare Instrumente, und sein bei der Stille nach aussen ewig und reger Geist verfiel dabei auf die seltsamsten Erfindungen, die oft alle in Erstaunen setzten. (pp. 99-100)

With a ruthless honesty he rejects all the common social methods used to ingratiate oneself with others, even all

36 Ciupke's passion for making things is attested by Köhler and Stöcklein. Köhler says: "Er war ein Bastler aus Passion, dem sogar der Bau eines Klaviers gelang, das, aufs Schloss transportiert, von dem musikalischen hochbegabten Wilhelm bei der Schlossfeierlichkeiten benutzt wurde." Köhler, p. 24. He also indulged this passion in his later position as pastor of Antischkau. Stöcklein says: "Ein einziges Wohnzimmer, ganz ärmlich ausgestattet, genügte
external signs of friendship which, because they are expressed outwardly could possibly be insincere:

Dabei waren alle Schmeichelkünste und alltäglichen Handgriffe, sich durch die Welt zu helfen, seiner sprüden Natur so zuwider, dass er selbst die unschuldigsten, gebrauchlichsten Gunstbewerbungen, ja sogar unter Freunden alle Hussern Zeichen der Freundschaft verschmähte. (p. 100)

Because of his rejection of superficial worldly values he particularly feels ill at ease with complacent men of the world who do not have the insight to understand him, yet insist upon imposing their facile advice upon him:

Vor allen sogenannten klugen, gemachten Leuten war er besonders verschlossen, weil sie niemals weder seine Betrübnis, noch seine Lust verstanden und ihn mit ihrer angebildeten Afterweisheit von allen Seiten beengten. (p. 100)

Viktor's art is also an immediate expression of his experience. It is a product of his oppressed mental state, of his manic periods, his joy which is "durchaus ironisch und fast schauerlich" and revenges itself on the world in wild, irrepressible satire. It is an expression of romantic irony which momentarily overcomes the world by rising above it. Thus, at a dance, he organizes a "Narrenzug," an expression of his attitude to humanity, through which he discovers and exploits the essential foolishness of each person:

... jedes war ein Triumph der freiesten und scharfsten Launen denn eines jeden verborgensten, innerste Narrheit lachte eröst aus den Augen. (p. 86)

Friedrich recognizes it as the profoundest kind of comedy, that of the spontaneous revelation of character rather than the artificial comedy, that of stereotyped pranks and jokes:

Jene ermatten uns rechts mit allgemeinen Spässchen ohne aller Individualität mit hergebrachten, längst abgenützten Mienen und Sprüngen, und vor lauter künstlichen Anstalten zum Lachen kommen wir niemals zum Lachen selber. Hier erfindet jeder selbst, wie es ihm die Lust des Augenblickes eingibt, und die Torheit lacht uns unmittelbar und keck ins Gesicht, dass uns recht das Herz vor Freiheit aufgeht. (p. 88)

A further reflection of his satirical sense is his attraction to Abraham von Santa Clara, the only author he reads. Friedrich is quick to recognize that Viktor's comic expression is not the fruit of a happy temperament, but that of an unhappy one, of someone who is able to recognize that in the world which deviates from the ideal:

Ein Mensch muss sehr kalt oder sehr unglücklich sein, um so zu phantasieren. Viktor kommt mir vor wie jener Prinz in Sizilien der in seinem Garten und Schlosse alles schief baute, so das sein Herz das einzige Gerade der phantastischen Verkehrung war. (p. 88)

Because Friedrich and Leontin understand and accept him for what he is, their friendship is of inestimable importance to him and provides his only significant contact with other people:

Die beiden Grafen waren die ersten in seinem Leben, die bei allen seinen Äußerungen wussten, was er meine. Denn es ist das Besondere ausgezeichneter Menschen, dass jede Erscheinung in ihrer reinen Brust sich in ihrer ursprünglichen Eigentümlichkeit bespiegelt, ohne dass sie dieselbe durch einen Beischmack ihres eigenen Selbst verderben. Er liebte sie daher auch mit unerschütterlicher Treue bis zu seinem Tode. (p. 100-101)
When he sees them his delight is so intense that it can only
be expressed through riotous music:

So oft sie nachmittags zu ihm kamen, warf er sogleich
alle Instrumente und Gerätschaften weit von sich und war
aus Herzensgrunde lustig. Sie musizierten dann in seiner
kleinen Stube entweder auf alten halbbespannten Instrumen-
ten, oder Friedrich musste einige wilde Burschenlieder
auf die Bahn bringen, die Viktor schnell auswendig wusste
und mit gewaltiger Stimme mitsang. (p. 101)

Despite his loneliness and unhappiness, which is
occasionally relieved by visits from Leontin and Friedrich,
he is nevertheless able to endure. Thus, when Leontin sees
him again he is little changed:

Er ist noch immer der Alte, noch immer nicht fetter,
nicht ruhiger, nicht klüger, und wie sonst wütend
kriegerisch gegen alle Sentimentalität, die er
ordentlich misshandelt. (p. 236)

Rudolf

Rudolf's unhappiness is not caused by outer circumstances
but by the oppressive feeling of isolation within him, a person-
ality trait, which like all engrained characteristics of tempera-
ment, develops in early childhood. He transforms this sense
of isolation to society around him:

Da steht auch jeder mit seinen besonderen, eigenen
Empfindungen, Gedanken, Ansichten und Wünschen neben dem
anderen wieder mit seinem besonderen Wesen, und wie sie
sich auch, gleichwie mit Polypenarmen, künstlich betasten
und einander recht aus dem Grunde herauszufühlen trachten,
es weiss ja doch am Ende keiner, was er selber ist oder
was der andere eigentlich meint und haben will, und so

37

This character is based on Eichendorff's uncle Rudolf von
Eichendorff (Köhler, p. 156) and reflects "das romantisch-pessi-
mistische Weltgefühl, dass dieser Ansicht zugrunde liegt." (Tamm,
p. 46)
Like everyone, he attempts to find some compensation, some positive form of fulfillment within his limitations. He tries to find an outlet for his feelings by engaging in war, but is repelled by it. He falls in love with Angelina, but is deserted by her.

He also seeks fulfillment through art, but gives it up when he discovers that it does not provide the meaning in life which he seeks. It is his first attempt to find fulfillment in the outside world, "die erste entschiedene Richtung nach aussen" (p. 268). He is unable to find fulfillment in it, however, because he is never able to express himself fully through it:

Es bliebe immer ein dunkler harter Fleck in mir, der keine Farben annahm und doch mein eigentlicher, innerster Kern war. (p. 268)

His conception exceeds his ability to express it. Indeed, the experience he wishes to express seems too overwhelming to be contained in any finite form:


Only when supported by Angelina's love is he able to paint with more control, during which period his paintings were
"weniger hart, angenehmer und sinnreicher in der Ausführung."
(p. 271) After Angelina leaves him, however, he gives up art. He regards art as a desperate attempt to escape his self-imprisonment, a useless preoccupation in a life which is so transient:

So schmückt sich wohl jede tüchtige Seele einmal ihren Kerker mit Künsten aus, ohne deswegen zum Künstler berufen zu sein. Und überhaupt is es am Ende doch nur Putz und eitel Spielerei. Oder würdet Ihr den nicht für tflricht halten, der sich im Wirtshause, wo er übernachtet, eifrig auszieren wollte? (p. 268)

He also turns to philosophy. Rudolf is more intellectually complex than others and recognizes that a philosophic tendency is innate in his character: "der kühnere Hang zum Tiefsinn war eigentlich mein angeborenes Naturell." (p. 274)

This desire to penetrate the mystery of reality is apparent in the questions he asks as a child and is the unconscious motivation of his paintings:

Schon als Kind hatte ich oft meinen Hofmeister durch seltsame, ungewöhnliche Fragen in Verwirrung gebracht, und selbst meine ganze Malerei war im Grunde nur ein falsches Streben, das Unaussprechliche auszusprechen, das Undarstellbare darzustellen. (p. 274)

But although he dedicates himself to the study of the ancient and modern philosophers, he can find no fulfillment in their systems: "Aber alle Systeme führten mich entweder von Gott ab, oder zu einem falschen Gott." (p. 274) That is, their teachings either rejected a spiritual reality which would give life meaning, or they substituted a false God, lesser
realities, which could not fulfill man's essential spiritual nature. Tamm points out that this inability to find fulfillment through a philosophical system is a Faustian characteristic. He says:

Es ist die Faustische Sehnsucht nach dem Unendlichen, die ihm treibt, ein religiöses-metaphysisches Bedürfnis, das durch die Philosophie nicht befriedigt werden kann. 38

At this point he gives up all positive attempts at adjustment and turns to negative forms of escape. He gives himself up to a sensual existence in a desperate attempt to forget his agony. This does not help, however, because he has too much contempt for those who share his pleasure:

Dabei wurde ich niemals fröhlich, denn mitten im Genuss musste ich die Menschen verhöhnen die, als waren sie Meinesgleichen, halb schlecht und halb furchtsam, nach der Weltlust hasten und dabei wirklich und in allem Ernst zufrieden und glücklich waren. (p. 274)

He then decides to escape from the world altogether by living with a hermit.

So much does he identify himself with the rejects of society that he gathers a group of mentally disturbed people around him into a kind of academy. These people, he insists, are only differentiated from the others, the fools of the world, by the fact that they are happy: "Das einzige Tolle bei jenen Verrückten von Profession aber ist nur, dass sie dabei noch

38 Tamm, p. 45.
glücklich sind." (p. 263) He is, thus, a kind of malevolent psychiatrist who is able to ferret out the buried meaning in their garbled conversation but who still laughs at their handicap:

Er wusste dem Wahnsinn eines jeden eine Tiefe und Bedeutung zu geben, über welche sie erstaunten, und je verrückter die Narren sprachen, je witziger und ausgelassener wurde er in seinem wunderlichen Humor. (p. 262)

He institutes a form of work therapy which, combined with the soothing influence of nature, restores many of them to reason:

Jeder derselben hatte seine bestimmte Tagesarbeit im Hauswesen. Durch diese fortlaufende Beschäftigung, die Einsamkeit und reine Bergluft kamen viele von ihnen nach und nach wieder zu Vernunft, worauf sie dann Rudolf wieder in die Welt hinaussandte und gerührt auf immer von ihnen Abschied nahm. (p. 284)

He himself, however, does not find any fulfillment in this vocation. His laughter is unrelated to happiness:

Aber sein Witz war scharf, ohne Heiterkeit, wie Dissonanzen einer großen, zerstörten Musik, die keinen Einklang finden können oder mögen. (p. 262)

Friedrich is appalled because Rudolf will never attend church. He hopes to help him find in a religious faith some comfort for his desperation and asks him:

Ich bitte dich... versenke dich nicht so fürchterlich in dich selbst. Dort findest du nimmermehr Trost. Du gehst niemals in die Kirche. (p. 300)

But Rudolf has given up all hope of any positive adjustment:

"In mir" erwiderte Rudolf "ist es wie ein unabwehrbarer Abgrund, und alles still." (p. 300)

Friedrich cannot accept this. He says:
Rudolf, however, cannot believe:

"Du meinst es gut . . . aber das ist es eben in mir: ich kann nicht glauben." (p. 301)

As a last resort, he seeks a final form of escape in magic:

Und da mich denn der Himmel nicht mag, so will ich mich der Magie ergeben. Ich gehe nach Agypten, dem Lande der alten Wunder. (p. 301)

This desperate turning to a form of superstition is a natural tendency in human experience. It is comparable to Tieck's William Lovell, who turns to spiritism in his desperation.

Korff points out: "Und es wiederholt sich auch hier die alte historische Erfahrung, dass, wenn die positive Religion zersetzt und auch die Philosophie am Ende ist, der Mensch sich dem Aberglauben in die Arme wirft."

Tamm concludes that Rudolf's personality is too contorted to be saved by the practice of morality and religion, and that Eichendorff recognized this: "Vielleicht ahnte er, dass es ihm nicht möglich war, die Probleme, die Rudolf's Charakter und Schicksal ihm aufgaben, auf der Grundlage einer allgemeingültigen religiösen und sittlichen Norm befriedigend auf-

Most critics agree that Romana is a representation of those negative, self-destructive forces inherent in romanticism. Keller says: "Unzweifelhaft weist schon der Name Romana auf die Romantik hin. Romana ist im Werke Eichendorffs die Gestalt, die das Gefährliche der deutschen Romantik am deutlichsten verkörpert." Keiter agrees: "... wir ... möchten sie [Romana] die Symbolik der falschen, von Gott abgewendeten Romantik nennen." Schulhof links Romana with the demonic women of the Sturm and Drang, but also associates her with the romantic period: "Gräfin Romana ... gehört zur Tradition des genial-dämonischen Weibes der Sturm und Drangzeit, ähnelt aber auch der sinnlich und geistig Emanzipierten im romantischen Leben und Dichten."

Romana represents the negative aspect of romanticism in that she allows her life to be ruled entirely by her feelings, by the demonic force of nature within her. Tamm says:

"Dämonisch-elementare Mächte haben in Romana Gestalt gewonnen. Sie verkörpert den sinnlich lockenden..."
Naturzauber, der den Menschen in Sünde und Leidenschaft erstrickt, und der hier ganz im Geiste des christlichen Mittelalters als "heidnisch" bezeichnet wird. 44

Romana does not recognize the reality of any absolute force outside of herself, but only the reality of her own feelings. Weihe terms this reality "Die Kraft der Begeisterung," which she later defines as "die Religion der Phantasie:"

Die Kraft der Begeisterung, im Gefühl und Phantasie lebendig, ist für sie die Grundkraft des Daseins. . . . Jener romantische Glaube an die im Irdischen verborgene und beschlossene Macht des Unendlichen—die "Religion der Phantasie"—ist der Wahn, in dem Romana lebt. Die geheimnisvolle Kraft, aus der die Welt ihr Leben empfängt, ruht für sie in der Tiefe der Natur. 46

Tamm recognizes, however, that Romana's uninhibited life of the senses does not arise from any positive conviction about the beauty of the life of the senses itself, as it does with the early romanticists, but only as a protest against the status quo. He says:

... ihr wildes, ausschweifendes Leben wird nicht getragen von dem Glauben an die Kraft und Schönheit. . . . sinnlicher Leidenschaft; es entspringt aus Ressentiment, aus Empörung wider die bestehenden sittlichen Ordnungen. 47

Keller points out that Romana can find no fulfillment through this life of the senses. It gives her life no stability

44 Tamm, p. 4.
45 Weihe, p. 34.
46 Weihe, p. 41.
47 Tamm, p. 38.
or significance, but only offers her a momentary escape which is followed by depression and boredom. Because such escape is meaningless, life becomes for her merely a kind of game:


Eichendorff describes Romana as "heidnisch"—a pagan. This is because she recognizes only her own feeling as a valid reality, and will not recognize the stabilizing external realities of morality and religion. Keller says:

Die unbedingte Hingabe an die Magie der Sinnenwelt bezeichnet Eichendorff als "heidnisch," denn sie bedeutet zugleich Heraustreten aus allem Gesicherten und Sichernden, sie bedeutet also auch Verlust der Unendlichkeit, des Ewigen. 49

This irresponsible life of the senses can only lead to destruction. It is opposed to the Christian view which recognizes the limitations and transience of life and which

48
Keller, p. 43.

49
Keller, p. 58.
subordinates earthly life to a higher spiritual reality.

Weihe says:

"Fahre zu! ich mag nicht fragen, wo die Fahrt zu Ende geht!" Der Rausch, der sich das Ende zu verbergen suchtführt auf dem Wege der Schuld diesem Ende zu. Er trägt in sich den Tod. Der christliche Glaube an den Schöpfer dagegen, in dem allein Heil ist, schliesst das Wissen um die Endlichkeit der Welt und des menschlichen Lebens ein. Dieser Glaube weiss, dass niemand frei über sein Leben verfügt; er versteht menschliches Dasein vielmehr gerade im Blick auf die ursprüngliche Gebundenheit und Endlichkeit des Geschaffenen. 50

Romana's mother recognizes the potential danger of her daughter's temperament, and thus realizes the necessity of ordering and preserving her gifts within a protective domestic environment which would control her violent nature by nourishing pleasures of the spirit. She entreats her:

Springe neimals aus dem Garten! Er ist fromm und zierlich umsHunt mit Rosen, Lilien und Rosmarin... Denn du sollst mehr Gnade erfahren und mehr göttliche Pracht Überschauen als andere. Und eben, weil du oft frühlich und kühn sein wirst und Flügel haben, so bitte ich dich: springe neimals aus dem stillen Garten. (p. 124)

Romana, however, is discontent with this traditionally passive existence of women. She does not wish to subordinate her feelings to some circumscribed way of life, but to give herself up to them in the aggressive life of men. Thus, Leontin describes her as "Eine tollgewordene Genialität, die in die
Männlichkeit hineinpfluscht." (p. 12) She exhibits these masculine qualities in many ways. Intellectually she is daring and unconventional. Friedrich praises "die fast unweibliche Kühnheit ihrer Gedanken." (P. 158) She also appears to have a homosexual attachment to Rosa:

Sie setzte sich neben sie hin und half sie von allen Seiten schmücken, setzte ihr bald einen Hut, bald Blumen auf, und riss ebensooft alles wieder herunter, wie ein verliebter Knabe der nicht weiß, wie er sich sein Liebchen würdig genug aufputzen soll. (p. 122)

Friedrich associates her destructive existence with a loss of simplicity: "Sie hatte die Einfalt, diese Grundkraft aller Tugend leichtsinnig verspielt."

Her unassuming existence at home nourished in her an un-selfconsciousness. She loses this when she chooses the self-conscious life of a man. Because such a life is contrary to the natural instinct of a woman, the result of an irresponsible "Mutwillen," it is essentially artificial, a kind of game. Her homosexuality is artificial, contrary to her instinct as a woman, and so is her intellectuality. Her self-consciousness has made it impossible for her to think or act naturally. Her feeling and thinking is not spontaneous and integrated, but self-conscious and separated. She is unable to follow the conviction of her feelings, but must simultaneously analyze them with her mind. This constant self-dissection, this separation of her feelings and reason, prevents her from taking herself seriously. Because her mind and feelings cannot be united,
she is incapable of holding any convictions and is therefore unable to act morally. She remains disunified, "zerissen," acting upon the momentary whim of her mind or her feelings. The consciousness of this disunity makes her a romantic ironist. Thus, when relating a significant incident from her childhood, she is simultaneously aware of the mysterious mood she is creating and interrupts herself: "Aber mir scheint gar, du glaubst mir wirklich alles das Zeug da." (p. 123)

It is perhaps natural that Romana's self-conscious intellectual nature should express itself in writing, the most reflective of the arts, rather than in music, as in the case of Erwin. Her art is of the opposite nature to Erwin's. Erwin's is spontaneous and organic, the natural expression of her feelings. Romana's is self-conscious and suffers from the split in her personality between her feelings and her reason. Her writing is brilliant but arbitrary, a product of her "tollgewordene Genialität." (p. 62) Thus, although she can write fluently and spontaneously by yielding to her imagination, her reason is simultaneously aware of this process and censors it. Because of this she cannot take it seriously. Thus her writing does not express her real emotional

51 Tamm describes Romana's condition in the following way: "[Sie] ist in jenem Stadiums der Bewusstheit eingetreten, in dem keine reine, einfache Gefühlsregung mehr aufkeimen kann, ohne von Intellekt seziiert zu werden. . . . Der romantische Mensch bringt den Mut zum Handeln nicht mehr auf, denn sein zweites Ich schaut ihm über die Schulter und begleitet jeden seiner Schritte mit ironischer Skepsis." Tamm, p. 40
state—it is either an imaginative exercise, such as the poem she recites at the Teegesellschaft, or a form of wish fulfillment. Thus she abruptly breaks off her obscure monotonously incantatory poem about the princess-magician when she realizes the artificiality of its sentiments:

"Was lachen Sie? Ist die Allegorie schon geschlossen? Ist das nicht die Poesie?" — "Ich weiss nicht, ich weiss nicht, ich weiss nicht," sagte die Grfün lustig und sprang auf. (p. 140)

Like all the women in this novel, Romana attempts to find fulfillment first through love, and when this fails, through religion.

Of all the women in this novel, Romana is the most gifted. She is the most beautiful physically and the only one who is intellectually gifted. In comparison with Rosa's more restrained northern beauty, her beauty is voluptuous and directly sensual, suggesting a strong passion:

Ihre Schünheit war durchaus verschwenderisch reich, südlich und blendend und überragte Rosas mehr deutsche Bildung weit. . . Ihre Bewegungen waren feurig, ihre grossen, brennenden, durchdringenden Augen, denen es nicht an Strenge fehlte, bestrichen Friedrich wie ein Magnet. (p. 135)

Not only has she a penetrating reason, great wit, but also deep sensitivity and insight, a poetic gift which is much rarer:

Es war in ihrem Geiste wie in ihrem schönen Körper ein zauberischer Reichtum; nichts schien zu gross in der Welt für ihr Herz; sie zeigte eine tiefe, begeisterte Einsicht ins Leben wie in alle Künste, . . . (p. 146)
Because of her great gifts, her desire to attain happiness through love is unusually handicapped. Because she is by nature more passionate than the other women, she has a stronger desire for love; but because she is so gifted it is difficult for her to find a man superior or even equal to herself. In a conversation with Rosa she condemns the inferiority of all the men she has known:

... solches schmutziges, abgearbeitetes, unverschämtes Volk, steifleinene Helden, die sich spreizen und in allem Ernst glauben, dass sie uns beherrschen, während wir sie auslachen, fleissige Staatsbürger und ehrliche Ehestands­skandidaten, die, ganz beschwitz von der Berufsaarbeit und das Schurzelfell noch um den Leib, mit aller Wut ihrer Inbrunst von der Werkstatt zum Garten der Liebe springen, und denen die Liebe ansteht, wie eine umgekehrt aufgesetzte Perücke. (p. 122)

But because she cannot control her passionate nature she is doomed to have an endless number of unsatisfying affairs which remain purely sensual in nature because such men do not command her admiration and respect. These men are totally opposite from the lover she had envisioned as a young girl:

Wenn ich bedenke... wie ich mir sonst als kleines Mädchen einen Liebhaber vorgestellt habe: wunderschön, stark, voll Tapferkeit, wild und doch wieder so milde, wenn er bei mir war. (p. 122)

In Friedrich, however, she meets someone superior to herself, someone who possesses depth and sensitivity and yet who has a calm self-containment she has never experienced.

