THE CONCEPTS OF FREEDOM
IN THE STORM AND STRESS DRAMAS
BY LENZ AND KLINGER

by

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This thesis is based on eleven Storm and Stress dramas of Lenz and Klinger. It discusses extensively the lack of freedom of their Storm and Stress characters in the society of the day, as seen in the dramas, and also examines these characters' search for freedom and the meaning they attribute to freedom. In addition, this investigation attempts to establish a concept of ultimate freedom and to show that some "Stürmer und Dränger" possess it and are thereby able to carry out their mission of social improvement while finding individual happiness and fulfillment. The term "Stürmer und Dränger" is used throughout the thesis to mean only the Storm and Stress characters in the plays discussed and does not refer to the writers of this period.

Chapter I serves to introduce the topic of the thesis.

Chapter II demonstrates that the "Stürmer und Dränger", usually a middle-class citizen, desires freedom because he feels oppressed by his superiors, by those who govern and determine the form of society. The latter, with their tyranny and insistence on a continuance of the traditional order, exploit and dominate him in all areas of life: in politics and religion, in society, in the family and in education. The two authors protest that the all-powerful are ruthless, that they take selfish advantage of their
positions, treat their inferiors unjustly, and corrupt and degrade them.

Chapter III deals with the search for freedom of the "Stürmer und Drängen". The search begins with his yearning to free himself from the abuse which threatens to destroy his individuality and which prevents his happiness. His intense desire to cast off all external restrictions leads him to react against oppression. The reactions of the "Stürmer und Drängen" against the rationally calculated restrictions imposed by his superiors are entirely emotional. Although these reactions may free him from oppression, he makes no constructive use of his acquired liberty. Once free, he fails to improve social conditions because he becomes wholly subject to his own emotions. Lenz and Klinger indicate that although this "Stürmer und Drängen" does attain a kind of freedom by means of actions resulting from an extreme reliance on feeling, his freedom nevertheless remains but an end in itself without purpose or direction, and he does not carry his mission to a successful completion.

Chapter IV shows that in order for freedom to be beneficial and constructive, man needs a fulfilling purpose for which to strive. Man attains such freedom by choosing a goal, by resolutely abiding by this choice based on both feeling and reason, and by pursuing it untiringly. He must always be actively involved in society and discharge his
responsibilities without prejudice. Thus Lenz and Klinger demonstrate that the "Stürmer und Dränger" must practice moderation and agree to limit his activities—the authors stress voluntary restrictions as a most essential element of this ultimate form of freedom—in order to assure conditions favorable to the happiness both of himself and of his fellows.

Chapter V summarizes the topic of the thesis by drawing on the conclusions of Chapters II, III, and IV. The examination of Lenz' and Klinger's thought about the most desirable form of freedom reveals the insight that the "Stürmer und Dränger" attains complete and constructive freedom only by self-restraint and by a responsible humanism dedicated to the service and improvement of society.
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I. INTRODUCTION

The concepts of freedom in Lenz' and Klinger's Storm and Stress dramas may be defined in the light of an explanation given by Goethe in Frankfurter gelehrte Anzeigen: "Freiheit ist ein relativer, eigentlich gar ein negativer Begriff; muss es auch seyn: denn ohne Bestimmung, folglich ohne Zwang, ist nichts möglich, nichts gedenkbar. Freiheit drückt Abwesenheit von einer gewissen Bestimmung aus."\(^1\) Goethe's quotation presents the same complexity in its definition of freedom as do Lenz' and Klinger's interpretations of it in their dramas. Goethe states that the absence of a particular goal or direction indicates the presence of freedom. At the same time, he maintains that a human being cannot accomplish anything of value if he lacks a defined purpose in life, thus implying that man must have some compulsion, some goal which gives direction to his energies and desires. Only under this last condition, according to Goethe and the two Storm and Stress writers considered here, can man perform constructive activities and create a better society for himself and for his fellow men than the one in which he lives.

The improvement of the existing deplorable social conditions under which the less privileged social classes suffer injustice, tyranny and exploitation, provides the
basic purpose in man's search for freedom in the dramas under discussion in this thesis. What Heinz Kindermann writes about Der Hofmeister may serve to characterize the underlying theme for all the dramas by both authors: "Die Weiterentwicklung unseres Volkes und ihre kulturellen, ihre sozialen Voraussetzungen sind das unausgesprochene Grundthema der Komödie...." To achieve their aim of liberty, equality and fraternity for all, the "Stürmer und Drängler" in the plays enjoy various forms of freedom, ranging from the unproductive and destructive to the productive and constructive, to which Goethe implicitly refers in Frankfurter gelehrte Anzeigen, as quoted above. Those of Lenz' and Klinger's characters who rid themselves of external restrictions and who rely entirely on their subjective feelings, attain a state of aimless freedom which contributes nothing toward the improvement of society. They are totally emancipated individuals but have no purpose for which to live; indeed they are no longer a part of society. Other figures, however, who also break the chains of oppression; find a purpose and enjoy a freedom to which they set limits voluntarily--in effect, living freedom in its ultimate form. These characters accept and perform the responsibilities that lead to their goal of integration and harmony among people and between social classes. They are able to find fulfillment within the scope of their self-imposed restrictions which allow
them safely to attain their chosen goal. It is evident from this that Lenz and Klinger believe that the ultimate freedom which has a purpose and which can help form a society that is better than the one they have inherited exists only within the framework of voluntary restraint.

In general, one can say that the desire for freedom of the "Stürmer und Drängler" in the plays arises from their total lack of freedom in society. They wish desperately to liberate themselves. They feel oppressed by their predecessors and superiors who demand submission to rigid traditions. Enlightenment is in a stage of decline and represents to the "Stürmer und Drängler" despotism, a deprivation of individual rights and a loss of personal freedom, rather than an affirmation of man's perfectibility, dignity and ethical worth.

Oppressive acts by those who have inherited or subscribe to Rationalist doctrine, as Lenz and Klinger reveal in the dramas, occur in most walks of life: within the social classes, in politics, in religion, within the families and even in education. The aristocrats, soldiers and students believe in the superiority of their social standing and cruelly exploit their inferiors. The unjustly treated middle class is expected to suffer without complaint or objection. Also, religious figures, supposedly honourable Christians, abuse the rights and influential position of
religion to increase their worldly power. Bishop Adalbert in Klinger's Otto conceals his crimes under the mantle of his ecclesiastical profession and acquires as much power as other dictators and despots. He, as does many a usurper, tortures his subjects and persecutes citizens who dare to utter a word of criticism or disapproval of him or of his regime. Unfortunately, the fathers of the families be it among the aristocrats or the bourgeoisie, have introduced similar tyrannical methods of discipline in their own homes. Even education, private tutorship, is not without domination, exploitation, and cruel suppression by the parents and even the pupils themselves, and consequently it fails to produce students of high scholastic or moral character. Rather than actually educating, elevating and refining the pupil, the tutor at times becomes the object of the pupil's crudity and desire to humiliate. He is to his pupil what the ordinary member of society is to his superiors: an oppressed individual who desires freedom and a chance to develop in his own way. As a result of their restricted and humiliating position, the tutors become professionally inadequate, morally corrupt and are unable to be worthy examples to their students. The reader senses how the underprivileged man in the dramas feels that restrictions in all aspects of life press upon him, and how he no longer can tolerate the stress and submit to oppression. He rebels, storms his previous
barriers, emphasizes his feelings, individuality, and rights, and acts according to his heart's desire.

By openly denouncing reason as the essential arbiter in their activities, many of Lenz' and Klinger's "Stürmer und Dränger" resort to the opposite extreme—a situation which may also result in catastrophe. In their search for freedom, these rebels against the doctrines of the Age of Reason rely only on their feelings and thus soon become victims of their own subjectivity. Hermann Hettner's observation is to the point when he writes: "Aus der herzschnürenden Enge der herrschenden Aufklärungsbildung sollte der Mensch sich wieder erheben und erlösen...zur unverkümmerten Erfassung und Erfüllung seiner vollen und ganzen, reinen und ursprünglichen Menschenatur. Doch zunächst trat nur die eine Einseitigkeit an die Stelle der anderen....Man träumte den holden Traum, auch das Leben poetisch leben zu dürfen; und man verstand unter dieser Poesie des Lebens nur die Eingebungen und Gelüste ungebundener Gemütswillkür. Man wollte die Philisterhaftigkeit bekämpfen; und man verfiel in die trübste Phantastik."

There is in Lenz' and Klinger's works a recurrent theme which treats the aimless and fantastic search of many characters for permanent and purposeful freedom. It is a struggle in which reaction against oppression becomes the main direction or destination of the "Stürmer und Dränger". He reacts in several ways. No matter how he may react: by
escaping oppression, by rebelling against it or by unselfishly yielding to its destructive effects, he ultimately becomes a victim of his own emotions. In this situation he remains unable to benefit the society of his day. LaFeu and Katrin, in Klinger's Sturm und Drang, are examples of fugitives who have no intentions of trying to create a better society, and who avoid society in order to seek consolation from its pressures in nature. They follow Rousseau's signal to return to nature and obey the call which had cast a magic spell upon German youth. Franz and his brother-in-law in Das leidende Weib "cultivate their garden" in the manner of Voltaire's Candide. Other figures escape oppression by seeking refuge in foreign lands, in a monastery, or even in an isolated room. None of the fugitives tries to cope with the problems which face him in the society to which he belongs. Only by fleeing from society does he feel free. The dramas do present characters, however, whose freedom does not lie in flight. The rebels are courageous enough neither to escape, nor to avoid the miseries which result from oppression; they yearn to destroy and to take revenge against their enemies and wish to overcome the problems caused by the persecutions inflicted upon them. The rebels' hatred of domination and injustice is so intense that they kill their wrongdoers, or, ironically, themselves, or sometimes do both. To be sure, these acts free them
from oppression, and yet, their action still fails to contribute anything of value to society; it remains irresponsible and purposeless. It seems that always when the "Stürmer und Drängen" relies entirely on his feelings and carries out what these dictate, his actions lead him away from his mission of improving social conditions, rather than toward it. Also, as shown in the third group of "Stürmer und Drängen" who react against oppression, this failure is caused not only by feelings of hatred, but also by those of love and deep admiration in friendship. These so positive and well-intentioned passions may still destroy the man who experiences them if his genuine affection is not reciprocated. Thus, not even this group, the members of which wish to do only what is good, accomplishes anything for its own future welfare, much less for that of society. Rather than being really free, it is quite clear that they all, the fugitives, the rebels and the unsuspecting, unselfish admirers remain the unfortunate victims of their own feelings.

To overcome his subjectivity and to bring his social reform to a successful end, man in the Storm and Stress period must, according to Lenz and Klinger, consciously decide—by relying on his reason as well as his feelings—how he will develop his energies to find his own self; thereby, he can choose a fitting purpose for which to work and by which to help his friends, community or mankind as a
whole. However, as soon as he has made the necessary choice, he has also restricted his unlimited freedom of action. In some plays, both authors portray characters who accept the consequences of their choice, carry out the responsibilities that the attainment of their goal entails, and find their own independence and happiness in this activity. Their fulfillment and greatest rewards in life lie in their service to their fellow men. Although their choice binds them, they feel free within their voluntary limitations. A twentieth century philosopher, Karl Jaspers, explains his condition for ultimate and purposeful freedom in these words: "My free activity, insofar as it is free...comes through self-creation in choice. Yet, however free my choice is, I bind myself by it; I carry out and accept its consequences." Lenz and Klinger imply, as Goethe does in a different context, that a certain kind of freedom is necessary in order to find a solution to the human condition. A solution is possible for Lenz and Klinger if freedom is constructively oriented, powerful enough to liberate the Storm and Stress generation from the strangling grip of the older generation's domination, and wisely enough applied to lead man to a benevolent, humanitarian view of life, toward the philosophy of German Classicism, to "freier Selbstbeherrschung" and "versehnten und in sich befriedigten Besonnenheit." The message of the two authors is that such an effective freedom
can exist only within voluntary restraint, chosen or imposed by each man himself; this form of freedom is referred to in this thesis as ultimate freedom.

The concept of freedom, as explained above, which can benefit the Storm and Stress society, is in this thesis based on those dramas which Lenz and Klinger wrote in their student days, all except one completed before their visit to Weimar. Both had gone to see Goethe with hopes for assistance, but neither received any; they felt rejected and were sorely disappointed in their former friend. This disillusionment left a mark on both authors' works and also gave rise to contrasting results in their writings. Lenz' expression lost more and more contact with reality as his mental health declined, whereas Klinger's works matured and showed greater independence than before. But prior to these opposite developments the young "Genies" possessed much in common, to the point, in fact, where the authorship of their anonymously published dramas was impossible to distinguish.

Jakob Michael Reinhold Lenz had written five, Friedrich Maximilian Klinger six dramas, before their heartbreaking departure from Karl August's court towards the end of 1776. The exact cause and dates of their
departings have puzzled critics and led to various observations. According to Klinger's biographer, Max Rieger, he left voluntarily "...in der Woche, die den 29. September begann." According to Werner Kurz, he stayed "...bis Anfang Oktober." Among the Lenz scholars, O. F. Gruppe and M. N. Rosanow agree on his departure date as December 1. The actual reason for Lenz' sudden disappearance has caused much speculation; a definite answer is yet to be found. His disappointments did not however, affect the aspirations which he expresses in his dramas. All five were completed before the visit to Weimar. They are written in prose and include: Der Hofmeister (1771-1772), Der neue Menoza (autumn 1774), Die Soldaten (winter 1774-1775), Die Freunde machen den Philosophen (winter 1776), and Der Engländer (winter 1775-1776). Klinger, on the other hand wrote while in Weimar the drama which was to name a whole movement of literature and life. Kurz writes: "Er beginnt in Weimar, wahrscheinlich bald nach dem 19. August, an einem Drama zu arbeiten, das er selbst 'Wirrwarr' zu nennen beabsichtigt, dem der Geniegenosse Kaufmann dann aber den Titel 'Sturm und Drang' gibt. Am 4. September ist es 'bald zu End'....Aber am 12. September 'noch nicht fertig'...Doch ist anzunehmen, dass es vor Klingers Abreise von Weimar vollendet war." Before Sturm und Drang Klinger had written Otto (summer 1774),
Das leidende Weib (end 1774 and beginning 1775), Die Zwillinge (summer 1775), Die neue Arria (summer 1775), and Simson Grisaldu (end 1775 and beginning 1776). All these dramas by Lenz and Klinger, although sometimes too disconnected and fantastic to reveal this immediately, search for a permanent and purposeful form of freedom with the aim of social and cultural reform.
II. THE EXISTING LACK OF FREEDOM

Man in the Storm and Stress period, as he is presented in the dramas under discussion in this thesis, feels oppressed by injustices and encircled by rules and restrictions. Himself a member of the underprivileged and suppressed middle class, he becomes a victim of his superiors' domination and quest for power. The aristocrats, the statesmen and the religious leaders tyrannize him. In his growing years, a Storm and Stress youth has no freedom even in his home, where his father demands unquestioning obedience and gives harsh commands. Even his education, if he receives it in the form of private tutorship, fails to instruct him in scholarship and to develop his moral character. Hans Mayer writes in connection with Der Hofmeister about "...besonders schreiende gesellschaftliche Mißstände...." Hermann Hettner calls attention to the conservative and autocratic conduct of those members of the older generation who occupy positions of authority in the seventeen-seventies: "Noch immer wucherte auch unter den fürsorglichen Grundsätzen des sogenannten aufgeklärten Despotismus viel Härte und Willkür;...In den meisten kleineren Ländern aber schaltete die nichtswürdigste Tyrannie;...Noch immer hatte der Adel die verletzendsten Vorrechte, staatlich sowohl wie gesellschaftlich;...Und auch in den Sitten und Gewohnheiten des Hauses begegnen wir noch
gar manchen befremdenden Zügen der Starrheit und Unfreiheit....

Der Hausherr als lästiger Polterer ist eine stehende Lustspielfigur. Noch immer das steifste Zeremoniell, fest abgezirkelte Satzung, wo wir nach frischer Herzensregung verlangen."

"Many years later, about half a century after the publication of Lenz' and Klinger's dramas, the miserable conditions, which the authors had revealed in their works, still caused considerable concern, even to Ludwig Tieck. He collected and published Lenz' works and writes in the introduction to his collection: "Die steife Ehe, die langweilige Familie, die drückende Etikette, der schroffe Unterschied der Stände, die verletzende Anmassung des Höheren, die grobe Unwissenheit des Adels...das fast wahnsinnige Festhalten an Einrichtungen, die, zermorscht durch sich selbst, einzubrechen drohten, der Mangel jeder Freiheit und Leichtigkeit in Umgang und Gesellschaft, alles dies, von steifer Altklugheit oder nachgeahmter unpassender Frivolität gerechtfertigt, war, die finsteren Farben nur zusammengerückt, das damalige Leben.""

Lenz and Klinger depict in their dramas the misery of the lives of their contemporaries and social equals, in order to cause—again to use Hans Mayer's words—"...Erschütterung...und mit deren Hilfe - vielleicht - eine Verbesserung der Lage.""

By exhibiting the faults of society to society, by shocking it with images of violence and force, and by
exposing the unfortunate state of the oppressed, the authors wish to bring a new spirit of constructive inquiry to the questions of the nature of individual freedom and social improvement.

A. Society.

The society of the Storm and Stress period, as presented in the dramas under discussion, both in its very nature and in its hierarchical structure, acts as an oppressive force upon the individualistic "Stürmer und Drängen". Firstly, since this society is divided into clearly defined classes, it operates primarily in restrictive groups. Unless the individual identifies himself with a group, he is subordinated by it and feels restricted because it expects him to conform to its traditional standards. Consequently, in Lenz and Klinger's dramas, many of the individualists have lost their human dignity and their worth in society's eyes. The writers, however, believe that the contrary should be true. Otto Brahm expresses their opinion in the following statement: "Der Mensch ist das erste, das ursprüngliche, der Stand erscheint dem gegenüber als accidentiell, er führt zu verhasstem Zwang."30

If an individual, no matter how talented or virtuous he may be, is a descendant of the underprivileged middle class, as a great many of the "Stürmer und Drängen" are,
he is dominated by others: both his personal desires and the activities of his class are condemned and suppressed by the authority of the higher classes, amongst whose members are the aristocracy, the soldiers, and the students. Under such pressure most members of the lower classes are too powerless to object, and they become the innocent victims of their social superiors. The only form of communication existing between the classes seems to be hatred. Clara Stockmeyer, who writes about the social problems of the Storm and Stress period, clarifies to the reader the opinion of the writers at that time, when she states: "Der Unterschied der Stände in seiner gegenwärtigen Form ist nach ihrer Ansicht ein un­seliges Verhältnis, das die Beziehungen zwischen beiden Ständen vergiftet; die äussere Ungleichheit bedingt die Überschätzung des einen und die Zurücksetzung des andern Standes. Dem Adel werden seine Ahnen für Tugenden, dem Bürger dagegen seine Tugenden nicht für Ahnen gerechnet."  

A more detailed illustration of this unfortunate social situation, where the non-privileged individuals and classes suffer injustice, where their superiors, the noblemen, the students, and the soldiers, take cruel advantage of them by abusing their confidence, ill-treating servants, and dishonouring daughters, comes in the following section. Each drama, dealing with the problem of oppression in society, is discussed separately. In each, the authors demonstrate
the existing lack of freedom and emphasize the fact that
the non-privileged man's only way of assuring his liberty
lies in revolt against oppression.

