DEVELOPMENT OF THE WOMAN IN THE MAJOR
SHORT STORIES AND NOVELS
OF RICARDA HUCH

by

JOAN SANDERS
B. A., Queen's University, 1951

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in the Department of

GERMAN

We accept this thesis as conforming to the
required standard

THE UNIVERSITY OF BRITISH COLUMBIA
January, 1962
In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the Head of my Department or by his representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of German

The University of British Columbia, Vancouver 8, Canada.

Date April 10, 1962
Abstract

In this thesis, the development of the major women protagonists in Ricarda Huch's novels and short stories is investigated. Evolving from purely Romantic figures to women who combine Romantic and rationalistic qualities, Ricarda Huch's women undergo three stages of development which correspond to three distinct periods in the life of the author, spent in Zurich, Bremen-Vienna-Trieste, and Munich.

In Zurich, Ricarda Huch is absorbed in the woman who is an incorporation of a completely Romantic outlook; a woman who is dominated by emotion of such power that it ultimately overcomes the will to live itself. In the second period of her writing, Ricarda Huch portrays women, whose lives are also centred in emotion but are endowed with ethical purpose. They are willing to sacrifice connections with home and society for the sake of the men they love. The third and last period dealt with in this thesis is that of Ricarda Huch's life in Munich where she is a wife and mother. The figure of Farfalla in Aus der Triumphgasse serves as a transitional protagonist leading to Ricarda Huch's final statements on woman's place in the world. Set in bleakest poverty, this novel shows us woman reduced to her most essential nature and deprived of any morality except devotion to her children. Woman is now seen as a passive creature doomed to love, to suffer and to sacrifice in vain. Nevertheless, she ensures the continuance of mankind and finds
consolation and purpose in that function. Rose in Michael Unger and Maielies in Von den König en und der Krone recapitulate the whole development of Ricarda Huch's woman. They begin as naïve creatures centred in emotion, they gradually acquire ethical purpose, they find their sacrifice rejected, they are devoted to their children and they are left as onlookers in life. Resigned but not despairing, they choose to observe the course of events rationally.

An investigation of Ricarda Huch's women characters would not be complete without a discussion of the Romantic concept of woman. In no one particular chapter of her critical works on the Romantics, does Ricarda Huch deal with Romantic woman, but throughout her writings on the Romantics, she discusses in general both Novalis' and Friedrich Schlegel's views on the role of woman. The first chapter of this thesis dealing with Caroline Schlegel is included because of her affinity with Ricarda Huch. There is no doubt after reading Ricarda Huch's writings on Caroline Schlegel as a great Romantic figure, that they are kindred spirits even though a century separated them. Not only was Ricarda Huch interested and impressed by Caroline Schlegel but her female characters, especially in her later periods of writing, bear marked resemblance to Caroline.

Marie Baum, one of Ricarda Huch's closest friends, has compiled Ricarda Huch's correspondence with her, other friends and business associates in two volumes, entitled Briefe an die Freunde (Tübingen, 1955), and Leuchtende Spur, Das Leben Ricarda Huch's (Tübingen, 1950). I have relied heavily on these two volumes to show the close relationship between
the author's development and that of her feminine characters mentioned above.
Table of Contents

Chapter 1: Caroline Schlegel - a Romantic Predecessor 1

Chapter 2: Zurich Period ................................. 14

Erinnerungen von Ludolf Ursleu dem Jüngeren
"Haduvig im Kreuzgang"
"Der Mondreigen von Schlaraffis"

Chapter 3: Bremen-Vienna-Trieste Period .................. 34

"Fra Celeste"
"Der arme Heinrich"

Chapter 4: Munich Period .................................. 49

Aus der Triumphgasse
Michael Unger
Von den Königen und der Krone

Conclusion .................................................. 90

Appendix ..................................................... 94

Bibliography ............................................... 96
Chapter 1

In assessing Ricarda Huch's portrayal of the woman, we soon recognize her indebtedness to the Romantics. From the beginning of her literary career we find her dealing with two motifs which dominate many Romantic works: a) the problematic existence of the man and b) his salvation in the love of woman. In such works as Schlegel's Lucinde, the woman is closely associated with divinity. She is at one with herself and the world and it is in love of her that restless man also finds peace. Significantly Lucinde culminates in an "Idylle über den Müssiggang," for Romantic man finds earthly happiness precisely in the basic unquestioning and passive affirmation of life symbolized in the life of woman. Woman is not seen as basically moral, for morality is merely one more concept which man in his ceaseless intellectual activity has devised. Of Gräfin von G. in Brentano's Godwi we read, "Sie hatte gar keine Absicht, als zu leben, und lachte allen meinen Unmut hinweg."\(^1\) Woman possesses the same qualities as a child. Indeed the inclusion of an apostrophe to childhood (Charakteristik der kleinen Wilhelmine) in Schlegel's Lucinde is not fortuitous. The woman is also frequently associated or identified with Nature. But in such writers as Novalis, Nature is not a term employed to designate the whole of animate life. The realm of the inanimate is included