Like all women, love is for Romana an all-consuming experience; and because she possesses no inner resources, she
is unable to protect herself against it. She is incapable of withstanding it even when she realizes her passion is useless and must be destroyed by it. Even before she falls in love she recognizes this weakness within herself and admires Friedrich's calm self-containment. She confesses: "Wahrhaftig... wenn ich mich einmal recht verliebte, es würde mich gewiss das Leben kosten!" (p. 158)

Because of her admiration for him, it is inevitable that she fall in love with him. When he stays overnight at her castle and wakes up to find her naked beside him, Friedrich is terrified by her lack of self-control and flees.

After this event Romana is awakened to the hollowness of her existence. She realizes that talents must be absorbed into one's inner unifying moral power, become virtues, in order to be fruitful: "dass alle Talente Tugenden werden müssen oder nichts sind." (p. 187)

She turns in despair to religion. She wishes to reform her life because she cannot bear Friedrich's scorn:

Friedrich's Verachtung war ihr durchaus unerträglich, obgleich sie sonst die Männer verachtete. Da raffte sie sich innerlichst zusammen, zerriss alle ihre alten Verbindungen und begrub sich in die Einsamkeit ihres Schlosses. (p. 187)

She completely changes her way of life. She gives up her frivolous acquaintances and her disordered existence:

Sie knüpfte Bekanntschaften an mit einigen häuslichen Frauen der Nachbarschaft, die sie sonst unglücklich verachtete
But although she is sincere, she is unable to persevere;

Es war ihr redlicher Ernst anders zu werden, und noch nie hatte sich ihre Seele so rein triumphierend und frei gefühlt als in dieser Zeit. Aber es war auch nur ein Rausch, obgleich der schönste in ihrem Leben. Es gibt nichts Erbarmungswürdigeres, als ein reiches, verwildertes Gemüt, das in verzweifelter Erinnerung an seine ursprüngliche, alte Güte sich liederlich an dem Besten und Schlechtesten berauscht, um nur jenes Andenkens loszuwerden, bis es, so ausgehöhlt, zugrunde geht. (p. 188)

This momentary "Rausch," this temporary intoxication with religious feeling, is similar to the experience of the Markese in Arnim’s Gräfin Dolores:

... er hatte die Laster überlebt; jetzt war es nicht bloss Sinn für Frömmigkeit, die ihn an die Wahlfahrtsörter Siziliens, zu allen Geistlichen trieb, er schwindelte in die Frömmigkeit hinein, die seiner Frau eigen war, es war ihm ein neuer Reiz, den er aber immer neu steigern musste; die Religion ward ihm eine Art Opium, seine Natur forderte immer mehr, bis sie nichts mehr fordern konnte. 52

This inability to lead a meaningful spiritual life is the result of losing her natural simplicity, "die Einfalt, diese Grundkraft aller Tugend," (p. 188) through her irresponsible,

precocious behavior. Her over-sophistication has resulted in a division between her mind and feelings which has made it impossible for her to react to life as a whole person, in a harmonious and purposeful way. Thus, although her feelings may desire to believe in God, her mind cannot accept his existence:

Sie kannte gleichsam alle Schliche und Kniffe der Besserung—und der Teufel sass gegenüber und lachte ihr dabei immerfort insGesicht. In solcher Seelenangst dichtete sie oft die herrlichsten Sachen aber mitten im Schreiben fiel es ihr ein, wie doch das alles eigentlich nicht wahr sei. (p. 188)

Thus, she is unable to sublimate her feelings into any emotionally satisfying spiritual relationship and shatters on life.

Friedrich's rejection of her love drives her to suicide.

Erwin

Both Erwin and Romana commit suicide because of unrequited love. However, whereas Romana's suicide is voluntary, Erwin's is involuntary, a psychosomatic reaction created by her will to die. Whereas Romana's anguish is caused by the dominance of her feelings over her reason, Erwin's is caused by a more serious emotional problem, her potential insanity. Thus, although she possesses great depth, like Julie, she does not possess the latter's calm. This depth cannot order her temperament because it is already disordered by nature:
Er entdeckte in wenigen Gesprächen, bald an Schärfe und Tiefe eine auffallende Ähnlichkeit seines Gemüt's mit Julien. Nur mangelte bei Erwin das ruhige Gleichgewicht der Kräfte, die alles beleuchtende Klarheit ganz und gar. Im verborgsten Grunde der Seele schien vielmehr eine geheimnisvolle Leidenschaftlichkeit zu ruhen, die alles verwirrte und am Ende zu zerstören drohte. (p. 77)

This is the result of the impact of her illegitimacy, the "unwillkürliche, schändliche Verbindung" (p. 276), the union of Rudolf and Angela, which has oppressed her with guilt and driven her into a life of fantasy. Her mind is further deranged by the unstable promiscuous gypsy life amid which she has been brought up. Thus her appearance is unkempt and immodest when Friedrich first sees her in the forest hut.

Like Romana, her problem does not arise so much from the fact that her love is unrequited as the fact that she has no inner resources to counteract the destructive effects of this love. It is significant that, like Romana, she is attracted to Friedrich, whose harmonious personality is so in contrast with her own. Her male disguise does not arise, like Romana's, from a desire to live a free, aggressive male life, but rather to hide and cover up her own identity, not

53 Keller comments on her lack of inner resources: "[Er] kennt in seinem Leben auch keine eigene Führung. Wie die Wolken immerfort am Himmel dahinziehen, gelenkt von einem fremden Willen, so fühlt auch er sich von einem "wunderbarem Schiffer" geführt. Erwin lässt sich vom Leben tragen. Wie auf einem Strome gleitet er willenlos dahin." Keller, p. 63
just as Friedrich's niece, but as a male human being.

This desire to conceal her identity, her past, at all costs is emphasized by her reaction when, after Julie discovers her identity, she gives her girl's clothes to wear:

Das Mädchen wurde dadurch auch stiller, aber es war eine wahre Grabesstille, von der sie sich nur manchmal im Gesange wieder zu erholen schien. (p. 244)

Thus, even if it were possible for her love to have been requited, it is doubtful if she would be capable of accepting it because of her extreme withdrawal.

She seems doomed to suffer, to long for a love which, even if she had the opportunity, she would be incapable of accepting. Thus she is always lonely and restless, "einsam und anteillos" (p. 35). She scribbles on a sheet of paper "Es ist entzetzlich, allein zu sein" (p. 173). She is "eine wunderbare Laute aus alter Zeit, die jetzt niemand mehr zu spielen versteht" (p. 36). Because of her withdrawal and sense of isolation, her desire to hide her "shameful" identity, she can never hope to have a normal love relationship. She can only hope to approach Friedrich as a servant, in a sub­servient relationship, one in which her individuality can be buried. She is undoubtedly attracted by Friedrich's gentle protective personality which soothes and calms her. Her attitude is somewhat similar to that of the Minnesinger, the
"servants of love" who reputedly dedicate themselves wholly to the beloved with no thought of reward:

Sein einziges Ziel und Augenmerk schien es, seinen Herrn, den Grafen Friedrich, zu bedienen, welches er bis zur geringsten Kleinigkeit aufmerksam, emsig und gewissenhaft tat. (p. 35)

This service is her only purpose in life. In all other relationships she falls back into her withdrawn behavior:

Sonst mischte er sich in keine Geschäfte oder Lust der anderen. Er schien zerstreut, immer fremd, verschlossen und fast hart. (p. 35)

Her insecurity is intensified by her jealousy of Rosa:

Ich kann nicht länger schweigen, der Neid drückt mir das Herz ab. (p. 173)

Religious faith gives her only a temporary security. Unlike Romana, however, she has no intellectual difficulty in accepting Christianity. On the contrary, her intense subjectivity makes her particularly responsive to it. It is rather the world of practical reality which she finds unreal.

When he finds she has received no religious instruction, Friedrich is shocked, and attempts to fill this gap:

Friedrich liess es sich nun ernstlich angelegen sein, ihn im Christentume zu unterrichten. Alle Morgen, wenn die Natur in ihrer Pracht vor ihnen ausgebreitet lag, sass er mit ihm im Garten und machte ihn mit dem grossen wunderreichen Lebenswandel des Erlösers bekannt und fand, ganz dem Gange der Zeit zuwider, das Gemüt des Knaben weit empfindlicher für das Verständnis des Wunderbaren als des Alltäglichen und Gewöhnlichen. (p. 78)
The effect of this teaching is beneficial:

Seit dieser Zeit schien Erwin innerlich stiller, ruhiger und selbst geselliger zu werden. (p. 78)

Because Erwin is at the mercy of her temperament, however, religion can only provide a temporary comfort, and cannot hinder her approaching insanity.

Only when she is able to sublimate her suffering in song does she obtain happiness and regain her equilibrium. Such a self-sacrificial attitude may be evidenced by her "schönes seelenvolles Gesicht" (p. 35)

Erwin expresses herself through both music and literature. The music is a positive, unifying expression of experience. Through her songs she is able to sublimate her love for Friedrich, to rise above it and synthesize it into a vicarious fulfillment. Thus at night she wanders outside and sings love songs to the accompaniment of her guitar:

Wenn alles im Schlosse schlief und draussen die Sterne am Himmel prangten, ging er vielmehr mit der Gitarre aus, setzte sich gewöhnlich auf die alte Schlossmauer über dem Waldgrunde und übte sich dort heimlich auf dem Instrumente. (pp. 35-36)

They are lyric outbursts of her longing or of her ecstasy, like the following:

Es weiss und rät es doch keiner, Wie mir so wohl ist, so wohl! Ach, wüsst' es nur einer, nur einer, Kein Mensch sonst es wissen sollt'! (p. 174)
Or, if they are sad, they still provide a comforting inner release:

Ich kann wohl manchmal singen,
Als ob ich fröhlich sei,
Doch, heimlich Tränen dringen
Da wird das Herz mir frei. (p. 177)

In music and poetry she exalts and resolves her experience by transcending it. In her prose fragments she analyses and describes it. Thus her writings, her scrawled fragmentary expression of feeling describe her melancholy, her loneliness and grief, the destructive emotions which tear her apart. Friedrich describes the desperate fragmentary, unconnected nature of her thoughts:

Es waren einzelne Gedanken, so seltsam weit abschweifend von der Sinnes- und Ausdrucksart unserer Zeit, dass sie oft unverständlich wurden, abgebrochene Bemerkungen über seine Umgebungen und das Leben, wie fahrende Blitze auf durchaus natürlichem, melancholischem Grunde, wunderschöne Bilder aus der Erinnerung an eine früher verlebte Zeit und Anreden an Personen, die Friedrich gar nicht kannte, dazwischen Gebete wie aus tiefster Seelenverwirrung eines gelingstigten Verbrechers, immerwährende Beziehung auf eine unselige verdeckte Leidenschaft, die sich selber nie deutlich schien, kein einziger Vers, keine Ruhe, keine Klarheit überall. (pp. 176-177)

She describes her feeling of isolation in the lonely immensity of the world:

Die Wolken ziehn immerfort, die Nacht is so finster.
Wo führst Du mich hin, wunderbarer Schiffer? Die Wolken und das Meer haben kein Ende, die Welt ist so gross und still, es ist entsetzlich, allein zu sein. (p. 173)
It is when Erwin is no longer able to sublimate her love, when even in her fantasy she is unable to reach Friedrich through her songs, that she becomes insane and dies.

Before she dies she tells Friedrich of this experience:

Es war ein tiefes, weites, rosenrotes Meer, dich sah ich darin auf dem Grunde immer- fort über hohe Gebirge gehen, ich sang die besten alten Lieder, die ich wusste, aber du erinnertest dich nicht mehr daran, ich konnte dich niemals erjagen, und unten stand der Alte tief im Meere, ich fürchtete mich vor seinen Augen. Manchmal ruhstest du, auf mich zugewendet, aus, da sass ich still dir gegenüber und sah dich viel hundert Jahre an . . . (p. 241)

Her illness seems to be psychosomatic, a desire to die because of unrequited love. It is caused by a heart attack precipitated by Friedrich's presence:

Erwin sah indes wie aus einem langen Traume mit ungewiss schweifenden Blicken rings um sich her und dann Friedrich an, während sehr heftige innerliche Zuckungen, die sich immer mehr dem Herzen zu nähern schienen, durch seinen Körper fuhren. . . hier nahmen die Zuckungen in immer engern Kreisen auf einmal sehr heftig zu. Der Knabe nahm Friedriths Hand, drückte sie fest an seine Lippen und sagte: "Meinlieber Herr!" Ein plötzlicher Krampf streckte noch einmal seinen ganzen Leib, und er hörte auf zu atmen. (p. 241)
Romana and Erwin lose their lives because of unrequited love. The Bürgermädchen and Leontin's mistress die because of a sense of guilt, a wounded moral consciousness. Romana and Erwin are driven to destruction by their nature, which they cannot control. The Bürgermädchen is driven to destruction by her conscience, a product, not of her passion, but of her pious nature, which has been nurtured in a quiet, orderly Christian environment.

She falls in love with the prince, who is disguised as a student, and gives herself to him, unaware that he has deliberately planned to seduce her. When she discovers his identity during a public procession, she faints and later refuses to see him again, realizing that she will never be able to marry him. In remorse for her sin she turns completely to God, visiting all the churches, praying that she may yet be happy in this life. The weight of her sin soon deprives her of all hope, however, and she becomes convinced that only death can atone for it:

Nach und nach aber fing sie an zu kränkeln und wurde melancholisch. Sie sprach sehr zuversichtlich, dass sie bald sterben würde, und von einer grossen Sünde, die sie abzubüssen hätte, und fragte die Mutter oft angstlich, ob sie denn noch in den Himmel kommen könnte? (p.194)
This acceptance of her death, partly psychosomatic in nature and (perhaps) partly caused by her pregnancy, gives her peace:

Die letzten Tage vor ihrem Tode wurde sie merklich besser und heiter. Noch den letzten Tag, kam sie sehr frühlich nach Hause und sagte mit leuchtenden Augen, sie habe den Prinzen wiedergesehen, er sei, ohne sie zu bemerken, an ihr vorbeigeritten. Den Abend darauf starb sie. (p. 194)

Leontin's girl-friend is also of an initially uncomplicated disposition, "ein gutes, herziges, verliebtes Ding." One evening, however, she receives a visit from someone who appears to be Leontin. She tells Leontin of this visit, who in turn tells Friedrich of it:

... ich sei ja gestern abends noch sehr spät bei ihr gewesen, und da sie mich küssen wollen, hätte ich sie ermahnt, lieber Gott als die Männer zu lieben, darauf hätte ich noch ein Weile sehr streng und ernsthaft mit ihr gesprochen, wovon sie aber nur wenig verstanden, und wäre dann ohne Abschied fortgegangen. (p. 255)

When she discovers this person was not Leontin, she becomes frightened and begs Leontin never to see her again. When Leontin rides out to see her the following evening or to find out about her from her mother, he sees himself standing by a tree. (This "double" is actually Rudolf, who delights in playing malevolent jokes on lovers.) The same hour the girl dies, not of guilt, but of fright.

Just as Romana and Erwin are driven to death by the disorder within themselves, so are the Bürgermädchen and Leontin's mistress driven to it by an ordering moral force. In the Bürger-
mädchen this is an inner force, the piety to which she has been conditioned. In Leontin's mistress it is an outer force, the inexplicable appearance of Rudolf which drives her to death, not through a desire for, but through a fear of, morality.
CHAPTER III

The Unhappy Who Make Some Positive Adjustment to Life

In this novel Eichendorff depicts love as the primary method for women to achieve happiness. All his female characters attempt to find fulfillment in love first, and only turn to other forms of fulfillment when this fails. So strong is woman's desire for love that, when it is unrequited, as in the case of Romana and Erwin, it can lead to suicide. In Eichendorff's view, however, the happiness of love can only be fulfilled through the Christian sacrament of marriage. Any expression of love through a sexual relationship outside of marriage only leads to promiscuity and results in disharmony within the individual and therefore to unhappiness. Harmony, the prerequisite of happiness, can only be restored within the individual by the ordering forces of morality and religion. By practising these, Marie, Rosa and Angelina are able to restore order and stability to their lives which had been previously disordered by unhappy extra-marital experiences. Because they do not consummate happy marriages, however, they cannot be said, in Eichendorff's view, to attain their highest fulfillment.
Marie, Angelina and Rosa all lose their happiness through early sexual experiences unprotected by marriage. Through these they lose their self-control, which gave stability to their lives, and with this the charm and innocence which first made them so attractive. Their lives thus become disordered and inharmonious.

Marie

As a young girl Marie lives in a Jägerhaus next to Leontin's castle. Conditioned by her natural environment, she is fresh and innocent. As a "Naturkind," however, she passionately loves freedom. Because of this, although she desires a lover, she senses that such a relationship would destroy her by depriving her of her freedom.

This approach-avoidance conflict is the basis of her later problems. It is expressed in a song (pp. 24-25) in which she identifies herself with a deer which is magnetically attracted to the hunter, the aggressive masculine force, although it knows it will destroy him:

Im dunkelgrünen Waldrevier
Da blitzt der Liebste rosenrot,
Gefällt so sehr dem armen Tier,
Das Hirschlein wünscht, es lüge tot.

She realizes, however, that this desire for love is stronger than her desire to protect herself:
Hüt', schönes Hirschlein, hüte dich!
Spricht's Hirschlein selbst in seinem Sinn,
Wie soll ich, soll ich hüten mich,
Wenn ich so sehr verliebet bin?

The hunter, however, because he loves her, does not wish to kill,
but to tame her:

Weil ich so sehr verliebet bin,
Wollt' ich das Hirschlein, schön und wild,
Aufsuchen tief im Walde drin
Und streicheln, bis es stille hielt.

She realizes, however, that such taming is a preliminary form
of domesticity, a form of incarceration which, as a free
creature of nature, is unsufferable to her:

Ja, streicheln, bis es stille hielt,
Falsch locken so in Stall und Haus!
Zum Wald springt's Hirschlein frei und wild
Und lacht verliebte Narren aus.

This conflict within her leads to a series of tragic
affairs and is only resolved when, through recognition of her
dilemma, she withdraws from men altogether.

Marie loses her innocence through the playful
affection of the men at Leontin's, who continue to fondle her
like a child despite the fact that she has matured: "Jeder
behandelte sie aus Gewohnheit als ein halberwachsenes Kind,
fing sie auf und küsste sie. Friedrich sah wohl, dass sie
sich dabei gar künstlich straubte, um nur immer fester gehalten
zu werden, und dass ihre Küsse nicht mehr kindsch waren." (p. 57)

Friedrich realizes that such apparently innocent behavior will eventually result in serious consequences: "Friedrich schmerzte das ganze lose Spiel. . . und sprach laut von Verführen." (p. 33)

Thus, although she first regards love as a game and delights in rejecting potential lovers, such as Faber, she soon loses her independence. Thus, when she goes to the Residenz, she gives herself up completely to her feelings. When Friedrich notices her uninhibited behavior at the masked ball, he accompanies her home and reprimands her. He compares her lovers to the black knight who appeared at the ball, outwardly attractive and vital, but inwardly the devil, sexual licence, who causes death by killing the ordering, stable life of the spirit:

Wie der schwarze Ritter heute auf dem Balle, tritt überall ein freier, wilder Gast ungeladen in das Fest. Er ist so lustig aufgeschmückt und ein rüstiger Tänzer, aber seine Augen sind leer und hohl und seine Hände totenkalt, und du musst sterben, wenn er dich in die Arme nimmt, denn dein Euhle ist der Teufel. (p. 117)

This lack of self-control is apparent in her attempts to commit suicide during Friedrich's visit.

Although she is at the mercy of her feelings, the intensity of her love gives her a capacity for self-sacrifice which eventually saves her. So great is her affection for her lover, an officer who dies in battle, that she acquires
strength to carry his body up the mountainside. Friedrich, moved by the depth of her love, attempts to persuade her to channel it into a more fruitful, spiritual, source: "Ist in dir eine solche Gewalt wahrhafter Liebe...so wende sie zu Gott, und du wirst noch grosse Gnade finden." (p.218)

Possibly influenced by this advice she joins the group of mentally disturbed people under Rudolf's care. She rejects all further relationship with men, realizing the unhappiness caused by her promiscuity and, possibly, its deeper cause - the conflict between her desire for love and her desire for freedom. Thus, she slaps Faber when he attempts to kiss her, which he, a representative of a sexually liberal society, considers insane. For her, however, it undoubtedly represents a conscious attempt to subordinate her feelings to her reason, and, as such, is an indication of her beginning mental health.

**Angelina**

Like Marie, Angelina loses her self-control and happiness when she is removed from the protective environment of her home.

Having known and loved her as a child, Rudolf
meets her again in Italy and falls in love with her, attracted by her beauty and feminine passivity - her modesty and timidity. When Rudolf learns that her father has consecrated her at birth for the religious life and that she soon must enter a convent, they decide, after several meetings, to elope.

While she is alone with Rudolf, protected by him as securely as she was by her home, she retains her feminine dependency and therefore her happiness. Thus, alone with him in the boat, she feels protected and is able to give herself up completely to her love. This experience in which she loses her own identity in that of her lover gives her that total fulfilling happiness which all women seek in love. Thus, he is the sole source of her happiness and she is absolutely dependent upon him: "Die Liebe hatte sie nun ganz in meine Gewalt gegeben." (p.270) It gives her a kind of happiness that is not just superficial and transitory but permeates her innermost being - she is "innerlichst fröhlich." (p.270) It does not simply excite her feelings, creating an immediate physical response, but calms and deepens them, creating a profound spiritual response. Thus, it gives her great peace: "Sie wurde nun ruhig. Innerlichst fröhlich, aber still, sass sie fest an mich gedrückt." (p.270) It also makes her thoughtful and preoccupied: "sie sah mit den weit offenen,
sinnigen Augen unverwandt ins Meer hinaus."