In Der Hofmeister, Lenz daringly exposes the brutality,
self-interest, and hypocrisy of the nobility, displaying its
extreme ignorance and lack of sensitivity. Major von Berg
and his wife insult and punish their servant and children's
tutor, Läuffer. They delight in cruelly asserting their
power over him and taking outrageous advantage of his po-
sition. The wife's treatment of Läuffer at their first meet-
ing can hardly be more humiliating, for immediately after
her friendliness, yet unseemly frivolity towards the young
man, she severely rebukes him before Count Wermuth: "Merk!
Er sich, mein Freund, dass Domestiken in Gesellschaften von
Standespersonen nicht mitreden! Geh! Er auf sein Zimmer."
(I, 3)! Her command is no uncertain reminder of the great
gulf between the two classes. She proceeds to complain to
Wermuth that she can no longer hire honest and sincerely
interested servants or tutors, not even by overpaying them.
However, in the various discussions of remuneration for
Läuffer's work, the sum diminishes from five-hundred to forty
ducats a year, whereas Läuffer's work increases. Yet, he is
blamed for not teaching enough. The Major dares to main-
tain—which actually reflects the previous tutor's defensive
lies and deteriorating character—that his son Leopold's
performance in Latin had been satisfactory before Läuffer came. It seems that there is no end to the wrongful and coarse treatment he receives. He expresses the situation rather mildly in his letter to his father: "...nichts wird mir gehalten, was mir ist versprochen worden...man hatte mir ein Pferd versprochen, alle Vierteljahr einmal nach Königsberg zu reisen; als ich es forderte, fragte mich die gnädige Frau, ob ich nicht lieber zum Karneval nach Venedig wollte" (II,1). Clearly, Läuffer enjoys no freedom at all and cannot act within permitted boundaries because nothing is permitted to him. The family which had employed him, deprives him of all personal rights. He is exhorted to practise unreasonable self-denial to a point where he yearns for freedom too much and takes it in desperation. He seduces Gustchen and then runs away. His name, indicative of his weak character, suggests such irresponsibility. After the escape, Wermuth and the Major hunt him down like an animal with their pistols. The Major actually shoots at Läuffer and wounds him in the arm; the pursuit culminates in a threat to his life. All Läuffer's fears, his afflictions, and feelings of guilt for having caused Gustchen's misery lead him to commit a pathetic act of repentance, that of his castration. Amongst others, Hans Mayer has interpreted this symbolically to mean Läuffer's solution to his social prostration and intellectual impotence. Mayer writes:
...die körperliche Selbstentmännung bedeutet nicht nur eine geistige Selbstentmännung, sondern ist selber als der groteske Ausweg aus der sozialen Situation Läfflers dargestellt. Läffler's desperate situation is indeed what Kindermann calls a "...Schrei nach der Befreiung der deutschen Gesellschaft von sozialer Entwürdigung." It is the Berg family, the privileged nobility, which causes Läffler's wretchedness, the deterioration of his morals, and the ready servility of his intellect.

Another aristocrat, whose only claim to nobility is the "von" of his impossible name, is von Seiffenblase. Where Berg practised brutality, Seiffenblase thinks of refined intrigues to gain personally not only among his social inferiors, but even among his friends who are socially his equals. He writes false letters to Fritz von Berg, making him believe that Gustchen, the latter's betrothed, is dead, and causes his father, Geheimer Rat von Berg, unnecessary worries by informing him about, and exaggerating, his son's dishonourable position in jail. In so doing, he creates remorse in Fritz and distrust between father and son. The results delight him and he continues scheming by attempting to convince Berg that only money can save his family from dishonour. He suggests that the father buy his son out of prison. He intends to collect the sum himself, however, so that he can prolong Fritz' and Pä tus' stay in Leipzig.
and gain time to go to Königsberg. There he plans to woo and seduce Miss Rehaar whom Patus is to marry. Fortunately, these schemes do not materialize because those deceived learn the source of the letters, guard against the intriguer, and offer protection to Miss Rehaar. But the intentions of Seiffenblase, whose evil ambitions represent those of the most prominent social class, reveal so much cunning that they almost corrupt the virtue of even most honourable men. Lenz makes it clear to his contemporaries that Seiffenblase, who is a willful, despicable deceiver, prepares his own condemnation.

Lenz' next drama, Der neue Menoza, also continues the theme of oppression and the demand for reform by displaying the ugliness and corruption existing in the aristocracy. The play has a greater merit than has at times been recognized. Perhaps the critics' varying opinions still follow the tradition of controversy which began soon after the publication of the drama and which led Lenz to write the Selbstrezension in his own defense.

In Der neue Menoza the representative of the nobility, Count Caméleon, in character akin to Seiffenblase, also intrigues in self-interest. Lenz introduces him as a swindler and murderer, who seeks refuge from the law at the Biederling's and who takes an interest in their daughter, Wilhemine. To possess her, though married himself, he tries to bribe
her father with goods, wins the fickle mother with flattery, and then proceeds to ask her for her daughter's hand. Later, learning of Wilhelmine's marriage to Prince Tandi, he falsely blames the Prince for bigamy. After the latter's sudden departure, Caméleon again pays court to Wilhelmine in the hope of winning her favours. His schemings were to culminate in Wilhelmine's seduction at the ball, but fortunately for Wilhelmine, his wife Donna Diana foils his plan and kills him. She does this to avenge herself against the man to whose false charms she once had succumbed, and who, after having satisfied his greed and taken possession of her fortune, ordered her to be poisoned. Diana discovered this just in time to save her life; in her rage she cries: "Wenn der Teufel in Menschengestalt umherginge, er könnte nichts Listigeres ausdenken, ein Mädchenherz einzunehmen. Und nun will er mich vergiften lassen..." (III, 4).

Another comedy by Lenz, *Die Freunde machen den Philosophen*, emphasizes class barriers and the impossibility of transcending them. Mainly concerned with the oppressed individual's feelings, Lenz nevertheless portrays the existing restrictions. In this play, those who appear as members of the aristocracy (Don Alvarez, his sister Seraphina, and her lover Don Prado), do not intentionally exploit Strephon, a German bourgeois philosopher. This was the case in the previous works, but here the conflict between
the underprivileged man who fails to revolt against social injustice and the superior social group is nevertheless most evident.

The drama belongs to Lenz' subjective period, when he had begun to lose contact with reality and lived more and more in dreams and in the world of the irrational. It is based on personal experiences, as are most of Lenz' dramas, and reflects his hopeless love for Henriette von Waldner. Rosanow writes about this in his extensive work on Jakob M. R. Lenz: "Seiner Gewohnheit nach von realen Tatsachen und unmittelbar erlebten Eindrücken ausgehend, gerät Lenz doch auch bald in das Gebiet der Träume und Phantasien.... Die Komödie...steht im engsten Zusammenhang mit der krankhaftphantastischen Liebe Lenzens zur Baronesse Henriette Waldner." Erich Schmidt emphasizes the autobiographical nature of the work: "Reinhold Strephon, der arme deutsche Weltweise, der sich für seine Freunde...opfert, dem sein Vater weder Nachrichten noch Geld schickt, der in Liebe zu einer reichen, vornehmen Dame schmachtet, ist natürlich Lenz selbst."

Reinhold (Lenz' own Christian name) Strephon and a Spanish noble lady, Donna Saraphina, have fallen in love but cannot marry. They fear that a union between two people from different social classes would be impossible due to the rigidity of social conventions. Only when they turn
their backs on society do the lovers feel that their class is no longer a barrier to their love. They travel to France where Seraphina rejoices: "Hier, Strephon, sind wir gleich" (II, 1). But the philosopher still suffers from his feelings of inferiority and admits to himself: "Liebe ist nur unter Gleichen, unterschied sie die Geburt von mir, so muss mich mein Herz zu ihr erheben" (IV, 1). With such nobility of character he cannot accept Seraphina's suggestion that she marry a French nobleman, La Fare, who does not demand her love, and then live with Strephon. Not until Don Prado, graciously and with his blessings, offers his name to Strephon can the lovers become husband and wife. Nobility in name is worth more to society than nobility in spirit.

Lenz' subjectivity is even more intensely expressed in Der Engländler than in Die Freunde machen den Philosophen. The former drama is also based on his love for Henriette and portrays many of his personal characteristics. Here he bears the name Robert Hot. Robert, the son of an English lord, loves Armida, a princess. She feels sympathy towards him but cannot love him. Robert interprets this as rejection. Whether a class difference exists between them or not, is hard to determine, and opinions on this differ. One writer, Fritz Rittmeyer, maintains that since Robert's father is a Peer of England, there can be no difference in Armida's and Robert's social status. Rosanow finds a great distinction
when he writes about "...die Liebe des Helden zu einem ihm durch Standesunterschiede gänzlich unerreichbaren Weibe." Rosanow's words echo Erich Schmidt's opinion, formulated about thirty years earlier; the latter writes: "An diese 'dramatische Phantasey', wie es auf dem Titel heisst, sind die tollsten Vermuthungen angeknüpft worden. Erlebt ist nur das Motiv der Liebe zu einer unnahbaren Frau." The status question has been tossed back and forth, but an answer is, in this case, not really necessary. It is more important to find out how Robert feels in his relationship to Armida. He feels that she does not consider his social status worthy of hers. It is a false supposition, but, because of misunderstandings, Robert becomes convinced that he is her social inferior. He interprets every action which runs contrary to his own desires as persecution and feels oppressed and unjustly treated even when such is not the case. Robert, like Strephon, is an example of a "Stürmer und Drängler" who is overly sensitive to class differences. Robert's resigned acceptance of the traditional order precludes his revolt and any improvement of his situation.

One of the greatest threats to the freedom of the middle class, as revealed by Lenz in Die Soldaten, comes from the soldier class, here more precisely, from a group of officers who belong to the nobility.
For the first time an author has dared to expose the
grotesque forms of pleasure in which the idle soldiers in-
dulge during peacetime. Lenz completely changes the for-
merly respectable image of soldiers by presenting their
evil doings on stage. Kindermann writes about this: "...hier
wird ein einzelner Stand in sein Verhältnis zur Umwelt, in
seinen völlig unmöglich gewordenen beruflichen und menschli-
chen Grundlagen auf die Bühne gebracht. Und noch dazu ein
Stand, der bis vor kurzem noch...nur in hellsten, schönsten
Lichtern dargestellt worden war. Gerade deshalb war es Lenz...
eine innere Notwendigkeit, der Wahrheit Raum zu geben...."\textsuperscript{45}
The conditions had grown so menacing that some sort of re-
form was imperative, and Lenz thought he had the answer.
He suggested the foundation of a "Pflanzschule von Solda-
tenweibern" (V, 5) by the government—not without a personal
end in mind.\textsuperscript{46}

To present the case for his appeal, Lenz dramatized
what he had experienced with the Kleist brothers, whom he
accompanied from Königsberg,\textsuperscript{47} and whose circle of soldier-
friends he frequented in Strassburg.\textsuperscript{48} Again Lenz based
his work on personal experiences. What he had lived through,
he could portray with strength and originality. Kindermann
considers plays based on experience to be a new development
in the history of the drama; in his opinion this basis even
constitutes a new theory, "...das im Verlauf des 18. Jahrhun-
derts für die deutsche Literatur erst durch die Stürmer und Drängen aufgerollt worden war: Die Frage lebenswahrer, lebensnaher Darstellung. In Der Hofmeister Lenz had combined his experiences as a tutor in Königsberg with some happenings among family friends in Livonia. About Die Soldaten he wrote to Sophie La Roche: "Diese Komödie ist nichts andres als ein Bild aus meinem Leben." Lenz knew the Strassburg jeweller Pibich whose daughter Cleophe was betrothed to the older Kleist and later deceived by him. Thereafter the younger brother wooed her without serious intentions. Somehow Lenz, too, became involved, trying to console the dishonoured girl and to call the irresponsible brothers to their senses. In the drama, Cleophe portrays Marie Wesener; Baron von Kleist becomes Offizier Baron Desportes; his younger brother serves as a model for Mary, another officer; Lenz himself generously offers his wisdom in the character of Feldprediger Eisenhardt.

Desportes represents the evils of his class and status. His thoughts lack honourable purpose; his actions are premeditated crimes. In pursuing Marie, he moves from one deceit to another. His deliberate interference with the love-match between her and Stolzius leads her to believe that she deserves a better partner than Stolzius; Desportes says to her: "Sie sind für keinen Bürger gemacht" (II, 3). Later, however, he considers his servant good enough. Ob-
viously he feels very much at home in those things which, 
according to Pastor Eisenhardt, the theatre teaches soldiers: 
"Einen wachsamen Vater zu betrügen, oder ein unschuldig 
Mädchen in Lastern zu unterrichten, das sind die Preisauf- 
gaben, die dort aufgelöst werden" (I, 4). Being in debt 
to Zipfersaat, a family friend of the Wesener's, Desportes, 
tired of his game, suddenly disappears without letting Marie 
know. However, he finds it necessary to continue scheming 
for self-protection and thus sends his friend Mary to take 
his place. Desportes boasts to Mary: "Nun mein Jäger ist 
ein starker robuster Kerl, die Zeit wird ihnen schon lang 
erden auf einer Stube allein. Was der nun aus ihr macht, 
will ich abwarten, ich hab' ihm unter der Hand zu verstehen 
gegeben, dass es mir nicht zuwider sein würde" (V, 3). 
Desportes now subscribes to the words of another soldier, 
Haudy, who argues with Pastor Eisenhardt: "Eine Hure wird; 
immer eine Hure, sie gerät unter welche Hände sie will" 
(I, 4). Desportes is a villain who shifts all the responsi-

bility from himself to his victim. He is a product of 
his corrupt surroundings and as such, practises only wicked-
ness. Eisenhardt's judgment again fits him and his social 
status: "O Soldatenstand, furchtbare Ehrlosigkeit, was für 
Karikaturen machst du aus den Menschen" (III, 4)! Other 
soldiers, Desportes friends, seem somewhat more constructive 
in thought and action but still rely on intrigues, pretexts
and lies in their interaction with each other as well as with the bourgeoisie. Desportes, the officer figure, however, takes full advantage of his status, actually calculates the ruin of an innocent, young girl, whom he never took seriously, and brings disrepute and unhappiness to her family. Lenz' portrayal of soldiers and officers, who make impossible an innocent, decent life and who dominate for their own pleasure and profit, represents a telling concern and plea for a society free from these corrupt forces.

The students also enjoy a favorable position in society. They, too, abuse their privileges and cause their subordinates suffering. Among the students who subject their inferiors to hardship are those who are the products of both public and private education. (At first it seems that Lenz contradicts himself here. One major theme of Der Hofmeister shows that the students who are the products of public education are more honourable and knowledgeable than those of private education. Later, when Patus has reformed, this contradiction no longer exists.) Patus and Leopold in Der Hofmeister form the best examples from each category.

Leopold is a vicious little boy, possessing neither decency nor manners. Although just a child, he even dares to box the ears of his tutor, Läuffer. Läuffer is not allowed to object; he lacks the courage to speak out and act
against injustices. He does, however, tell Gustchen, the only person who accepts him as a human being, about his sorrow: "Dein Bruder ist der ungezogenste Junge, den ich kenne: neulich hat er mir eine Ohrfeige gegeben, und ich durft’ ihm nichts dafür tun, durft’ nicht einmal drüber klagen" (II, 5). Not even with the status of a tutor can a person who belongs to a non-privileged social class gain the respect of his student. The private pupil assumes that the teacher is at his service and believes that he can take any advantage of him.

Päitus, a university student, also abuses the privileges of his station. He shouts at Frau Blitzer, his landlady, and throws her coffee and cakes out of the window, claiming they are not good enough for him. This behaviour seems especially deplorable since he is dependent on her credit and goodwill. Päitus' relationship with father Rehaar is hardly more honourable. He promises to pay the latter for the music lessons he has taken; however, he never really intends to pay the fee but rather takes a great pleasure in deceiving the old man. More important, he leads the musician's daughter astray; she is "...ein unverfährtes unschuldiges jugendliches Lamm" (IV, 6). Later, he denies having touched her, both to Fritz and to Rehaar. The father deeply feels the extent of the tragedy. His convictions give him courage to criticize the young man, a fact which later im-
proves life for both of them. Rehaar says to Pätus: "Ist das honett, ist das ehrlich? Pfin Teufel, wenn ich Student bin, muss ich mich auch als Student aufführen, nicht als ein Schlingel" (II, 6). Such a coward is only good enough to be a soldier, he thinks. Pätus, in his anger, gives the old man a box on the ears, thus adding to the latter's insults and misery. Although he later reforms, he delights in causing suffering and dishonour when he is a student.

One can conclude from the above discussion of Lenz's dramas that the social conditions in the Storm and Stress period are drastically in need of reform because corruption and brutality have become wanton, intrigues commonplace, and influence of the ignorant upper social classes abominably powerful. The safety, health and liberty of action of the whole population is threatened. The nobility, the privileged student class, and the soldiers all enjoy a secure position from which they can exploit and tyrannize the bourgeois, who are the helpless victims of their traditional authority. The former take selfish advantage of their inferiors and even of the members of their own class whenever the opportunity presents itself, as in the case of Seiffenblase and Caméleon. For the individualist, the oppressed "Stürmer und Dränger", for example, Läuffer, Strephon and Marie, there exists no freedom of speech or action at all. As will be
demonstrated in greater detail in Chapter III, Lenz is of the opinion that unless the underprivileged can gather enough courage to revolt or in some way react against the restrictions which are so cruelly imposed, they will continue to suffer and will always remain the victims of the forces of injustice and brutality which act only in self-interest.

B. State.

Political oppression within a state, hardly present in Lenz' works, forms the substance of Klinger's discussion of social issues, raising the problematic themes to a higher level and intensifying them. More often based on ideas, original or borrowed, than immediate personal experiences, as in the case of Lenz, Klinger's dramas are more philosophical and are frequently concerned with ultimate human values. When he points out the political injustice and intrigues practised by the courts, his purpose is not only the demand for reform for the good of the state, but also for the good of all humanity. Klinger's universal aspirations receive earnest attention in a dissertation by Luise Kolb, entitled Klinger's "Simsone Grisaldo". She writes: "Die Politik ist ihm niemals Selbstzweck, er fragt nur, wie sie auf das Ethos des Menschen einwirkt und wie umgekehrt das sittliche oder unsittliche Handeln eines Menschen auf die Politik zurückwirkt."
In Klinger's opinion, the state should serve humanity. He notes, however, that humanity, harnessed to the yoke of absolutism, and suffering its resultant persecution, serves the state instead. Most of the rulers or courtiers who occupy the position of highest political authority in the country acquire their power by means of intrigues and suppression of their subjects. Objection only increases their misery.

In Klinger's plays there are two types of rulers: the legal heirs and the usurpers. The kings and dukes are usually of weak character and allow themselves to be manipulated by their advisors. They are either unaware of their ministers' traitorous dealings, or they become tyrants themselves upon the latter's urgings and carry out, sometimes unwittingly, their evil intentions. The advisors, however, at times also become rulers. They either govern under false pretenses while the ruler is still alive, or they kill him and become the legal rulers by usurping the crown. Klinger shows that even if the monarch himself is benevolent, his rule must necessarily become an abusive one, and his subjects fall victim to the machinations of those struggling for power.

In Simsone Grisalado the aged and ailing King is betrayed by three courtiers but saved by the noble Grisalado, who serves the state and humanity. In Das leidende Weib
the ruler appears so weak-willed and without moral fortitude that the traitors easily turn him into a tyrant.

Some critics consider *Simsone Grisaldo* to be the first work of the politically mature Klinger. In this drama he expresses some of his ideal views on the state and man's ethics in the person of Grisaldo who, at the end of the drama, overcomes the existing evil at court. But before that, the intriguers prevail and even the King succumbs to them. The three treacherous plotters, Bastiano, Curio, and Truffaldino, want to gain political power and become the sole rulers of the country. Bastiano is "...nur dieser alleinigen Empfindung lebend, dieses Landes König zu sein..." (II, 1). Curio, when alone and brooding over his plans, threatens: "Bastiano! Merk' nur, dass ich König dieses Landes werden muss..." (III, 3). Truffaldino already considers himself the king. He declares: "Ich beherrsche den König, leg' ihn zu meinen Füßen, heb' ihn auf mit Trost...Wer ist dieses Landes König als ich Truffaldino" (II, 1)! With such ambitions in mind, all three betray the ruler, who is basically a good one. He is, however, old and ill and relies on his advisors more than he should, especially when Grisaldo is away. Thus, the King forfeits his power but does remain the legal ruler of Castille. The three, having made him their dupe, successfully alienate the affection of the people from him, undermine his subjects'
confidence in the government and fill them with fear of oppression.