---

\(^1\) Brentano, C.: Godwi, Bibliographisches Institut, Wien, 1902.
within the designation. Novalis is lured by a female image into positive, even ecstatic acceptance of death, and thus expands the symbolic significance of Romantic woman to include affirmation of the whole cycle of life and death.

While constantly aware of the proximity of death and of ultimate preponderance of amorality in the universe, the Romantics seek a value to counterbalance their nihilistic insights. Novalis finds this value in sacrifice and builds the "Märchen" in *Heinrich von Ofterdingen* around that concept. The total negation of death is removed by dying on behalf of a person or ideal. Mutter Herz (of the Märchen) embodies this idea in her self-willed immolation. In countless works of a less allegorical nature the Romantics vary the theme of sacrifice and assign the role of the sacrificial agent to the woman. In Novalis we are often puzzled to find Christ conceived of as a female but His death for mankind is regarded as the expression of the sacrificial instinct with which woman is endowed. Even the "Liebestod" is frequently attributed to the female impulse which seeks morality in death rather than in life (e. g. Diotima's death in Hölderlin's *Hyperion*).

It is interesting to note that Ricarda Huch, while maintaining considerable objectivity in her presentation of Romantic thought (*Die Romantik*) devotes no discussion to the woman as a passive ideal. Rather she consigns a lengthy chapter at the beginning of the work to a rhapsodic appraisal of Caroline Schlegel, whose life in no way can be construed as an emulation of the basic feminine type in Romantic writings. Ricarda Huch writes at some length on the so-called "Androgyenproblem" but otherwise neglects to discuss the Romantic
concept of woman. The significance of such cursory treatment of this important matter must lie in Ricarda Huch's own lack of sympathy for the passive attitude toward life which Romantic woman by and large represents. The mature Ricarda Huch is not an innocent abroad in the world nor a woman so inflamed with love as to cast away her life for a man. Such figures appear in her early works but in her later writings she rejects the Romantic ideal. In her own personal life and in the lives of her later creations, woman has gained a positive rationalism. In other words, she has come closer to the Romantic picture of man—an active reasoning creature striving for purpose, and may be said to incorporate to a considerable extent the androgyne concept which Ricarda Huch discusses with such conviction in *Die Romantik*.

Aus den wogenden psychologischen Anschauungen der Romantiker hob sich immer deutlicher das Idealbild der Androgyne des Ganzmenschen, den Jacob Böhme die Idea oder Sophie nannte; Sophie nämlich, zu deutsch Weisheit, weil dies Wort von "weisen" komme und der Name andeute, dass sie den Menschen nach dem Ziele weise, das er zu erreichen habe. Unermüdlich eiferte Friedrich Schlegel gegen die Verherrlichung der reinen Männlichkeit und Weiblichkeit: "Nur sanfte Männlichkeit, nur selbständige Weiblichkeit ist die rechte, wahre und schöne."¹

In reading Ricarda Huch's detailed study of the Romantic Period,² one cannot fail to notice the similarity between Ricarda and Caroline Schlegel. Caroline is a woman who


possesses the basic passive typology which the Romantics posited in their concept of woman. At the same time, she displays in her life a resolute bearing and a proclivity towards action at variance with that concept. One's attention is focused on these seemingly contradictory characteristics in Friedrich Schlegel's description of her.

Sie vernahm jede Andeutung, und sie erwiderte auch die Frage, welche nicht gesagt war. Es war nicht möglich, Reden mit ihr zu halten; es wurden von selbst Gespräche, und während dem steigenden Interesse spielte auf ihrem feinen Gesichte eine immer neue Musik von geistvollen Blicken und lieblichen Mienen. . . . Und doch zeigte eben diese Frau bei jeder grossen Gelegenheit Mut und Kraft zum Erstaunen, und das war auch der hohe Gesichtspunkt, aus dem sie den Wert der Menschen beurteilte.1

While possessing, on the one hand, a highly sensitive receptive intelligence, on the other hand, she is endowed with unusual active capabilities.