As soon as they are no longer alone, however, she loses her dependency upon him. Her sudden exposure to the world is too violent a change from her former sheltered existence and she succumbs to the dangers of her new freedom. She loses her passivity - her dependence upon a protective environment - and becomes independent and self-assertive. In gaining this independence she gives herself up to the world as completely as she had given herself to Rudolf. This "Hingebung," however, does not give her the deep spiritual happiness which her love for Rudolf provided, but an immediate, sensuous pleasure - a restless excitement which gives no peace. Thus, when she wakes up the next morning and sees the Italian coastline - her first view of the world outside her home - her reaction is violent. She utters a "Freudenschrei." The world, however, cannot offer her the protection which her home or her lover provided, so that it eventually destroys her. Thus, Eichendorff describes the world, despite its beauty, in threatening

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This capacity of love to change and deepen a woman's personality is reflected by Eichendorff's remarks about his wife Luise in his letter of 1816: "Du darfst meine Frau nicht mehr nach Erinnerungen aus alter Zeit beurteilen. Ihr Hineinleben in mich - sie schreibt z.B., ohne dass ich daran gedacht, jetzt eine Hand, die schon häufig mit der meinigen verwechselt wurde - grosse Kummer und gewaltsames Herausreißen aus dem heimatlichen Boden und Sauerteig haben ihre frühere sinnlich reizende, mutwillig spielende Lebhaftigkeit in die Tiefe versenkt und in eine unendlich milde, stille lebenskräftige Güte verwandelt..." H.K.A., XII, 18-19.
terms - as seductive and offering an uncertain future: "Es war der erste überschwengliche Blick des jungen Ge
mütes in das freie, lüstern lockende, reiche, noch unge-
wisse Leben." (p.271)

It is through the bohemian life in Rome, however, that she finally loses her self-control and happiness. Its lack of discipline appeals to her: "Wir führten einen gar
wunderlichen, ziemlich unordentlichen Haushalt miteinander, denn Angelina gewöhnte sich sehr bald an das freie, sorg-
lose Künstlerwesen." (p.271) Her independence makes her masculine. She soon becomes self-aware and assertive. She loses her feminine passivity - her self-forgetfulness and modesty. She becomes conscious of her own beauty: "Sie musste mir oft zum Modell sitzen, und sie tat es gern, denn sie wusste wohl, wie schön sie war." (p.271) Intoxicated by her new freedom she begins to act aggressively like a man, an attitude symbolized by the male clothes she must wear as a disguise: "Indes entging es mir nicht, dass Ange-
lina anfing, mit der Mädchentracht nach und nach auch ihr mädchenhaftes, bei aller Liebe verschämtes Wesen abzulegen, sie wurde in Worten und Gebärdcn kecker, und ihre sonst so schüchternen Augen schweiften lüstern rechts und links." 55 (p.271) Because she is a woman, she cannot endure such

55 Möbus points out that the use of men's clothing as a symbol of decadence and licence was also used by Novalis: "Die Frau in der Männerkleidung wird von Novalis als symbolischer Aus-
freedom without losing her self-control. She becomes drunk and sensual: "Ja, es geschah wohl manchmal...dass sie sich berauschte, wo sie dann mit den furchtsam dreisten Mienen und glänzend schmachtenden Augen ein ungemein reizendes Spiel der Sinnlichkeit gab." (p.271)

During her retreat at a Landhaus outside of Rome where she goes to bear her child, she realizes what has happened to her. She longs for the protected existence she needs to maintain inner stability. She becomes melancholy and depressed and even desires the security of the religious life: "Wär ich doch lieber ins Kloster gegangen!" (p.272) On the other hand, despite its insecurity, she is still attracted by her new freedom: "Bin ich nicht ein schöner Jäger?" (p.272), she asks almost simultaneously. This attraction to male freedom is expressed in a hunting poem representing the free restless life of the hunter who is magnetically drawn to the deer - the limitless goal which freedom enables one to seek. Such freedom, however, is frightening because it offers no security. Its goal is elusive and uncertain:

Ich hab' gesehn ein Hirschlein schlank
Im Waldesgrunde stehn,
Nun ist mir draussen weh' und bang',
Muss ewig nach ihm gehn. (p.272)

She succumbs to her disordered feelings and flees with her child and a man she has met at the inn who, according to gypsy prophecy, is fated to fight Rudolf in a duel. When,
many years later, Rudolf meets Angelina at a costume ball, she mistakes him for this man, who, in jealousy, attacks Rudolf and dies when he falls on Rudolf's outstretched dagger.

Like Marie, Angelina manages to restore order to her life. Like her, she also withdraws from society and avoids all further contacts with men. She devotes her life to religion and good works, appearing often at scenes of disaster as "die schöne Frau" - a figure dressed in white and recognized as a good omen by all. She rescues people from fires - just as she herself had been rescued from the raging uncontrolled fire of her feelings. This life of contemplative withdrawal resembles the contemplative life to which she had originally been consecrated by her father. Like Marie, she also lives a chaste life, possibly considering it an act of atonement for her faithlessness to Rudolf, and also necessary for the preservation of her emotional stability. Her life of service, although not as necessary for her sanity as that of Marie's, is nevertheless therapeutic in that she uses the material possessions inherited from her husband's estate to atone for her guilt in marrying him. By being a beneficial, and, in the popular imagination, a supernatural presence at the scenes of fires she atones for and counteracts the destructive presence of the gypsy whose prediction to
Rudolf when his home burned was largely responsible for the haunting feeling of desperation and nemesis which oppressed his life.

Rosa

Like the other women who do not subordinate their feelings to some higher ordering principle, Rosa is at the mercy of the men with whom she comes in contact. Throughout the novel she is torn between Friedrich and the Prince, receptive to the influence of each. Ultimately like all women, it is not she who makes the choice but the choice is made for her, and is dependent upon the attitude of her lover and the circumstances of the moment. In this sense her destiny is determined by fate rather than her own free will.

It is Rosa's beauty and modesty - her apparently ideal feminity - which first appeals to Friedrich. 56 It is only when he discovers that these qualities are superficial - the result of the first flush of love rather than of permanent personality traits, that he loses his interest in her. It is natural, therefore, that these qualities should make the greatest impression upon him when he does not know her well - when her beauty is heightened by the

56 Friedrich's love for Rosa is based, according to most critics, upon Eichendorff's relationship with Käthchen von Rohrbach during his residence in Heidelberg in 1808. Cf. Köhler, p. 116.
mystery of strangeness. Their mutual attraction casts a spell which they seem to fear to break by familiarity. At first, they appear to one another as ideals rather than people. Thus, when tending Friedrich's wounds at the mill Rosa appears like an "Engelsbild." (p.21) Similarly, Rosa does not treat Friedrich like an ordinary human being, but with a great timidity and deference. Her modesty in his presence heightens her beauty.

Their love relationship which develops at the castle - a lyrical response to love itself rather than to each other - seems equally super-personal. Thus, Rosa is not interested in the description of his trip but waits, rapt und silent, for him to touch her. The experience they share transcends their identity, which seems unimportant. Thus, when Friedrich describes love, it is primarily the experience he remembers rather than Rosa herself:

*Drüben in ihrem schonen Garten hatte die Liebe ihr tausendfarbiges Zelt aufgeschlagen, ihre wunderreichen Fernen ausgespannt, ihre Regenbogen und goldnen Brücken durch die blaue Luft geschwungen und rings die Berge und Wälder wie einen Zauberkreis um ihr morgenrotes Reich gezogen. (p.35)*

But although Rosa is capable of great tenderness in a romantic relationship, she is essentially practical and hard-headed. This characteristic is apparent to her brother Leontin who refers to her as "meine weltliche Rosa." (p.37) Leontin does not even consider her physical beauty spontaneous and natural but compares it to "ein bemalter Frühling,"
When Friedrich regards Rosa objectively rather than romantically, he soon becomes aware of her limitations. He notices that she lacks a simplicity and openness - a receptivity to experience - which characterizes the natural, unspoiled personality. This is indicated by the fact that nature bores her. She is not attracted by the passivity of nature which appeals to the spirit but by the activity of the world - by "neue Spektakel" - which involve her feelings directly. Similarly she is bored by Friedrich's abstract discussions because they do not relate to her immediate experience. This lack of receptivity is revealed in its most negative aspect in her "Hartnäckigkeit" - her character trait which Friedrich most deplores. Thus, at the height of her love relationship with Friedrich she insists upon accompanying Leontin on his trip even though she realizes it means separation from Friedrich.

Rosa has lost her simplicity - her child-like receptivity to life. Like all the other "grossgewordene altkluge Menschen" her values are limited to those of her immediate experience - to the practical tangible values of the world. This latent attraction to the "world" is cultivated in the atmosphere of the Residenz. She loses

This attitude is similar to that of Graf Gaston in Eichen-dorff's Die Entführung, who says: "Der Mensch verlange immer etwas Ausserordentliches, und wenn es das Entsetzlichste wäre, um nur dem unerträglichsten Übel, der Langeweile, zu entkommen." Quoted by Riepe, p. 42.
what naturalness of expression she possessed and develops a self-conscious affectation which becomes apparent in her conversation: "sie mischte oft in ihre besten Unterhaltungen so Fremdartiges, als hätte ihr innerstes Leben sein altes Gleichgewicht verloren." (p.168)

At the Residenz she attracts the attention of the Prinz who falls in love with her. Her affection vacillates between Friedrich and the Prince, dependent upon who is attentive to her. Through a series of coincidences and misunderstandings which Eichendorff attributes to fate she becomes so exposed to the Prince's influence at critical moments that he succeeds in seducing, and later, marrying her. Thus, her feminine passivity and the intervention of fate cripple her free-will, and she is unable to make an independent choice determining her future happiness.

By marrying the Prince she attains the goal to which her practical nature had always inclined. She now possesses those things which the world values most highly - material wealth and social prestige: "So hatte sie ihr höchstes Ziel, die weltliche Pracht und Herrlichkeit erreicht." (p.247) Leontin disparages these values and says of her: "Sie taugte niemals viel, Weltfutter, nichts als Weltfutter." (p.247)

The attainment of this goal, however, does not make her happy. When at the end of the novel Friedrich
enters the religious life she appears in the chapel as a penitent.Presumably she realizes that material possessions – the limited goals of this world – do not give happiness, and has come to value the unlimited spiritual goals which Friedrich represents, through which her integrity and freedom could be preserved. She begins to devote herself to a meaningful practice of the religious life within, one presumes, the framework of her marriage. In the chapel she appears deep in contemplation:

Nur eine hohe, junge Dame, die einen dichten Schleier über das Gesicht geschlagen hatte, lag seitwärts vor einem einsamen Altar voll Andacht auf den Knien und schien von allem, was hinter ihr in der Kirche vorging, nichts zu bemerken. (p.290)

Thus, although Marie, Angelina, and Rosa do not attain the happiness of natural fulfillment they nevertheless attain (with the possible exception of Marie) a deeper, stable more significant way of life.
CHAPTER IV

THE HAPPY

Only three characters in this novel - Julie, Leontin and Friedrich - attain significant happiness. They achieve this by subordinating their lives to the ordering influences of morality and religion. For Julie and Friedrich, however, this harmony is not achieved as a last desperate measure as it is for Marie, Angelina and Rosa, but is an organic part of their being. They do not impose it from without as a necessary act of discipline to hold their lives together. Rather, it arises spontaneously from within, and has always been a characteristic of their personality. Leontin's harmony, on the other hand, represents the final step in the development of his personality. His exuberance for life which was often misdirected or handicapped by his bitterness, is now controlled and channelled fruitfully through his submission to God.

Eichendorff shows through these characters that happiness can be obtained both through an active life in the world and the contemplative life of the soul. Thus, Julie and Leontin marry, and Friedrich enters the religious life.

Julie 58

The only woman who attains happiness is Julie.

58 According to Köhler this character is bases upon Eichendorff's cousin Julie von Howerden. Köhler, p. 145.
This is because she is protected by her home-life — a natural rural existence ordered by routine. Such an environment nourishes the traditional moral virtues which can provide a purposeful way of life for her without the necessity of marriage and which protect her against sexual liberality which could destroy her inner calm. This way of life has given her an inner harmony — a calm and peace — which is an intrinsic part of her personality. It is accompanied by an attractive cheerfulness and honesty of temperament. Thus, despite her social reticence "verbreitete die beständige Heiterkeit und Klarheit ihres Gemüts einen unwiderstehlichen Frühling über ihr ganzes Wesen." (p.76)

This harmony is reflected in the outer order of her life — her pride in the conscientiously ordered household reflected in her room as Leontin rescues her from the fire:

Alles in dem Zimmer lag noch still und friedlich umher, wie sie es beim Entkleiden hingelegt; ein aufgeschlagenenes Gebetbuch lag an ihrer Seite. (p.93)

But, as in the case of her father, the rigidity of this way of life has made her inflexible and unreceptive to other forms of experience. Thus, like her father, she is socially awkward and cannot easily partake in a general conversation. In a negative sense this makes her cruel and unsympathetic to others. Thus, she is unable to understand Romana's violent nature which leads to her suicide. She condemns it with hatred. In a positive way such inflexibility, while depriving her of imaginative sympathy, protects
her against disorder which is the source of immorality. Thus, she is unable to understand Leontin's satiric wit and his highly imaginative but grotesque drawings:

Er [Leontin] begriff nicht, dass das heiligste Wesen des weiblichen Gemütes in der Sitte und dem Anstande bestehe, dass ihm in der Kunst, wie im Leben, alles Zügellose ewig fremd bliebe." (p.76)

On the other hand, the quiet contemplative existence which she leads has drawn her inward and given her great emotional depth. Thus, she tells Friedrich about her life and what she has read:

und tat dabei unbewusst mit einzelnen, abgerissenen, ihr ganz eignen Worten oft Äusserungen, die eine solche Tiefe und Fülle des Gemütes aufdeckten und so seltsam weit über den beschränkten Kreis ihres Lebens hinausreichten, dass Friedrich oft erstaunt vor ihr stand und durch ihre grossen blauen Augen in ein Wunderreich hinunterzublicken glaubte. (p.77)

Like others who lead a natural, spontaneous life, she is extremely responsive to nature. She so identifies herself with it that she can immerse herself in it and be deepened by it. Thus, unlike Rosa, a product of artificial society, who is bored by nature, Julie responds to it ecstatically. When she sees an unusually beautiful view:

tat sie einen Freudenschrei über den unerwarteten, noch nie gehabten Anblick und sah dann den ganzen Weg über mit den grossen, sinnigen Augen stumm in das wunderbare Reich... (p.289)

Her natural innocence is preserved by her moral scruples, indicated by her refusal to kiss Leontin on the
evening he rescues her from the fire. Her physical beauty seems to become spiritualized as she matures:

Friedrich bemerkte dabei, wie sich ihre ganze Gestalt seitdem entwickelt hatte. Alle ihre Züge waren entschieden und geistreich. (p.229)

After her marriage she attains the happiness of the bride who has given herself to her husband within the secure protective bond of marriage:

Julie sass still in die Zukunft versenkt und schien innerlich entzückt, dass nun endlich ihr ganzes Leben in des Geliebten Gewalt gegeben sei. (p.291)

Of all the women who find fulfillment through some form of religious practice, only Julie has been nurtured in a stable Christian life from childhood. She does not turn to religion as a substitute for human love but has always known and practiced it. Her life is not consciously spiritual - a deliberate act of the will - an attitude which characterizes converts and those who desperately need to change their way of life - but unconsciously so. Her religion is more moral than spiritual, consisting of a natural stability and goodness absorbed from the peaceful ordered family life around her, than from an intimate spiritual communion with God. But because of the stable protective environment in which she has been reared and the purposeful routined domestic life she has been trained to lead, she has developed qualities of temperament - a peaceful, stable, reflective personality - which others must strive for by a conscious act of the will. Because
of this, she is not only the woman in this novel who attains the most satisfying spiritual life - consisting not in outer acts of good works but in inner qualities of spirit - a capacity to respond more deeply to the beauty of life and a greater appreciation of its significance - but also the only one who attains fulfillment through love, because she is able to attract a suitable husband through the enduring spiritual qualities she represents.

Leontin

The intense, intoxicating relationship which women seek in love is sought by Leontin in life itself. He is driven by a restlessness into the immediate world around him to which he responds intensely. Friedrich remarks: "Du siehst so frisch in die Welt hinein, dass alles unter deinen Augen bunt und lebendig wird." (p.154) Thus, he does not respond simply to isolated external activities like the hunt, but poetically to the full, sensuous expression it invokes:

Ich liebe an der Jagd nur den frischen Morgen, den Wald, die lustigen Hörner und das gefährliche, freie, soldatische Leben. (p.83)

He values the experience of the ecstatic person - the one who responds most fully to life - as the highest human experience. He says: "Wo ein Begeisterter steht ist der Gipfel der Welt." (p.180) Because ecstasy is itself a poetic experience it is not surprising that Leontin equates
poetry with life:

Denn was hier Faber Herrliches ersann und fleissig aufschrieb, suchte Leontin auf seine freie, wunderliche Weise ins Leben einzuführen. (p.35)

He does not try to re-form his experience into poetry but allows himself to be governed by the poetic spirit so that the experience is itself poetical:

Er beherrschte nicht, wie der besonnene Dichter, das gewaltige Element der Poesie, der Glückliche wurde von ihr beherrscht. (p.81)

Because his experience is poetic he can express it simultaneously in poetry but is unable to re-capture it later:

Da dichtete seine frische Seele unaufhörlich seltsame Lieder, die er sogleich sang, ohne jemals ein einziges aufzuzeichnen. Denn was er aufschrieb, daran verlor er sogleich die freie, unbestimmte Lust. (p.81)

The form of his art is thus a true expression of his personality - riotous songs expressing his delight in life itself and grotesque drawings expressing his contempt for the limitations of other human beings.

His attitude to art is expressed in his attitude to nature. He believes that the experience of nature - life - itself is so intimate and beautiful that any self-conscious attempt to form it into poetry as an aim itself - into an artificial, less vivid experience than the original - is blasphemous. He says to Faber, the professional poet:

"Ich wünschte Sie ritten lieber alle Morgen mit mir auf die Jagd, lieber Faber. Der Morgen glüht Sie wie eine reizende Geliebte an, und Sie klecksen ihr mit Tinte in das schöne Gesicht." (p.26)
Not only is the immediate experience of life itself more intimate and beautiful than its secondary expression through poetry, but mystery of life itself is violated by the poet who attempts to penetrate it and impose his own meaning on it. The poetic licence, in its attempt to express the inexpressible simply confuses the intellect:

Ihr verwechselt mit Euren Wortwechseleien alles so, dass man am Ende seiner selbst nicht sicher bleibt. Glaubte ich doch einmal in allem Ernst, ich sei die Weltseele und wusste vor lauter Welt nicht, ob ich eine Seele hatte, oder umgekehrt. (p. 30)

Life itself, however, remains impenetrable:

Das Leben aber, mein bester Herr Faber, mit seinen bunten Bildern verhält sich zum Dichter wie ein unübersehbar weitaufiges Hieroglyphenbuch von einer unbekannten, lange untergegangenen Ursprache zum Leser. Da sitzen von Ewigkeit zu Ewigkeit die redlichsten, gutmütiesten Weltnarren, die Dichter, und lesen und lesen. Aber die alten, wunderbaren Worte der Zeichen sind unbekannt, und der Wind weht die Blätter des grossen Buches so schnell und verworren durcheinander, dass einem die Augen übergehn. (p. 30)

Like Rudolf, Leontin is a disillusioned idealist. Instead of applying his ideals, like Faber and Friedrich, to the inner subjective worlds of poetry and religion where they can be practically implemented, he would like to apply them to life. This disillusiones him, because he realizes that society cannot be changed:

Ihn jammerte seine Zeit vielleicht wie keinen, aber er hasste es, davon zu sprechen. Mit der grössten Geisteskraft hatte er schon oft redlich alles versucht, wo es etwas nützen konnte, aber immer überwiesen wie die Menge reich an Wünschen, aber innerlich dumpf und gleichgültig sei, wo es gilt ... (p. 167) 59

59 Tamm compares Leontin's disillusionment with that of
Despite his disillusionment, however, he still has a desire for piety. He tells Friedrich: "Ich konnte so fromm sein wie ein Lämmchen und niemals eine Anwandlung von Witz verspüren, wenn nicht alles so dumm ginge." (p.74) Friedrich tells him that, despite his disappointment in the world around him, it is still possible to maintain a secure religious faith within himself:

"Nimm dich in acht mit deinem Übermut! Es ist leicht und angenehm zu verspotten, aber mitten in der Täuschung den grossen, herrlichen Glauben and das Bessere festzuhalten und die andern mit feurigen Armen emporzuhaben, das gab Gott nur seinen liebsten Söhnen." (p.74)

Inspired by Friedrich's faith, he admits his own defects and senses his future conversion:

Ich sage dir in vollem Ernst...du wirst mich noch einmal ganz bekehren, du seltsamer Mensch. Gott weiss es wohl, mir fehlt noch viel, dass ich gut wäre. (p.74)

It is his nature as an extrovert, however, not to seek fulfillment within himself, but within life outside of himself. Because nothing in the world can satisfy this ideal, however, he is consumed with restlessness. When he runs away from Julie he cuts a poem into her window which describes this state of feeling:

Ein jeder Strom wohl findet sein Meer,
Ein jeglich Schiff kehrt endlich her,
Nur ich treibe und sehne mich immerzu.
O wilder Trieb, wann lässt'st du einmal Ruh? (p.109)

Rudolf's: "Auch Leontin ist im Grunde überzeugt von der Sinnlosigkeit alles menschlichen Tuns und Treibens, wenn auch sein Pessimismus sehr viel relativer und bedingter erscheint, und mehr auf die Misere der Zeit als auf das Dasein als solches bezogen ist." Tamm, p. 50.
At first he is unable to find any way of life which will satisfy this urge for the ideal. He rejects marriage as a prosaic bourgeois institution, and also rejects work of a practical nature which others wish to elevate into an ideal. He says:

"Wäre ich recht arm gewesen, ich hätte aus lauter Langeweile arbeiten können, um mir Geld zu erwerben, und hinterdrein die Leute überredet, es geschehe um des Staates willen, wie die andern tun..." (p.229-30)