In *Das leidende Weib*, Klinger presents a portrait of a Duke who has become a despot. This ruler fulfills the demands of his courtiers. They run to him with both evil and foolish suggestions, and he accepts these. His Councillor, who sees what is happening at court, says about the advisors: "Fällt ihnen ein dummer Gedanke beim Wein ein, flugs zum Fürsten, der hört denn alles...." (II, 2). With the Duke as their tool, the courtiers are allowed to enforce their harsh demands, which the citizens have no choice but to obey. The Councillor, an honourable man who has served the state all his life, is dismissed. He is punished instead of being rewarded. Disappointed he says: "Ich hab' alles aufgeopfert....Was hab' ich nun? dass ich meine Kräfte undankbaren verschwendet, die mich stürzen wollen" (I, 6). His son, Franz, is also treated with the same heartlessness and force. He is, however, a Storm and Stress youth who has the courage to rebel against oppression. He tells the Envoy, his brother-in-law: "Lieber Bruder, hier halt' ich's nicht aus. Du kennst mich und weisst, dass ich mich ins Verhältnis vom Hofe nicht schicken kann...es ist was am Hofe im Werk, weh dem, dem's gilt!...ich hätt' ihnen hinter die Ohren schmeissen mögen, den grossen Perücken und seiner Excellenz dem Herrn Grafen" (I, 3). The Envoy agrees with
Franz, but he depends on the Duke. He must carry out his responsibilities toward his family and cannot react to the imposed restrictions as violently as Franz, although he would like to. He explains: "Ich hab' Kinder, und hät' ich die nicht, mein Weib nicht, bei Gott, Franz, der Fürst hielte mich nicht, und fiel' er mir zu Füssen, machte mich zum ersten Staatsminister" (I, 3). The Councillor and the Envoy are willing to sacrifice their personal freedom in return for an assured existence for themselves and their families. Franz, however, is at the moment ready to sacrifice his safety for his personal freedom, although even he fails to attain its ultimate form. He belongs to the generation which is not ready to compromise its ideals. The Storm and Stress generation and its struggle for liberty are represented here in addition to the theme of oppression. It is shown that those subjects who serve the state honestly, suffer from its injustice toward them. It is implied that if they revolted, they could improve their position in the state. By refusing to allow his citizens any political liberty, the Duke assures himself of absolute political power. The Duke does not appear in the drama. Klinger presents his image from the oppressed subjects' point of view.

The illegal rulers are usurpers who have acquired
the throne in some false way. In Otto, Bishop Adelbert (who is also referred to as Adalbert) governs the country although the King is still alive. In Die neue Arria, the Duke has been killed and Galbino, his cousin, rules. Galbino is a tyrant who has gained political power illegally. Evil courtiers, in turn, plot against him with the intention of winning power for themselves.

In Otto, Klinger's first play, Bishop Adelbert with his assistant, Normann, deceives the King in order to win the throne for himself. Adelbert makes the King believe that the latter's older son, Karl, intends to attack him and to take over the government. At the same time Adelbert offers the King military assistance, thus giving him the impression that a battle with his son is immediate and inevitable. This theme of a father-son combat points to the Middle Ages and has led to the classification of Klinger's first work as a "Ritter-drama". It is considered to be modelled after Goethe's drama of the age of chivalry, Götz von Berlichingen (published in 1773, a year before Klinger wrote Otto). The battle between the father and the son is, of course, planned by Adelbert. By turning the King and the heir against each other, and by preoccupying both sides with plans of attack, he feels safe in continuing his deceptions. His next step in obtaining the throne is to convince Konrad, the King's second son, to believe that God wishes him to
be divine monarch in his father's stead. Adelbert can then manipulate the young man and become the ruler himself. Konrad is a religious fanatic and sees in Adelbert God's representative on earth; hence he is predisposed to place his unreserved trust in the Bishop. He never questions the Bishop's motives or doubts his allegiance to God but agrees to all his suggestions—even to the poisoning of his father. Adelbert uses Konrad as the legal instrument to acquire the power of the head of state and abuses this power by ushering in a reign of terror. Hungen and Wieburg, for example, are treated without mercy by Adelbert's assistants and must flee from the country to save themselves. There is no freedom in Adelbert's state.

Die neue Arria is a portrait of a contemporary German principality which Klinger has moved to Italy. Prince Galbino has had Duke Aemilius poisoned, has assumed his position and now reigns supreme in Arria. From here he can pronounce judgments as he pleases. He begins by dismissing the former Lord Chamberlain Pasquino and rejoices: "... es ist eine Freude, so einen alten Kerl auf den Sand zu setzen" (II, 3). Next, he tries to woo Donna Solina, Julio's bride. She is also being pursued by Drullo, one of Galbino's advisors. The latter's conduct towards Solina reveals the base character of the men at court. Drullo wants to overthrow Galbino's government and marry Solina. To accelerate
his political conquest he suggests, before his anticipated marriage to Solina, that she become the Prince's mistress. One intrigue follows upon another. Even Ludowiko, Pasquino's successor, wants to rule. He takes an interest in Kornelia, the late Duke's widow, and thinks that by marrying her he can obtain the throne as soon as Galbino is out of the way. Prince Galbino stays, however. No one has the power to depose him, and there is no hope for relief from oppression in his state.

One sees that, in the principalities which Klinger models upon the German states, in Castille and in Arria for example, freedom is denied the honest citizen. The weak rulers, who may wish to be benevolent and righteous towards their subjects, as the King of Castille and the Prince in Das leidende Weib, are easily persuaded by their evil advisors and let these govern their country; the usurpers, employing a brutality equal to that of Adalbert and Galbino, thirst continually for more and more power, even after having treacherously obtained their positions as rulers. In all cases, the citizens are deprived of human as well as political rights, a lamentable fact to Klinger. His frequent portrayal of the extremely chaotic political conditions and of the tyrannical rulers represents an agitation for change among the oppressed subjects.
C. Religion.

In Lenz' and Klinger's works, a group of supposedly honest Christians, the pretenders, abuses the privileges which religion grants it, in the same cruel manner, as the superior social classes and the intriguing politicians had abused their privileges. By acting in the name of religion, these false believers gain secular power. On the other hand, another group, one of religious fanatics, emphasizes its own importance and virtue by condemning those who do not adhere to its particular doctrine. Its rigidity, overly strict moral code, and excessive prohibitions again claim victims. The dramas reveal that religion, as inherited from the Age of Enlightenment is far from being enlightened. The authors imply that the Christianity of the day has not only failed to provide spiritual succour to the faithful, unfortunate, and oppressed, but also even conspires against them in the attempt to consolidate its own power in the name of God.

In Otto, Klinger shows that single representatives of the church, such as Bishop Adelbert, as well as institutions, such as the Inquisition, covertly manipulate religious doctrines. While acting as servants of God, working for a great spiritual and humanitarian cause, they practise cruelty; despotism becomes their new and perverted form of religion.

Bishop Adalbert's actions give a supreme example of
how religion is used to increase political power. This man, who occupies a position of great responsibility in the church, paradoxically employs its doctrine of eternal life to pronounce sentences of death upon innocent people. The Bishop is evil itself personified. His deceptions spare no one. Duke Friedrich and his son Konrad have become victims of them. But the catastrophe he causes his opponents Hungen and Wieburg, who suffer spiritual agony and material loss as a reward for their honesty, reveals his brutality with a new intensity. The fate of Hungen's whole family at the hands of Bishop Adalbert is horribly foreshadowed in his young son Konrad's fear of losing all that is dear to him: "...nimmt mir der Adelbert auch's Nestgen im Busch? es hat Jungen" (I, 5). To expropriate power and possessions is the Bishop's main preoccupation, and no tender scene can distract him from reaching this goal. After confiscating Hungen's goods, he indeed wants to make profitable use of the latter's children and wife. However, Hungen recognizes the situation, as he laments: "O Adelbert, der du die Tugend leiden machst, meinen armen Sprösslingen Thränen abdringst.... Süsse Marie, dich wollte er zur Hure machen, dich Tugendbild" (I, 5)! The only way for him to save his family is to flee. He takes refuge in Italy.

But once there, new accusations pursue him. The Inquisition declares Hungen a heretic because it feels threat-
ened by his convictions of justice and his true observations. Once, he had expressed his discontent with the religious hypocrisy of which even supposedly pious men were guilty. He had uttered the following words about two monks: "Welche Thoren sind es doch, dass sie glauben, den Himmel zu verdienen dadurch, dass sie härene Kleider tragen, barfuss gehen, fasten und sich geisseln! Gewiss, sie sind Thoren, wenn sie meynen, dass es etwas verdienstliches sey, sich selbststen zu peinigen, sie könntten eben so gemächlich, als wir, leben, und würden eben so bald in den Himmel kommen" (IV, 8). This criticism, which reveals the shallowness of the existing religion, cannot be tolerated by the supreme institution and provides a basis for Hungen's trial and punishment. If he is proved guilty, the Inquisition will gain twofold; by eliminating a possible threat to its existence and by taking possession of his wealth. After the barbarian torture of Hungen, the Inquisitor pronounces: "Bringt ihn in seinen Kerker! Ist er todt, will ich einen Befehl ausfertigen, dass seine Güter eingezogen werden" (IV, 8). Of course, Hungen dies.

Adalbert and the Inquisition intentionally commit crimes in the name of religion. Konrad also commits crimes in the name of religion, but unintentionally. In his fanaticism, he unwittingly believes that any activity is redeeming to him if, by it, he intends to serve God. He does
not realize that he uses his simple faith to justify evil deeds; he does not perceive the wrong in his doings, rather, he sees only good in them. By nature Konrad is more sincere and milder than Adalbert, but his naïve piety and servility to a religious cause blind him to the wickedness into which the Bishop and Normann lead him. He fails to realize that Adalbert practises deception, a fact which his father is clearly aware of when he says: "...dummer Junge, der du die Schlange entgegen läufst, ob du sie schon zischen hörst" (I, 7)! Konrad is easily led to believe that he is the successor to the throne, chosen by God. He thinks that whatever will enable him to wear the crown, will glorify his Lord, even murder. He actually considers it his duty, upon Adalbert's suggestion, to kill his father and brother. When alone, he meditates: "Mir fällt's zu. Und ohne Verbrechen; denn, wär's Verbrechen, bey allen Heiligen ich würde es verabscheuen. So seh ich's als ein Werk des Himmels an. Religion, der diene ich, wenn ich meine Hände biete, einen Frevler zu bestrafen. Er ist mein Bruder, aber deine Gesetze sind weit bindender und verpflichtender, als die, welche die Menschen durch die Natur aneinander ketten. Dein Wille ist's, ich widerstrebe nicht" (I, 6). Such a grotesque and mistaken belief in the righteousness of his cause and in his own self-righteousness reveal a formerly concealed desire for power. Konrad expresses this desire again when he swears
an oath to Adalbert and promises to become a faithful ruler of his country. Adalbert has Konrad take this solemn oath for good reasons: he makes Konrad believe that he really is the king and thereby he gains complete control of the country for himself, knowing that Konrad will not oppose him. The young man, in his monstrous fanaticism, has come to regard Adalbert as a model after which to pattern his life. Not all those around them, however, are deceived by their pretentions and delusions. One chancellor correctly recognizes the situation, calling Konrad "Vatermörder! Usurpateur" (Iv, 1)! Aware or unaware of the real nature of his deeds, Konrad nevertheless wreaks destruction.

Another fanatic who misinterprets the meaning of the Christian religion is Beza in Lenz' Der neue Menoza. Beza represents the exaggerated pietism of the eighteenth century, a sect which distorts Christian teachings and whose members remain unaware of its destructive effects among people. Beza, while satisfying his craving for personal importance, is not even subtle enough to conceal his senseless and insincere activities. The religion which he practises becomes just as unbearable to sensible human beings as he is himself. Lenz writes in his Selbstrezension of the play that Beza is the "...weisenhäuserische Freudenhasser, bloss weil es Freude ist, und er keinen schon in diesem Jammertal glücklichen Menschen leiden kann." Beza
despises the pleasures of life and is sorry that he, who
is so pure, must live in a sinful world. Once he says:
"Das Saufen, Tanzen, Springen und alle Wollüste des Lebens
haben so überhand genommen, dass, wer nicht mitmacht und
Gott fürchtet, in Gefahr steht, alle Tage zu verhungern"
(II, 6)! His rigid and narrow faith condemns whatever does
not fit within its boundaries. Zierau, the sensualist who
finds the most profound fulfillment of his faith in world-
ly pleasures, and who is thus the extreme opposite of Beza
in the drama, says about the latter: "...er baut sich ein
System, und was dahinein nicht passt, gehört in die Hölle"
(II, 6). The ascetic Beza scorns love and thinks it an
enemy of religion as well as a disguised form of prostitu-
tion! But even though he is an uncompromising moralist,
he still tries to convince Biederling and Tandi that mar-
riage between brothers and sisters is acceptable by God!
The Prince has recognized the deceitfulness in Beza's char-
acter and their new confrontation becomes "grausamer als
die ärgsten Feinde." (III, 11). The pietist's extreme
opinions annoy and exhaust him. Beza uses religion mainly
to draw attention to his uninteresting person and feels
very powerful and important when moralistically condemning
his fellow men.

According to Lenz and Klinger the Christian religion
is subjected to the abuse of hypocritical thinkers who dis-
guise their real intentions under a cloak of Christian piety. Tandi, who has come to Europe—the civilization of which he had regarded as superior to his own—to experience a new, fulfilling life in the Christian religion, must admit his disappointment and remorse. The Asian Prince is in search of Christians but finds hardly any. The title of a Danish novel which was widely known in Lenz's time, and upon which the author based his drama *Der neue Menoza*, tells the Prince's unhappy story. It reads: Menoza, ein asiatischer Prinz, welcher die Welt umher durchzogen, Christen zu suchen, aber des Gesuchten wenig gefunden. In the new world Tandi feels almost smothered by its insincerity and falsehoods. He tells Biederling: "In Eurem Morast ersticke ich....Das der aufgeklärte Weltteil! Allenthalben wo man hinriecht, Lässigkeit, faule, ohnmächtige Bejger, lallender Tod für Feuer und Leben, Geschwätz für Handlung...was ihr Empfindung nennt, ist verkleisterte Wollust; was ihr Tugend nennt, ist Schminke, womit ihr Brutalität bestreich" (II, 4).

Lenz's harsh words, attributed to Tandi, satirize the Christians and their practices, as do Klinger's thoughts on religion, expressed by the Moorish Prince Zifaldo in *Simsone Grisaldo*. Zifaldo criticizes the Spaniards for their morals and many pretenses. Once he says to Bastiano and Curio: "...so seid ihr! Immer Dunst, immer heuchlerischer Glanz und in den Winklen seid ihr Schweine und nennt uns doch
Barbaren" (IV, 1). Both Lenz and Klinger point out that Christianity in Europe is too inhuman in its restrictions, and that it threatens to corrupt man.

It has already been seen that while religion may conceal the true motives of those who administer it and the Church, as well as of those who claim to be true believers, it has also become overly corrective, moralistic and restrictive, concerning the behavior of society. Lenz illustrates this especially well in Die Soldaten and Der Hofmeister. He shows that when man's actions are inconsistent with the tenets of a moral code upheld by the puritanically rigid members of society, the latter exercise unsparing condemnation.

The moral law which religion practises at Lenz' time has excluded a clause on mercy and forgiveness. It only restricts and punishes. The individual who does not subject himself completely to its demands is considered guilty. In reality, he may be innocent, but he nevertheless becomes a victim of threat and persecution. This practice makes Marie seem to be a disreputable girl in the eyes of society before she has committed anything really sinful. Countess de la Roche tries to clarify the girl's situation for her. She means well but becomes too prohibitive after Mary's secret visit to Marie. She accuses the remorseful girl of having overstepped the laws of morality and maintains
that people cannot tolerate her frivolities. She wants to take firm control of Marie to teach her those necessary moral rules which are to be followed at all times. The Countess had shown Marie much love and understanding, but she fails to do so at this crucial moment. Marie cannot bear her heartlessness, and she escapes, now, in fact, becoming disreputable and sinful, and thereby fulfilling the prophecy of her grandmother's song. Thus the Countess, rather than the girl, is guilty because her moralizing invites Marie's destruction and contributes to leading her to an immoral end.

Gustchen, although indicted of immoral behavior, receives neither pardon nor protection. She is not even allowed to confess her sin, which she truly regrets, much less do penance. She can only await a sentence of death, so merciless are the demands of morality which first drive her to escape and then to attempted suicide. The people who cause her to take such drastic action and who practise this ruthless form of religion have completely forgotten religion's teachings of forgiveness.

This oppressing situation is of great concern to the Storm and Stress authors, and Lenz is justified in calling for a reform. He does this somewhat crudely and resorts to another of his frequent exaggerations, but his sincere purpose compensates for the exaggeration. Lenz
wants to condition the public to accept unmarried mothers, as Fritz accepts Gustchen, and hopes to reach the goal where most people forgive a sin and help the guilty ones back to a constructive life. With his portrayal of the restrictive elements in religion Lenz implies that a whole new freedom of action is possible for those who attempt to put the true essence of the Christian religion into practice.

In Die Soldaten, as in Der Hofmeister, the concepts of morality do not meet. The gap between morality as defined by the soldiers and as interpreted by Christianity is widened even more by Pastor Eisenhardt's teachings. He is the Christian mediator who tries to encourage the soldiers to accept religion. However, his iron will to convert them—a personality feature which Lenz has captured in the pastor's name—provokes the soldiers. They scorn his moralizing and rebel against religion all the more, practising various forms of deceptions on innocent citizens.

Lenz and Klinger illustrate to what an extent religion in the "aufgeklärte Weltteil" (Der neue Mendoza, II, 4) has degenerated. Firstly, it is involved in a struggle to acquire secular power; secondly, it restricts, punishes and causes suffering where it should be forgiving and merciful. This situation provides another problem which concerns
the authors and which, in their opinion, must be resolved if man ever is to attain his desired goal of freedom.

D. Family.

Lenz and Klinger are particularly concerned with the institution of the family and with the child's position in it; their concern derives to a certain extent, from Diderot's theories about the family as an independent social unit. The authors observe with regret that even in the seventeen-seventies, parents still bully, drill and command their offspring, revealing that they possess little or no insight into a child's nature.

Lenz and Klinger show that parents can be either too restrictive or too permissive, and that in either situation the child becomes a victim of unjust treatment. In the first case, the parents are tyrannical or they withdraw their support; in the second case, they are of a vacillating, weak character and may even expect support from the child. Both forms of parental action are too demanding for the child because they confuse him, and cause in him feelings of insecurity which lead to his unhappiness. The two dramatists consider such parent-child relationships unnatural and harmful to the growing child and are rather disturbed by this situation. They want to abolish the traditionally strict and punitive methods
of the older generation and establish a new position for
the youth of their day.

Especially Lenz had good reasons to criticize. He
was a product of a family which was steeped in the tradi-
tions of the Age of Reason and which resembled a miniature
absolute state with a tyrannical father at the head, thun-
dering commands. His own father heaped scorn and repri-
mands on him all his life, never forgiving, always prohib-
it ing and scolding. The cruelties which Lenz experi-
enced must certainly have led him to recognize the great
necessity for a change in the attitude of parents towards
their offspring. He wishes that parents would begin to
regard their children, not as impersonal beings, to be
trained according to purely rational concepts, but as real
human beings with an inner life of their own, craving ex-
pression. Both he and Klinger are of the opinion that the
child should be allowed to develop according to an image
of the parents, because, as Privy Councillor Berg once says,
"...andere Zeiten fordern andere Menschen" (Der Hofmeis-
ter, II, 1).

That a child grows most naturally at its own speed
and in an atmosphere of freedom and acceptance had already
been explained by Rousseau, especially in Œmile. Rousseau
had almost won this new position for youth in society, and
now, Lenz and Klinger defend his views. The scenes where
children appear in Klinger's dramas (Otto, I, 5; III, 1 and Das leidende Weib, I, 3; V, 7) show that the author himself possesses correct insights into the life of a child. Here he also demonstrates how adults should act towards the young and portrays parents who understand and love their children.