At this point it is of interest to observe the educational backgrounds of the two women. Both Ricarda and Caroline are deprived of any disciplined schooling in their formative years—Ricarda, beginning her formal studies only at the age of 22, Caroline, never pursuing any course of systematic study in her life. This fact makes their achievements all the more remarkable. They are both endowed by nature with intellectual power and a rugged individuality which help them resolve the complex problems of their lives.

In 1784, at the age of 21, Caroline Michaelis marries Dr. Böhmer and together they leave the University city of Göttingen to take up residence in the small village of

1 Schlegel, Friedrich: Lucinde. Ein Roman, Berlin, Leipzig, 1926, pp. 120-121.
Clausthal where Dr. Böhmer is to open his medical practice.


Her words belie the outcome of her marriage. Caroline makes an attempt to enter into the life of the small town but she shows no interest in the work of her husband or in helping the needy in the community. From her letters, one gathers that she has time only to read books from the library at the University of Göttingen and to dream of leaving this forsaken village of Clausthal. All Dr. Böhmer's solicitude cannot arouse Caroline from her depression. Deeply disturbed by her surroundings, she pours out her love on her child. The depth of such love is expressed in letters to her sister Lotte Michaelis.

"Auguste ist reizend lieblich, ich bete sie an, das zu hoffende Kind ist nur ein Unkepunz in meiner Einbildungskraft, ich lieb es nicht vorher, wie ich jene liebte."

The same maternal affection is echoed in Ricarda Huch's letters as she writes about the child of her unhappy marriage to Ceconi.

---


Könntest Du's doch einmal sehen, ich glaube, es... das Kind ist noch hundertmal schöner geworden. Mund und Kinn sind genau wie bei Manno, das habe ich so gern; es liegt ja unleugbar Willensschwäche darin ausgedrückt, aber gerade das hat doch auch wieder so etwas Süsses und Rührendes.

Shortly after the death of Dr. Böhmer, just four years after their marriage, Caroline reveals her state of unhappiness in a letter to her life long friend, Luise Gotter. Just how long Caroline could or would have endured her life within this prison, one cannot surmise but once her husband has died, she has the opportunity to "spread her wings." The fact that Caroline has an unconscious drive within her to live fully, both to give free rein to her emotions and to develop her intellect, makes it understandable that the risk of danger in Mainz will only attract her there, rather than frighten her. Too long she has been kept in fetters—now is the time to fly. Besides the lure of the new society in Mainz there is the added desire to forget a disappointing love affair with Tatter. Caroline, true to her nature, shows her great love for him and feels that she can make him happy. However, he does not come forward and though she

---

1 Baum, Maria: *Leuchtende Spur*, Tübingen, 1950, p. 111.

2 Sidgwick, A.: *Caroline Schlegel and her friends*, London, 1899, pp. 37. "You knew me in a position that hemmed me in on all sides. I have been cruelly released from it, nevertheless I feel that it is a release. I look back on that time /Clausthal/ with horror and trembling, and speak of it with morbid enjoyment as a captive does of his prison."

3 Mainz was under siege during the war between Austria and France in 1792.

4 Georg Tatter was in the diplomatic service and while he was in Göttingen, Caroline met and fell in love with him.
never quite forgets him, she knows that in Mainz, there will be many distractions to ease her loss.

A close parallel may be drawn to an episode in Ricarda Huch's life. Ricarda comes to Zürich to try to forget her love for Richard Huch, her married cousin. For her, the University with all its facilities for studying opens up fascinating possibilities. To escape her unfortunate love, she plunges into her work as if the conscious desire for knowledge cannot be satiated. When it becomes clear that Richard will renounce her rather than leave his family, she, like Caroline, is bitterly disappointed.


However, she arouses herself, accepts Fate's decree and, most important of all, directs her thoughts and energies to the future. She refuses to indulge in self pity, or eventually even, to acknowledge love as the prime value in life.