Like Rudolf, he is so repelled by people that he avoids crowds, and remarks ironically to Friedrich: "ich habe nie mehr Menschenliebe als wenn ich weit von den Menschen bin." (p.230) Because he can find no enduring ideal in the world he is only happy when he can live for the moment. He says:

"Wo es wieder so gut, frisch Leben gibt, wer fragt da, wie lange es dauert." (p.229)

He joins Friedrich at Rudolf's. But although he is disillusioned in the world, he is unhappy away from active life. Friedrich says of him: "Es fehlte ihm hier alle Handhabe, das Leben anzugehen." (p.285) But because of

Most critics agree that Leontin is a poetic representation of Eichendorff's brother Wilhelm. (Köhler, p.139) Weichberger points out that in his antisentimentality, prejudice against marriage and poetic improvisations he also resembles Brentano whom the Eichendorff brothers knew in Heidelberg and Berlin. (Konrad Weichberger, Untersuchungen zu Eichendorffs Roman "Ahnung und Gegenwart" (Diss., Jena, 1901) p.16)

This conjecture is also substantiated by Eichendorff's marginal note in connection with the passage in which Leontin talks about Romana: "Leontin spricht wild und unzüchtig von ihr Romana wie Brentano." (H.K.A., III, 515)
his disillusionment he decides to leave Europe and start
life anew in another part of the world. Friedrich approves
of this plan: "denn er wusste wohl, dass nur ein frisches
weites Leben seinen Freund erhalten konnte, der hier in
der allgemeinen Misere durch fruchtlose Unruhe und Be-
strebung nur sich selber vernichtet hätte." (p.289) He
thus regains his hope in the ultimate betterment of so-
ciety:

Und so will ich denn in dem noch unberührten Waldes-
grün eines andern Weltteils Herz und Augen stärken
und mir die Ehre und die Erinnerung an die vergan-
gene grosse Zeit, sowie den tiefen Schmerz über die
gegenwärtige heilig bewahren, damit ich der künf-
tigen, bessern, die wir alle hoffen, würdig bleibe
und sie mich wach und rüstig finde. (p.294)

He is supported in his hope by his regained religious
faith which he shares with Julie, his wife. He asks her
if she will be able to ask God: "Ziehe hin! denn was du
willst und sollst, ist mehr wert als dein und mein Leben?"
(p.294) His sense of social responsibility is similar to
that of Friedrich's and is in marked contrast to the ab-
solute individualism of Rudolf, as Tamm points out:

Leontin ist kein absoluter Individualist wie Rudolf,
dem das Gefühl sozialer Verantwortung fehlt. Mit
dem Wunsch, sein Leben in den Dienst seines Volkes
und Vaterlandes zu stellen, ist es ihm nicht weniger
ernst, als dem Helden des Romans. 61

Leontin's belief that he will be able to find
some ideal society in the new world is, however, based on
an irrational optimism inherent in his character, and is

61 Tamm, p. 51.
totally unrelated reality. Tamm says:

...ein ebenso unbegründeter als unerschütterlicher Optimismus, der es um jeden Preis mit dem Leben wieder aufnehmen will, gewinnt in Leontin die Oberhand - ein Optimismus jedoch, der keine neue Taten zeugt, sondern sich im lyrischen, Stimmungshaften verflüchtigt. Leontins Gestalt wird in die Region des Unwirklichen transponiert, das sie an der Problematik des gegenwärtigen, realen Lebens zu zerbrechen scheint. Nur auf diese Weise gelingt es dem Dichter ...über den kritischen Punkt hinaus zu führen. 62

Tamm points out that Eichendorff has been unable to resolve the conflicting aspects of Leontin's character - the passive, highly individualistic world of the romantic unrelated to any external reality and the active social and ethical consciousness of the national renaissance:

Es ist Eichendorff nicht gelungen, die drei heterogenen Elemente in Leontins Charakter: die tragische Gebrochenheit seines romantischen Naturells, die Reinheit und Strenge seiner sozial-ethischen Gesinnung und die sorglose Heiterkeit seines wirklichkeitsentrückten Naturburschentums zur Einheit zu verschmelzen. Der ethische Gegensatz zwischen der Romantik und der nationalen Renaissance...bleibt in unvermindelter Schärfe bestehen. 63

**Friedrich**

Because Friedrich's experience is so central to an understanding of Eichendorff's thought, it is analyzed in detail in the other chapters under its various aspects.

62 Tamm, p. 52.
63 Tamm, p. 53-54.
PART III
METHODS OF ACHIEVING HAPPINESS
CHAPTER V
FULFILLMENT THROUGH SOCIETY

The new social consciousness of Eichendorff's generation contrasts with the ideal of the classicists and the early romantics who envisioned self-fulfillment as the only goal of life. Thus, Ahnung und Gegenwart, in which Friedrich seeks to create an ordered society differs from Wilhelm Meister in which the hero primarily seeks his own fulfillment. Riepe says:

Das Ideal des Neuhumanismus, es sei gross, sich selbst ungestört auszubilden, weicht dem Ideal der nationalen Romantik, dass es aber grösser sei, alles in den Dienst der Allgemeinheit zu stellen. 64

This new social consciousness was the result of a reawakened nationalism, which, although not created by romanticism, was easily incorporated into it. It was not merely a patriotic reaction to the agression of Napoleon but a deeper desire to reform Germany from within - both politically and spiritually. This renewal was centered in Berlin where Adam Müller formulated his political philosophy, and Southern Germany where Catholic spirituality was revitalized by Clemens Maria Hofbauer and others. This new spirit penetrated the arts where it was promulgated by Schlegel, Arnim, Brentano and Eichendorff. Tamm says:

64 Riepe, p. 16.
Sie waren überzeugt von der Notwendigkeit einer das ganze Volk ergreifenden sittlich-religiösen Erneuerung, einer Regeneration aus den gemeinschaftsbildenden Kräften des Glaubens und der Sitte.  

Ahnung und Gegenwart reflects the various movements in Eichendorff's society and the way individuals of his age attempted to affect it and find fulfillment through it. The traditionalists merely wish to preserve the status quo — to defend it — the easiest method because it is natural for human beings to love the country and culture with which they identify themselves. The love of country — patriotism — is simply an extension of the love of self. Those inspired by the new spirit of the national renaissance, however, wish to reform and improve it — a difficult method because it is the natural tendency of human beings to resist change. Both methods are represented in this novel: the defenders by the politicians and soldiers; the reformers by the knight-figures.

A. The State

The cautious pedestrian attitude of the state discourages Friedrich from considering a political career as a method of achieving happiness. Lofty idealism is unconnected with the practical workings of government which must be carried out through the cumbersome machinery of the civil service. Thus, when the Minister tells him that the best preparation for government service is

65 Tamm, p. 65.
a thorough legal education he loses his aspiration immediately. Friedrich is also appalled by the deadening effect such a life has upon the personality - the "britisierende, einge­ gefrorene Wesen" of the Minister.

This attitude towards government service is also reflected in Dichter und ihre Gesellen. Eichendorff describes the debilitating effect of government service upon the soul of its employees and also exposes the pretensions of its advocates who wish to glorify it as some lofty ideal:

Keiner hat Zeit zu lesen, zu denken, zu beten. Das nennt man Pflichttreue; als hätte der Mensch nicht auch die höhere Pflicht, sich auf Erden auszumausern und die schäbigen Flügel zu putzen zum letzten grossen Fluge nach dem Himmelreich, das eben auch nicht wie ein Wirtshaus an der breiten Landstrasse liegt, sondern treu und ernstlich und mit ganzer, ungeteilter Seele erstürmt sein will. Ja, ich habe schon oft nachgedacht über den Grund dieser zärtlichen Liebe so vieler zum Staatsdienst. Hunger ist es nicht immer, noch seltener Durst nach Nützlichkeit. Ich fürchte, es ist bei den meisten der Reiz der Bequemlichkeit, ohne Ideen und sonderliche Anstrengung gewaltig und mit grossem Spektakel zu arbeiten, die Satisfaktion, fast alle Stunden etwas Rundes fertig zu machen, während die Kunst und die Wissenschaften auf Erden niemals fertig werden, ja in alle Ewigkeit kein Ende absehen. 66

Thus, although the group of romantics who formed around Schlegel wished to further the "national renaissance" they also wished to retain their individuality, and rejected the institutional concept of the state which would deprive them of this. Tamm says:

Wesentlich ist, dass die soziale Bindung durchaus als Produkt geistiger Wahlverwandtschaft erscheint und

66 Cotta, II, 508.
dass die individuelle Lebensgestaltung dadurch keine Beschränkung erfährt. Die Gemeinschaft als objektives, überindividuelles geistiges Gebilde, als Institution, der sich der Einzelne zu unterwerfen hat...existiert für die Romantik nicht. 67

B. The war against Napoleon

Tamm points out the various factors which made the war against Napoleon so attractive to Eichendorff and his generation. It was motivated not only by a desire to defeat an oppressor, but had its root in deeper social, cultural and psychological factors. As an aristocrat there were few vocations open to Eichendorff and those of his social class — business was too "bourgeois" and undignified, the milieu of the "Krautjunkertum" was too narrow for many of them to accept, and the civil service seemed too dull and mechanized. More significantly, the ideals of the early romantics had failed to materialize. Tamm says:

Die Frühromantik hatte im überschwenglichen Optimismus den Grundriss eines neuen Kultursystems entworfen, aber an dem Versuch, dieses genial skizzierte Schema durch positive Leistungen auszufüllen, war sie gescheitert. 68

Ultimately, this desire for war was motivated by the restlessness of youth which yearns for some violent heroic expression. Tamm says:

Die Kriegssehnsucht der Generation Arnim-Kleist-Fouqué-Eichendorff ist nicht allein aus der

67 Tamm, p. 64.
68 Tamm, p. 78.
politischen Lage, dem Druck der Franzosenherrschaft, den Eichendorff in Wien ja gar nicht empfand, zu erklären, sondern auch aus dem tiefen Gefühl persönlichen Unbefriedigtseins, dem eigentlich jeder Kreis menschlicher Tätigkeit zu beschränkt ist. Sie sahen im Krieg das einzige Element, in dem sich ihr ungestümes Tatverlangen entfalten konnte. 69

Thus, Rudolf, Leontin and Friedrich seek fulfillment through war - through commitment to a righteous cause - the liberation of Germany. They are, however, all disappointed in their attempt. They are saddened by the horrible reality of war which so conflicts with the abstract ideals for which it is fought. They observe this not only in the cruelty and destruction of war but also in the stupidity and lack of honor of their own comrades. They are also disillusioned by the lack of any enduring values, which justified, or, at least, rationalized, war in the Middle Ages. This lack of any consistent ideal is soon made apparent by the vacillating attitude of the government which is more determined to preserve itself than the country it represents.

Rudolf, however, becomes a soldier not so much out of idealism as to find a legitimate outlet for his inner violence. He is, however, soon disgusted by the triviality of his comrades, and, more particularly, by the total disregard for the individual under such an authoritarian regime:

"Der platte Leichtsinn, das Prahlen und der

Tamm, p. 78.
When he awakens from unconsciousness during battle and sees the dead bodies and burning villages around him he fully realizes the senseless brutality of war: "Ein unbeschreibliches Grausen überfiel mich vor dem wahnwitzigen Jammer-spiel..." (p.268)

Leontin is also sickened by his actual experience of war, and fully appreciates, by contrast, the peaceful existence at Herrn von A's:

"Ich kann es nicht beschreiben, mit welcher Empfindung ich aus der kriegerischen Wildnis meines empörten Gemüts so auf einmal in die friedens- und segens-reiche Gegend voll alter Erinnerungen und Anklänge hinaussah..." (p.230)

He is also disgusted by the vacillating nature of the troops and of the state officials. He is reminded of Viktor's words when he sees the troops retreat in a pretence of bravery: "Besser Uhren machen, als Soldaten spielen." (p.237)

When, after peace is declared, he is accused of treason by the very state he fought so hard to defend he decides to leave Germany forever.

Friedrich is, however, the one who enters the war with the highest ideals and therefore the one who is most disillusioned. He is inspired by the prince's glib defence of the active life dedicated to the state in

Tamm sees Friedrich's decision to enter the war as a reflection of Eichendorff's own inner development in the
preference to the contemplative life devoted to individual fulfillment:

"Es ist gross, sich selber, von aller Welt losgesagt fromm und fleissig auszubilden...aber es ist grösser, alle Freuden, alle eignen Wünsche und Bestrebungen wegzuswerfen für das Recht, alles..." (p.163)

In this enthusiasm Friedrich joins the "Landsturm," a guerrilla band operating in the Austrian alps.

He is, however, soon disillusioned. On his way to a secret conclave of all the guerrilla troops he is disgusted by the sight of a young officer, a member of the Teegesellschaft who has joined the enemy:

"Ihn empörte dieses Elend ohne Treue und Gesinnung, wie er mit vornehmer Zufriedenheit seinen Schnauzbart strich und auf seinen Säbel schlug, gleichviel für was oder gegen wen er ihn zog." (p.213)

This disillusionment in his countryman is reflected in his revulsion upon hearing him sing Schiller's "Reiterlied" - "das fürchterliche Lied" which, under such circumstances sounds "widerlich und höllisch gurgelnd." (p.213) 71

years between 1808-12 — a change of commitment from the highly individualistic aestheticism of early romanticism to the socially conscious nationalism of the Napoleonic wars. He says: "Hier sind die wesentlichen Momente des Gesinnungswandels, der sich in Eichendorff in den Jahren 1808-12 vollzog, der Übergang vom aesthetischen Individualismus der Frühromantik zur national-sozialen Geisteshaltung der Erhebungszeit festgehalten: Das Individuum ordnet sich als dienendes Glied der Gemeinschaft unter." (Tamm, p. 75)

71 Eichendorff's antipathy towards Schiller has already been noted. (See p. 36-37)
This disgust, however, is only momentary. His faith in the righteousness of his cause and the integrity of his compatriots remains firm and is reflected by the heroic style in which his following experiences are described.  

Thus, his first glimpse of the assembled band is "ein freudensreicher Anblick." (p.213) Seated on the mountain heights, awaiting the rising sun it seems suffused with noble purpose:

Die ganze unübersehbare Schar sass dort, an ihre Waffen gestützt, auf den Zinnen ihrer ewigen Burg, die grossen Augen gedankenvoll nach der Seite hingerichtet, wo die Sonne aufgehn sollte. (p.213-14)

There is almost a religious hush as they await battle - "eine feierliche erwartungsvolle Stille." (p.214) Their cause is godly and they are sustained by old Germanic virtues:

"Gleichwie die Stämme in dem Wald
Woll'n wir zusammenhalten,
Ein' feste Burg, Trutz'der Gewalt,
Verbleiben treu die Alten
...in Gottes Namen!" (p.214)

The description of the battle is just as unrealistic, and is reminiscent of a Heldensage with its

Friedrich's idyllic attitude towards war is probably explained by the fact that Eichendorff had never had any personal experience of it. Tamm says: "Dieser psychologischen Darstellung liegen keine Erlebnisse, keine persönlichen Erfahrungen Eichendorff's zugrunde -- denn er selbst hatte ja weder am österreichischen Kriege von 1809 noch am Tiroler Aufstand teilgenommen -- sondern die Hoffnungen und Erwartungen, mit denen er dem nationalen Befreiungskampfe entgegensah." (Tamm, p.77)
emphasis on "Kriegeslust" and the apparent invincibility of its hero. Thus, everyone is delighted when the battle begins. Friedrich fights with almost supernatural prowess: "Friedrich war überall zu sehen, wo es am gefährlichsten herging, selber mit Blut überdeckt." (p.215) After the battle he scarcely feels his wounds in his elation. He feels a sense of well-being that he has never before experienced: "Erinnerte sich nicht, dass ihm jemals in seinem Leben so wohl gewesen." (p.216) Still assured that his cause is holy, he gives thanks in chapel. He is convinced that his life has reached its consummation - that he has finally discovered the noble, unifying purpose which will give it meaning:

Er war völlig überzeugt, dass er das Rechte wolle, und sein ganzes voriges Leben, was er sonst einzeln versucht, gestrebt und geübt hatte, kam ihm nun nur wie eine lange Vorschule vor zu der sicheren, klaren und grossen Gesinnung, die jetzt sein Tun und Denken regierte. (p.216)

Only, however, when his fortunes are reversed and he is deprived of his lands through the peace treaty, does he question the validity of his principles. Realizing that the state authorities are simply opportunists unmotivated by any high conception of patriotism, he loses faith in his ideals which is ineffectual without any official support. He sinks into despondancy:

"Er achtete sein Leben nicht, es schien ihm nun zu nichts mehr nütze." (p.220)
Tamm points out that this general disillusionment after the war was not due merely to political factors but had a deeper cause. The romantics considered the war against Napoleon to be fought not only for national-patriotic reasons—but for religious ones. They considered it a religious crusade out of which a new Germany would arise, and when it was exposed to the contrary they were crushed and disillusioned. He quotes Werner von Haxthausen:

Man fand sich durch den Gedanken gestärkt und ermutigt, als ein Kämpfer für die heilige Sache aufzustehen, ja man überredete sich, es sei die Sache des Christentums selbst, die man verteidigen wolle.... Wir können es uns selbst nicht weismachen, dass das Christentum als solches von den Franzosen in Gefahr gebracht wurde. Alle Tendenzen dieses bewunderungswürdigen Krieges waren vielmehr ganz national. Es war ein Kampf um die Unabhängigkeit und Freiheit des Herdes, womit das Christentum, welches seine Kraft selbst bei den niedrigsten Sklaven noch bewahrt, nichts zu tun hatte...Eben weil eine Täuschung zugrunde lag, welche in innerster Seele und mit aller Kraft des Gedankens einen Volkskrieg für einen Religionskrieg gehalten, konnte der Zustand nach dem Frieden nicht befriedigen. 73

C. Knighthood

The society of Eichendorff's time as represented by the Teegesellschaft has no established values which can be attacked because its values are themselves relative. The Teegesellschaft also seems self-satisfied with human nature—a heritage of humanism—so that any suggestion of its improvement is considered repugnant.

73 Werner von Haxthausen, Die Kirche und ihre Institutionen im Verhältnis zu den Tendenzen der Zeit, quoted by Tamm, p. 71-72.
Because of this any person who seriously accepts the old fashioned virtues and wishes to institute them in society is considered insane:

Zieht dann von Zeit zu Zeit einmal ein wunderbarer, altfränkischer Gesell', der es noch ehrlich und ernsthaft meint, wie Don Quixote vorüber, so sehen Herren und Damen nach der Tafel gebildet und gemächlich zu den Fenstern hinaus...und meinen, er sei eine recht interessante Erscheinung, wenn er nur nicht eigentlich verrückt wäre. (p.293)

All such idealists will be unhappy because their own values will inevitably conflict with those of the world. Because of this, this age cannot produce any true knights - only "irrende Ritter" - comic figures who are not taken seriously.

A large number of knight figures appear in this novel. They consist of those who actually attempt, or pretend to attempt, to practice knighthood, and are laughed at by society (the pseudo-knight and Irrende Ritter); and those who are potential knights, but withdraw from, and themselves laugh at, a society they consider irredeemable. (Viktor, Leontin and Rudolf). Only Friedrich, who is satisfied to reform society indirectly, is able to practice the virtues of knighthood with sincerity and yet able to retain his reason.

The insincere, artificial attitude toward virtue exemplified by this era is reflected in the pseudo-knight *74* whom Friedrich meets at Rudolf's. He dabbles in

*74 This figure is considered to be a satire against the knightly characters in the novels of Fouqué. Eichendorff*
knighthood just as the dilettantes of the Teegesellschaft
dabble in religion and morality. Like them, he is attracted
by the outer aspects of such ideals rather than their
inward principles. It is the glamour of knighthood which
attracts him, not the rigorous code of conduct upon which
it is based. Thus, instead of adapting the principles of
knighthood to his age, he merely takes an antiquarian in-
terest in it. He wears "altdeutsche Tracht" and hopes by
"fleissige Tugendübung" to become a knight and fight
against the heathen. He is not a tragic figure because
he doesn't take himself seriously. Like the society he
represents, he lacks the simplicity to believe in the
ideals of knighthood which he actually finds absurd and
boring:

"Seht, ich möcht wohl eigentlich ein Ritter sein,
aber, aufrichtig gesprochen, das ist doch im
Grunde alles nährisches Zeug, welcher gescheite
Mensch wird im Ernst an so etwas glauben! Über-
dies wäre es auch schrecklich langweilig, so
strengen auf Tugend und Ehre zu halten." (p.254)

The most tragic of these figures is the insane
"irrender Ritter" who earnestly goes out into the world to
seek "the stone of wisdom". His attempt so seriously ful-
fill his ideals within such an unreceptive environment is
both a symptom of his insanity and also the result of the
unsympathetic manner in which he is treated by society.

says: "Bei Fouqué erblicken wir den Katholizismus schon als
blosse Dekoration und Verschnörkelung eines grösstenteils
gemachten Rittertums." (Quoted by Tamm, p.62)
Despite this, however, the validity of many of his ideas is apparent in his conversation—"ein wunderlicher Chaos von Sinn und Unsinn, das oft die herrlichsten Gedanken durchblitzen." (p. 486)

Viktor, Leontin and Rudolf also initially possess the knightly characteristic of idealism but never attempt to apply it actively in the world to any extent. These men are so appalled by the society in which they live that they can only adjust to it by laughing at it—by means of romantic irony. Thus, they have the same estimate of the world as the world has of themselves—that it is foolish and insane.