With the intention of promoting reform in the families, Lenz and Klinger reveal, first of all, the gravity of the existing problems and show parents who are at fault. Both Major von Berg and his wife, for example, are described as demanding unquestioning obedience and humility, the former from one child, the latter from the other. The Major always behaves like a commanding officer, never like a father, and shapes Leopold's life from childhood on according to the military methods of drill, and discipline. Leopold becomes a mean, beastly boy in whom the father's concept of manhood, namely brutality, develops early. The son, like his father, must become a brave soldier and be educated in the traditional manner if he is to be socially respectable. Leopold has no freedom of choice at all. He receives neither love nor approval from his father; he cannot grow up naturally and develop his talents according to his own personality when he is continually subject to punishment, ridicule, the threat of beatings and name-calling.
Mother Berg's attitude towards her daughter corresponds to that of the father towards his son. The mother hates Gustchen, who admits that she lives "...unter einer barbarischen Mutter" (Der Hofmeister, II, 5). The mother never shows any tenderness and takes no interest in Gustchen's happiness. She is mainly concerned with the family's reputation.

Old Läuffer also fails to guide his son in the right direction. He has neither the desire nor the strength to help Läuffer more than absolutely necessary. As a result, he restricts his son's development, firstly, by depriving him of the money to continue his education; as Läuffer would like to. The young man must earn his living before he is ready to do so. The first lines of Der Hofmeister, spoken by Läuffer, indicate this: "Mein Vater sagt: ich sei nicht tauglich zum Adjunkt. Ich glaube, der Fehler liegt in seinem Beutel; er will keinen bezahlen" (I, 1). Secondly, these words also reveal that the old man withdraws his moral support by discouraging his son's professional progress. He believes that the son must be aware of his place in life and not attempt to rise above the social boundaries he has inherited. Both the deprivations and Old Läuffer's sense of bourgeois servility contribute to the formation of Läuffer's personality. The lack of money and moral support not only foster the latter's sense of inferiority,
but also prevent him from summoning the necessary courage to fight for his own independence.

Another victim of parental restriction is Pātus, whose wild student life, bad reputation and many debts partly result from his father's rejection of him. Just when he needs guidance and support most, his father disowns him completely. Berg, the Privy Councillor, judges the situation in this way: "Gegen die Ausschweifungen seiner Kinder kann man nie zu hart sein, aber wohl gegen ihr Elend. Der junge Mensch soll hier haben betteln müssen" (III, 3).

The extent of the injustice imposed by the fathers of Strephon and Robert Hot is demonstrated by the fact that the sons have fled from their families where they could no longer endure living. Again they have become victims of parental strictness, and again they are examples of Lenz' own problematic relationship with his father. A confirmation of the autobiographical connections is offered by Clara Stockmeyer who writes: "Die unerquicklichen Auseinandersetzungen, die er...mit seiner Familie hatte, spiegeln sich in zwei seiner Dramen wieder, allerdings in verhüllter und phantastisch verzerrter Form: in 'Die Freunde machen den Philosophen' und 'Der Engländer'. In beiden Dramen begibt sich ein Abgesandter der Familie--im Engländer ist es der Vater selbst--zu dem in der Fremde weilenden Sohn und sucht ihn zur Heimkehr zu bewegen." The fact that
the fathers want to fetch their sons can be considered an attempt at reconciliation, but the latter have so little faith in their fathers' good intentions that they decide to stay abroad. The problems separating them have become too great for the fathers to effect a solution.

In Stolzius' case, the mother, who has taken the place of the missing father, dominates her son. She wants to cure his melancholy longing for Marie. Her good motives have, however, negative results, because her methods of making him forget Marie are destructive and antagonizing. She scolds and blames her son for still loving a "Soldatenhure" (*Die Soldaten*, III, 2). On one occasion her form of punishment indicates that she still considers him very much a child. She sends Stolzius, who, after all, is a grown man, to bed and says: "Gleich zu Bett mit dir, ich befehle es dir. Was soll daraus werden, was soll da herauskommen. Ich will dir weisen, junger Herr, dass ich deine Mutter bin" (III, 2). Since the mother's remedial talent is limited to punishment, she only worsens their conflict and makes a solution impossible.

The family difficulties, which in most cases are comparatively peaceful, although nevertheless harmful, are increased in Klinger's *Otto* and *Die Zwillinge*. These plays show the extent of the destruction which familial strife can cause. Both share the common Storm and Stress theme
of hostile brothers, the younger of which is disliked by the father. In *Die Zwillinge* the father slays his son, in *Otto* the son encourages the killing of his father.

In *Die Zwillinge*, Klinger's prize-winning drama, the strained relationship between Guelfo and his parents accelerates the disintegration of his character. His personal tragedy is rooted in his family which deprives and restricts him and treats him as an inferior to the first-born twin, Ferdinando, from infancy on. The parents fail to realize that by favouring and recognizing only Ferdinando, they arouse the jealousy and resentment of their younger son. Further, Old Guelfo's brutality and tactlessness cause the sensitive and easily hurt son to feel neglected, scorned, and rejected to such an extent that he decides that the old man cannot be his father. He is sure of this when his father is about to kill him in order to avenge Guelfo's murder of his own brother. At this moment, the father again reminds Guelfo that his better son is already slain.

In *Otto*, the Duke's death depends indirectly on his relationship with both of his children. He believes Adelbert's lies about Karl's animosity and rejects his good son, calling him: "Feind! Feind! nicht mehr Sohn..." (II, 11). Instead, he asks the younger Konrad, who is awkward and simple in almost everything, to fight with him
against Karl. Konrad, however, cannot deviate from his sacred duties, which he feels his father does not serve. Accordingly, Konrad, with resolute calm, has Normann poison his father. Even if the patricide of Duke Friedrich arises from external circumstances, it shows that a lack of trust between father and sons was responsible.

On the other hand, the independence of the sons indicates a development in the family relationships. The formerly suppressed family members have now gained their freedom; the father no longer has the power to dominate his sons' lives. They have proven him to be wrong and follow their own will.

It has been seen that some parents inhibit and prevent the development of their children's character; they dominate, reject, and intimidate them. Other parents also arrest, or make impossible, the development of their children's personality, but in different ways: they may be emotionally so unstable that they depend on their child to give them confidence and a belief in themselves, a responsibility which the child cannot accept; they may confuse him and expect contradictory behavior from him; they may continually change their mind about what is best for him. These parents, who lack strength of character, do not understand their children's nature and also, like the restrictive parents,
hinder their development.

Both Leopold and Gustchen lack defined goals. Their parents' demands conflict: where one forbids, the other permits. The son is showered with the Major's hate and with his mother's adoration, whereas Gustchen is worshiped by her father and despised by her mother. The children know neither what is expected of them nor which parent to believe or obey. The situation produces confusion and suffering.

In addition to this problem, Gustchen experiences remorse and guilt for not being the ideal girl that her father sees in her. The Major loves his daughter above all; his adoration produces in him a feeling of dependence on her, for he had lavished on his daughter all the love which he felt he could not bestow on his wife and son. In the father's opinion, she possesses the greatest beauty and sensitivity, is most Christian, pure and intelligent. He says: "...das Mädch en ist meines Herzens einziger Trost.... Es ist mein einziges Kleinod...." (Der Hofmeister, I, 4). The father's weakness for Gustchen is another reason for her developing a guilty conscience since she is unable to live up to his expectations and knows that she must and will disappoint him. This feeling of inadequacy intensifies her guilt and contributes to creating the agony which finally drives her to attempt suicide.
Inconsistency in the attitude of just one parent towards his child also reveals a weakness. The parent's uncertain and confusing stand, his wavering between restrictiveness and permissiveness, provides no strength or assurance to the child. This is seen in Wesener's family, in which the daughter meets her unfortunate end, partly because of her father's vanity and ambition to marry her to a nobleman. At the outset, Wesener is a typical, overly strict, bourgeois father, who dictates the principles his daughters are to follow, and who expects their complete obedience. Marie and Charlotte may not go to balls or to the theatre but must amuse themselves at home in the company of lady friends in order not to cause gossip among the neighbors. Above all, they must avoid soldiers. But when Marie assures her father of Officer Desportes' love for her, he alters his stand and makes a complete about-face, becoming only too eager to encourage the relationship, even by trickery. In the hope of getting a nobleman as son-in-law, he advises Marie to leave everything up to him: "Lass mich nur machen, ich weiss schon, was zu deinem Glück dient, ich hab' länger in der Welt gelebt, als du, mein' Tochter, und du kannst nur immer allesfort mit ihm in die Komödie gehn, nur nimm jedesmal die Madam Weyher mit, und lass dir nur immer nichts davon merken, als ob ich davon wüsste, sondern sag nur, dass er's recht geheim hält,"
und dass ich sehr böse werden würde, wenn ich's erfähre" (Die Soldaten, I, 6). Wesener's position, which has shifted from one extreme to another, precipitates Marie's unhappiness and ruin.

Lenz and Klinger are concerned with the problem of the family from two points of view: firstly, they show how the parents impose restrictions and how the children are harmed, and secondly, they suggest a desirable solution to their readers and appeal to them to adopt it. The writers want their contemporaries to accept and treat the child as a human being with kindness and an understanding of its rights, desires, and individuality.

E. Education.

Education furnishes still another area of reform for the young Storm and Stress authors, so concerned with youth and its development. In four of their dramas in particular, Der Hofmeister, Das leidende Weib, Die neue Arria, and Der Engländer, Lenz and Klinger regard the roles of the teacher and the student with a critical eye. They question the efficacy of the teacher's pedagogy and his guidance of the student. They feel that teaching ought to demonstrate an understanding for the pupil's intellectual and emotional growth. Such an understanding would ensure productive and rewarding learning and would encourage the
expansion of creative resources by preserving spontaneity and originality. Given also an atmosphere of acceptance, the student would thrive under these ideal learning conditions.

Educational practices in the dramas, however, fail mainly to create the desired situation as outlined above. Traditional pedagogy, that is private tutorship, has become oppressive and unproductive, particularly as a result of the miserable social conditions under which the tutors had to live. It restricts the pupils' development. As a more favourable alternative, the authors point to public education; they believe that youth in public institutions will develop more freely and equally and that it will advance towards forming a more just and moral society. But at their time, there are still more restrictions in the field of education than productive learning situations in a liberal atmosphere.

The private tutor had long been a tradition in the education of youth. He was often an impoverished scholar or a would-be poet who was unable to support himself. Lenz and Klinger denounce this traditional role of the "tutor out of necessity"; their portrayal of the tutor figure leads to the conclusion that they condemn his pedagogy and his morals and even his very office. Private tutorship, as observed in the dramas, seems to be limited to nurturing
pedantry, brutality and immorality. Lenz and Klinger believe, as does their idol Rousseau, particularly in *La Nouvelle Héloïse* (1761) and *Émile* (1762), that this corruption in education is very much the result of the strict and systematized nature of teaching. They cannot, however, share Rousseau's enthusiasm for private tutorship. Whereas the latter thinks that only one tutor should stay with a student until he has matured, Lenz and Klinger see no value in private tutors at all.

Among the mentally and morally corrupt tutors are Läuffer in *Der Hofmeister*, Ludowiko in *Der neue Arria*, Louis' tutor, and the supposedly creative scholars in *Das leidende Weib*. These tutors contribute greatly to the general misery of their day, the worst among them being Läuffer. Rightly, Hans Mayer considers "...das Lehrerproblem des 'Hofmeisters' als Teil der deutschen Misere..." Läuffer leads a wasted and meaningless life, and he is totally inadequate in teaching. Privy Councillor Berg characterizes him in this way: "Brave Leut' sind allenthalben zu brauchen; aber Schurken, die den Namen vom Gelehrten nur auf den Zettel tragen, und im Kopf ist leer Papier..." (Der Hofmeister, II, 1). Läuffer knows nothing and has no ambitions. He spends his days idly, hoping for sympathy. Under the pretext of tutoring Gustchen, he begins a relationship which leads to her seduction. Lenz ironically
calls this outcome an advantage of private education in the title of the drama: Der Hofmeister oder Die Vorteile der Privaterziehung. He displays only disadvantages, however, some of which he had experienced when he was a tutor in Königsberg. Lenz again lets Berg speak for him when the latter says: "Ich behaupt': es müssen keine Hauslehrer in der Welt sein! Das Geschmeiss taugt den Teufel zu nichts" (II, 1). Another person who agrees with this opinion speaks up for Klinger. Count Louis in Das leidende Weib thinks that if someone has been a tutor for many years, he does not qualify in the ranks of men any more. Louis says about his tutor: "Er ist kein Mensch mehr" (III, 2). The uselessness of private tutors, and the hypocrisy of private education are only two of the themes which the two dramas, Der Hofmeister and Das leidende Weib, share.

It is interesting to note that the authorship of these dramas was unclear for many years. Even for Ludwig Tieck it was impossible to distinguish Klinger's anonymously published drama from Lenz'. As late as 1828 (Das leidende Weib was published 1775) he included the former's work in his Gesammelte Schriften von J. M. R. Lenz. Klinger's drama has been considered an imitation of Der Hofmeister (published 1774). Another play by the latter, Die neue Arria, which for some time was thought to have been written by Goethe, expresses the same contempt for
tutors as the two former plays. Here Ludowiko carries over his hateful characteristics from one profession to another. He had been a calculating, strict tutor and does not change when he becomes Lord Chamberlain. He still punishes and scorns Julio who tells him: "Du bist und bleibst der alte Hofmeister" (I, 2).

The demoralizing effects of private education, to which the deprived nature of the tutors themselves bears witness, have also harmed the creative scholars. They often become both pedants and lechers. Lenz and Klinger satirize these would-be literary men, thus criticizing the pseudo-artists of the era. Particularly Klinger delights in revealing the lack of creative talent and the lack of feeling for literature among those men who have made writing their occupation. The two "schöne Geister" in the opening scene of Das leidende Weib praise Klopstock's perfect application of poetic theory but do not understand the content of what they read. They, including Läufer (who, besides his name, shares a cowardly nature with Läufer in Hofmeister), only abuse the arts with cold reasoning. Franz accuses Läufer: "Kommst mir just vor, wie die Kerls die sich dahin stellen, Schönheit suchen, Ideal, was weiss ich, denn Regeln schreiben, definieren und schwatzen und das all ohne Gefühl" (II, 3). They reserve their feelings for the sensual pleasures of life. The schoolmaster, in whose house they gather,
throws them out with these words: "Ihr Jungen! Schöne Geister, Zephs, Belletristen, Amouretten. Kot! naus, aus meinem Hause!...Rechtschaffne Kerls herbei!...wollen euch eure Weibsen mit ihrem Zeugs verderben mit ihren Romanen, Poesien...lasst den Leuten die Maidels, wie sie Gott gemacht hat" (I, 1)! Klinger's satire, however, is directed at Wieland. The latter was the target of criticism by many authors, including Lenz, who has the pleasure-loving Zierau exclaim his admiration for Wieland above all other writers. Zierau tells Tandi: "Wir haben itzt...fast Namen aufzuweisen...die alle zur Verbesserung und Verfeinerung unserer Nation geschrieben haben, einen Besser, Gellert, Rabener, Dusch, Schlegel, Uz, Weisse, Jacobi, worunter aber vorzüglich der unsterbliche Wieland über sie alle gleichsam hervorragt...." (Der neue Menoza, I, 7). Later, however, when Lenz and Klinger meet Wieland in Weimar, they learn to value the man and his work.79

The tutors and writers have a corrupting effect upon the student. From them he has learned to scorn people and books. He hates his tutors, and studying, and the system to which he must subject himself. Robert Hot complains about his life: "...ohne Haar auf dem Kinn wie ein Greis gelebt, über nichts als Büchern und leblosen, wesenlosen Dingen, wie ein abgezogener Spiritus in einer Flasche, der in sich selbst verraucht" (Der Engländer, I,
1). Louis, in *Das leidende Weib*, also curses his books angrily: "O die verfluchten Bächer" (II, 1)! He does not want to be attached to his tutor and tells him: "Ich seh' überhaupt nicht, wozu wir einander mehr nützen. Die Universitätsjahre sind doch vorbei. Sie können meine Leidenschaften nicht vertragen, wie Sie's nennen, wofür ich dem Himmel dank', dass ich sie hab'; was nützt, sagen Sie mir nur! was nützt mir Ihre Metaphysik, Ihre Geisterlehre, und alles? Meinen Sie denn, ich wollte mir den Kopf vollpfropfen mit dem Zeugs? Was hier liegt, seh' ich: was gehen mich Ihre Philosophen und Monaden alle an" (III, 2)? Franz, in the same drama, also admits that systematized learning is turning him into a fool and that it remains totally meaningless to him: "Der nächstste Weg, zum Narren zu werden, ist, sich ein System bauen zu wollen. Hab's lang gedacht. Da arbeitet man sich durchs Zeugs, bis man einen auf dem Punkt hat, woraus er das Ding ansieht, das er Weisheit und Wahrheit nennt. ...Lieber Gott, da wird doch kein bisschen genutzt. Meinetwegen, ich will kein Buch mehr ansehen" (II, 3). Franz' scorn is temporary, but the same cannot be said about Robert and Louis. They want to forget their books and to study instead the pleasures of life. Robert refrains from expressing his desires as boldly as Louis, who bluntly speaks his mind to his tutor: "Ich sag' noch einmal, hättest Ihr mir eine Mätresse
gehalten, da es in mir anfing aufzuwachen, wär's gut gegangen" (III, 2). Louis' character is deteriorating. Under different circumstances he might have grown into a better person.

By showing the disaster of private education, both Lenz and Klinger imply that there are advantages in public education. Lenz' greatest spokesmen for the latter are Fritz von Berg and his father. Their words and deeds illustrate how public education enables an evolution to take place which, if carried out by every community and class, would raise the standards of society. In the father's and son's opinion, educational, social, and moral problems could be solved with the establishment of new institutions which do not practise social discrimination, and which are intended to teach both boys and girls.

Berg believes that the aristocrats should send their sons to public school, and that they should support the new establishment by paying fees: "...er würde das Geld, von dem er jetzt seinen Sohn zum hochadeligen Dummkopf aufzieht, zum Fonds der Schule schlagen: davon könnten denn gescheite Leute salariert werden, und alles würde seinen guten Gang gehn..." (Der Hofmeister, II, 1). The sons of the nobility would benefit from public instruction because then they would learn to be considerate towards
others. Berg refers to all sons of the aristocracy when he says: "...er muss durchaus nicht aus der Sphäre seiner Schulkameraden herausgehoben und in der Meinung gestärkt werden, er sei eine bessere Kreatur als andere" (II, 1). Public education can raise the standard of a whole social class. Berg continues: "...was kann aus unserem Adel werden, wenn ein einziger Mensch das Faktotum bei dem Kinde sein soll..." (II, 1).

Fritz has grown up under the new system and become a sensible, admirable, and responsible youth. Since he knows that he has benefited from public education, he is determined never to let his own son near a tutor. When he returns to Gustchen, he accepts her child and says: "Dies Kind ist jetzt auch das meinige; ein trauriges Pfand der Schwachheit deines Geschlechts und der Torheiten des unsrigen: am meisten aber der vorteilhaften Erziehung junger Frauenzimmer durch Hofmeister" (V, 12). Fritz is mature and good-natured enough to be able to accept this with irony and good humor. He sees no value in the work of the tutors and would prefer a dedicated old schoolmaster to instruct his child.

Wenzeslaus is such a schoolmaster. He appreciates the character of his pupils and knows when to encourage or to punish them. He is not a slave to any method but is able to adjust himself to the needs of the individual students. He considers it his duty to guide them and help them
to become mature individuals. For this selfless service to the public Wenzeslaus expects no salary. When Läuffer wonders how much he earns, Wenzeslaus answers: "Gottes Lohn hab' ich dafür, ein gutes Gewissen, und wenn ich da vielen Lohn von der Obrigkeit begehren wollte, so hätt' ich ja meinen Lohn dahin" (III, 4). Wenzeslaus' rewards lie in his dutiful service and in the respect which his pupils show him. He is an honourable man and a good example for the pupils.

The ideal of freedom is present already in the model institution of the public school: there the tutor no longer needs to fear threats from his socially superior students. The pupil, on the other hand, in a community of equals, is no longer subjected to an impoverished tutor, who often has so little pedagogical interest or ambition. In the public schools, the pupil is directed by a man dedicated to youth and to teaching. Lenz and Klinger believe that youth in public institutions will develop more fully and more equally and will advance toward forming a more just and moral society than the privately educated students.