Returning to Caroline's life with the Forsters2 in Mainz, we learn that Mainz is retaken by the Germans and that Caroline and her daughter are imprisoned because of their association with the French. Many and wild are the accusations made against Caroline: that she is mistress of the French

1 Leuchtende Spur, pp. 90-91.
2 Frau Forster had grown up in Göttingen before her marriage and had been friendly with Caroline.
Commandant, that her brother-in-law is, in fact, her husband, and that Forster and she live together as man and wife. Caroline refutes these charges with courage and frankness but her arguments are not convincing since, at the time, she is carrying a child whose father is unnamed. At such a crucial moment when a passive woman, as commonly depicted in the Romantic's stereotype, would have crumbled, Caroline rouses herself to action and doggedly begins life again, thinking only of the problems of the moment. Although Ricarda Huch is in no way compromised as Caroline is, she is faced with the choice of either succumbing to her emotions or beginning life anew. In Ricarda Huch's letter in 1894 to J. V. Widmann, her literary mentor, she expresses a vitalism which precludes embitterment. "Das Schrecklichste auf der Welt erscheint mir, wenn man sich gegen das Leben verbittert."\(^1\) And Caroline, writing from her prison room to Friedrich Wilhelm Gotter, expresses this same feeling: "An Muth fehlt es mir nie."\(^2\) She accepts the blame for her actions and does not grumble. She has given her love to someone, blaming only herself for the outcome. This individualistic moral integrity is paralleled in Ricarda Huch, who frequently speaks of living in the present untrammeled by past occurrences.

Aber der Augenblick ist, das einzig Sichere. . . . Ich habe das Gute in meiner Natur, dass ich jegliche Unbill sofort vollständig vergesse, sowie ein Sonnenblick kommt.\(^3\)

---

\(^{1}\) *Leuchtende Spur*, p. 77.

\(^{2}\) *Carolinens Leben*, p. 83.

\(^{3}\) *Leuchtende Spur*, p. 77.
We hear Caroline in the following passage expressing the same feeling as Ricarda Huch.

Ich sage nicht heute, ich will dies tun und morgen, ich will ein anderes, und jedesmal so zuversichtlich, als wenn es ewig gelten würde--nein, es malt sich wohl sehr deutlich in meinen Ausserungen, dass ich nicht weiss, was ich tun soll--bis der Moment kommt. ¹

To Caroline's assistance comes Wilhelm Schlegel. She is allowed to leave prison to live near Leipzig where her child is born. Caroline's willingness to marry Wilhelm, about whom she had laughed six years previously, and had expressed with full confidence, "Schlegel und ich! ich lache, indem ich es schreibe! Nein, das ist sicher--aus uns wird nichts,"² is a fact which does not seem consistent with the character of a woman who states clearly and proudly that she acts according to the dictates of her heart, without regard to society. In a letter to Julie Gotter on February 18th, 1803, after Caroline had decided to leave Schlegel, she writes:

... und ich gewann immer mehr Ursache mich für eine entschiedene und öffentliche Trennung zu entschiessen, nicht ohne Kampf, weil es mir schrecklich war, auch noch durch dieses geln zu müssen, das ich aber endlich durchaus für Pflicht hielt; ich konnte und wollte Schlegeln nicht mehr alles seyn und hätte ihn nur verhindert, ihn, der in der Blüthe seines Lebens steht, auf andern Wegen sein Glück zu suchen. Dazu kam, dass meine Gesundheit mir nicht die Hoffnung lässt Mutter zu werden; und so wollte ich ihn auch dessen nicht berauben, was mir ihm zu gewähren versagt war.³

Caroline's belief, that the arrival of a child would have strengthened their marriage, is echoed in a letter of Ricarda Huch's to Maria Baum in 1899 in which she refers to the

¹ Blütezeit der Romantik, p. 33.
² Carolinens Leben, p. 35.
problems which she and Ceconi were having during the first year of their marriage. "Wenn wir Kinder hätten, wäre das vielleicht anders..."\(^1\) Caroline's words, in a letter to Julie Gotter on the 18\(^{th}\) of February, 1803,

\[
\text{Dagegen hätte ich behutsamer seyn sollen die Heyrath mit ihm nicht einzugehen, zu der mich damals mehr das Drängen meiner Mutter als eigner Wille bestimmte. Schlegel hätte immer nur mein Freund seyn sollen. . . .}^2
\]

are reminiscent of words written while still a young girl in Göttingen: ". . . ich kann ohne Liebe leben, aber wer mir die Freundschaft nimt, der nimt mir alles, was mir das Leben lieb macht. . . ."\(^3\) It is during her life with Schlegel that she experiences the feeling of companionship but not of love. In this atmosphere, Caroline begins to develop her literary talents. Her natural talents are such that she becomes almost immediately the centre of attraction of the group of young Romantics in Jena. The practical proof of her literary ability may be judged from the remarks of writers of the time.\(^4\) Friedrich Schlegel continually urges Caroline to send him her comment, criticism and articles, and hopes that each number of the *Athenaeum* would have the

---

\(^1\) *Leuchtende Spur*, p. 104.