Thus, Viktor does not bother to pursue his theological studies but gives them up for a secular profession—a sheltered existence as a teacher on the estate of Herrn von A. He expresses his contempt for the stupidity of humanity through the "Narrenzug" he organizes at a country dance, which symbolizes the idiocy of mankind. Leontin, having been disillusioned by his war experience seeks fulfillment through a life in the new world. This world, however, within the context of the novel, remains the idealistic world of his imagination, not the practical implication of his dreams. After his war experience Rudolf also flees all practical attempts to reform society. After his unsuccessful marriage he flees to his mountain retreat and finally to Egypt.
Friedrich is the only happy and successful knightly figure in the story. This is because his knighthood is not based on external imitation of medieval knighthood but upon its internal principles. He has an "alte deutsches Ansehen" - permanent qualities of character which suggest knightly virtues. Unlike the others, he possesses a deep and consistent spirituality - an indestructible peace. Unlike Viktor, Leontin and Rudolf, he still retains hope for the betterment of society, the basis of any idealistic endeavour. Friedrich admonishes Leontin:

"Nimm dich in acht mit deinem Übermuth! Es ist leicht und angenehm, zu verspotten, aber mitten in der Täuschung den grossen, herrlichen Glauben an das Bessere festzuhalten und die andern mit feurigen Armen emporzuheben, das gab Gott nur seinen liebsten Söhnen." (p. 74)

Therefore, he does not shatter on outer reality like the others, because he has his own inner reality which sustains and makes him impervious to it. Like St. Paul, he is "in, but not of, this world."

This inner reality also provides him with a sense of realism. He recognizes that all attempts to reform Germany from without will be invalid until it is reformed from within--until the nature of the individual is so perfected that society will be ready for external changes.

Tamm points out that knighthood was an aspect of medievalism which had a particular appeal to Eichendorff: "Besonders das Rittertum, das nach seiner Auffassung aristokratisches Selbstbewusstsein und religiöse Demut und Hingabe in sich vereinigte zog ihn mächtig an." (Tamm, p. 59)
based on some exalted concept of man:

"...wenn die Gemüter auf solche Weise von den göttlichen Wahrheiten der Religion lange vorbereitet, erweitert, vereinigt und wahrhaft durchdrungen würden, dass der Geist Gottes und das Grosse im öffentlichen Leben wieder Raum in ihnen gewöhnne, dann erst wird es Zeit sein, unmittelbar zu handeln, und das alte Recht, die alte Freiheit, Ehre und Ruhm in das wiedereroberte Reich zurückzuführen." (p.297)

External action is therefore impracticable at the present time:

"Es ist noch nicht an der Zeit, zu bauen, solange die Backsteine, noch weich und unreif, unter den Händen zerfliessen." (p.296)

Because of this he gives up his attempt to go out into the world like a medieval knight to affect it directly. He is, instead, content to affect it indirectly - through prayer - through the life of a religious. Because of this he does not enter an active preaching order - the Franciscans or Dominicans whose reform movements were so successful in the Middle Ages, but an enclosed community of contemplatives - the Benedictines, who first christianized Germany in the dark ages.

Tamm points out that at this time the Church seemed to Eichendorff to offer the only solution to the problems of his age, replacing by a religious universalism the ideas of the national renaissance:

In der Misere der Restaurationszeit blieb ihm nichts Grosses und Ehrwürdiges ausser der Kirche, der einzigen Institution des Mittelalters, die von der allgemeinen Zersetzung nicht ergriffen wurde. Die Idee der völkisch-nationalen Renaissance wurde abgelöst
Eichendorff repeats this contention in Deutschlands künftiger Retter: "Wenn die Welt in schaudernden Verwildern vergeht, bleibt auf den Trümmern das Kreuz...einsam stehen." 77

The attempt to renew Germany internally by a spiritual conversion rather than externally by political action was very current at this time. Köhler says:

Clemens Maria Hofbauer, der gewaltige Bussprediger Wiens, den Eichendorff bei Schlegels kennengelernt hatte...mahnte zur inneren Einkehr; wie Gottlieb Fichte in Berlin in norddeutscher Frömmigkeit zur Erneuerung der Nation aufgerufen hatte, so lehrte auch Adam Müller die Erneuerung des Staates durch einen neuen Menschen. Ein solches Erneuerungswerk brauchte aber lange Zeit, und so lässt der Dichter den Helden Friedrich zwar im Lande Weiben, aber das Kreuz statt des Schwertes ergreifen.... 78

This contemplative spirit - this "Innerlichkeit" - is what Eichendorff values most in Germany herself. In his Geschichte der poetischen Literatur Deutschlands he defines Germany as:

die gründlichste, innerlichste, folglich auch beschaulichste unter den europäischen Nationen, mehr ein Volk der Gedanken als der Tat. Wenn aber die Tat nichts ist ohne den zeugenden Gedanken und nur erst durch den Gedanken ihre welthistorische Bedeutung erhält, so dürfen wir wohl sagen, dass diese beschauliche Nation dennoch eigentlich die Weltgeschichte gemacht hat. 79

76 Tamm, p.71.
77 Quoted by Riepe, p. 46.
79 Cotta, IV, p. 11.
Möbus defends Friedrich's decision to enter the priesthood which has been opposed by some critics who feel impelled to judge a work from a moral rather than a literary point of view:

Diese Entscheidung ist in den Deutungen seiner Dichtungen als Weltflucht oder sogar als Geständnis letzter Ratlosigkeit aufs schwerste missverstanden worden. In Wahrheit ist sie für Eichendorff Ausdruck der unbedingten Hingabe an das Ewige. Denn die Gestalten des geistlichen Berufes und des Priestertums sind in seiner Dichtung Symbole, in denen sich das Dasein des Menschen vergegenwärtigt in seinem reinsten Wesen. Eichendorff sagt einmal von ihnen, sie seien gleichsam die ewigen Wächter und Boten des Paradieses, denen aufgetragen ist, das Heimweh auf Erden zu erneuern. 80

80 Möbus, p. 162-3.
CHAPTER VI

FULFILLMENT THROUGH OTHERS

A. Love

Love is perhaps the most usual way for human beings to attempt to achieve happiness. Friedrich regards it as the ultimate human ideal:

"Es gibt nichts Herrlichere auf Erden, als der Mann, und nichts Schöneres, als das Weib, das ihm treu ergeben bis zum Tod...." (p.109-10)

Because love is such an intense emotion, it is capable of granting the most sublime happiness and also the greatest despair.

Friedrich describes this happiness in a poem (p.34) inspired by his love for Rosa. It is a heady, effortless joy which no other experience can provide:

Ich bin so wach und lustig,
Die Seele ist so licht,
Und eh' ich liebt', da wusst ich
Von solcher Freude nicht.

It has a liberating effect which disperses all petty cares and ambitions:

Ich fühl' mich so befreit
Von eitlem Trieb und Streit,
Nichts mehr das Herz zerstreuet
In seiner Fröhlichkeit.

It creates a new perception of reality - an experience so strange that, to the lover, it appears unique to himself:
Mir ist, als müsst' ich singen
So recht aus tiefster Lust
Von wunderbaren Dingen,
Was niemand sonst bewusst.

Ultimately it is inexpressible:

0 könnt' ich alles sagen!
0 wär' ich recht geschickt!
So muss ich still ertragen,
Was mich so hoch beglückt.

Love, however, when unrequited, can cause an anguish so intense that it may lead to insanity. Friedrich tells of a woman he once met on the road:

...ich habe einmal an einem kalten, stürmischen Herbsttage ein Frauenzimmer draussen im Felde sitzen gesehen, die war verrückt geworden, weil sie ihr Liebhaber, der sich lange mit ihr herumgehetzt, verlassen hatte. Er hatte ihr versprochen, noch an demselben Tage wiederzukommen. Sie ging nun seit vielen Jahren alle Tage auf das Feld und sah immerfort auf die Landstrasse hinaus. Sie hatte noch immer das Kleid an, das sie damals getragen hatte, das war schon zerrissen und seitdem ganz altmodisch geworden. Sie zupfte immer an dem Ärmel und sang ein altes Lied zum Rasendwerden. (p.117-18)

But although almost everyone in this novel attempts to achieve happiness through love, only Leontin and Julie actually attain it. This is because romantic love, by its nature, is irrational. It is not based on mutual and enduring personality characteristics like friendship, but on a mysterious attraction over which one has no control and which often binds one against one's will. This attraction, sexual in origin, is based on physical and temperamental qualities which have a specific - a romantic - appeal and are therefore often unrelated to the
actual personality of the individual. Such an attraction is, therefore, essentially impersonal, but, because it is organic - arising below the level of consciousness - cannot be consciously controlled. Because of this, it is frequently unrequited and therefore leads to unhappiness.

This irrational quality of love is illustrated by the student who falls in love with a frivolous girl in a travelling circus. Although she is first attracted to him by his gentleness she later becomes bored with him and runs away. He follows her, recognizing his mistake but unable to do otherwise: "Ich weiss, dass ich ein Narr bin und kann doch nicht anders." (p. 151) Later, when she runs away with his money he joins a guerrilla band, hoping to find his end in death.

Because love is so subjective - often rooted more in the imagination of the person experiencing it then in the actual reality of the other person, it can be very disillusioning when this discrepancy is discovered.

Because love often attracts those, who, as individuals, have nothing in common, it can create serious problems in communication. It creates a situation of great irony - in which the lover must admit that the person he longs to be closest to will always remain isolated from him. This recognition can lead to a des-
perate loneliness.

Friedrich recognizes this lack of meaningful communication in his relationship with Rosa when she falls asleep as he is relating the experiences of his childhood which means so much to him. This shatters his happiness by shattering the ideal of love which she had inspired in him. He expresses this unhappiness in a poem which negates the earlier poem about the happiness love can inspire:

Ich hab' manch Lied geschrieben,  
Die Seele war voll Lust,  
Von treuem Tun und Lieben,  
Das beste, was ich wusst'.

...  
Liebchen wusst's nicht zu deuten  
Und lacht mir ins Gesicht,  
Dreht sich zu andern Leuten  
Und achtet's weiter nicht.

...  
Ach Gott, wem soll ich trauen?  
Will sie mich nicht verstehn,  
Tun all' so fremde schauen,  
Und alles muss vergehn.

Und alles irrt zerstreuet—  
Sie ist so schön und rot—  
Ich hab' nichts, was mich freuet,  
Wär ich viel lieber tot!" (p.56-57)

Not only is love often blind, it's most exalted experiences are only momentary and erratic. Romantic love is based on feelings, which, by nature, are constantly in a state of flux. It can therefore not provide a stable plateau of happiness like the pleasures of contemplation based on the consciously willed powers of the spirit, but
always fluctuates. Exalted emotions of ecstasy because of their very intensity cannot be maintained. Thus, Friedrich's first love experience, however blissful, is only temporary:

Da nahm er sie in beide Arme und küsste sie unzählige-
mal, und alle Freuden der Welt verwirrten sich in die-
sen einen Augenblick, der niemals zum zweiten Male
wiederkehrt. (p. 29)

Thus, although it is possible for lovers to be consistently content, it is impossible for them to be consistently sublime - to maintain the exalted experience which first inspired them - the kind of happiness which people have always sought in love and which, in a sense, can be considered its highest expression.

A further disadvantage of love is that one has no control over the actions of the other person. The lover so identifies himself with the beloved that he forgets that she leads an independent existence. She becomes such an intrinsic part of his emotional life that he imagines that she must respond to his thoughts and needs even when he isn't there. When this irrational assumption is disproved it can lead not only to frustration but also to a bitter disappointment. Thus, there are countless occasions when Friedrich or Rosa long and expect to see one another but are crushed by the absence of the other. On one occasion Friedrich is almost annoyed at Rosa when she is not at the Residenz. He feels this way despite the fact that she did not know he would come:
It is interesting to note that, of the men, only the student attempts to find fulfillment through love alone. Men by nature are able to compartmentalize their experience. Love does not permeate their existence as it does that of a woman because, as a sexual activity, it is isolated from their other responses. For men sex is a physical activity which may or may not be accompanied by love. Because of this, it is natural for men to have a casual attitude to sex - to regard it simply as a natural function, unconnected with love or demanding moral obligations.

This casual attitude to sex is encouraged at this time and is reflected in the general relaxations of sexual mores condoned by the court society. Sexual freedom is practiced on all levels of the love relationship - in the lighthearted dalliances of Faber and Leontin and the impetuous affairs of the Prince. The restriction of sexual expression to marriage - the ideal of Christian morality - has been discarded. With it has been discarded the feelings of guilt which resulted in a sense of responsibility for one's actions, and self discipline - the ability to control one's actions. The lack of such qualities are reflected not just in the love relationship of such individuals but in their whole character.
Thus, the Prince, although he is constantly penitent about his behavior, makes no attempt to control his passions. This is because he does not consider seduction a sin but an art - a beautiful natural experience unqualified by any lasting sense of guilt or responsibility for its consequences. Thus, in a sonnet, he describes the seduction of the "bürgerliches Mädchen" in such a manner that "Friedrich graute, wie schön sich da die Sünde ausnahm." (p.195) After the Bürgermädchen kills herself the prince admits his character defects in a short-lived burst of remorse:

"Betrügerisch, verbuhlt, falsch und erbärmlich bin ich ganz." (p.195)

His behavior, however, has so conditioned his character that these qualities have become ingrained and permanent:

"Der Mäßigung, der Gerechtigkeit, der grossen, schönen Entwürfe, und was wir da zusammen beschlossen, geschrieben und besprochen, dem bin ich nicht gewachsen, sondern im Innersten voller Neid, dass ich's nicht bin. Es war mir nie Ernst damit und mit nichts in der Welt." (p.196)

Friedrich is appalled at the prince's inability to reform - at "der gefallene Fürst, der nicht einmal ein Mann sein konnte." (p.196)

81

Tamm says of the prince: "Es ist ihm ein Bedürfnis, beständig in einem Gefühlsrausche irgendwelcher Art zu leben, denn nur in diesen Rauschzuständen gelangt er zu konzentrierter Ich-Empfindung und die Momente nüchterner Selbstbesinnung meidet er mit instinktiver Pucht." (Tamm, p.36-37) He describes him as "der Typus des impressionistischen Aestheten, der aus jedem Erlebnis einen möglichst sublimen
Men find love too limited a goal for fulfillment and prefer to seek their greatest happiness through some other concept - some purposive activity related to life in general rather than an experience limited to the lover and beloved alone. For men, romantic love is not only subordinate to some other purpose but, under some circumstances can be comfortably sacrificed to something else. Thus, the Minister prefers to renounce the girl he truly loves for a "freudenlose Ehe" - an alliance which is more politically advantageous to him.

For many men love is a negative force, interfering with higher human purpose. It is a force inhibiting the free development of the personality. Rudolf, like the student, regards love as a magnetic force which binds one against one's will: "So erbärmliches Zeug ist die Liebe, diese liederliche Anspannung der Seele!" (p.273) Friedrich considers it a relationship which inhibits the larger, expansive life of the soul by channelling its desires toward one person:

Sind dir denn die Flügel gebrochen, guter, mutiger Geist, der in die Welt hinausschaute, wie in sein angeborenes Reich? Das Auge hat in sich Raum genug für eine ganze Welt, und nun sollte es eine kleine Mädchenhand bedecken und zudrücken können?" (p.56)

Selbstgenuss heraus zu destillieren sucht." (Ibid., p.37) Eichendorff's own description of the prince also suggests that he is an aesthete with no substantial inner reality of his own: "Der Prinz soll nur ein blosser, wirklicher Nachahmer des Erdichteten, Gelesenen sein." (HKA, XIII, 60)
Just as Friedrich considers love a threat to his inner freedom so does Leontin consider it threatening to his outer freedom. He realizes that domesticity would end the uninhibited vagabond life through which he seeks fulfillment. Thus, although attracted by love, he is also repelled by it. When he sees the isolated home of Herr von A. he says: "Wie furchterlich schön, hier mit einem geliebten Weibe ein ganzes Leben lang zu wohnen! Ich möchte mich um alle Welt nicht verlieben." (p. 80) He associates himself with the restless forces of nature which are inimical to domestic life:

Rückt mir nicht auf den Hals mit eurem soliden, häuslichen, langweiligen Glück... Heiraten und fett werden, mit der Schlafmütze auf dem Kopfe hinausehen, wie draussen Aurora scheint, Wälder und Ströme noch immer ohne Ruhe fortrauschen müssen.... (p. 103)

Even when he does marry Julie and attains some measure of happiness he cannot take it seriously - he persists in associating love - particularly married love - with irrationality - a kind of insanity. Thus, when Faber remarks that they all seem crazy he replies: "Das kann wohl sein... denn ich bin verheiratet." (p. 291)

Because men do not seek their greatest happiness through love they are not destroyed by it. Women, however, because of their physical nature, are dominated by the desire for love which permeates their experience.

Because men are not able to isolate sexual activity
from the rest of their experience, it has no permanent effect upon their emotions. Women, however, whose sexual nature is directly related to their feelings, are incapable of any sexual relationship without emotional involvement. It creates a "Hingebung"—an emotional dependency in the woman, which, if she is really in love, will cause her great insecurity unless it is protected by marriage. If she is not in love, the feelings aroused by this experience will disrupt and confuse her inner life. Thus, what in this sexually liberal age appears to Leontin and Faber as harmless dallying—is, for girls like Marie, a confusing and turbulent experience which soon unleashes their instinct over which they have no control. Leontin recognizes the obsessive nature of this instinct in women and the need to control it consciously by subordinating it to some higher principle when he asks Julie:

Willst du ganz ein Weib sein, und, wie Shakespeare sagt, dich dem Triebe hingeben, der dich zügellos ergreift und dahin oder dorthin reisst, oder wirst du immer Mut genug haben, dein Leben etwas Höherem unterzuordnen? (p.294)

It is thus inevitable that all the women in this novel should fall in love. Because they fall in love within a society which condones promiscuity, however, they are not sufficiently protected and they lose control of their lives. 82 Thus, Marie and Angelina lead unfulfilled

82 Keller, in his discussion of the female characters of this novel says: "Ausserhalb alles Gültigen und zugleich
promiscuous lives. Rosa marries the prince who has seduced her, but her marriage is not happy. Erwin dies of unrequited love. Romana and the Bürgermädchen commit suicide. Only Julie, whose rigid but wholesome rural upbringing has provided a stable unifying center for her life, is able to control her existence, and eventually becomes happily married.

Although women seek their greatest happiness through love, their choice of a mate is nevertheless severely restricted. In order to retain their femininity - their intuitive subordination to the male - they cannot actively seek out and pursue a lover, their choice can never be absolute but always relative. It is dependent upon who seeks them out. Their reactions are also dependent upon when they seek her out - upon their emotional condition at the moment. Thus, their choice of a lover cannot be consciously planned but is in a large measure a result of chance.

If however, they wish to overcome this restriction and gain the freedom of men, their unhappiness is intensified. In an age of freedom they wish to attain sexual equality with men but do not recognize the essential differences in their nature. As soon as they lose the

Einzuschränkenden finden sie ein Neues: die berückende Gewalt alles Zauberhaften der Sinnenwelt wird für ihr Leben entscheidend. Ihr geben sie sich vorbehaltlos hin, verführt von ihrer bestrickenden Magie." (Keller, p. 61)
natural reserve which protects them they long for the unrestricted freedom of men. This is reflected in the Jägertracht they assume on various occasions - symbolizing the unfettered aggressive life of men. This masculizing process has a destructive effect upon their personality. They lose their passive receptivity and become restlessly aggressive, reversing the traditional role in the romantic relationship and making them unsuited for a stable married life. Rudolf observes this effect upon Angelina after he has abducted her and concludes: "Weiber ertragen solche kühnere Lebensweise nicht." (p.272)

Thus, in an attempt to gain "freedom" these women become enslaved to their feelings and are unable, or only with great difficulty, to regain the independence which once gave peace, order, and happiness to their lives. An analysis of Eichendorff's women characters reveals that the only way that such harmony can be regained is through religion, by substituting a consistent love of God for an irresponsible love of men. Thus, for the unmarried woman, the spiritual life can provide the personal love relationship she desires, and can be expressed in a practicable way through the routined life of her home. For the married woman the Christian institution of marriage provides the security which alone assures her of the protection she needs in the sexual relationship, a relationship which
makes her so dependent upon the man.

The restriction of sexual expression to marriage not only protects the emotional well-being of women, but also the stability of society. Because such restrictions, however beneficial, are contrary to instinct, only moral-religious-principles are capable of enforcing them. Such principles, however, should be inherent in the individual concerned and not be enforced externally, otherwise they may be negative in effect. Thus, Rudolf, disguised as Leontin, advises Leontin's mistress "lieber Gott als die Männer zu lieben" (p.255) a shock from which she never recovers and which is responsible for her death.

Religion as a negative force, of fear, however, is often salutary. Thus, Leontin, on meeting Rudolf in this disguise considers him a supernatural being and, in terror, gives up his promiscuous life. He advocates such an experience for all confirmed playboys:

"Und so wolle Gott jeden Schnapphahn kurieren, denn ich habe mich seitdem gebessert, das kann ich redlich sagen!" (p.256)

Keller considers this experience decisive for Leontin's inner development. He says:

Diese Begegnung wird für Leontin entscheidend, sie wird ihm zum eindrücklichen Beweis, dass es höhere Mächte gibt, vor denen die menschlichen Kräfte versagen, und er unterwirft sich einem höheren Willen. 83

83 Keller, p. 67.
B. Friendship

Although friendship doesn't provide the intimate fulfilling bond of marriage it can provide a much more secure one. Many personalities such as Viktor are so contorted and unsuited for the demanding relationship of marriage that they can find their only satisfying human relationship in this way. Thus, although friendship is a more casual relationship than marriage, Viktor's relationship with Friedrich and Leontin offers him the only solace, the only positive human relationship he experiences.

What Mehlis says of love can also be applied to friendship:

Jedes Individuum is ergänzungsbedürftig. Alle Trennung und Abgeschiedenheit bedeutet Schmerz. Das Individuum muss versuchen, aus seiner Begrenzung herauszukommen. Die gefühlte Isolation und Begrenzung gibt sich als Sehnsucht kund, und nur der Mensch vermag die Sehnsucht des Menschen zu stillen. 84

84 Quoted by Tamm, p. 48.
CHAPTER VII

FULFILLMENT THROUGH ONESELF

A. Art

Art is also a form through which individuals seek happiness. It is significant, however, that only the men even seek it as an end in itself. The women use it only to relieve their feelings — as a form of cartharsis.