This chapter has attempted to illustrate how Lenz and Klinger, regardless of the glimpse of hope within the developments in education, emphasize the existing miseries and lack of freedom which underprivileged man must suffer
in the beginning of the Storm and Stress period. With the aim of improving social conditions and obtaining freedom from oppression, they indict the offences of established authority. In their opinion, the cause for the existing lack of freedom rests in their predecessors' sole reliance on reason; cold calculations have made the older generation, which never allows its feelings to interfere with its decisions, selfish enough to take advantage of its fellow men of the lower classes at every turn. This less fortunate middle class feels oppressed and unjustly treated in all its activities and in all areas of life: the aristocracy, as has been seen, imposes various restrictions on the middle class and the political and religious leaders betray it. In the families, as in education, the young lose their individuality early. The victims of such suppression live under the constant threat of suffering abuse of mind and body. They are frustrated at every turn by rules and restrictions, and dominated by tyranny. As a result, underprivileged man yearns for liberty and an opportunity to give expression to his feelings. He has come to scorn reason and relies instead on his emotions. This theme of Lenz' and Klinger's dramas is very vividly expressed by Gooch: "It was the 'thawing of the winter ice - an age of experiment, adventure, and rejuvenescence - when the arrows of criticism began to fly and the pent-up rills of emotion
burst forth. Lenz and Klinger believe that the only way the citizen under a despotic rule of state and tradition can improve his situation and emerge from his misery is to liberate himself, by means of reaction and revolt, from this stringent guardianship of his physical and spiritual oppressors.
III. THE SEARCH FOR FREEDOM

No "Stürmer und Dränger", as presented in Lenz' and Klinger's dramas, wants to be bound by rules which he feels his predecessors and superiors impose. There are some "Stürmer und Dränger" who have the courage to react against oppression and domination and who are thereby able to acquire a freedom from oppression. Their reaction may result either in passivity or in revolutionary acts. In both cases, however, these "Stürmer und Dränger" refuse to submit to external restrictions. They desire to control their own lives and development. With calm reflection impossible, they vigorously defy all imposed restrictions and give vent to a tumultuous flow of feelings. Thereby they resort to a new extreme and are guided wholly by the dictates of emotion, thus preventing any rational self-control and rejecting all rational influences of the older generation. It is this conflict of extremes, between feeling and reason, between young and old, which actually gives rise to the new literary and cultural epoch, the Storm and Stress period. Goethe recalls in Dichtung und Wahrheit: "Die literarische Epoche, in der ich geboren bin, entwickelte sich aus der vorhergehenden durch Widerspruch." 81

In Lenz' and Klinger's works, the reactions of the "Stürmer und Dränger" against the heritage of the Age of
Reason, and against all the compulsion which it represents to them, constitute their search for freedom from oppression. The first concern of such a "Stürmer und Dränger" is to cast off imposed restrictions. He actually believes that by means of this reaction he does improve the social situation of his day. The authors show that such is not the case. They are of the opinion that the "Stürmer und Dränger" who in various ways react against restrictions and who identify their reaction or its consequences with freedom do not yet consider what the resultant freedom of action involves, do not realize that the privilege of liberty entails responsibility, a condition essential to ultimate physical and spiritual freedom. The authors maintain that uncommitted freedom, even if it renders this "Stürmer und Dränger" happier than before, must remain unproductive and cannot lead to social improvement.

Lenz' and Klinger's "Stürmer und Dränger" can be grouped in three categories according to the manner in which they seek freedom. The members of the first group cannot cope with the problems of society and willingly leave behind the community to which they actually belong. They are fugitives who wish to protect themselves from the evils of society by taking refuge in some retreat, be it nature, foreign lands or monastic isolation, but the freedom they find is of course unproductive to society.
Secondly, Lenz and Klinger portray characters whose fierce hatred and revenge destroy the source of oppression. The freedom of these rebels, who kill their enemies or themselves, or do both, is at best a nihilistic and anarchical freedom. In a third group there are "Stürmer und Dränger" who, disappointed and disillusioned, also withdraw from society and give up any social purpose they had. Their withdrawal is primarily due to their own naivety. Always bearing good-will, they misplace their affections, idealistic trust and love and unsuspectingly are betrayed by insincere friends. Their great disappointments result in their withdrawal into themselves. Consequently, victims of their intense subjectivity, the members of this group also fail, by choosing isolation, to make productive use of their freedom from oppression. Although all three groups wish to improve their own lives and those of others, they do not succeed. The authors show that they may attain freedom from external oppression but that they fail to utilize this liberty or to contribute to the social good or to their own spiritual fulfillment.

The fugitives, once removed from the social flux, lead a static existence. They were neither capable of nor interested in coping with their problems among their fellow men. Therefore, they have escaped into another world, into
a romantic nature unspoiled by man, where they feel free from the evils of civilization. This trend of "retour à la nature" is, of course, a direct influence of Rousseau, with whom the open revolt against reason began. Rousseau proclaimed that the heart, not the mind, led to man's salvation because God revealed himself to man through feelings and that the testimony of His divine goodness lay in nature. Thus man should let himself be guided by nature. Especially in Discours sur l'inégalité (1754), but also in Émile, la Profession de foi du vicar savoyard (1762), and Le Contrat social (1762), Rousseau declares that man is naturally good and that only institutions make him evil. The trend of hailing nature and idyllic seclusion, still so vividly present in Klinger's shepherd figures La Feu, Katrin and Blasius, also echoes the pastoral romances and anacreontic writings of Gleim, Hagedorn and Uz. Even characteristics of "Empfindsamkeit", as found in Klopstock, or Gellert, remain with Lenz' and Klinger's fugitives. Wieland's sensitive pietism and sensuality, cloaked in respectable Greek garments, again influence the Storm and Stress authors. Hettner refers to these influences in his contrast of the Storm and Stress period with Enlightenment. He writes: "Ein spannender Widerspruch, der in dem neuen Geschlecht um so tiefer großte und wählte, je mehr in ihm selbst noch die weinerliche Gefühlswirksamkeit Gellerts, die phantastische Überschwenglichkeit Klopstocks
und die soeben wieder durch Wieland in Umlauf gekommene Glückseligkeitslehre der englischen Moralisten lebendig fortwirkten und bunt durcheinanderschwirrten. But Lenz and Klinger are not convinced that any of the above philosophies can bring about social improvements or render the human being completely free. The dramatists maintain that fulfillment cannot be found even in the garden refuge of constructive work, as seen with Major Berg, Franz or his brother-in-law. They follow Voltaire’s recommendation in *Candide* (1759): “...il faut cultiver notre jardin.”

*Candide* represents the view of Voltaire, who no longer believed in the goodness of nature after the Lisbon earthquake in 1755, that only man himself can, by dint of constant work, alleviate his misery. Although Lenz and Klinger agree, they nevertheless stress, that even permanent activity, if in isolation and outside the framework of society, remains only a substitute for real happiness and that ideal form of ultimate freedom, both physical and spiritual, which finds expression in social activity. One observes that in the dramas the Storm and Stress flight into nature, as opposed to that of Rousseau, the Anacreontics or the Pietists, neither redeems man nor improves the social conditions of his time.

Lenz and Klinger show evasion to be a selfish, foolish and ineffectual attempt to gain ultimate freedom. Escape
is the weakling's, such as La Feu's and Katrin's, method of attaining liberty. This is not the way of the ideal Storm and Stress character, such as Simson Grisaldo, Wenzeslaus or Prince Tandi; Lenz' and Klinger's ideal figure is represented by the strong personalities who wish actively to help create a society in which there is justice and equality for all. Such realistic and constructive characters want earnestly to prove to others that a better society can be built here and now. The authors thus condemn those who flee, who fail to accept the challenge to change society when this is necessary. The two writers do believe that man has definite duties and responsibilities towards his community and that it is only by unceasingly active involvement that he can cast off the restraints of oppression, establish his independence and find freedom of expression and action. On the other hand, shepherds and hermits, farmers and gardeners, several of whom occur in the dramas, are, of course, happier in their retreats in nature than they were as victims of injustice and misfortune in society. Their happiness, in the opinion of the authors however, has no positive substance to it; it is a void and provides them only with a relief from oppression.

Within the framework of the play Sturm und Drang, the ironically portrayed idyllic shepherd's life of La Feu and Katrin is satisfying and even exciting to them.
Delighted with their refuge, La Feu cries: "...mein ganzes künftiges Leben möcht' ich so eben, fern von allen Menschen, in einen poetischen, arkadischen Traum verwandeln" (V, 3). Feeling free and happy, he continues dreaming with Katrin, his degenerate lady-love, at his side: "Wir süßes an einer kühlen Quelle; unter den Schatten der Bäume, Hand an Hand, besängen die Wunder des Herzens und der Liebe. Und, Mylady! das war' das einzige Mittel, all meine vergangne tragische Situationen zu vergessen..." (V, 3). La Feu pushes problems aside without attempting a solution—he merely wants to forget. He becomes a useless person, falsely believing that he has reached a meaningful life in retreat and with a companion who is able to share his simplicity. He finds the bucolic life one happy dream: "...so wollen wir das Leben wegphantasieren. Ewig in Friede, ewig in Liebe leben" (V, 3)!

This Arcadian freedom is, of course, set apart in a reality all its own and cannot contribute anything of value to society.

To be a hermit is to find another means of escape into nature and from oppression. Blasius' wish for such a retreat seems definite: "...ich will Eremit werden. Ich hab' eine schöne buschichte Höhle ausgespürt, da will ich mich mit meinen noch übrigen Gefühl hinein verschliessen und das Leben von neuem anfangen, das wir auf den Alpen verlassen haben. Himmel und Erde sind mir Freunde worden diese Nacht
und die ganze Natur" (Sturm und Drang, V, 4). Grimaldi once suggests a similar solution to Guelfo's and his own problems although he does not mean it seriously: "Bruder, lass uns Einsiedler werden, lass uns der Welt absagen und uns treu sterben" (Die Zwillinge, II, 1).

Farming and gardening also serve as good outlets for those who seek a hiding place when burdened with the disappointments of life. Major Berg withdraws to work in solitude in the fields. There he hopes to find some cure for the worries caused by Gustchen's misery and disappearance, and also for his disgust with the world as a whole: "...lass die ganze Welt sich fortpacken! Ich will es anstecken und die Schaufel in die Hand nehmen und Bauer werden" (Der Hofmeister, III, 1). His wife complains: "...er meint, wir werden verhungern, wenn er nicht täglich wie ein Maulwurf auf dem Felde wühlt. Bald gräbt er, bald pflügt er, bald eggt er" (II, 6). For the same purpose of relief from the cruelties of the world, Franz and his brother-in-law in Das leidende Weib escape to a rustic life. Even Truffaldino thinks that removal from society into a garden, reminiscent of the garden of Candide, would solve Bastiano's troubles: "Bastianchen, baue dein Gärtnchen und greife nicht um dich, deine Arme reichen nicht zu" (Simsone Grisaldo, II, 1). At the end of the drama Truffaldino directs the same appeal to all humanity: "Mensch, baue dein Gärtnchen
und bleib in der gezogenen Linie, ausserhalb ist Sturm und Wind" (V, 3). Symbolically this has been Truffaldino's own conduct also; he has saved his own life by fleeing the dangers at court. But since he does not strive toward a constructive end in life, he continues merely to exist by avoiding difficulties.

It appears that nature consoles and restores a troubled soul; but since the fugitive, once he has found ease, has no desire to emerge into action again, he remains unproductive. The individual who escapes into nature to avoid restrictions finds a temporary solution for his own problem but possesses neither the spirit to advance nor the courage to face difficulties, even less does he possess the strength of character to improve the contemporary social situation by working against oppression.

Foreign lands and the New World also provide havens for the oppressed. Escape to another country brings relief to some, such as Strephon or the Bushy and Berkley families, whereas Hungen's and Wieberg's flight results in an unhappy exile as punishment for crimes. In all cases, however, the victim of oppression who escapes is happier abroad than at home.

America, the New World with immeasurable possibilities for a better life, without organized society, without rulers, oppressors or traditions, becomes the favorite place of
escape. It is the land of opportunities where dreams are possible. Here Lord Berkley, Katrin and Luise have come to build their Utopia.

As is to be expected, the foreigners who come to Germany experience great disappointments. A sensitive Englishman, Robert Hot, cannot find happiness there. Prince Tandi's life had been more wholesome in Kumba. For Strephon it is a threat to go back to Hamburg and when Julio rages, Ludowiko warns him: "Wenn du's so forttreibst, deine garstige rasende Wirtschaft, leg ich dich in Ketten und schlepp dich nach Teutschland zum Onkel" (Die neue Arria, I, 2).

The fugitive finds greater happiness in the foreign country than at home. Hungen's words affirm once again why: "Lasst uns gehn, aus dem Land, wo Menschen und menschlich Gefühl naus geflohen ist;...Gütiger Gott...lass keinen mehr in diesem Lande aufwachsen, dass die guten Pflanzen nicht missbraucht werden von bösen Händen" (Otto, I, 5). However, in fleeing his homeland, the fugitive also turns his back on any attempt to solve the problems he leaves behind; Lenz and Klinger deplore his lack of concern and his failure to start responsible action to improve the society of his fatherland.

Both Lenz and Klinger use isolation as another form of escape for the individual who wishes to avoid the problems
he encounters in his society. A number of their characters, the King of Castille, Donna Solina and Strephon for instance, hope to find comfort and security in monastic life. Although they do not actually seek refuge there, they express the desire for the solace of the cell or cloister when in conflict or distress. The King claims: "Ich will ins Kloster gehen...mit Andacht Psalmen singen, so hat mein Herz höhern Schwung..." (Simsone Grisaldo, IV, 3). Donna Solina voices the same thought in the belief that Julio has discarded her and cries: "Julio!...o mich so verkennen!--dass ich noch Solina bin!...Ich will dich einsetzen, grosse Liebe!...und denn ins Kloster" (Die neue Arria, IV, 1)! Even Strephon, when tired of life and his selfish friends, ponders: "Ins Kloster oder in eine Wüstenei, das sind so meine Gedanken" (Die Freunde, I, 1).

Bastiano avoids the world by isolating himself in a closed room. The cell, however, does not soothe and console as does nature; on the contrary, it is a seclusion which calls forth Bastiano's evil qualities. Ferdinando, his father, warns him and says: "Geh doch einmal aus deinem Loch. Du sitzest schon wieder Monate verschlossen. Was kann da herauskommen als Unabhängigkei und grasse Gedanken" (Simsone Grisaldo, II, 1). But Bastiano ignores this advice. He wants to be free from any ties with people and cultivates his hatred of them: "Was wollt ihr Menschen von mir?"
Was bin ich euch schuldig, dass ihr mich verfolgt?... Ihr seid mir nichts, ich bin mir nichts, und mich knüpfet kein Band und soll nie.... Ich hab' Verzicht aufs Menschengeschlecht getan, das wisst ihr" (II, 1). He explains his ideal of happiness to Curio: "...ich wär' der glücklichste Mensch auf der Welt, wenn ich mich im stillen anbauen möchte und entfernt leben könnte" (II, 1). Curio agrees: "Ja, Ihr und ich, Wo kein Getreibs ist, ist kein Leben" (II, 1). Once they have escaped the "Strom der Welt", they are free to ignore the conflicts, the decisions, and the difficulties which it holds for them.

Escape from oppression by means of isolation provides not only a comfortable retreat, but also the opportunity to brood darkly over plans for destructive activity. This is true of Bastiano, who possesses some characteristics of those who respond to external restrictions with aggression, murder and suicide.

One sees that the figure of the fugitive, whether he is shepherd, farmer, exile or would-be monk, chooses not to stand face to face with life but rather to avoid it in order not to suffer oppression of some form or another. He remains passive, retreating in order to survive. He is neither courageous enough to attack injustice nor in a position to demand social reform. The fugitive seems to know of a better existence in reality but has either given
up or never was interested in striving for it. His passivity assures his existence, but the freedom he gains thereby amounts to banishment from the real world, leads to a "cul-de-sac" of sterile self-satisfaction and a resigned contentment with much less than full measure of life's possibilities.

In contrast to the fugitives, the rebels and reformers in Lenz' and Klinger's dramas have a more direct approach to dealing with their problems than escape. They believe in action, based on hatred and revenge. They want to reform society by destroying the source of oppression. They demand their social and human rights at the price of murder and suicide and openly prove that to be free from oppression is more important to them than to continue their own lives and to spare those of their oppressors. Although Lenz and Klinger may consider such extreme emotional reactions to restrictions as an effective manner of combatting oppression, they cannot condone the reformer's abuse of liberty. The authors are of the opinion, that as long as the reformers' actions culminate in others' or their own deaths, their freedom remains harmful to and ineffective in the improvement of society.

Lenz and Klinger distinguish three groups of rebels, all of whom either kill others or commit suicide, or do
both. Firstly, Guelfo, Diana, Otto, Stolzius, and Robert Höt, for example, are at the mercy of their hatred, their uncontrollable emotions, and their mad desire for revenge against those who treat them unjustly. They wish to destroy—and they cannot help doing so—those who they felt had wronged them. Secondly, other figures, such as Strephon, Malchen and Brand, do not wish to take revenge against their oppressors. They know that in doing so, they do them wrong, but they themselves are also victims of their destructive emotions; these emotions are stronger than their desire to perform what is good. Julio and Donna Solina are members of the third group, the least militant of the three. They aspire with the aid both of their sincere emotions and of their conscious desire to attain that form of freedom which is permanent and beneficial to their society. But since at the end they nevertheless commit suicide, even their striving to become free is of no avail. Excessively emotional reactions, to be sure, do enable the rebel to free himself from oppression, but as long as he cannot master his feelings to the extent where he is able to channel them into an activity which serves mankind, as long as he remains in the band of his destructive subjectivity, he will not reach a permanently purposeful goal, find his own happiness or contribute to create a better society.

Guelfo, Klinger's fascinating character who was
able to charm theatre audiences, including Karl Philipp Moritz, as described by him in his novel *Anton Reiser*, also represented a frightening beast to others. He, King Guelfo's unhappy son, deprived of parental love, is possessed by a demonic uncontrollable drive to destroy. Grimaldi warns him: "Guelfo! sei arm! sei elend! Nur mach', dass du von dieser Leidenschaft loskommst, die dich verzehrt" *(Die Zwillinge, III, 1)*! Guelfo answers, comparing the force of his passion to the indomitable strength of a storm and the elements which destroy every obstacle they encounter. He says to Grimaldi: "Ich bitt' dich, steig auf den Balkon, gebeut dem Sturm, er soll sich legen. Fass ihn an der Scheitel und ruf: Was soll das, dass du wider meinen Willen die Elemente erregst und Verderben anrichtst! - Der beleidigte Sturm wird fortbrausen, dich hageres Geripp' nach der Tiber tragen, dir seine Macht zu erkennen geben und gerecht fort-sausen" *(III, 1)*. (Louis in *Das leidende Weib, III, 2*, expresses the same idea: "Wenn Sie zu den Leidenschaften sagen: tobt nicht! ist's eben, als sagten Sie zum Wind: stürme nicht!") In the grip of blind passion Guelfo's will is powerless to prevent him from taking revenge against his brother, Ferdinando. He believes that the latter has stolen the girl he loves, Kamilla, from him. He shouts: "Ritter Guelfo heult: und wenn er heult, heult Lieb' aus ihm" *(II, 5)*. He premeditates Ferdinando's murder as
revenge for all his deprivations. Guelfo says: "...er ist auf dem Weg, mit den mir gestohlenen Güttern, mit der mir gestohlenen Braut, Herzog zu werden; und ich bin auf dem Weg, ein Narr zu werden über alles das! Aber abdringen will ich sie ihm! er soll sie hergeben oder sein Leben" (III, 1)! With perverse pleasure he nourishes his quest for personal power and cultivates his feelings of hatred for those who love him. At first, Guelfo kills purely for self-satisfaction, almost casually, as is apparent from his encounter with Della Forza: "Begegnete mir höhnisch, und ich knallt ihn nieder. Die Geschichte tat mir damals sehr gut" (I, 1). When Guelfo has once tasted blood, he feels, as does a savage beast, that he must taste more, and he carefully plans Ferdinando's murder. The anticipation of the deed gives him a sense of sadistic joy, and, after the killing, he rejoices: "Wo ich hinseh', zieht's blutig um mich, heult und winselt--mir ist wohl!... Wie er an die Eich sunk--rief: 'Bruder!' - und wie ich in den Wald lachte, dass es ins Echo pfiff" (IV, 5)! A compulsion to destroy had possessed Guelfo even as a child and its intensity increased as he grew older. Now it takes on a most brutal form, turning him into another Cassius, the growing monster of which he dreams. In the delight of destruction, his human qualities perish even before his father gives him the final blow which kills him.
Donna Diana, Guelfo's female counterpart in rage and revenge, also inherited her violent nature and is said to have been a slave to it even at birth. As an infant, her looks reflected her character. Her step-father had praised her at the time when she was secretly exchanged with Wilhelmine a few days after their birth. Babet, her nurse, quotes the father as having exclaimed at the time of the exchange: "...das ist ein Velas-Gesicht...die Adlerlnase soll mir den Weg zu einem Thron bahnen, und mit zwei Augen erschlag' ich den König von Portugal" (Der neue Menoza, III, 4). As Diana matures, the destructive flames within her grow and are intensified with every disappointment or threat. A fierce and merciless strength possesses her to the extent where, instead of being a woman, she becomes "...eine Furie" (IV, 6). Once Babet wishes: "Wenn Sie ein Frauenzimmer wären wie andere..." (II, 3). Diana has warriorlike qualities and would rather be a man. She says: "...ich halt' mich nicht besser als mein Hund, solang' ich ein Weib bin. Lass uns Hosen anziehen, und die Männer bei ihren Haaren im Blute herumschleppen" (II, 3). As a man, she would be able to take revenge against men more fully and cruelly. The deep humiliation, caused by Camäleon, her husband, who does not return her love, as well as his attempt to have her poisoned by Gustav, causes the eruption of all Donna's destructive emotions. She
neither tries nor wants to control them, rather, she indulges them and revels in sadistic joy. Any constructive concept in life seems foreign to her. By killing Caméleon, a deserving victim, to be sure, her desire for revenge liberates her soul. But the constructive purpose of this freedom, which takes life rather than contributing to it, remains as hard to guess as Donna's own fate, for, after leaving the murder scene, she does not reappear in the drama.