Most people, however, do not have the capacity or the desire for artistic expression. This is only found among introverts — complex, reflective people who can find fulfillment in a vicarious experience of life. It is more particularly found among the emotionally disturbed who are forced into their own inner world because they can find no fulfillment outside of it.\(^8^5\)

This view of creativity does not conflict with that of Herder and the romantics — that art is a natural expression of a child-like nature. For art is not the product of analysis — the sterile ability of the adult to dissect experience in intellectual terms — but of synthesis — the fruitful ability of the child to create a new world out of fragments of experience. The ability to synthesize one's experience is a child-like quality which all creative artists must possess. It is related to an inner simplicity and totality of response which is also associated with the child. These characteristics, however, are in no way incompatible with the complex, highly neurotic personality. Indeed, they are more likely the result of its sublimation — the successful resolution of its conflicts by consecrating its energies to the inner world of the imagination. Thus, artists are "child-like" because they possess the creative potentiality of a child. They are not, however, "child-like" in the sense of possessing a normal, uncomplicated personality. A study of the lives of great artists reveals only
Thus, of the women - Marie, Angelina and Rosa - relatively uncomplex and extroverted personalities - do not have a desire to express themselves in this way. Only the more tormented and introverted personalities - Erwin and Romana - are inspired in this manner.

Erwin's art is two-fold. In her songs she sublimates her love for Friedrich in lyric outbursts of joy or grief. In her prose she expresses her chaotic feelings too clearly that a severe neurosis (however well disguised or sublimated) is an essential element of their personality. It is also undoubtedly the essential prerequisite for significant creativity, and explains the relative dearth of creative genii in proportion to the world population. For although it is generally assumed that ten percent of human beings suffer from some emotional handicap only a fraction of these appear to have the capacity to sublimate themselves in art, and, of these, very few seem to be able to overcome the severely inhibiting effects of their neurosis - its oppressive tension and anxiety - to attain full expression in art. If one equates a "child-like" nature with a "normal uncomplicated" personality one would be at a loss to explain why the majority of uncomplex human beings are so artistically uncreative. "Normal" people find fulfillment in life, not art.

That Eichendorff also suffered from an emotional disturbance is apparent from Wilhelm's letter of 1814 in which he discusses a love relationship he himself is involved in: "Ich kniete in einer Nebenkapelle vor einem Marienbild hin und betete aus dem innersten Grund des Herzens, dieses arme gute Kind aus den Klauen des Teufels zu erretten, und sie nicht mit hinein in den Zauberkreis sinken zu lassen, mit dem der böse Geist mich und Dich seit Jahren umzogen hat, und der uns unstet und armelig durch die ganze Welt peitscht." (Quoted by Stöcklein, p.118) This emotional instability was shared by Eichendorff's sister Luise, who went insane in later years. She says in a letter of 1858 to her nephew Herman: "Es scheint in der Tat ein Fluch über allen geborenen Eichendorffinnen zu walten...." (Quoted by Stöcklein, p. 119)
in tortured fragmentary passages.

Erwin's art is deeply felt and an honest expression of her emotional state. Romana's is just the opposite. It is self-conscious and artificial. This is because she suffers from a split between her feelings and her reason. What her feelings accept, her reason considers ridiculous, and thus she can take neither herself nor her art seriously. Thus, her art becomes merely an imaginative exercise without significant content - like the narrative poem she recites at the Teegesellschaft which she interrupts in the middle, or her spiritual writings which so impress her confessor, but whose precepts she cannot believe.

More men than women attempt to find fulfillment through some form of art. But, like the women, Leontin and Viktor use it not as an end in itself but simply to express their experience of life. They do not possess the detachment to find in it a significant form of fulfillment for its own sake.

Leontin finds poetic fulfillment in the experience of life itself. He also composes songs, but does not write them down, considering them valid merely as a joyous response to the moment. He does not consider them of any secondary, literary, significance because he deplores art as a paltry imitation of life.

Leontin experiences a joyous union with life which expresses itself in song. Viktor experiences a
painful separation from life which expresses itself in satire. In his manic states he is able to express all the contempt he feels for the trivial superficial people who remind him of this isolation and increase his depression. He uses the insight which this oppressed state has created in him to expose their inmost limitations with a riotous delight.

Rudolf, Faber and Friedrich, however, seek art as a goal in itself and practice it professionally.

Rudolf seeks in art some resolution of his tormented existence. He does not find it, however, because his experience of life is so oppressive it stifles his power to express it. His conception exceeds his technique. Furthermore, he doubts the value of art. He considers life a form of incarceration too brief to justify art—a mere attempt to decorate the prison wall.

**Faber and Friedrich**

Faber and Friedrich are the only ones who find fulfillment in art, although their conception of it is diametrically opposed.

Faber is a satirical representation of the self-conscious artificial writer in the classical style to whom life is not only unrelated to, but subordinate to art.86

86 Eichendorff describes him thus: "Faber soll ein manierter Kerl sein, und kein Ideal des vollkommenen Mannes, was keiner ist, der bloss Dichter ist." (HKA, XIII, 61) Köhler
Thus, he is ridiculed by Leontin and his circle, "weil er immer mit der Feder hinterm Ohr so erbärmlich aus- sah." (p.29) For him art is not a spontaneous overflow of his life but a self-conscious re-working of life to which he stands in complete detachment. Thus, Friedrich is disappointed to find no consistency between Faber's poetry, much of which he admires, and his personality:

Er betrachtete ihn mit allen Sinnen, als wollte er alle die Gedichte von ihm, die ihm am besten gefallen, in seinem Gesichte ablesen. Aber da war keine Spur davon zu finden. (p.26)

His aim is to submerge his identity in art. He does not exist as an individual because he considers art is higher than his individuality. Because of this lack of self-identity he does not seek to attain any goal for himself as an individual. He ruthlessly subject everything in life to his art. As a member of society he considers himself absolved from the necessity of social amenities. Thus, he is rude to Friedrich when he disturbs him unintentionally at work. Similarly he does not consider himself subject to any moral rules and attempts to have an affair with Marie. He does not allow himself the luxury of experiencing life unself-consciously, but waits eagerly, pouncing on his experience elaborates on this: "Joseph war zwar das nur dichtende Leben zu wenig. In Wien machte er sich über Theodor Körner lustig, der nichts tue, als nur dichten. Für das lebens- fremde Dichtertum und das blutleere Ästhetentum hatte er nie etwas übrig. Er fand es für die Poesie herabwürdigend, aus ihr einen Broterwerb zu machen...In Dichter und ihre
in order to transform it as quickly as possible into art.
Thus, when he is enraged as a hunter disturbs his work,
and Faber begins to curse him, he soon transforms this
cursing into a creative act which is no longer directed
at the hunter but is its own fulfillment:

Faber aber hatte indes, so boshafft er auch aussah,
Schon längst der Zorn verlassen, denn es waren ihm
mitten in der Wut eine Menge witziger Schimpfwörter
und komischer Grobheiten in den Sinn gekommen, und
er schimpfte tapfer fort, ohne mehr an den Jäger
zu denken. (p.30)

Unlike Leontin who considers art a poor imitation of life,
Faber considers life a poor imitation of art. Thus, he
becomes incensed when a hunter interrupts his composition
of a "Waldhornecho" by sounding a real one. His method
of composition also reflects his formal, artificial atti-
tude to poetry. He does not write lyrically — like Fried-
rich, stimulated by the beauty of nature, but self-con-
sciously — struggling with his subject in an intellectual
manner: "denn da sitzt Herr Faber wie die Löwin über ihren
Jungen, und schlägt grimmig um sich." (p.26)

Faber differentiates between being animated by the poetic
spirit and being a poet. For him, poetry is not a direct
expression of life but a manipulation of it:

"Poetisch sein und Poet sein", fuhr er fort, "das
sind zwei sehr verschiedene Dinge, man mag dagegen
sagen, was man will. Bei dem letzteren ist, wie selbst

Gesellen schreibt er: "Profession vom Dichten machen, das
ist überhaupt lächerlich, als wenn einer beständig verliebt
sein wollte und noch obendrein auf öffentlicher Strasse."  
(Köhler, p. 140)
unser grosser Meister Goethe eingesteht, immer etwas Taschenspielerei, Seiltänzeri usw. mit im Spiele." (p.31)

Because he remains detached from life, he can express many opposing points of view in his work because he believes in none of them. Thus, although he has assiduously avoided fighting against Napoleon he can write a stirring patriotic poem An die Deutschen, advocating others to do so. (p.31) Aware of this, however, he also writes another poem satirizing his own position, although this also includes passages of great seriousness. However, Friedrich does not regard this chameleon like ability as an asset, but as a liability - indicating a lack of honesty in the author and arousing suspicion in the reader. Friedrich says:

Wie wollt Ihr, dass die Menschen Eure Werke hochachten, sich daran erquicken und erbauen sollen, wenn Ihr Euch selber nicht glaubt, was Ihr schriebt, und durch schöne Worte und künstliche Gedanken Gott und Menschen zu überlisten trachtet? (p.31)

When Friedrich enters the religious life, however, Faber suddenly and without motivation changes his conception of poetry and admits he has wasted his life on a "reizende Spielerei." (p.297) He realizes that his work

Eichendorff repeats this same idea in his poem "Appell" (Cotta, I, 143):
has lacked proportion because it has dealt with specific, external events - "das, was eben vorgeht" - transient pre-occupations of a particular period of history - instead of experience of enduring human significance:

"Denn das Haschen der Poesie nach aussen, das geistige Verarbeiten und Bekümmerung um das, was eben vorgeht, das Ringen und Abarbeiten an der Zeit, so gross und lobenswert als Gesinnung, ist doch immer unkünstlerisch." (p.297)

He also rejects the didactic poetry which he has written because he now realizes that poetry is its own justification:

Die Poesie mag wohl Wurzel schlagen in demselben Boden der Religion und Nationalität, aber unbekümmer, bloss um ihrer himmlischen Schönheit willen, als Wunderblume zu uns heraufwachsen. Sie will und soll zu nichts brauchbar sein. (p.297) 88

However, Faber may be said to have attained happiness through his profession as a poet because, within it, 88

This reflects the romantic doctrine of the autonomy of art as promulgated by Schleiermacher, Tieck and Wackenroder. Tamm says: "Die romantische Doktrin von der Autonomie der Kunst und des Künstlerums wird hier entwickelt, und die persönliche Wärme und Kraft des Ausdrucks legt die Vermutung nahe, dass Faber des Dichters eigene Anschauungen vertritt. Eichendorff mochte selbst empfinden, dass die Ansicht seines Helden, des Grafen Friedrich, der die Kunst nur soweit gelten lassen will, als von ihr die Kräfte sittlicher und religiöser Erneuerung ausgehen, zu einseitig war und die Eigengesetzlichkeit des künstlerischen Schaffens beeinträchtigte. Er stellte ihm daher in Faber einen Vertreter des reinen, absoluten Künstlerums gegenüber, der jedoch als Charakter hart an der Grenze des Lächerlichen steht und an der höchsten sittlichen Norm gemessen, unzulänglich erscheint." (Tamm, p. 30-31)
he has lost his own identity and found fulfillment. 89

Friedrich's conception of poetry is opposite to that of Faber's initial conception. Like Leontin, Viktor and Erwin, who create involuntarily, and like Rudolf who was once a professional artist, he believes that art is a spontaneous expression of life. He does not consider it a detached manipulation of reality like Faber, but an honest expression of feeling:

Das ist ein eitles, nichtsnutziges Spiel und es hilft Euch doch nichts, denn es ist nichts gross als was aus einem einfältigem Herzen kommt. (p. 32) 90

Unlike Faber who believes that the poet should be detached from reality and therefore express many different points of view without being committed to any of them, Friedrich considers the poetic vocation an exalted religious calling. The poet is a dedicated missionary who proclaims his message with words instead of deeds:

Denn so wie sie den ewigen Geist Gottes auf Erden durch Taten ausdrückten, so soll er ihn aufrichtig in einer verwitterten, feindseligen Zeit durch rechte Worte und göttliche Erfindungen verkünden und verherrlichen. (p. 32) 91

89 \textit{Cf. Tamm: "Das Dichten als Kunsthandwerk, das nach seiner Meinung vor allem technische Schulung und kritische Besonnenheit erfordert, nimmt er wirklich ernst und der Fleiss, den er dieser Beschäftigung widmet, gewährt ihm bei aller Bizarrerie einen gewissen inneren Halt, "jene Ruhe, welche das Bewusstsein eines redlichen, ernsthaften Stehens gibt." (Tamm, p. 29)}

90 In his letter to Loeben of June 1809 Eichendorff speaks of "der schönen Unschuld, der Seele aller Poesie." (HKA, XII, 4)

91 Eichendorff says in a letter to Loeben of June 1809: "Nein,
His purpose is, through his unique perception, to express the hidden meaning of the world - both spiritual and temporal - and bring it to the attention of restless humanity involved in frivolous diversions but longing for something more meaningful:

Die Menge, nur auf weltliche Dinge erpicht, zerstreut und träge, sitzt gebückt und blind draussen im warmen Sonnenscheine und langt rührend nach dem ewigen Lichte, das sie niemals erblickt. Der Dichter hat einsam die schönen Augen offen; mit Demut und Freudigkeit betrachtet er, selber erstaunt, Himmel und Erde, und das Herz geht ihm auf bei der überschwenglichen Aussicht....(p.32)

This function of the poet - to interpret life meaningfully to others - is illustrated by the man Friedrich met at the Teegesellschaft whose life had been changed by reading Arnim's Gräfin Dolores. He says to Friedrich:

Ich lerne täglich in mir und in den Menschen und Dingen um mich vieles einsehen und lösen, was mir sonst wohl unbegreiflich war und mich unbeschreiblich beindrückte. Ich befinde mich jetzt viel wohler. (p.144)

Thus, in order to fulfill his spiritual function, the poet himself must become spiritual. His identity as an individual is important because he must develop certain spiritual traits. He cannot stand above reality and manipulate it but must remain within it, responding to it with "Demut und Freudigkeit" in a Christian attitude of thanksgiving.92 He is obliged to practice the morality - the

92 Cf. Stöcklein: "...Nur in der wohlverstandenen, innigen

dieses unendliche Streben, Gott hat es nicht bloss darum in die Brust der Dichter gesenkt, damit sich diese wenigen daran erfreuen, es soll, wie es in lebendiger Freiheit triumphiert, die Welt umarmen und ihr die Freiheit wiedergeben." (HKA, XII,5)
practical application of this spirituality - which he preaches:

Wo soll die rechte, schlichte Sitte, das treue Tun, das schöne Lieben, die deutsche Ehre und alle die alte herrliche Schönheit sich hinflüchten, wenn es ihre angebornen Ritter, die Dichter, nicht wahrhaft ehrlich, aufrichtig und ritterlich mit ihr meinen? (p.32)

For him the act of creation is the result of the religious act of contemplation - the self-forgetful penetration of the world in which its essential meaning is ascertained. 93 This essential content of poetry is more important than the form in which it is expressed. Through such an attitude the poet can express the fruits of contemplation - the unification of all experience:

Die Poesie liegt vielmehr in einer fortwährend begeisterten Anschauung und Betrachtung der Welt und der menschlichen Dinge, sie liegt ebensosehr in der Gesinnung als in den lieblichen Talenten, die erst durch die Art ihres Gebrauches gross werden. Wenn in einem sinnreichen, einfach strengen, männlichen Gemüt auf solche Weise die Poesie wahrhaft lebendig wird, dann verschwindet aller Zwiespalt: Moral, Schönheit, Tugend und Poesie, alles wird eins in den adeligen Gedanken, in der göttlichen sinnigen Lust und Freude....(p.142)

Faber objects to this conception on two grounds. He rejects Friedrich's sense of purpose - his didactic intention - because he believes that poetry should exist for

Eintracht von Poesie und Religion...ist Heil; denn die wahre Poesie ist durchaus religiös, und die Religion poetisch, und eben diese grosse geheimnisvolle Doppelnatur beider darzustellen war die grosse Aufgabe der Romantik." (Stöcklein, Joseph von Eichendorff, p. 105)

93 Cf. Strich: "Alle Kunst ist schließlich doch Erlösung von
itself: "Sie will und soll zu nichts brauchbar sein."
(p.679)

He also fears that in entering the religious life - by giving up a temporal life for an eternal one - Friedrich will have to renounce the immediate pleasures of sensuous experience which form the basis of poetry:

Denn wer die Gegenwart aufgibt wie Friedrich, wem die frische Lust am Leben und seinem überschwenglichen Reichtume gebrochen ist, mit dessen Poesie ist es aus. Er ist wie ein Maler ohne Farben. (p.297)

Friedrich, however, considers the love of God an inspiring force which stimulates creativity. It creates in him a divine compassion - an emotional strength - which enables him to transcend the chaos around him and become a meaningful center of the world:

Der Dichter kann nicht mit verarmen; Wenn alles um ihn her zerfällt, Hebt ihn ein göttliches Erbarmen - Der Dichter ist das Herz der Welt. (p.298)

Similarly, the poet does not become impervious to the sensuous beauty of nature but becomes himself the beloved of nature by revealing through love, nature's essential divinity:

dem eignen Ich und will es in einen tieferen und allgemeineren Grund versenken." (Strich, p. 134)

94 Cf. Franz Sternbald: "Wann hat sich je das Grosse und Schöne so tief erniedrigt um zu nützen?" (Ludwig Tieck, Franz Sternbalds Wanderungen (Stuttgart, 1966), p. 176)

95 Cf. Stöcklein: "...eine kräftige Sinnenwelt ist das unabweisbare Material aller Kunst." (Stöcklein, Joseph von Eichendorff, p. 105)
Finally, his poetry cannot be "didactic" because it is too lyrical. It does not express an abstract system of ideas but is a spontaneous expression of feeling. It does not try to impose a religious creed, but, through divine inspiration, enables him to more fully reveal his true nature:

Den lieben Gott lass in dir walten,
Aus frischer Brust nur treulich sing'!
Was wahr in dir, wird sich gestalten,
Das andre ist erbärmlich Ding. (p.299)

Because art is simply an expression of his religious faith, however, Friedrich does not, like Faber, attain fulfillment through art alone. Through the great insight and sense of purpose that his poetic calling gives him, however, he experiences an unspeakable happiness:

Drum hat ihm Gott das Wort gegeben,
Das kühn das Dunkelste benennt,
Den frommen Ernst im reichen leben,
die Freuditgkeit, die keiner kennt. (p.298)

B. Philosophy

One can attain happiness by creating a unified world within oneself – through art. One can also attain it

Cf. Riepe: "Der wahrhaft schöpferische Mensch will nichts anderes sein, als was er sein kann, und betet einzig in diesem Sinne um göttliche Gnade für das Gelingen seines Tuns." (Riepe, p. 11-12)
by relating oneself to some positive unified concept of the world outside of oneself - through philosophy of religion.

Of all the characters in the novel Rudolf is the only one who seeks happiness through philosophy. The others seek fulfillment in more intense personal ways - the women through love and the men through art and religion.

A philosophic tendency has always been latent in Rudolf's temperament. It was apparent in the probing questions he asked as a child and formed the unconscious motivation of his art. But although he assiduously studies philosophy he eventually rejects it because it offers no spiritual fulfillment. He discovers that all philosophic systems either lead away from God or substitute unspiritual goals which he cannot accept.
CHAPTER VIII

C. Religion

Religion - the ordering of one's life in accordance to a higher spiritual reality - also gives fulfillment and unity to one's existence. The practice of religion can be outward and active - the practice of good works: an ethical life following moral precepts; or inward and spiritual - an intuitive personal relationship with God which transcends morality by so infusing goodness into the personality that it acts morally by instinct without consciously subscribing to a set of rules. The kind of religion through which the characters in the novel attempt to find fulfillment depends upon their temperament. The extroverts choose an active life of good works; the introverts, the contemplative life.

Eichendorff recognizes these two approaches to religion in his Abhandlung über den deutschen Roman des 18. Jahrhunderts. Tamm says: "In der Religion, die nach Eichendorff als Ursprung und Mittelpunkt aller Kultur anzusehen ist, erscheinen...als zwei sich wechselseitig ergänzende Grundklänge: das Streben einerseits nach aussen, das Weltlich mit dem religiösen Element zu durchdringen und zu verklären; und andererseits, wo dieses Element an der äussersten Peripherie sich zu zersplittern scheint, die höhere Selbstbescheidung und erwachsende Sehnsucht des Weltlichen selbst, zu seinem göttlichen Urquell zurückzuführen." (Tamm, p. 94-95)
Because the practice of religion involves a personal relationship - a love relationship between the soul and God - it is understandable that it is particularly attractive to women who seek fulfillment primarily through love. Thus, women instinctively turn to God - to a supernatural love relationship - when they are unable to attain fulfillment through human love. Thus, through the practice of religion or religious precepts, many characters in this novel are able to attain a stable and meaningful life which they could experience in no other way. Others, however, are unable to sublimate their feelings in this manner and are destroyed by them. For still others, religion becomes a negative force which, instead of comforting them through the doctrine of forgiveness drives them to suicide by creating in them an oppressive sense of guilt and an Old Testament conception of the vengeance of God.

Of all the women characters in this novel, Julie is the only one who possesses an innate spirituality. Brought up in the wholesome rural environment on Herrn von A's estate, she was influenced at an early age by her parents' moral and religious values. These developed in her permanent qualities - a gentle, reflective personality and an inner stability and detachment which the other women in this novel do not possess. Her moral restraint
protects her from a painful emotional involvement with Leontin at a time he did not wish to marry. Her spirituality offers her comfort and an alternative form of fulfillment. Because of these qualities Julie is able to attract a suitable husband and consummate a happy marriage - the form of fulfillment through which Eichendorff believes women attain the greatest happiness.

For Marie, Angelina, and Rosa, however, the practice of religion does not represent a natural fulfillment of their personality, but a desperate measure to restore some measure of stability to their life. They turn to it only when they are unable to attain fulfillment through human love. It is their exuberant extroversion which first drives them out into the world to seek love - a reckless abandonment to the world around them which causes them to lose their chastity, and, with it, the stable emotional life which is the basis of happiness and fulfillment. Because they are extroverts who naturally find immediate satisfaction in the world around them, rather than introverts, like Julie, who find satisfaction through an inner life of their own - it is natural that their practice of religion should consist in relationships with other people - outer acts of charity - rather than inner - mystical - communion. These charitable activities are in a sense an act of
atonement - a method through which their life may attain some coherence - some order and purpose - rather than a happy natural fulfilled life of the spirit. They are a substitute for the happier lives they could have lead in an ordered marriage had their inner lives not been confused and deranged by promiscuity. Thus, although Marie becomes deranged after the death of her lover, she is able to attain some kind of stability by joining Rudolf's secluded colony of mentally ill people - by rejecting all forms of sexual relationships and occupying herself with the duties of a servant - simple external tasks which have a therapeutic value because they distract her from her grief yet are not too demanding to perform.