Otto, who has the characteristics of Guelfo although not developed to the same degree of cruelty, is also a victim of the inescapable inner compulsion which determines his every action. With shows of violence and rage, he breaks away from those who he thinks dominate him. Actually, a supposed deception arouses him to seek revenge. He believes that his friend Karl has deceived him. One day, during a battle, Karl instructs Otto, who is a great warrior, to stay in his castle and guard his wife, Adelheide. Otto obeys with regrets. He nevertheless watches the battle from the castle and sees Ludwig, his rival in love, valiantly fight and win. Moments later Normann, an intriguer, appears and falsely tells Otto that the latter's beloved, Gisella, is the winner's prize. In his despair, Otto believes Normann and thus suspects Karl of having intentionally arranged his defeat. He begins to rage: "Das treibt mich um, wie die
Verzweiflung. Brüll, brüll, brüll, Otto" (Otto, II, 9)!

His hatred extends to all humanity: "Hah, ich kann's länger nicht aushalten. Hätt ich den mächtigen Donner, ich wollt dich zusammen wettern, verdammte Welt, und dich, Ottergezücht von Menschengeschlecht, dich wollte ich wettern" (II, 14). Finally he decides: "...ich will keinem Menschen mehr trauen:" (V, 6). The revengeful demon breaks loose: "Brich, festes, unüberwindliches Herz.... Morden will ich den, der sagt, der Teufel sey in der Hölle..." (II, 14).

At one point, the innocent Ludwig becomes the victim of his revenge, but only in Otto's thought: "Hah Ludwig, wenn ich dich habe: dich! will ich dich martern nach und nach; dir deine Braut zuführen; du am Pfahl gepfählt, ich dir durch's Herz bohrend, bohrend, dich langsam sterben sehen, hüpfend deiner Verzweiflung zusehen; lachen, wie ihr lacht.... O Rache! Rache!" (IV, 1). Possessed by such sadistic cruelty, Otto does not have a sane awareness of what he is doing but nevertheless, he somehow punishes the guilty one, Normann, with death, sparing the others he hates. Finally, he recognizes his guilt in having increased Karl's and the Duke's despair; this knowledge augments his pain, and now suicidal feelings enslave him fully. Not trusting anyone, not even himself, he can no longer endure the suffering and takes his life. Klinger shows with the figure of Otto, that freedom from oppression is the rebel's greatest concern.
Since all his activities are directed towards revenge, he has become dangerous to his fellow men.

In Stolzius, as in Guelfo, Diana, and Otto, both conscious will and his demonic emotions act together in making him avenge himself as well as Marie, whom he loves. Desportes had courted her and then cruelly deserted her. Therefore Stolzius threatens: "Ich will den Teufel, der sie verkehrt hat—0 du sollst mir's bezahlen.... Ein Tag wie der andere, was nicht heut kommt, kommt morgen, und was langsam kommt, kommt gut...wenn ein Vögelein von einem Berge alle Jahre ein Körnlein wegtrüge, endlich würde es ihm doch gelingen" (Die Soldaten, III, 2). Although not reaching the same intensity as with Otto, Stolzius' revenge is as serious and constant in its brooding. A compulsion to return evil with evil dominates him. His opportunities to win back Marie slip by ignored. Destruction is his goal. Satisfaction comes only by carrying out his revenge. Stolzius poisons Desportes, and, having performed his duty, finds freedom from his problems in a similar death.

Robert Hot's fate differs little. His passion for Armida forms the entire substance of his existence. Willingly, he submits to this torture of love, revelling in it and enjoying the suffering it causes. But when there is no hope left to possess the princess, he calls upon death to relieve him: "Das Leben ist mir gut genug worden, es
ist Zelt, dass ich gehe, eh es schlimmer wird" (Der Engländ-
der, II, 2). He is disappointed when Armida saves his life: "Nicht sterben? und das nennen Sie Gnade? - Oft ist das Leben ein Tod, Prinzessin, und der Tod ein besseres Leben...
im höchsten Genuss aufhören heisst tausendfach geniessen" (II, 2). Such a will to self-destruction has no value at all for reality. This death wish has only the purpose of freeing man from personal agony. A demonic power renders Robert completely subjective and overly sensitive, so that when advised and opposed, as he is by Lord Hot and Lord Hamilton, his antagonistic feelings increase. His hostility rises to rage and madness. Purposeful activity is as little known to Robert as to any of the other characters who revolt. He does not, however, possess the strength for violence and revenge as most of those who kill. He follows only the turbulent current of his love and chooses himself as a victim. Robert frees himself from his misery by committing suicide, as pitiful and ridiculous a form of it as his life had been. He takes his life by cutting his throat with a pair of scissors.89

In the case of the first group of rebels who seek revenge emotion has blotted out the consciousness of what they do and drives them onwards to criminal acts of murder and suicide. The rebel becomes one with his destructive demon, all the while enjoying his existence in a most per-
verted manner which becomes natural to him. If, on the other hand, rational considerations conflict with the forces of a stronger, compulsive irrationality, feelings of guilt arise, indicating within him the active presence of conscience and concern for others. He wishes to do what he considers his duty and wants to lead a purposeful life, but he nevertheless falls victim to a fate which is stronger than his will. Again, his violent inner urge drives him to destroy the one who causes his distress. He is aware of the evil in his conduct, but, although he would like to, he cannot master the compulsive power within him.

Strephon suffers from the conflict of contradictory inner forces. He loves Seraphina, who is above his social status, but ethical considerations do not allow him to marry her. He feels guilty desiring her, because he knows that he is unworthy of her. Hopefully, he wonders whether there might be some dangers which he would brave in order to feel justified in loving and desiring her. But to display such knightly valour is only a wishful dream, for in reality Strephon remains a helpless slave to his love for Seraphina. Not only are his actions good and selfless, but he is also able to practise renunciation; he sends Seraphina away to marry Prado; he hates only himself. Regardless of his decision to give up Seraphina, his passionate love, not his ethical will, continues to be the stronger force within
him. He laments his lack of courage and strength to prove himself worthy of his love, and, wishing to escape the torment of his demonic passion, he tries to shoot himself. His intentions of suicide are genuine; Prado saves him in the last moment.

An insurmountable conflict between conscious will and the irrationality of love causes Malchen's and Brand's death in Klinger's Das leidende Weib. Against their will, their love has grown into a passionate force. Brand feels its overwhelming power: "Die Liebe hat ja meine Seele, mein ganzes Wesen und Sein so gefangengenommen, ich kann nichts denken..." (I, 7). It is an uncontrollable power which inspires both fear and guilt in the lovers, who know that they are doing wrong, and who would like to overcome this destructive passion. When in Brand's arms, Malchen begs: "Brand, schöne meiner! Ich geh' zugrunde. Entreiss mir den Himmel nicht ganz" (I, 7)! She feels guilty for being unfaithful to her husband and for neglecting her children. Both she and Brand regret their sin and despise their own actions. Brand despairs: "Sie war ein Engel, ein hoher unbegreiflicher Engel, und durch mich niedergeissen..." (I, 2). His self-accusations lead to so much suffering that he threatens to shoot himself. Malchen thinks that it would be a greater punishment for her if they stayed alive and appeared before justice together. She expresses a hope,
but each knows that neither can fulfill it: "Nein, du sollst bleiben...du sollst mich wegreissen, vor meinen Mann hinreissen, und ich will vor ihm liegen, wie ich hier liege vor Gott" (I, 7). They are only too aware of the wrongness of their deeds and earnestly desire to quieten the storm of passion raging inside them. Whenever one fears the other has been unfaithful, his love once again turns into desire and lustful passion. Brand has a rival in Louis, whom Malchen does not love. But he nevertheless does not trust her. Feeling hurt and insulted by an action of Louis' which he interprets as a sign of Malchen's disloyalty, he decides to take revenge against Louis by shooting him. After doing so, Brand feels he must leave Malchen. Her grief at his absence and her suffering, caused by an acute sense of guilt, lead to her death (cf. title of drama). Brand finds life without her unendurable. He kills himself on her grave, proclaiming his last wish: "Verdammung ewig über mich!...dring, mein Blut, zum Sarg hinan" (V, 6)! Subject to the domination of an irresistible passion for each other, Malchen and Brand find reason powerless to help them lead a stable and responsible life. Man's efforts to find freedom, while in the grip of fate, end only in failure and death if his reason is weaker than the destructive intensity of his emotions.

Even those rebels, or reformers of the existing
social conditions who both consciously want to do good and are inwardly compelled to do good for others as well as for themselves do not always attain that ultimate and responsible form of freedom which makes possible individual fulfillment and improves social conditions. Julio and Donna Solina serve as examples here. Although they discharge their duties to society responsibly, they fail to preserve the liberty they obtain because they choose suicide as a relief from their suffering.

Klinger, in *Die neue Arria*, presents Julio and Donna Solina as a dearly loving couple. They are free from great personal conflicts. Their feelings are based on love for each other, and for mankind, not on hatred. Both have an instinctive urge as well as a sincere desire to improve their own lives and to better social conditions. Such improvement consists in their taking revenge against the oppressors, and helping the oppressed. Julio, who through Solina's assistance develops into a strong and courageous young man, assumes his responsibilities at Galbino's court with pleasure. Here he has the opportunity to avenge the death of his benefactor, Duke Amelius. Galbino had had his cousin Amelius poisoned to gain the throne for himself. Now, he even persecutes Kornelia, the late Duke's widow, who could be a threat to his position. Julio protects her. He protects those who are good and punishes those who are evil; his
actions are constructive and serve his fellow men. But, nevertheless, he fails in his search for freedom. Both he and Solina err in their last act. When, at the end of the drama, they are imprisoned by Galbino, they seek liberation from their suffering by committing suicide. Klinger shows that the intrigues at Galbino's court continue after Julio's and Solina's death. Klinger's portrayal of suicide serves merely to emphasize that only continued and responsible striving can hope to effect beneficial social reform.

All the characters in the above section, the rebels who wish to destroy and who are inwardly compelled to do so, those whose destructive passion is stronger than their constructive will, and those whose will and desire it is to serve man but who fail, have one main goal: to kill or to take revenge against those who cause their distress, or even to take their own lives. They seek freedom for its own sake. Many of them do not for a moment reflect upon how to put their search for liberty at the service of mankind. Rebelliously, they only display that the quickest and surest way to defy oppression is to retrieve their lost rights by force. The rebels' extreme actions indicate that their suffering has become unbearable, a sign that external circumstances have driven them to abnormal, sometimes insane behavior. Lenz and Klinger believe that neither the rebels, nor anyone, should have to suffer in such manner.
Thus, when it is a question of overcoming imposed restrictions, the authors accept emotional outbursts, even when destructive, as an effective way of demonstrating to society that reform is necessary. As has already been pointed out, the members of the first group of rebels concentrate on vengeance with their whole being. The second group experiences a conflict between conscious will and instinct; Strephon, Malchen and Brand have a conscience and a sense of responsibility. But since they are unable to execute what they feel is right, they seek their freedom in death. Thirdly, there are those in whom passion takes a positive turn. Julio and Solina aspire to do only what is good and constructive. Their desires and their instinct are not in conflict; they do not suffer from feelings of guilt; they have a strong sense of responsibility and they consciously strive to improve the social situation for everyone they know. Yet, they commit suicide to avoid their own predicament. The authors feel that as long as man is incapable of living with his problems or of solving them by taking an active part in life, the freedom he gains has only a temporary value. It is an unrealistic liberty, won with violence. For it to be permanent, however, as Lenz and Klinger want to see it, it must also be preserved. Each man must make constant and conscious efforts to maintain it.
It has been observed above that whenever the individual becomes overly subjective in his attitude to others and to society, hatred and his desire for revenge exceed all powers of rational restraint and his actions proceed toward disaster. However, disasters in the various dramas are not only a natural result of violent and destructive emotions, but are also the unexpected result of profound love and admiration, unexpected because these feelings have been misplaced and cruelly deceived. Although such feelings do not cause the character to commit suicide or murder, they do for some bring death or great unhappiness and a withdrawal from society.

With such characters as Franz, Ferdinando and Kamilla, Klinger seems to extend the message to his readers that life on earth is bliss when man loves, lives peacefully and sees only that which is good. But at the same time, the author warns man not to lose himself in his goodness and selflessness. Then he remains unaware of the existence of evil. Immersed in his feelings of joy and happiness, he confides easily and trusts everyone, often someone who is unreliable and undeserving of his friendship. This misjudgment, of course, shatters his blissful existence.

Franz, in Das leidende Weib, experiences such a shocking disappointment. He does recognize that his happiness is threatened if he engages in unproductive pursuits in life. He says: "...das Menschen Leben ist ein Himmel,
wenn er damit umzugehen weiss und die guten Stunden nutzt" (III, 1). However, he fails to profit by this thought because passion unbalances his actions. He places his love for Julie before everything else. She returns his feelings with ardor. Their love promises a happy future. Yet, this hope is not fulfilled. Franz' feelings prevent him from judging objectively and steer his confidence in a wrong direction. He places his trust in an unreliable source by confessing his love to Läufer, who is not a true friend because he is only interested in himself. Läufer runs away with Julie. When Franz learns this, he confesses in despair to another friend, the Doctor: "...der Bube fing einiges auf. Du kennst meine Offenherzigkeit, dass ich in Sachen, wo ich fühle, wie ein Trunkner bin und schwatz'– das alles trug er verkehrt zu..." (IV, 2). Franz' subjectivity and deep feeling had prevented him from making rational judgments and choosing trustworthy friends. He could not estimate the worth of Läufer's character because he was too preoccupied with himself, and therefore he became an easy prey of this egoist.

In Die Zwillinge, Kamilla and Ferdinando live in harmony and love both each other and those around them. In contrast to Guelfo, Ferdinando's brother, the couple honestly wishes everyone well, including Guelfo. There is no jealousy which would prevent Ferdinando from attempting
to bring about a reconciliation with his estranged brother, not even the latter's love for Kamilla. Guelfo kisses her passionately but Ferdinando forgives him and hopes to win his confidence even through this love. He approves of his brother's deed and says: "Da tatst du recht, Guelfo. Das ist deine Schuldigkeit; du küßtest sie nicht zum Willkommen." Guelfo insists: "Siehst du nicht, wie ich küßte?" Ferdinando only hopes for reconciliation: "Und ich küsse sie; küsse des Bruders Küsse von ihren Lippen, die mir selten und desto teurer sind" (II, 6). Untiringly he pleads for Guelfo's confidence: "...red' freundlich mit deinem Bruder! Gib meiner Liebe Raum" (II, 6)! Ferdinando errs in his belief that he can change Guelfo, just as much as Kamilla in her attempts to convert both her brother-in-law and his friend Grimaldi. Only for a moment does her kindness thaw Guelfo's hatred and indicate that there is a seed of goodness in him. But since he is too used to feeling that everyone opposes him, his destructiveness takes over immediately. Similarly, Guelfo's gloomy friend, Grimaldi, after having received a few words of praise from Kamilla, falls into an even greater melancholy than before. Both she and Ferdinando put too much faith in the two unhappy men, who are not trustworthy, and they are consequently deceived. Ferdinando's outlook is too subjective. This is especially clearly seen in his father's words after Ferdinando's vision of his own
ghost in the woods. The old ruler correctly judges his son's state: "Ruh' aus, mein Sohn, du überlässt dich zu sehr dem Gefühl" (II, 2)!

The love of the two couples, Franz-Julie and Ferdinando-Kamilla, is constructive in its sensitivity and tolerance but too compassionate and subjective for them to be able to cope with their immediate reality and to judge it objectively. Thus according to Klinger, feeling as the dominating force, whether it is hatred or love, must remain unreliable in an individual's striving for ultimate freedom. This fact is also confirmed by the destiny of those figures whose intense passion and sincere love is not reciprocated by the loved one. They again remain too involved in their subjectivity; their feelings either consume them or render them completely passive.

Laura, in Klinger's *Die neue Arria*, portrays a sensitive, weak and melancholy Storm and Stress heroine. She lives only for Julio and dedicates herself to him fully, wanting the best for him even when she herself is ill and dying of grief. She does no harm to anyone, including Julio who does not return her love with the same intensity. The sympathy of Paulo, her father, and of Amante, her lover, does not suffice. She loses her mind and dies. Laura is by nature good and remains selfless, but her sensitivity and sentimentality prevent her from participating in life.
Overindulgence in feeling does not free her, but rather imprisons her.

Amante loves Laura as deeply as she loves Julio. He is goodhearted and cannot bear his rival ill, about whom he says: "Julio! Könnt ich einen Menschen hassen, wärest Du's" (I, 1). Feeling happiest in Laura's service, he even arranges her last meeting with Julio. But since his love is unrequited, his melancholy grows, and he wishes to die. Without support from the one he loves he succumbs to his passion.

In Otto, Klinger presents another triangle. Here passionate love, deep loyalty and admiration cause Gisella's, Ludwig's, and Otto's misery. Gisella and Ludwig love each other, but the latter renounces his love in order not to deceive his master and friend Otto, who loves the same girl. Ludwig knows that his love for Gisella has contributed to Otto's misfortune. He admires his master so much that he considers the latter the only one worthy of her. He actually tells her to love Otto and hopes that his sacrifice of Gisella will bring reconciliation between Otto and himself. Ludwig says to Gisella: "Ein Opfer wollte ich für den Mann werden, er verdient euch, nur er!...Verachte ihn nicht" (IV, 6)! This act surprises Gisella. She is not consumed by passionate feelings; rather, she becomes passive and sad, able only to reply: "Du wirst mich weg, Ludwig!"
"du wirst mich weg" (IV, 6)! She does not appear in the play again after this conversation with Ludwig, who soon finds that his renunciation was totally purposeless. The friend and lord, whom he worships, has become selfish and bent on destruction and is insensitive to kindness. This is a change in Otto, which Ludwig had neither foreseen nor recognized. His natural kindness and good motives had blinded him to all evils. He feels he has acted in vain because the approval and forgiveness, on which he depends, are not shown him by his respected friend. He receives no support from Otto, just as Gisella receives none from him. After their disappointments, neither Ludwig nor Gisella has enough incentive or insight to partake in life's activities and accept responsibilities on their own, and they do not, despite all their goodness and love, offer any help or comfort to each other.