Angelina withdraws to a secluded existence devoted to works of charity. Rosa finds comfort in her unhappy marriage to the prince by turning to God and a serious practice of the spiritual life.

Thus, although Marie, Angelina and Rosa do not attain the happiness of natural fulfillment they nevertheless attain a deeper, stable, more significant way of life.

Both, Romana and Erwin also attempt to order their feelings through religion, but are unable to do so. They are at the mercy of their emotions which eventually destroy them.
Religion can also have a negative effect. Instead of providing a solace for tragedy it can intensify suffering in certain temperaments by creating in the individual a sense of guilt or of fear which may eventually destroy him. Thus, after her seduction by the prince, the Bürgermädchen is so oppressed by a sense of guilt that it eventually kills her. Leontin's mistress is so terrified after receiving an admonition about her behavior from Leontin's double (Rudolf) that she dies of fright.

The Men

Of the men only Friedrich attains any profound practice of religion. Like Erwin, Viktor lives in a deluded world of his own and is too contorted a personality to make any contact with a power outside of himself. Faber finds fulfillment in his vocation as a poet and is uninterested in religion. Like Romana, Rudolf cannot believe. Leontin, once he has overcome his disgust for the world, is able to live an active life in the world supported by his Christian belief. Friedrich finds fulfillment in the contemplative life.

True Religion

True religion, like all fulfilling forms of human experience is by nature natural and spontaneous.
It arises from the depths of one's being and involves a total response of the personality - both mind and feelings - to God.

This whole-hearted intuitive response which characterizes true religion is incomprehensible to the Teegesellschaft who insist upon limiting religious experience to specific faculties of the mind. They see it simply as an exercise of the imagination - a form of poetic expression, rather than a response of the whole man - of the "soul." Thus, they will not believe the sincerity of Romana's inner struggles but consider her description of them as "Grundrisse zu einem Roman." (p. 189)

This lack of comprehension leads to an attempt to rationalize and interpret religion to fit into one's own limited range of experience. Religious figures cannot be accepted for themselves but only as symbols. Thus, the "genialischer Reisender" considers the subject of Romana's extemporaneous poem to be "Die Jungfrau Maria als die grosse Weltliebe." (p. 140) Friedrich condemns this view of religion which would remove its supernatural nature and reduce it to specific, common, forms of human experience:

"Wer aber hochmütig und schlau diese Geheimnisse und einfältigen Wahrheiten als beliebigen Dichtungsstoff zu überschauen glaubt, wer die Religion, die nicht dem Glauben, dem Verstane oder der Poesie allein, sondern allen dreien, dem ganzen Menschen, angehört, bloss mit der Phantasie in ihren einzelnen Schönheiten willkürlich zusammenrafft, der wird ebenso gern an den griechischen Olymp glauben, als an das
Christentum, und eins mit dem andern verwechseln und versetzen, bis der ganze Himmel furchtbar öde und leer wird." (p.141)

True religion is synonymous with happiness. It relieves the individual of all selfish concerns, which yet liberates him and makes him care-free and happy. Thus, the term "fromm" and "fröhlich" are often used together. (p.54)

It also gives a natural wisdom which results from a direct experience of God and differs from the external artificial "knowledge" of the Teegesellschaft. Romana's spiritual director embodies these qualities:

Sie erstaunte, wie der Mann so eigentlich ohne alle Bildung und doch so hochgebildet war. Er sprach ihr oft stundenlang von den tiefssinnigsten Wahrheiten seiner Religion und war dabei immer so herzlich heiter, ja, oft voll lustiger Schwänke, während sie dabei jedesmal in eine peinliche, gedankenvolle Traurigkeit versank. (p.188)

Within the fluctuating values of Friedrich's age, however, there are few people who are consistently

In his Die geistliche Poesie in Deutschland Eichendorff discusses this "religion of phantasy" - a product of the aestheticism of the romantic movement: "dass die wieder entfesselte Phantasie, welche sich bei Klopstock noch schüchtern mit der grwissenhaftesten Ausschmückung ihres Stoffes begnügte, jetzt mächtiger und tiefer greifend die göttlichen Wahrheiten selbst in ihrer Weise umzudeuten unternahm, bis sie bei einem, ihr zu allen Zeiten besonders zusa
gen Pantheismus angelangt. Ein Übel, das im Keime schon bei Novalis sich andeutet." (Cotta, IV, p. 84) Weihe says: Der "Religion der Phantasie" fehlt der volle Ernst; sie wird zur ästhetischer Spielerei, die im mystischen Dunkel geheimnisvoller Symbolik die eigene Armut zu verbergen sucht und hinter leidenschaftlicher Begeisterung einen tiefen Skeptizismus verstrickt. (Weihe, p. 47)
devout. Rationalism and pietism both predominate so that many individuals are indecisive about their beliefs. Friedrich describes two kinds of "Religionsnarren" which typify this age:

Die einen prahlten da, dass sie das ganze Jahr nicht in die Kirche gingen, verspotteten freigeisterisch alles Heilige und hingen auf alle Weise, die Gott sei Dank! bereits abgenutzte und schäbige Parade-decke der Aufklärung aus, Aber es war nicht wahr, denn sie schlichen heimlich vor Tagesanbruch, wenn der Küster aufschloss, zum Hinterpfortchen in die Kirchen hinein und beteten fleissig. Die andern Fie-len dagegen gar weidlich über diese her, verfochten die Religion und begeisterten sich durch ihre eigene schonen Redensarten. Aber es war auch nicht wahr, denn sie gingen in keine Kirche und glaubten heimlich selber nicht, was sie sagten. (p.190)

Friedrich

True religion - a whole-hearted response of the individual to God - finds its most fruitful expression in the contemplative personality - in the introvert - the person who already finds fulfillment through himself, and who therefore has no difficulty detaching himself from the external world.

In his essay about St. Hedwig, Eichendorff points out that only love and humility - the virtues of the interior life - can resolve this conflict between mind and feeling which so characterizes his age: "Wie könnten wir in unserer Zeit heilig werden? Ebenfalls durch grossartige Entsagung. Bei uns aber würde die körperliche Züchtigung durch Geisseln, Fasten etc. wenig fruchten, oder doch keineswegs genügen. Wir haben andere Laster: Hochmut, Dünkels, das Wissen, etc. Die Liebe und Demut ist es die uns nötig.... Die ganze Sache ist der jetzt wie niemals früher heftig entbrannte Kampf zwischen Verstand und Gemüt, deren Versöhnung die Demut ist." (HKA, X, 138)
The source of all true religion (and the cause for its unpopularity) is the necessary detachment of the individual from all forms of satisfaction except God. This is the essence of the New Testament teaching of the "new birth" - the voluntary giving up of everything in the world to find a new reality in God. This necessary self-sacrifice and its consequent experience of rebirth and liberation is expressed in Friedrich's dream of the Christ Child who appears to him and says:

Liebst du mich recht, so gehe mit mir unter, als Sonne wirst du dann wieder aufgehen, und die Welt ist frei. (p.166)

Although it is only after a varied experience of life that Friedrich recognizes his religious vocation, he is by nature contemplative, and possesses the kind of personality in which a religious vocation would be most easily developed.

The first description of Friedrich in the novel emphasizes his contemplative nature: "er stand...in stiller, beschaulicher Freude." (p.9) 100 As an introvert he does not enjoy the immediate experience of life so much as the contemplation of it. Like many people of this temperament,

100 This description of Friedrich agrees with the description of Eichendorff in Wilhelm Budde's Journal of 1807: "Sein ganzes Dasein ist Liebe und Güte und stiller Genuss in sich selbst." (Quoted by Tamm, p. 20) Tamm comments on Eichendorff's nature: "Der Dichter verhält sich ganz passiv. Leidenschaft und Tatendrang scheinen sich in ruhige Anschauung und vordämmernide Sehnsucht aufgelöst zu haben." (Tamm, p. 20)
he is so unassuming and simple that he could, by someone with little insight, be considered mentally deficient:

Er sprach wenig, sondern ergötzte sich vielmehr still in sich an den Ausgelassenheiten der lustigen Gesellen: ein gemeiner Menschensinn hätte ihn leicht für einfältig gehalten. (p.9)

His contemplative nature was nurtured by his secluded childhood and the refreshing presence of nature.

His attraction to religion is apparent in earliest childhood. He is so moved by the narrative of Christ's passion that he cannot imagine how others can have listened to it with no apparent impact upon their lives:

Ich kann es nicht mit Worten beschreiben, was ich dabei empfand. Ich weinte aus Herzensgrunde, dass ich schluchzte. Mein ganzes Wesen war davon erfüllt und durchdrungen, und ich begriff nicht, wie mein Hofmeister101 und alle Leute im Hause, die doch das alles schon lange wussten, nicht ebenso gerührt waren und auf ihre alte Weise so ruhig fortleben konnten. (p.55-56)

The very memory of his childhood in which his religious impulses were first formed intensifies this impulse in him as an adult:

Diese ganze, stille Zeit liegt weit hinter all dem Schwalle der seitdem durchlebten Tage, wie ein uraltes, wehmütig süses Lied, und wenn mich oft nur ein einzerner Ton davon wieder berührt, fasst mich ein unbeschreibliches Heimweh, nicht nur nach jenen Gärten und Bergen, sondern nach einer viel ferneren und tieferen Heimat, von welcher jene nur ein lieblerlicher Widerschein zu sein scheint. (p.48)

101 Stöcklein, like most critics, considers the character of the Hofmeister to be based upon that of Herr Heinke, the educator of Eichendorff and his brother. He says: "Daraus folgt, dass Herr Heinke das gewesen ist, was man einen aufgeklärten Mann genannt hat....Besonders im nahen Österreich war damals unter den Weltpriestern...dieser Typus ungewöhnlich häufig vertreten." (Stöcklein, Joseph von Eichendorff, p. 33)
Friedrich is by nature spiritual. He is conscious always of a supernatural force sustaining the universe:

es ist, als hörte die Seele in der Ferne unaufhörlich eine grosse himmlische Melodie, wie von einem unbekannten Strome, der durch die Welt zieht.... (p. 295-96)

However, because the impressions of the world are always more immediate and intense than those of the spirit, it is natural that Friedrich should first try to find fulfillment through the immediate life around him. His religious vocation does not develop until later - when he discovers that nothing in the world can satisfy his longing for the ineffable.

This desire for the ineffable is an essential part of Friedrich's personality. It prompts Leontin to characterize him as an impractical idealist who is bound to be crushed by the world:

"Kommst du auch angezogen, neumodischer Don Quixote, Lamm Gottes, du sanfter Vogel, der immer voll schöner Weisen ist, haben sie dir noch nicht die Flügel gebrochen?" (p. 148)

This longing for the ineffable inspires all Friedrich's attempts at fulfillment. When, on each occasion, this longing remains unfulfilled, he becomes disillusioned.

It is this force which motivates his adventurous life - his travels with Leontin, Faber, and Rosa. He soon realizes that such a life is unfulfilling, however, because it lacks purpose. He says, when he discovers that Rosa shows
no interest in his inner life:

Was tu' ich hier...sind das meine Entschlüsse, meine grossen Hoffnungen und Erwartungen, von denen meine Seele so voll war, als ich ausreiste? Was zerschlage ich den besten Teil meines Lebens in unnütze Abenteuer ohne allen Zweck, ohne alle rechte Tätigkeit? Dieser Leontin, Faber und Rosa, sie werden mir doch ewig fremd bleiben. (p.56)

This longing is the force which had previously inspired his love for Rosa. Like all men, however, he considers love only part of a much broader search for fulfillment. Later on he discovers that romantic love even stifles and inhibits this search:

Habe ich es oben auf der Höhe nicht gesagt, dass du in dein Grab hinabsteigst? Wenn die Schönheit mit ihren frischen Augen, mit den jugendlichen Gedanken und Wünschen unter euch tritt, und, wie sie die eigene, grössere Lebenslust treibt, sorglos und lüstern in das liebewarme Leben hinauslangt und sprosst - sich an die feinen Spitzen, die zum Himmel streben, giftig anzusaugen und zur Erde hinabzuzerren, bis die ganze prachtige Schönheit, fahl und ihres himmlischen Schmuckes be- raubt, unter euch dasteht wie euresgleichen. (p.107-8)

Next he tries to find fulfillment through some practical form of action - by engaging in the revolution against Napoleon:

Die unbestimmte Knabensehnsucht...verwandelte sich in eine heilige Liebe und Begeisterung für den bestimmten und festen Zweck. Es genügte ihm nicht mehr, sich an sich allein zu ergötzen, er wollte lebendig eindringen. (p.165)

But after experiencing the horror of war and the inconstancy and ingratitude of his compatriots, he realizes how impossible it is to fulfill ideals through the world.

After the war he returns to where he had begun his journey. He has tried all the common human ways of
finding fulfillment and has found them all unsatisfactory. He has lost his "Wanderlust":

Jetzt stand er an demselben Orte, wo er begonnen, wie nach einem mühsam beschriebenen Zirkel, frühzeitig an dem andern, ernstern und stillern Ende seiner Reise und hatte keine Sehnsucht mehr nach dem Plunder hinter den Bergen und weiter. (p.225-26)

He finds no more fulfillment in poetry or a career in the world. His love for Rosa has been assimilated into the love of God, Who now fulfills in him the hidden meaning he had always sensed in life:

Die Poesie, seine damalige, süsse Reisegefährtin, genügte ihm nicht mehr, alle seine ernstesten, herzlichsten Pläne waren an dem Neide seiner Zeit gescheitert, seine Mädchenliebe musste, ohne dass er es selbst bemerkte, einer höheren Liebe weichen, und jenes grosse, reiche Geheimnis des Lebens hatte sich ihm endlich in Gott gelöst. (p. 226)

At Rudolf's his innate religious power, which was always present in his other activities, is strengthened:

In Friedrich entwickelte diese Abgeschiedenheit endlich die ursprüngliche, religiöse Kraft seiner Seele, die schon im Weltleben durch gutmütiges Staunen geblendet, durch den Drang der Zeiten oft verschlagen und falsche Bahnen suchend, aus allen seinen Bestrebungen, Taten, Poesien und Irrtümern hervorleuchtete. (p.284)

He regains the religious simplicity of his childhood and begins to read the Bible again:

Jetzt hatte er alle seine Pläne, Talentchen, Künste und Wissenschaften unten zurückgelassen und las wieder die Bibel, wie er schon einmal als Kind angefan-gen. (p.284)

He finds comfort and meaning in the power of Christ's sacrifice and purpose in his vocation as a Christian "knight:"
Da fand er Trost über die Verwirrung der Zeit und das einzige Recht und Heil auf Erden in dem heiligen Kreuze. Er hatte endlich den phantastischen, tausendfarbigen Pilgernmantel abgeworfen und stand nun in blanker Rüstung als Kämpfer Gottes gleichsam an der Grenze zweier Welten. (p.284)

He finds peace and happiness in his vocation, and tells Leontin:

Locke mich nicht noch einmal hinab in die Welt, mir ist hier oben unbeschreiblich wohl, und ich bin kaum erst ruhig geworden. (p.286)
PART IV
LIMITATIONS OF HAPPINESS

CHAPTER IX

Although Eichendorff appears to incorporate in Friedrich his ideal of human fulfillment, he in no way assumes that such an ideal will be suited to everyone. Although the happiness attained by the poet and the religious is more secure and permanent than that of those who must rely on circumstances in the external world, it is by no means the form of fulfillment for everyone. Such happiness is secure and permanent because it arises from the deep creative sources within the individual himself, but it is also dependent upon such forces for its existence. Not everyone has the ability to become a poet nor the will to detachment and the capacity for sublimation to become a religious.

Thus, Eichendorff offers no easy formula for happiness. Like all great artists he is aware of the uniqueness of every individual\textsuperscript{102} and is also aware, not only of the potentiality, but also of the limitations, which such uniqueness suggests. He does not believe, like the facile

\textsuperscript{102} In his letter of Nov. 14, 1853, Eichendorff stresses this uniqueness and suggests that everyone must find his own solution to life's problems: "Es muss doch am Ende ein jeder seinen eigenen, ihm gewiesenen Weg gehen und darf nicht allzuviel nach anderen fragen." (Quoted by Riepe, p. 44)
positivist, that the individual has the power to do anything he wishes. He realizes that the individual is hampered both by his internal environment - his own personality - and also by his external environment - by fate and chance.

Heredity and Environment

Although Eichendorff was born long before Darwin, Freud and Jung formulated their perceptions, his insight as a novelist led him intuitively to such theories. He recognizes, for example that the unhappiness of the student who is in love with the circus performer is not caused by external conditions, but arises from the limitations of his own personality:

"Wie glücklich", sagte Leontin, "könnte der Student sein...wenn er nur Talent fürs Glück hätte, aber er hat eine einförmige Niedergeschlagenheit in sich, die er nicht niederschlagen kann, und die ihn durchs Leben nur so hinschleppt." (p.151)

Although Eichendorff does not create characters as rigidly inhibited by heredity and environment as those of the school of naturalism, he does create them with such well defined personalities that one cannot imagine them developing in any other way. They carry, in a sense, their own fate within them. He seems to realize that the human personality is formed by its early childhood experiences and that the way in which these characters
respond to their environment is conditioned by the nature of their own personality.

The Women

The women are limited primarily by their sex. Although they may strive to attain freedom of men, like Angelina and Romana, they are nevertheless powerless to seek happiness in any other way than through love - as women have always sought it.

Marie, Rosa and Angelina

Marie, Rosa and Angelina are all malleable personalities. They do not affect their environment so much as they are affected by it. This passivity is intensified by their natural submissiveness as women. It is their misfortune to live in an age where sexual mores are relaxed, and, therefore, where it is difficult to establish a satisfying permanent marriage relationship. Marie becomes "verwildert" through a series of promiscuous relationships and eventually seeks stability among Rudolf's colony of disturbed people. Rosa is seduced by the prince in a moment of passion, but finds her marriage with him unfulfilling. She is driven to seek solace in religion. Similarly, Angelina loses control of her life through her
bohemian relationship with Rudolf, and seeks to compensate for this through a life of good works.

Romana

Romana, on the other hand, is not destroyed so much by her outer environment as by her own gifts and her intense personality. Friedrich speaks of the "zauberischer Reichtum" of her body and spirit. (p. 146) Her mother also recognizes her passionate receptivity to experience and says before her death: "Denn du sollst mehr Gnade erfahren und mehr göttliche Pracht überschauen als andere." (p. 124) She also recognizes the danger of such capacity - that she will rush to break out and soar above her protective home environment:

Und eben, weil du oft fröhlich und kühn sein wirst und Flügel haben, so bitte ich dich: Springe niemals aus dem stillen Garten! (p. 124)

Romana, however, is powerless to control her passionate desire for experience. She reacts intensely to all experiences. Thus, in regard to a dance, she says:

Wie ihr andern nur alle Lust so gelassen ertragen und aus dem Tanze schnurstracks ins Bett springen könnt und der schönen Welt so auf einmal ein Ende machen! Ich bin immer so ganz durchklungen, als sollte die Musik niemals aufhören. (p. 121-122)

She feels that life is a powerful river which draws her to itself:
Und das Wirren bunt und bunter
Wird ein magisch wilder Fluss,
In die schöne Welt hinunter
Lockt dich dieses Stromes Gruss. (p.124)

She is incapable of resisting it:

Und ich mag mich nicht bewahren!
Weit von euch treibt mich der Wind,
Auf dem Strome will ich fahren,
Von dem Glanze selig blind! (p.125)

Because she desires the ineffable, however,
she is disgusted with mundane reality:

Die Welt, der grosse Tölpel, der niemals gescheiter
wird...Er ist ja doch nichts als Magen und Kopf und
noch dazu ein recht breiter, übermütiger, selbstge-
fälliger, eitler, unerträglicher, den es eine rechte
Götterlust ist aufs Maul zu schlagen. (p.157-158)

Because she cannot attain the ineffable, either through
art, love, or religion she has allowed herself to be
swept up into a restless, sensual, erratic life. Thus,
Leontin, although recognizing her gifts and potentiality,
describes her essential weakness - her inability to give
any direction to her life, which ultimately makes it
worthless. She says it is his opinion that:

ich sei wie eine Flöte, in der viel himmlischer
Klang ist, aber das frische Holz habe sich geworfen,
habe einen genialischen Sprung, und so tauge doch
am Ende das ganze Instrument nichts. (p.125)

Erwin

Of all the women in the novel Erwin is most
distorted by her early childhood experiences. Her distur-
bance lies chiefly in her feelings of guilt about her illegitimate birth. When Friedrich asks about her past she says: "Ich muss sterben, wenn es jemand erfährt." (p.539) This guilt creates a feeling of isolation and rejection by the world which is intensified by the lack of security in her upbringing by the gypsy woman who abducted her from Angelina. This sense of isolation and insecurity results in lack of emotional equilibrium:

Nur mangelte bei Erwin das ruhige Gleichgewicht der Kräfte, die alles beleuchtende Klarheit ganz und gar. (p.77)

Her desire for love, however, is so intense that it cannot accept these feelings of rejection. These two forces conflict within her, creating an inner confusion:

Im verborgensten Grunde der Seele schien vielmehr eine geheimnisvolle Leidenschaftlichkeit zu ruhen, die alles verwirrt und am Ende zu zerstören drohte. (p.77)

The only outlet for her feelings are her love of nature and her expression of them in song. Like Romana she is eventually killed by her unrequited love for Friedrich. Instead of committing suicide, however, she is driven deeper into her inner contorted world and goes insane. In this world her sense of isolation is so heightened that she feels even physically separated from the world:

Die Leute sagten, ich sei verrückt, ich hörte es wohl und hörte auch draussen die Uhren schlagen und die Welt ordentlich gehn und schallen wie durch Glas, aber ich konnte nicht mit hinein. (p.241)
Of all the women characters in the novel Julie is the most fortunate in her early upbringing. She was brought up in a wholesome rural environment which emphasized practical household tasks and stressed simple moral virtues. Although this circumscribed life made her somewhat shy and socially ill adept, it more than compensated for this by giving her an inner stability and depth lacking in those brought up in a more frivolous, erratic, atmosphere. These characteristics are reflected in "die beständige Heiterkeit und Klarheit ihres Gemüts." (p.76) Her protected life also gives her a reserve and reticence towards men which prevents her from giving herself up thoughtlessly to them, and thus preserves her emotional stability. Her inner spiritual resources developed in this environment also enables her to endure and accept personal tragedy such as her supposed unrequited love for Leontin.

The Bürgermädchen

It is the Bürgermädchen's early upbringing which has instilled in her a deep, quiet spirituality. Like Julie she has been brought up in "ein stilles ordentliches Haus" (p.169) and is used to a quiet circumscribed domestic existence. Unlike Julie, however, she is not shy
and reticent with the opposite sex and thus, the prince finds it easy to take advantage of her innocence. It is this very innocence which makes her so attractive to the prince. After her abduction, however, her god-fearing upbringing makes it impossible for her to accept her own behavior which she regards as an unforgiveable sin. In this way she differs from Angelina, Rosa and Marie who were (presumably) not brought up in a strongly religious environment and who are thus able to accept and reconcile their behavior. The Bürgermädchen's sense of guilt is so strong, however, that it overcomes her Christian conviction of God's forgiveness. It is this obsession which is responsible for her death.

The Men

Of all the male characters in this novel, Viktor and Rudolf are the most crippled by their own tragic personalities.

Viktor

Although the origin of Viktor's neurosis is not clear, it is apparent that it is so severe that it determines all his actions and deprives him of his free will. He suffers from a split personality. Thus, he
is either wildly extroverted - e.g. at the dance when he "mit einer ironischen Wut getanzt und musizierte hatte" (p.70) or numbly withdrawn - "er sah schlicht, still und traurig und war verlegen im Gespräche." (p.70) Only Friedrich and Leontin relize that Viktor is not, as Julie's aunt considers him: "ein pudelnärrischer lustiger Mensch," (p.88) but that his spurts of wild extroversion, are desperate attempts to rise above the tragedy of life by satirizing it.

He is unable to freely engage in life, but only to adjust to the limitations imposed by his oppressive feeling of isolation from it. Thus, he seeks to dull the pain of life by burying himself in clock-making, an occupation exacting enough to force him to concentrate on something outside of his own unhappiness and one which relieves him of the discomfort of human contact. Only when he is able to break through his isolation - to make some contact with other human beings who understand him - as he does in his friendship with Leontin and Friedrich - does he gain some measure of happiness.

Rudolf

The cause of Rudolf's unhappiness is traced in great detail in the novel. It shows its origins in his early childhood and its later development in him as an
Rudolf's first memory is of a traumatic nature - "eine grosse Feuersbrunst" (p.264) which destroyed his father and his home - a horrible experience which made an indelible impression upon him and which conditioned all his later experience. Associated with this was the memory of a boy his own age who danced in front of this holocaust and laughed him to scorn. On this night he also saw his mother for the last time and went to live with his foster parents. Thus, he loses all sources of security at once. Worst of all, he loses the reassuring love of his parents - the most important factor in the adjustment of a child. The destruction of his home gives him an added sense of the insecurity of the world around him, and the scorn of the boy a conviction of the enmity of all other human beings.

This lack of security and feeling of rejection is intensified in his new environment. He does not receive the reassurance he needs from his "neue, kleine, wirtschaftliche und dickliche Mutter" (p.265) but feels repelled by her and will not kiss her hand. This insecurity is apparent in his lack of social adeptness - "das sogenannte ge-wisse Etwas in Gesellschaften" (p.265) which further prejudiced others against him. His self-consciousness and sensitivity gives him great insight into the weaknesses and pretensions of others, such as the Hofmeister, who resent
his honest assessment of their character. This feeling of rejection drives him deeper into himself and results in a fully developed persecution complex. He says to Friedrich:

Ich wurde dadurch nur noch immer tiefsinniger und einsamer und träumte unaufhörlich von einer geheimen Verschwörung aller gegen mich, selbst dich nicht ausgenommen, weil du mit den meisten im Hause gut standest. (p.265-6)

His later behavior reflects these early methods of response. His sense of rejection by the world causes him to respond in two ways - by aggression - defending himself against it; and by revulsion - seeking solitude to avoid such contacts. Thus, when the boy laughs at him scornfully as his home burns, he hurls a stone at him. When his guardians wish to discipline him he desperately defends himself against any physical attack. Later this aggression seeks an outlet in violence - in his going to war and in his shortlived uninhibited sensual existence. His excursions as the "black knight" are also a macabre attempt to influence other people's actions, and, in this sense, represent an aggressive act.

Mostly, however, he responds by cowering away from all human contacts. Just as he is repelled by the thought of kissing his "Vormünderin," so is he repelled by all human contacts. This withdrawal makes him "tiefsinnig und einsam" - the two qualities necessary for
creative endeavour, and later develop into his desire to be an artist. This same insight is responsible for his success in treating the group of emotionally disturbed people around him in the mountains. This withdrawal is also responsible for him seeking seclusion as a hermit in his mountain retreat and ultimately in seeking seclusion in the strange remote land of magic — Egypt.

Leontin

Nothing is told of Leontin's childhood which would explain the later development of his personality. Nevertheless, like Romana, he has such an intense and sharply defined personality, it is impossible to imagine him reacting in any other way than he does. In this sense, like Romana, he is conditioned — limited — by the nature of his own personality.

Like Rudolf, he is revolted by reality. Unlike Rudolf, however, he does not suffer from a sense of rejection by the world. Instead, he himself rejects it because of the triviality of human beings and, more particularly, because of the incapacity of his society to act according to any consistent idealistic motives.

But also he rejects the world intellectually, he cannot reject it emotionally. He finds his only fulfillment through an uninhibited and unlimited enjoyment of
life itself, experienced as a form of poetry. Only when he is able to accept some limitations of his freedom is he able to resolve his problem — to reconcile his hatred of the pettiness of life and his love of life itself. He does this by accepting the supremacy of God which mitigates his disgust of the present by a hope for some ultimate spiritual fulfillment. The comfort of Julie's love also relieves this disgust and more than compensates for his loss of freedom through marriage.

Friedrich

Friedrich emphasizes the decisive effect of the personality — "das innere Leben" — upon the life of the individual. This inner life forms and directs his life intuitively — unconsciously — belying the conscious plans he had previously made for it. Only in retrospect does his life reveal its own ordered structure:

Es rührte ihn, wie da alle Wege so genau vorausbe-stimmt waren, und wie nachher alles anders gekommen war, wie das innere Leben überall durchdringt und, sich an keine vorberechneten Pläne kehrend, gleich einem Baume aus freier, geheimnisvoller Werkstatt seine Äste nach allen Richtungen hinstreckt und treibt, und erst als Ganzes einen Plan und Ordnung erweist. (p.126)

Thus, Friedrich's outer life is determined by his inner life — his personality formed early in childhood. Friedrich's deepest impulse — his longing for the ineffable —
is already present in his childhood experience, the mere thought of which fills him, later in life, with an "unbeschreibliches Heimweh" (p.48). He characterizes this memory as "ein uraltes wehmütig süßes Lied" (p.48) - "uralt" because his longing is for something eternal and therefore age-old - "wehmütig" because the ineffable is unattainable - "süß" because the object of the longing is so sublime.

The desire for the ineffable typifies the individual who does not seek fulfillment in the world around him - in other people - but within his own subjective world - within himself. Although Friedrich gives no indication of what factors in his environment developed this response to life, he does describe the conditions under which they were nourished. He grew up within the "grüne Abgeschiedenheit" - the solitude - of nature which encouraged his contemplative spirit and fed his love of beauty. Thus, it is the night which he loves - swarming with sound - but purged of the trivial, human sounds of day. His inner life is also stimulated by reading, which develops and intensifies his imagination. This capacity is later released through his poetry - an attempt to express his longing. It is also in his childhood that his sensitivity to religion first develops - he weeps when he hears the Passion narrative. This capacity is later developed in his vocation to the religious
life which grants him fulfillment by replacing his vague desire for the ineffable with a conscious desire for God.

**Chance and Fate**

Eichendorff recognizes that the happiness of the individual is not only limited by the nature of his own personality - the character traits conditioned by his heredity and influenced by his immediate environment - but also by impersonal forces outside of himself - by chance and fate. 103

**Chance**

Chance - the arbitrary interrelationship of outer events - often affects the destiny of a person. It does not affect those who find fulfillment within their own subjective world where external forces have no effect. Thus, chance plays no role in the development of Faber's artistic career or in Friedrich's religious vocation. It does, however, affect those who find fulfillment in the outside world. It particularly effects Rosa whose estrange-

It is interesting to note in this connection that Eichendorff does not differentiate between chance and fate - using the terms "Zufall" or "Geschick" to describe events similar in nature.
ment from Friedrich and whose abduction by the prince depends largely on a series of chance events.

The relationship of Rosa and Friedrich is plagued by their inability to meet one another when they most wish to. Thus, when Friedrich first arrives at the residence and is most eager to see Rosa, she is not at home at the time he visits her. He looked forward to seeing her so much that it seems incredible to him that she is not there:

"Es war ihm vor Freude gar nicht eingefallen, dass er sie verfehlen könnte, und er hatte beinahe Lust zu zürnen, dass sie ihn nicht zu Hause erwartet hatte." (p.112)

Rosa's abduction is also directly related to the fact that she is unable to see Friedrich when she longs for him. Friedrich has not visited her since the evening she had promised to meet him, but had gone to the minister's ball in the company of the prince instead. (p.172) On the evening she is to attend the chamois hunt held by Romana, she decides she must see Friedrich and beg his forgiveness even if she has to sacrifice her feminine reticence to do so. She rushes to his house, but chance prevents her from seeing him: "Aber das Unglück wollte, dass er eben nicht zu Hause war." (p.198) She rushed away, fearful of being recognized and of being alone. But again chance (fate) intervenes: "Aber das Geschick war in seiner teuflischen Laune." (p.199) Around
the corner, directly in front of her she sees the prince who offers to accompany her home. When they arrive at her home he asks for a kiss. She acquieses in confusion. As he kisses her, however, another chance event occurs. A man charges towards the prince and the latter quickly seeks refuge in a neighbouring house: "Es war Friedrich, den der Zufall eben hier vorbeigeführt hatte." (p.199) He does not recognize the prince, but is filled with the "wildesten Gedanken" about Rosa.

It is also partially coincidental that Rosa succumbed to the prince at this moment. Because of her shame in being discovered unaccompanied at night, she is in a state of confusion. The prince's kindliness in overlooking her indiscretion fills her with gratitude: "Noch niemals war er ihr so bescheiden, so gut, so schön und liebenswürdig vorgekommen." (p.199) This gracious attitude intensifies the effect of his kiss: "und sein Kuss brannte die ganze Nacht verführerisch auf ihren schönen Lippen fort." (p.199)

During the chamois hunt chance plays a large role in Rosa's abduction:

"Rosa war, als sich Tag und Jagd zu Ende neigten, von Romana und aller Begleitung wie durch Zufall verlassen worden." (p.206)

The prince observes her constantly and encounters her repeatedly. Finally she decides to flee him. As she runs
away she by chance meets Friedrich. This frightens her as it reminds her of a recent dream in which she had met Friedrich dressed as a knight in a similar barren landscape. She rushes down the mountain and, in her confusion, falls into the arms of the prince who, again by chance, is sitting below. The combined effect of her estrangement from Friedrich, the strange song she hears in the distance and the turbulent resurging memories of Friedrich move her deeply. She confides her anguish to the prince and yields to the reassurance of his embraces. When the prince arrives with her at his castle she is already so influenced by him through this series of chance events that she follows him "halb gezwungen und halb verführt." (p.207)

**Fate**

In addition to the chance events which influence the lives of the characters in this novel, there are also some characters who, in themselves, seem to exert some fatal influence over others. Endowed with apparently inexplicable powers they appear as means through which fate expresses itself. In this novel they appear in two forms - the pagan characters whose actions appear unmotivated - the Zigeunerin - and the Christian characters whose actions
are motivated by moral or spiritual precepts - "die weisse Frau" and Rudolf.

The Zigeunerin appears to have a supernatural power of foreknowledge. She appears one day when the young Rudolf is talking with Angelina in the garden and demands to tell their fortune. A young man, a traveller, passes by and greets them politely. The gypsy says: "Eines von euch dreien wird den anderen ermorden." (p.266) Rudolf recognizes the young man as the child who danced up and down and mocked him as his home was consumed by fire. His old anger is rekindled.

Whether or not the gypsy's powers are meant to be truly supernatural, her prophecy nevertheless has a profound effect upon Rudolf. Already obsessed with feelings of persecution, he is further tormented by the conviction of God's hatred for him:

"ich bliebe allein in dem grossen Garten und glaubte fest nun als Mörder auch sogar von Gott verlassen zu sein; niemals fühlte ich mich so finster und so leer." (p.266)

Rudolf meets this fated enemy three more times. As he escapes with Angelina he sees him in Venice as he glides silently past in the next boat. Although Angelina is asleep, she senses his nearness with foreboding:

so wachte doch Angelina in demselben Augenblick von selber auf und sagte mir erschrocken, es habe ihr etwas Fürchterliches geträumt. (p.270-271)
This man is the same person who abducts Angelina after she has borne Rudolf a child and she is living alone in the country. When Rudolf visits her and discovers this he recognizes the old woman who looks after the house as the Zigeunerin. Angelina had left a heap of gold behind:

Die Alte tanzte unten mit widrig vor Staunen und Gier verzerrten Gebärdern wie eine Hexe zwischen dem Goldregen herum, und ich glaubte da auf einmal in ihren Zügen dieselbe Zigeunerin zu erkennen, die mir damals an dem Gartengitter prophezeit hatte. — Ich eilte zu ihr hinab, aber sie hatte sich bereits mit dem Golde verloren. (p.273)

Rudolf loads his pistols and decides to pursue Angelina and her lover, determined to kill him. But he cannot find them and gives up the pursuit.

In his frustration he turns to a life of trivial and sensual pleasures. One time as he is gambling the last of his money in a game of Pharo, he recognizes his enemy in the person of the croupier who cries "verloren" as he loses the game. He lunges towards him but the man escapes.

Rudolf then joins a group of gypsies and, among them, recognizes the old Zigeunerin. She reads his palm and says:

"Es ist hoch an der Zeit, der Feind ist nicht mehr weit, hütet dich, hütet dich!" (p.276)

With the others he attends a celebration at the castle of a rich count. Here he disguises himself in the costume of a black knight. Angelina, the lady of the house,
mistakes him for her husband (Rudolf's enemy) and speaks to Rudolf. Suddenly the husband appears, dressed in an identical costume. The mask falls from his face and Rudolf recognizes him. He attacks Rudolf with a sword but, in his confusion, falls into Rudolf's outstretched dagger, and falls dead. The prophecy is fulfilled.

The two Christian forms of fate are suggested by Rudolf, who, as the black knight, may represent the Old Testament conception of a vengeful deity and by the "weisse Frau" (Angelina) who may represent the redemptive New Testament conception of God.

Like the Zigeunerin, Rudolf's character also assumes supernatural aspects. In his mountain refuge even the sounds of nature reflect the insistent nature of fate:

\[ \text{ein seltsames Sausen, das nicht vom Walde herzukommen schien, sondern wie feiner Wellenschlag tönnte, brauste die ganze Nacht hindurch. (p. 257)} \]

It is in his appearances as the black knight, however, that this aspect of his character is most frequently expressed. His appearances are motivated by an extreme moral severity, especially in his attitude to love. He delights in showing the uncompromising nature of Christian morality by appearing solemnly as the black knight— even as "der Tod von Basel" (p. 115):

\[ \text{Die Gestalt war hoch und schlank, sein Wams reich mit Gold, der Hut mit hohen Federn geschmückt, die ganze Pracht doch so uralt, fremd und fast gespenstisch,} \]
dass jedem unheimlich zumute ward, an dem er vorüberstreifte. (p.113)

By flirting with the girls in this attire he makes them aware of the frivolity of their own behavior and the transience of love:

Er war übrigens galant und wusste zu leben. Friedrich sah ihn fast mit allen Schönen buhlen. Doch alle machten sich gleich nach den ersten Worten schnell wieder von ihm los, denn unter den Spitzen der Ritterärmel langten die Knochenhände eines Totengevrippes hervor. (p.113)

Such frivolous love is sinful and related to the devil and to death, as Friedrich explains to Marie:

Wie der schwarze Ritter heute auf dem Balle, tritt überall ein freier, wilder Gast ungeladen in das Fest. Er ist so lustig aufgeschmückt und ein rüstiger Tänzer, aber seine Augen sind leer und hohl und seine Hände totkalt, und du musst sterben, wenn er dich in die Arme nimmt, denn dein Buhle ist der Teufel. (p.117)

His most serious act, however, is his responsibility for the death of Leontin's mistress. Taking advantage of his uncanny physical resemblance to Leontin, he appears to her and advises her "lieber Gott als die Männer zu lieben." (p.255) When the girl later sees both of them together, she faints and later dies of shock. Rudolf, however, is impenitent and does not regret the harshness of his attitude. He says: "Besser tot als eine Hure." (p. 255) In this sense, although his attitude is motivated by an ideal moral standard, his actions can be considered those of a malevolent rather than a beneficial form of fate.
"Die weisse Frau" also seems endowed with supernatural powers. She appears almost miraculously at the scene of fires:

Sie ist im Stillen sehr wohltätig, und, seltsam genug, bei Tag und bei Nacht, wo immer ein Feuer ausbricht, sogleich bei der Hand, wobei sie dann die armen Verunglückten mit ansehnlichen Summen unterstützt. (p. 95)

The peasants attribute to her the power to extinguish fire:

Die Bauern glauben nun ganz zuversichtlich, sobald sie nur erscheint, müsse das Feuer sich legen, wie beim Anblick einer Heiligen. (p. 95)

The mystery with which she surrounds her life adds to this image which has been created around her:

Übrigens empfängt und erwidert sie keine Besuche, und niemand weiß eigentlich recht, wie sie heisst und woher sie gekommen; denn sie selber spricht niemals von ihrem vergangenen Leben. (p. 95)

Because her actions are motivated by a desire to help – to redeem – rather than, like Rudolf – to destroy and to condemn, she can be said to represent a beneficial form of fate.

It is, perhaps, not necessary to enquire whether Eichendorff intended these characters to possess supernatural attributes and to be expressions of some force of fate in the universe. The important fact is that those characters who accept these manifestations as such are influenced and permanently affected by them.
CONCLUSION

In *Ahnung und Gegenwart* Eichendorff attempts to provide a picture of Germany during the Napoleonic war - "jene seltsame, gewitterschwüle Zeit der Erwartung, Sehnsucht und Schmerzen." ¹⁰⁴ What he actually provides, however, is a study of a society which is valid for all time. For Eichendorff's characters are not mere romantic "types", still less allegorical figures, ¹⁰⁵ but a wide variety of recognizable human beings whose personalities are minutely described. As such, they can be used as "case studies" to determine in what ways human beings have sought happiness in the past and will continue to seek it.

A study of these characters reveals that Eichendorff considers order and harmony to be requisites of happiness. This harmony can only be attained by subordinating one's life to the forces of morality and religion. This harmony is an unassuming quality best nurtured in a natural environment.

Eichendorff describes the society of his time in as much detail as he does his human beings. The urban society, represented by the artificial life of the court, is unstable and vacillating because it has lost the

¹⁰⁴ Eichendorff in a letter to Fcuqué. (H.K.A., XII,9)

traditional moral and religious values. It is unstable politically because it lacks the idealism to unite itself in a consistent effort to oppose Napoleon. It is unstable morally because it condones promiscuity and thus threatens the sanctity of marriage. In order to reform these ills Eichendorff advocates a return to "altdeutsche Tugend" - traditional morality and religion. However, Eichendorff is realistic enough to realize that these ills can only be combatted indirectly. In this cynical age any attempt to reform society directly by a revival of "Christian knighthood" is doomed to failure. Thus, Friedrich enters a monastery in order to reform society indirectly through prayer. As a contrast to the court society and as an example of the ideal society Eichendorff describes the stable unassuming rural society which has found peace and happiness through the practice of morality and religion.

"Altdeutsche Tugend" - Christian morality and religion - are also the only forces which can restore order within the individual. Those individuals who do not possess these virtues lead disordered lives and eventually shatter on life. They can only flee life (Rudolf and Viktor) or die, (Romana, Erwin and the Bürgermädchen). Through these virtues others are able to salvage their lives and attain some measure of happiness (Angelina, Marie, and Rosa). In still others these virtues were
developed early in life and represent permanent personality traits. These persons are the happiest of all because they have always experienced peace and harmony within themselves. They are secure within and able to withstand misfortunes which may be imposed upon them by the outside world. (Friedrich and Julie)

Eichendorff shows that human beings seek happiness in many ways. Men and women differ in the ways in which they seek happiness. Women seek it primarily through love. If this fails, their unhappiness may be mitigated by the practice of religion but it will never compensate for the love they have lost. On the other hand, men seek love only as a secondary source of happiness. They seek happiness primarily through some activity which is related to life in general — in the practical world of politics or warfare or in the idealistic world of art or religion.

Although Eichendorff believes that the individual can only achieve happiness through the practice of morality and religion he is not naive enough to suggest that everyone is capable of exercising these virtues. He realizes that the happiness of all individuals is limited and determined internally — by the personality of the individual formed early in life, by the interaction of heredity and environment, and externally — by chance and
Eichendorff also shows that happiness can be attained both in the active and in the contemplative life. Thus, happiness can be obtained through marriage, as it is for Julie and Leontin; or through the religious life, as it is for Friedrich.

Friedrich, however, represents the ideal of human happiness. He is self-contained contemplative, impervious to the outside world, who seeks fulfillment only through his own resources. This frees him from dependence upon other human beings, so vacillating in nature, and permits him to achieve union with God, who is unchanging and eternal. In this sense, the happiness of the contemplative can be said to be superior to that of others because it is more stable and secure.
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