Not even love, in its natural and naïve form, contributes anything of lasting value to society. This emotion, which blinds the lover to dangers, leads to still another concept of freedom, to a more constructive concept than that of rebellion or that of avoidance. Here—the "Stürmer und Drängler" no longer means to cause anyone harm, as he does when he hates and seeks revenge. Now his happiness depends on the association and compatibility with a member of society, in contrast with those who find consolation only by escaping
from people. However, when his vital bond with the loved person is broken, deep unhappiness and grief result. It is through their own subjectivity and sole reliance on their feelings that none of the seven characters, discussed in the foregoing section, remain happy or feel free. None of them has the strength to overcome his misery and take a critical and objective look at his surroundings or himself. Each remains a victim of his feelings. The "Stürmer und Dränger" cannot attain, much less preserve, his freedom until the turmoil of his emotions, seeking expression and acceptance, reaches a state of calmness. He must learn this, a fact which in itself assigns him a responsibility. It is the acceptance of responsibilities to oneself and to others that forms a prerequisite in gaining independence and freedom and in bringing about improvements in an unjust, restrictive and tyrannical society where the privileged citizen is intent on taking advantage of his social inferiors.

An attempt has been made in this chapter to demonstrate how Lenz' and Klinger's "Stürmer und Dränger", in the eleven dramas under discussion, search for freedom from the oppression that they feel is unjustly imposed upon them from without. The chapter also attempts to show that, although the fugitives, rebels, the naturally good and unsuspecting men
and women may free themselves from restrictions, they nevertheless fail to attain equality, happiness and a better society, which according to Lenz and Klinger is the aim of the striving for liberty by their "Stürmer und Dränger". While openly declaring the Storm and Stress generation's suffering as being caused by the deplorable social conditions, to which this generation was expected to surrender by its seniors and superiors, the authors also indicate how this generation overcomes the difficulties which face it. For many "Stürmer und Dränger" in the dramas freedom from oppression is the result of uncontrolled emotions. Their emotional reactions to restriction are their only defense. The fugitives, who react by withdrawal and escape from society, do improve their own lives in isolation but contribute nothing to the betterment of their fellow-men's lot. Their reaction of flight represents only their own removal from the source of oppression with the gain of a personal and temporary freedom, divorced from society. The fugitive is thus incapable of improving it. The rebels, in their turn, who react against oppression by taking vengeance, hating and killing, destroy the source of oppression with the prize of a personal freedom, by which they merely demonstrate that they, like their oppressors, also have some human rights and that since these are not given to them willingly, they establish their own justice by force.
Thirdly, many of those characters who actually are productive and constructive members of society do not see its dangers and pitfalls and, consequently, become passive or die of grief. Their selfless love causes them to accept the source of misery, even though they recognize this acceptance as a fault in themselves. However, since these figures are unable to overcome their great disappointments, they fail to improve their own and others' lives. Each member of the three groups which react against oppression frees himself from the immediate domination but not in such a way that his freedom becomes productive of good for himself and society. All actually desire and seek a stable happiness, but while they cast off restrictions, they still fall victim to their own feelings. Emotional reactions aid them to master one problem, that of oppression by their social superiors, by those who cunningly manipulate people and situations to their own advantage, yet, they find themselves in another predicament, that of extreme subjectivity. Hettner recognizes this factor as a great danger in the Storm and Stress period, just as he sees a threat in Rousseau's activities, so contradictory to the contemporary trend of Rationalism. Hettner writes: "Wie in Rousseau, so auch in der deutschen Sturm-und-Drang-Periode das heisse Hungern und Dürsten nach tiefer Gemütsinnerlichkeit und das zornmüßige Ankämpfen gegen alles, was in Leben, Sitte
und Denkart, in Wissenschaft und Dichtung diesem Verlangen nach Natur und Freiheit sich hindernd entgegenstellt; und wie in Rousseau, so auch in der deutschen Sturm-und-Drang-Periode zugleich dieselbe Verzerrung dieser tieferen Innerlichkeit in die eitelste Gefühlssophistik, welche oft wieder verwirrte und gefährdete, was durch die Siege der Aufklärung für immer gelöst und errungen schien.  

This extreme in the Storm and Stress period which arises from an undivided reliance on feelings, is also present in the dramas. Here the "Stürmer und Dränger" are either incapable of rational judgment and action within the framework of society, or, if they pronounce any judgments or carry out any deeds, these judgments and deeds lack the necessary sobriety. They have, in fact, succumbed to their own feelings. Only when he can free himself from the domination of powerful feelings and also govern his actions with reason, can a "Stürmer und Dränger" come to equitable terms with his fellows, willingly accept and perform the duties which society expects of him, continue to defend his independence and feel free of all threats and injustices.
IV. THE ULTIMATE FORM OF FREEDOM

In the dramas, powerful emotions on the part of those Storm and Stress characters who react against the restraints of reason initiate activity which fails to lead to a productive use of the freedom from oppression which these "Stürmer und Dränger" already enjoy. Their judgments become totally subjective and their irrational acts destroy them, together with those with whom they associate. Their actions lack a lasting purpose and yet, in Goethe's words, as quoted in the introduction, "...ohne Bestimmung, folglich ohne Zwang, ist nichts möglich, nichts gedenkbar." Lenz and Klinger demonstrate that for the "Stürmer und Drängen" to gain permanent and purposeful freedom, to become happy and to create a better society—which according to the authors is his aim—he must consciously develop all his energies by relying on both his feelings and his reason. He must find his own self, choose an appropriate goal for which to strive and accept the consequences of his choice. It is a commitment which prevents excess and which assigns responsibilities to the "Stürmer und Drängen", but such responsibilities are now assumed voluntarily by him. Only within these limitations does he gain that ultimate form of freedom which gives his life fulfillment.

Lenz presents Fritz von Berg as a responsible youth
with a sense of purpose in life, as a man who knows that harmony and inner peace bring personal happiness and enable him to help his friends as well as contribute to the welfare of society. Fritz and his father, Privy Councillor von Berg, become Lenz' prototypes of nobility and are intended to serve as examples for all members of the aristocracy in reality. Fritz is portrayed as a man with strength of character who has mastered the extremes of his emotions; he lets his mind as well as his heart work for him. He also urges his wayward friend, Pähus, to reason with himself in the same manner. Fritz points out to him that unless he develops his rational powers of thought, he will founder on the sea of life. He says to Pähus: "...wir sind auf der See, der Wind treibt uns, aber die Vernunft muss immer am Steuerruder bleiben, sonst jagen wir auf die erste beste Klippe und scheitern" (Der Hofmeister, IV, 6). That quality of mind, reason, which Fritz is speaking about here, is no longer a threatening force in the form of evil calculations of others; it is chosen by the person concerned himself and exercised voluntarily. Fritz means that only if Pätus is able to discipline himself and control his feelings, can he gain an objective view of reality. Only then is he able to commit himself to a constructive cause, a love, aimed at bettering the world of his fellow men; only then can he acquit himself
nobly of the responsibilities which this commitment demands, finding in it direction and destination. One deduces from Fritz' actions that his most fulfilling purpose is to serve his friends selflessly and constantly. He sits out a prison term for Patus in order to save his friend's reputation. He takes Gustchen's sins upon himself, actually believing that his departure for Halle had been the only cause of her tragedy. In despair, he begs for forgiveness and explains to his father: "Schuldig war ich; einzig und allein schuldig. Gustchen, seliger Geist, verzeihe mir" (Der Hofmeister, V, 11)! When Fritz is reunited with Gustchen, his trust and love transform her into a happy woman again. His selflessness and fidelity lead to their reconciliation. However, this commitment of love and service to his beloved and to his friends limits the possibilities of Fritz' actions. He is not completely free to please his fancy at any moment and cannot allow himself to yield to the temptations which come his way. His ambition to serve his fellow man, and his boyhood promise of fidelity and marriage to Gustchen are responsibilities which bind him; they constitute the self-discipline and the limitations that he has accepted. He has subscribed to these willingly, knowing that only by following a definite course in life, set within a chosen constructive framework can he expect a better future.

Wenzeslaus feels ties similar to those of Fritz,
not only to his pupils but also to his profession. Motivated by strong personal convictions, he has made teaching his purpose and ambition. He has a deep sense of responsibility toward his students and knows that he is doing his best for them. He is confident that no one can blame him or his work and if someone were to, he would courageously defend himself. Wenzeslaus tells Läuffer: "...bin ich doch auch mein eigner Herr, und hat kein Mensch mich zu schikanieren, da ich alle Tage weiss, dass ich mehr tu', als ich soll. Ich soll meinen Buben lesen und schreiben lehren; ich lehre sie rechnen dazu und Lateinisch dazu und mit Vernunft dazu und gute Sachen schreiben dazu" (Der Hofmeister, III, 4).

Läuffer praises this liberty of the schoolmaster with envy, as he exclaims: "0 Freiheit, güldene Freiheit" (III, 4)!

But Wenzeslaus answers: "Ei was Freiheit! Ich bin auch so frei nicht: ich bin an meine Schule gebunden und muss Gott und meinem Gewissen Rechenschaft von geben" (III, 4)!

Wenzeslaus has recognized that he must accept such limitations if he is to fulfill his purpose and to be satisfied with his lot. He confirms his contentment, although somewhat resignedly: "...es ist nun einmal so; und damit muss man zufrieden sein..." (III, 4). Wenzeslaus is aware of the fact that the freedom which brings him happiness exists only within the restrictions of loyalty to his profession and to his personal convictions, especially of
Justice. At the same time Wenzeslaus also knows that he must constantly and vigorously resist disrespect for his convictions and attempts to abuse his freedom, otherwise he will lose his independence. ("Nur der verdient sich Freiheit wie das Leben, Der täglich sie erobern muss"). For example, when Major Berg and Wermuth rush into his house and attack Läuffer, he boldly stands up for his and the latter's rights. Later he tells Schöpsen, the barber who was called to dress Läuffer's wound: "Das leid' ich nicht; nein, das leid' ich nicht, und sollt' es mich Schul' und Amt und Haar und Bart kosten. Ich will sie zu Morsch schlagen, die Hunde-Stellen Sie sich vor, Herr Gevatter: wo ist das in aller Welt in iure naturae, und in iure civilis, und im iure canonicum, und im iure gentium, und wo Sie wollen, wo ist das erhört, dass man einem ehrlichen Mann in sein Haus fällt und in eine Schule dazu; an heiliger Stätte" (IV, 3)? Wenzeslaus has these reserves of emotion and physical strength which he draws on to repel those who would misuse him. He cannot tolerate injustice. Only by an energetic defense of his convictions can he remain happy and free and continue to perform the duties that he has set himself.

In Lenz' and Klinger's opinion, only dedication and fulfilling love add meaning and happiness to man's life.
and define his responsibilities. The overly sensitive young women in Klinger's dramas grow confident and strong, able to act independently and judge rationally, thanks to requited love. Klinger also shows that even a rugged and bold young man can learn to respect his fellow men and to forgive his enemies if he follows a constructive example. Lenz, in his turn, presents characters, such as Päus and his father, who, by accepting and expressing love, cease to exploit and ill-treat others, experience remorse, become reconciled with those to whom they had done wrong, and reach inner harmony. Further, both authors introduce in the figures of Tandi, Grisaldo, Prado and Bushy, examples of men who are free from oppression and free to dedicate themselves, not only to their loved ones and their community, but also to a nation and to mankind in general. These characters experience complete inner liberation as a result of their great personal sacrifices. One sees that they have found the purpose of their lives in their service and love. They live for their convictions and have the strength of character to influence those misled by extreme emotion in such a way that the latter can resolve to strive toward the same ideals. Lenz and Klinger portray by the actions of these figures the constructive results of their desired social reform. The dramatists also present their concept of ultimate freedom by demonstrating that if freedom is to bring about improve-
ments in society, it must stay within the boundaries of sincere dedication, be it to an individual, to an ideal or to all of humanity.

The authors show that when love between men and women is mutual, they are able to help and support each other and thus avoid disaster. When, for example, a sensitive heroine's passion is returned by her lover, when her natural and naïve dedication is encouraged and supported by trust and appreciation, her personality changes for the better. Wilhelmine, whose judgment had been overly influenced by her subjectivity, later is able to think clearly and rationally. Tandi's love develops her confidence in herself to the point where no persuasive force, not even Camélion's expert intrigues, will move her—and this not even when Tandi has left her. Wilhelmine was as sensitive and naïve a girl as Laura, but she does not succumb to her feelings. Tandi's love involves her in active life and assigns responsibilities to her, the execution of which keeps her happy and gives meaning to her existence.

Grisaldo's love has the same effect on Almerine as Tandi's on Wilhelmine, even if he cannot allow himself to love eternally or to marry. Almerine's dedication to him will nevertheless last forever. She confesses to him: "Du hast mich angehaucht mit ewiger, nie versiegender Liebe" (Simsone Grisaldo, I, 3). Grisaldo tells honestly that
love would bind him and prevent him from pursuing his ambition to serve humanity, and that he cannot stay with her for this reason. He does not disappoint Almerine, on the contrary, his sincerity increases her love and gives her more courage and confidence than she had ever had. Through him she develops into a new person and discloses to him:

"Wie sucht' ich nicht alles von dir zu stehlen und es in dieses Herz zu verpflanzen, dass es veredelt wurde.... So an dir hängen, so um dich sein, so in dir leben - dass doch mein ganzes Leben von dir abhängt" (I, 3)! Almerine's existence depends on Grisaldo, but her love does not hinder his higher strivings. She is able even to support him. At the moment when he almost lets his love take precedence over his sense of duty, she asks him to leave, knowing that no matter how far away he is, she will always continue to receive strength from their love. There is conviction in her words as she encourages him: "Das Weib soll den Helden erhitzen und nicht schwächen. Du bist und wirst sein wie meine Liebe. Dieses Herz ist gestärkt auf ewig in Liebe, so fern du bist" (I, 3). Grisaldo departs and Almerine remains faithful. Only when her love has a foreboding of danger, does she go and find him in order to save his life. As a result of his support, she develops a constructive desire to preserve the welfare of her beloved and of others. She has found spiritual as well as physical freedom and
independence in the duties that her love has called forth.

Another natural, tenderly loving heroine who needs protection is found in *Sturm und Drang*. Karoline has a tendency to indulge in feelings of melancholy and longing to the extent that they threaten to destroy her. But when her lost lover, Wild, arrives, he banishes such feelings. Now she becomes anxious to solve all their problems which are caused by the animosity between their families, the Berkley's and the Bushy's. Aided by Lord Busby and encouraged by Wild, Karoline urges her father and brother to forgive the Bushy's. Together, she and Wild work for acceptance in each other's families and see hopes of reconciliation between them. Karoline, whose emotions had earlier almost reached the breaking point, is not rational enough to have mastered them without the love and support of Wild.

Lenz and Klinger show, however, that not only sensitive young women, but also strong, passionate soldiers need support and direction. Wild, for example, needs the encouragement and rational advice from his father before he can completely overcome his hatred for Berkley and the latter's son, the Captain. Although Karoline encourages him, Bushy's help is decisive in bringing Wild to forgive his sworn enemies and to effect a reconciliation.

Bushy also guides the Moor, Captain Berkley's slave,
like a father. His love transforms the boy into a courageous and sincerely interested and helpful person. When the Captain tries to drown Bushy, the Moor saves his life. Later, he also calms Wild by disclosing that he has rescued Bushy from the Captain. Wild had wanted to challenge the Captain to a duel to avenge his father's attempted murder, but the Moor prevents this impending tragedy. It is thanks to the old man's love and support, that the poor slave boy develops into a strong youth, able to return the kindness he has received.

In addition to Klinger's characters, whose devotion to an individual or to humanity bring them lasting happiness and inner liberation, many of Lenz' figures also, as has already been pointed out, reach the same goal of fulfillment and ultimate freedom. Of special interest are Pâtus and his father, Old Pâtus, in Der Hofmeister; their personalities go through much development. After they have realized the injustice of cruelly using and manipulating others for their own selfish ends, they attain a state of stability, in which, free from their destructive passions, they are able to love their friends and fellows. The boisterous young student, Pâtus, who had followed his heart's wicked desires, develops towards the end of the play into an admirable youth who recognizes his faults and accepts responsibilities he had previously shirked. Pâtus takes
Fritz' advice: "...untersuche dich nur selbst" (IV, 6). He finds a disregarded inner self, and gradually accepts the guilt for the evil of his earlier conduct. He proves that he both can and wants to master his uncontrollable emotions, a fact which Fritz had doubted. Relieved to have come to terms with himself, he tells Rehaar: "Herr Rehaar, ich bitt' Sie um Verzeihung. Ich hätte Sie nicht schlagen sollen, da ich wusste, dass Sie nicht imstande waren, Genugtuung zu fodern; viel weniger hätten mich Ihnen Ursache geben sollen, mich zu schimpfen. Ich gesteh's, diese Rache ist noch viel zu gering für die Beleidigungen, die ich Ihrem Hause angetan: ich will sehen, sie auf eine bessere Weise gut zu machen, wenn das Schicksal meinen guten Vorsätzen beisteht. Ich will Ihrer Tochter nachreisen: ich will sie heiraten" (V, 2). Päitus no longer remains a cowardly bully but becomes a person with constructive aims, who is even able and willing to help and console those who suffer. In his new role as conciliator, his interpretation of freedom brings himself and others rewards, as is also the case with his father.

Old Päitus forgives his son and regrets having treated him inhumanly. He begs Päitus: "Mein Sohn, erkenne deinen Vater wieder, der eine Weile seine menschliche Natur ausgezogen und in ein wildes Tier ausgeartet war" (V, 12). Marthe, Old Päitus' blind mother, also finds forgiveness in
the remorse of her son, who had rejected her, but who now
has discovered a reward in both giving and receiving love.
Old Pātus again regrets his unjust behavior and expresses
relief and gratitude when he sees his mother once more:
"O meine Mutter...die mich an die angenehmsten Szenen meines
Lebens erinnert, und deren mütterliche Zärtlichkeit ich
leider noch durch nichts habe erwidern können als Hass und
Undankbarkeit...ich habe Ärger gegen sie gehandelt als ein
Tiger - Welche Gnade von Gott ist es, dass sie noch lebt,
dass sie mir noch verzeihen kann, die großmütige Heilige!
dass es noch in meine Gewalt gestellt ist, meine verfluchte
Verbrechen wieder gutzumachen" (V, 12)! Such desire to
forgive and to be forgiven, to accept love and to love in
return brings the old man a wholesome feeling of inner
liberation. It is this form of freedom which gives both
him and his son the greatest joy. They gain a sense of
purpose in atoning for their past, in transmitting their
happiness to others and in accepting their new responsi-
bilities.

Another area of dedication and love, on a larger
scale than in the previous cases, is seen in the desire
of the "Stürmer und Drängen" to serve humanity. This ser-
vice also demands the presence of that ultimate form of
freedom which can be exercised only within the boundaries
of the responsibilities which arise from love and dedication.
The most noble ideals form part of the character of Klinger’s Prince Tandi. He inspires love, duty and honesty in most of those he meets. He had left his country, Kumba, in order to learn even better ways in Germany of serving his people. In his conversations, particularly with the Rationalist, Beza, it is, however, obvious that the so-called civilized world and its citizens lag behind Kumba. Tandi insists that every man must find a purpose in life, as he stresses to Beza, who, in his opinion, lacks direction: "...wer ohne Zweck lebt, wird sich bald zu Tode leben..." (Das leidende Weib, II, 6). This purpose, he maintains, must be fulfilled in action, because, in Tandi’s words, "...wer auf der Studierstube ein System zimmert, ohne es der Welt anzupassen, der lebt entweder seinem System all Augenblick schnurstracks zuwider, oder er lebt gar nicht" (II, 6). Full participation in life is essential in his service to humanity and for the improvement of social conditions, but all actions should be moderate. Beza, who is extremely religious and whose doctrine is based only on cold rationalizations rather than on faith or on love of God, wants to widen his mission field by trying to win Tandi as his disciple, but instead he finds himself being instructed by the Prince: "...Vernunft ohne Glauben ist kurzsichtig und ohnmächtig, und ich kenne vernünftige Tiere so gut als unvernünftige. Der echten Vernunft ist der Glaube das einzige Gewicht,
According to Tandi, thought and feeling must complement each other. A harmonious life, a sincere involvement in the activities of society, and the acceptance of his responsibilities to humanity bring happiness to Tandi.

Simsone Grisaldo's adventurous spirit, his versatility, strength and courage are directed towards a goal in Castille similar to Tandi's in Kumba. Like Tandi, he is both warm-hearted, sympathetic and capable of intense emotional involvement and, at the same time, able to preserve a clear and rational view of things. Grisaldo is aware of the political intrigues against the King at court and is deeply worried about their outcome and most concerned about the welfare of the citizens of the state. He wishes he could assist the King, who has rejected his friendship and who has become the tool of plotters and schemers. Grisaldo says to Malvizino: "Ich wollte, ich könnte ihm sein, was ein fruchtbarer Regen einem dürren, von der Hitze gespalteten Lande ist" (Simsone Grisaldo, III, 2). Later, when Grisaldo proves his fidelity by capturing the traitors and handing them over to the King, he has just this enriching effect expressed in his metaphor. The King understands that he had grossly misjudged Grisaldo. By offering him a post as advisor and minister of justice, the King rewards
Grisaldo's love and shows he knows how to appreciate his keen mind and great deeds. Together, they continue to carry out their duties to the citizens of the country and to protect everyone's welfare. Their reconciliation spreads an atmosphere of peace and happiness among the people; indeed, Grisaldo shows their well-being is his first concern. His sincere attempts to improve the existing conditions in his country and his success portray him as a man of noble and honest character, not as one whose intentions are to destroy or to prove his valour in war.

Grisaldo fights the Saracen and Aragonian battles, not in order to display his own courage or to kill his enemies, but in order to ensure the Castilians of a better future. By having dedicated himself to his King and country, his greatest responsibility is to defend them against oppression and destruction. Klinger shows that Grisaldo's freedom results from his ability to give wholly unselfish service. Grisaldo enjoys this ultimate form of freedom which brings fulfillment to himself and happiness to others.

Although Grisaldo and Tandi struggle with inner conflicts, these are always eventually solved and do not destroy or captivate them, due to each man's upright character and self-mastery. Others, such as Fritz and Wenzeslaus, are still consciously aware of the conditions for this freedom. Two figures, one example from each author, on the other
hand, have reached the point where they are entirely free of conscious efforts and conflicts. They already possess characteristics that are normally attributed to the members of the next literary period, the Classical Humanists. Lenz' Don Prado and Klinger's Lord Bushy represent both writers' ideals of ultimate freedom, that freedom which liberates the "Stürmer und Dränger" from both external oppression and from inner conflict. These two old gentlemen are fully at peace with themselves and the world. Their liberation lies in their sense of sacrifice and renunciation. Bushy's selflessness, love, and capacity to forgive his enemies and to comfort the distressed have a redeeming effect upon all who meet him. Prado's giving up his name and family rights has been referred to as "...der religiös gesteigerte, asketische Verzicht Prados."93

The problem of the unhappy youth, Strephon, who cannot marry Seraphina because of class differences, is solved by Prado's sacrifice. When the latter bestows his name and title of nobility upon Strephon, he does not only give away his family crest. He offers his identity in exchange for the satisfaction which comes from noble, unselfish acts. He tells Strephon: "Sie heiraten Seraphinen in meinem Namen, und ich will Ihr beiderseitiger Beschützer sein. Die Wollust einer grossen Tat wiegt die Wollust eines grossen Genusses auf, und es wird noch die Frage
sein, wer von uns am meisten zu beneiden ist" (Die Freunde machen den Philosophen, V, 3). This renunciation is Prado's greatest act. He is abundantly grateful to be able to bring such happiness to others by means of this gift. The act of giving is a symbol of his freedom from restrictions of class and a sign of his great liberal spirit. Freedom, as Lenz presents it in the figure of Prado, is an inner deliverance and a redemption which also contributes to the improvement of social conditions and to the welfare of single members of society.

In Sturm und Drang, Klinger, too, suggests that within such an expression of inner freedom as Prado's, is contained the germ to the ultimate salvation of man and to a reform of a corrupt society. In this drama, Bushy brings happiness to aimless "Stürmer und Drängen" by means of his personal sacrifices and desire to unite his fellow men in friendship and love. He sacrifices his last strength to re-establish peace between his family and Berkley's. Berkley had become his most bitter enemy; he had wrongly accused Bushy of having burned his house and killed his wife. Bushy has endured all accusations and all the wrongs done to him, even Captain Berkley's attempt to drown him, without complaint. He continues to forgive them and loves them, confessing to Karoline Berkley: "Ich hasse nichts,..." (V, 11). He urges all members of both families to resolve
their differences for the sake of the happiness and marriage of Karoline and his son Wild. Bushy also wants to show Berkley how to find the same inner freedom that he already has found. He tells his son: "Friede und Ruhe ist in meine Seele gekehrt, sie wird auch zu Berkley einkehren. Ich hab' nichts gefunden in all meinen Verirrungen als dies und habe alles gefunden" (V, 11). Berkley is at first unwilling to abandon his enmity, but Bushy continues with love and kindness to strive for his friendship. He calls Bushy a brother and also tells him what he had already disclosed to Wild: "...Gedanken der ewigen Ruhe haben längst meine Seele gefüllt und geben mir Stärke, je mehr mein schwacher Körper zusammensinkt" (V, 12). Berkley finally listens and a change begins to take place in him; his reactions promise reconciliation because he says at the very end of the drama: "Komm, Bushy, die-Allee hinab, ich will versuchen, ob ich mich mit dir vertragen kann. Ich kann dir noch über keine meiner Empfindungen Wort geben, hass' dich noch, und - es fällt mir so vieles ein - Komm nur! (Ab)" (V, 12). Berkley's invitation is an indication of his friendship and forgiveness, a state which will make him happy again and in which he will be able to accept life as a fulfilling experience rather than as a detestable existence full of hatred. To be able to bring about this transformation in Berkley is Bushy's greatest reward. His
life's purpose lies in his self-sacrifice for the happiness of both his enemies and friends, for reconciliation and harmony. By means of this act of devotion and the giving of himself in the service of his fellow men, together with his expression of ideal convictions of universal peace between men, Bushy enjoys inner liberation. His and Pradó's highest ideal manifests only that which is constructive.

The two men, Lenz' and Klinger's examples of how generous and forgiving man should be--especially the aristocrats--base their love and ideals on experience, wisdom and rational thought. Sympathetic to the suffering of their fellows, Prado and Bushy will to alleviate their distress and are able to achieve this by sacrifice and renunciation.

It has been seen in this chapter that whenever the characters in the plays consider freedom to be self-control, self-mastery, love, generosity and responsibility, an improvement in the social and human conditions results. An observation by Hettner is worthy of note in this regard:
"Es ist ungeschichtlich, wenn man,...die Sturm-und-Drang-Periode nur als Abfall von der Höhe der bereits errungenen Bildung, nur als bedauerliche Trübung der grossen Aufklärungsziele des achtzehnten Jahrhunderts betrachtet. Die winterliche Eisdecke der alten Satzungen brach; überall Verjüngerung und Erlösung, Frühlingsluft, Phantasie und Jugendfrische. Aber
es war eine Frage auf Leben und Tod, ob sich der gäreende
Most klären, ob der Kern des neuen gesteigerten und vertieften
Lebensideals die trübenden Schlacken von sich abstossen,
ob sich der herbe unversöhnte Zwiespalt zwischen Ideal und
Leben, zwischen Herz und Welt zu innerer Versöhnung und
Selbstbefriedigung, zu Ruhe und Gleichgewicht befreien
werde."94 In their dramas, Lenz and Klinger have demonstrated
that if the "Stürmer und Dränger" are able to attain a ful-
filling and purposeful freedom, they can overcome all diffi-
culties and emerge as the victors of their oppressors. The
authors have shown that this freedom, achieved by voluntary
and responsible service, makes man happy, that it liberates
him spiritually and saves him from the misery and suffering
of social injustice. But, at the same time, Lenz and Klinger
warn that if the "Stürmer und Dränger" wants to preserve
his liberty, he must stay within his chosen limitations and
bear willingly his responsibilities to society and to his
fellow men. Fritz and Wenzeslaus outline the strict demands
of ultimate freedom: Fritz' definite ethical principles,
which determine and are also a product of his personal
commitments, are established and maintained by a harmonious
working together of feeling and reason and by the conscious
awareness of the need for a purpose for which to strive.
Wenzeslaus emphasizes the fact that freedom exists only
within certain boundaries, in his case, the love of and duty
to his profession. Further, Wilhelmine, Almerine, Karoline, Wild, and the Moor characterize the constructive development of both sensitive and raging Storm and Stress youth. Thanks to the guidance of a friend who already has this ideal freedom, they become strong and confident. Patus and his father experience a great personal development by substituting a constructive attitude for a destructive one. They desist from the exploitation and abuse of their fellows and try responsibly to achieve the good. In the figure of Old Patus, Lenz demonstrates that the strict fathers, so harmful to their children's development, can and should overcome their quest for power and allow themselves to love and understand their sons and daughters. Lenz formulates this same message in the characters of the two aristocrats, Privy Councillor and Fritz von Berg, to suggest, as it were, that it is the role of all members of the nobility to understand and help those of a lower social status. Finally, Lenz and Klinger illustrate with Tandi, Grisalvo, Prado, and Bushy, that selfless, voluntary service to humanity and complete self-sacrifice for its improvement bring happiness and fulfillment.
V. CONCLUSION

According to Lenz and Klinger, the "Stürmer und Dränger" has a mission: to relieve the suffering of his day and to abolish those conditions of misery and injustice under which he, in most cases, a member of the underprivileged classes, must face exploitation. He feels that he can accomplish his mission only when he enjoys unrestricted freedom to act. However, Lenz and Klinger have shown in the dramas, that unrestricted freedom did not help the "Stürmer und Dränger" to reform society or to create a better world for his contemporaries. One makes a similar conclusion from Goethe's statement on freedom in the introduction: that the absence of a goal indicates the presence of freedom as it is usually understood, and that without direction or purpose in life, man fails to accomplish anything constructive. Goethe's statement suggested the necessity of an investigation and a clarification of the Storm and Stress concept of freedom as found in Lenz' and Klinger's dramas, an examination of its various interpretations, and of the nature of that freedom which brings about social improvements.

The concept of freedom undergoes numerous changes but only one form, referred to in this thesis as ultimate freedom, leads towards equality and fraternity of man,
towards an untrammelled realization and fulfillment of his natural humanism which Hettner talks of in the following words: "Aus der herzschüttenden Enge der herrschenden Aufklärungsbildung sollte der Mensch sich wieder erheben und erlösen...zur unverkümmer ten Erfassung und Erfüllung seiner vollen und ganzen, reinen und ursprünglichen Menschennatur." In the highest and the ultimate form of freedom, humanism is possible whereas the other concepts fall short of this goal.

The "Stürmer und Dränger" may win a limited personal freedom which however remains unproductive as long as it is essentially a product of defensive reaction to the restrictive powers of reason and authority. In this case an outburst of uncontrolled emotions is called forth and the individual relies solely on powerful feeling in his struggle to liberate himself from oppressive restrictions. As their strivings are based on such reactions, these "Stürmer und Dränger" always fail to develop that restraint necessary for the attainment of a state of freedom in which man is not just free from oppression and exploitation but free to achieve worthy ambitions, free to develop himself and society. Lenz and Klinger show in their dramas that this freedom cannot be found in the isolation of the cell, a withdrawal into nature, or a flight into exile. The fugitives do find thereby a certain freedom from oppression,
but Lenz and Klinger regard such freedom as selfish and sterile. It is a reflection of defeat and remains an avoidance of the social responsibility essential to the ultimate form of freedom. Similarly, the writers show that the rebel, too, fails in his search because he confuses deliverance from oppression with freedom to act as he will. Where the fugitive reacts with avoidance, the rebel reacts with direct confrontation. His vindictive hatred, rage, and revenge cause only destruction and reveal the futility of man's belief in violence as a panacea of his troubles. There is, however, one positive aspect in the nihilistic concept of freedom of the rebel: this lies in the value of his protest and demonstration that he does have rights and that his condition must not remain as intolerable as he finds it. Finally, some of the "Stürmer und Dränger" lose themselves in the passivity of extreme subjectivity and melancholy. They accept their lot and blame themselves for their misfortune. Although by nature they are constructive and mean well, their withdrawal into themselves causes them to lose contact with society in general. Lenz and Klinger repeat that man becomes the victim of himself when he relies solely on his feelings, whether violent or quietly sensitive, whether hate or love. Misled by his emotions, his unrestricted freedom remains an unproductive one, sometimes destructive to society, sometimes to him-
self. The rebellion against oppression is seen to result in the anarchy of subjectivity.

The ultimate freedom which the two dramatists envisage as constructive, must, in order to make possible a free, responsible man in a society of equals, be a freedom which has certain limitations. Man must decide to govern himself with reason while admitting sensitive consideration for his feelings. Neither must dominate or sway his actions. When in control of himself, man can proceed to help to form society. This is possible only by an active engagement, by choosing to undertake a purpose or occupation in which self-fulfillment will occur with service to society. The restrictions which permit true freedom are not imposed but are voluntarily set by the individual himself. These restrictions result from the degree to which man works for the good of others. Such service, offered in self-sacrifice, also brings about that inner liberation of love, goodness and kindness which one sees in the constructive activity of Bushy, Prado, Grisaldo and Tandi. Their ability to find such a sense of purpose enables them to become leaders who can free others from the inactivity of subjectivity and encourage them to find their fulfillment in a similar manner.

Lenz and Klinger, in their eleven Storm and Stress dramas written before or during their stay in Weimar, have,
In presenting the complexity of the concept of freedom, demonstrated its various interpretations, some productive of evil, some productive of good, and have emphasized its ultimate aim and its significance for man and his condition. As is readily observed from the motivations and actions of the "Stürmer und Dränger" in the dramas, the interpretations of freedom are many, but only one of them fulfills the purpose of social and cultural improvement in the Storm and Stress period.

The solution of the predicament of the "Stürmer und Dränger", of the whole Storm and Stress period, lies in that freedom which enables man to work toward the creation of a society better than the one he has inherited. In its ultimate form, freedom leads to voluntary and purposeful activity in which man's idealism is constructive, controlled and ennobled; it prepares the way to a serenity in the spirit and nature of man, which finally the Classicism of Goethe and Schiller happily achieves.
FOOTNOTES


2 See p. 9.


5 See p. 1 and footnote No. 1.


8 Voltaire, Romans, Hachette, 1914-1930, p. 162.


Ludwig Tieck includes Klinger's *Das leidende Weib* in his *Gesammelte Schriften von J.M.R. Lenz*, Berlin, G. Reimer, 1828. Tieck writes in the introduction, p. LXXII, about Klinger's drama: "Einige haben es Klinger zuschreiben wollen, aber abgesehen, dass es Ton und Manier dieses Autors gar nicht hat, so ist nicht zu begreifen, warum Klinger in seine Sammlung, in welcher Sturm und Drang und Simsone Grisaldi erschienen, nicht auch dieses weit bessere Schauspiel hätte aufnehmen sollen. Es hat auch ganz den Ton und die Manier unsern Lenz und bei vielen Gebrechen grosse Schönheiten, neben krampfafter Uebertreibung viel Wahrheit und Natur." Dorer-Egloff explains the authorship of *Das leidende Weib* twenty-nine years later; he gives the reasons for its inclusion in Tieck's collection, compares the drama to *Otto* and concludes that both plays are written by Klinger. See Dorer-Egloff, Edward, *J.M.R. Lenz und seine Schriften, Nachträge zu der Ausgabe von Ludwig Tieck und ihren Ergänzungen*, Baden, J. Zehnder, 1857, pp. 4-10. Other confusions occurred. For some time Lenz was considered the author of *Otto*—see Rieger, p. 62. In return Klinger was believed to have produced *Der Engländer* and *Die Soldaten*. Klinger actually declared himself the author of these dramas in order to protect Lenz. Since the latter had based his works on personal experiences, he feared revenge, especially from the Kleist brothers—see Schmidt, p. 45.

Lenz was born in Sesswegen, Livonia, on January 12, 1750 or 1759—see Schmidt, p. 4.

Klinger was born in Frankfurt a. M. on February 15, 1751—see Schmidt, p. 62.

Rieger, p. 176.

Kurz, p. 113.

Gruppe, pp. 131-132, 142; Rosanow, pp. 368, 371.


Kurz, p. 113.

The dates refer to the time of composition and are based on Friedrich Maximilian Klingers dramatische Jugendliteratur, ed. Hans Berendt and Kurt Wolff, Leipzig, Ernst Rowohlt Verlag, 1912, vols. I-III, Anmerkungen.


Tieck, vol. I, p. XXVI.

Mayer, p. 57.


Mayer, p. 56.

Kindermann, p. 126.

Rittmeyer writes: "Das Stück hat nur als Satire auf die Aufklärung einigen Wert." p. 74.

Kindermann, p. 174.

The murder of a husband or a wife is a common theme in Storm and Stress literature. See Zorn, Joseph, Die Motive der Sturm- und Drangdramatiker, Bonn, Arthur Broch, 1909, p. 41.

Lenz calls all his dramas, except Der Engländler, comedies. He explains this concept of comedy in Anmerkungen über das Theater. See also Rittmeyer, p. 73.
Strephon's three friends, Dorantino, Strombolo, and Mezzotinto, are characters for which Lenz has used the Kleists as examples (see Schmidt, p. 30), but they do not represent the aristocracy as they appear in the play.

Rosanow, p. 325.
Schmidt, p. 30.
Rosanow, p. 335.
Rittmeyer, p. 97.
Rosanow, p. 336.
Schmidt, p. 32.
Kindermann, p. 217; see also Rosanow, p. 298.
With this suggestion for reform Lenz wanted to gain Karl August's favour. See Schmidt, p. 45.
Schmidt, p. 6.
Kindermann, p. 215.
Kindermann, pp. 211-212.
Kindermann, pp. 126, 129; Rosanow, p. 196 ff.
Rosanow, p. 298.
Kolb, pp. 112-113; Rieger, pp. 38, 47.
Schmidt, p. 75.
Kolb, p. 92.
Brahm discusses Otto in Das deutsche Ritterdrama des achttzehnten Jahrhunderts. See also Rieger, pp. 37-38.
Rieger, p. 38.
Countess de la Roche enters the stage with conscious superiority to introduce an idea, in the same way as Spannheim appears in order to suggest Lenz' reform plan of the "Pflanzschule von Soldatenweibern". Neither is connected to the action of the drama, but Lenz hopes that what he suggests as improvements by means of these two characters will bring him favor in Weimar. It is partly for this reason that he chooses Sophie von La Roche as the example for this Countess. Lenz writes to Sophie: "Meine Soldaten liegen in Herders Händen. Es kommt eine Gräfin La Roche drin vor, der ich etwas von Ihrem Character zugeben versucht habe, wie ich aus Ihren Schriften und Briefen kenne." Briefe, vol. I, pp. 129-130.


Rosanow, pp. 398-399; see footnote no. 39.

Stockmeyer, p. 2; Hettner, vol. II, p. 198; Rieger, p. 44; Schmidt, p. 64; Kolb, p. 107.

Stockmeyer, p. 21.

Zorn, pp. 83-84.

The murder of one's father is another common motive of the Storm and Stress period--see Zorn, pp. 90-93.

Die Zwillinge won the first prize in Schröder's and Ackermann's drama contest in 1776. See Schmidt, p. 81.

Schmidt, p. 77.

Stockmeyer, pp. 45-47.

Mayer, p. 56.

Kindermann, pp. 126, 129; Rosanow, pp. 201-202.
See footnote no. 16.

Rieger, p. 47.

Rieger, p. 53.

Rieger, p. 53.


Gooch, p. 19.


See footnote no. 8.

See also Die neue Arria, V, 1 and 2.

Moritz, Karl Philipp, Anton Reiser, München, Martin Mörikes Verlag, 1912, p. 382.

Schmidt, p. 84.

Schmidt, p. 69.

Robert's method of suicide foreshadows Lenz' attempts two years later to kill himself in the same manner—see Rosanow, p. 336.


See footnote no. 1.

Kurz, p. 116.

Kindermann, p. 315.


See footnote no. 6.
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