\(^2\) *Carolinens Leben*, p. 366.

\(^3\) *Caroline. Briefe aus der Frühromantik*, Erich Schmidt, Hsgb., Leipzig, 1913, p. 65.

\(^4\) *Caroline Schlegel and her friends*, pp. 87-88. Caroline's anonymous criticism of Müller's *Briefe eines jungen Gelehrten* received this reply from the author: "I do not know the writer but he is my most confidential friend. No one has ever said in a review or discovered from my writings so much that is true of my position and character."
"esprit de Caroline." While Caroline recognizes that Wilhelm is not a soulmate in the Romantic sense, she is at the time able to be a true friend and counsel to him. Ricarda Huch, like Caroline, is not able to find her real love in Ceconi, yet, after their divorce and until his death, she remains his closest and dearest friend.

Wir waren so innig verbunden, dass ich immer das Gefühl hatte, wenn einer von uns stürbe, müssten die beiden anderen mit... Wenn wir wirklich innerlich getrennt wären, weiss ich nicht, wie ich es überwinden sollte; aber so/a ls Freunde, denke ich, kann doch noch alles gut werden.2

Caroline's limited intellectual pursuits are evidently satisfied through the association with Schlegel and his literary friends, but this alone does not satisfy the polarity of her being. And so, the stage is set for the appearance of Schelling who is destined to captivate this complex personality, Caroline. For the first time in her life, she is able to forget herself totally in her love for Schelling. Her whole personality becomes alive with the awareness of their mutual devotion. Here again, she is ready to defy bourgeois morality by following the dictates of her heart. To Schelling she writes in March 1801:

Spotte nur nicht, Du Lieber, ich war doch zur Treue gebohren, ich wäre treu gewesen mein Lebenlang, wenn es die Götter gewollt hätten, und ungeachtet der Ahnung von Ungebundenheit, die immer in mir war, hat es mir die schmerzlichste Mühe gekostet untreu zu werden, wenn man das so nennen will, denn innerlich bin ich es niemals gewesen... niemals könnte ich wie Jacobi ausrufen: verlasse Dich nicht

2 Leuchtende Spur, pp. 147-148.
auf Dein Herz. Ich müsste mich verlassen auf mein Herz über Noth und Tod hinaus, und hätte es mich in Noth und Tod geleitet.¹

Partially disguised here, within protestations of loyalty, is an adherence to the Romantic imperative which places ultimate responsibility with fate rather than personal motivations.

One hundred years with the varied political, social and religious changes separate Caroline Schlegel and Ricarda Huch, yet both women possess one quality in common, which determines their lives—this quality is the refusal to regret. Both women display courage, determination and calmness, characteristics which are determined by an ultimate complete trust in their emotions. Caroline and Ricarda could easily have become enmeshed in their own emotions only to wallow in self-pity and unproductiveness because their emotions are dominant by nature. But they possess a strength of will which goads them to actions and which precludes any regret for past mistakes. They are guided by their emotions and are not induced to change their ways. They simply accept the outcome with utter calm—even the outcome of situations which would have broken Werther. For them, life is full of ups and downs and each strives to reconcile the demands of heart with the realities of life. Both Ricarda and Caroline have their own private code of morality. Caroline realizes that to be true to herself she must leave Wilhelm Schlegel even though she knows that this act contravenes bourgeois morality. Following her motto she marries Schelling.

¹ Carolinens Leben, pp. 242-243.
and only then, in her relationship with him, does she experience true happiness. Ricarda Huch shocks the morality of her times by long continuing to love her cousin, the husband of her sister Lily. Ricarda is ready to accept the consequences involved. But eventually, she realizes the necessity of renunciation, a trait, which is positive with her and which is very evident in her women characters of the post Zurich period. Both Caroline and Ricarda believe in and follow the motto: "To thine own self be true!", yet they recognize the danger of following emotions totally. They cultivate objectivity in life; they are observers in part, but they still retain connection with life. To be sure, Caroline does not possess Ricarda's creative powers. She is satisfied to be of critical help to Schlegel and to be interested in intellectual affairs about her. Ricarda exceeds Caroline in becoming a creative writer. In the first period of Ricarda Huch's literary endeavours, which begin in Zurich, she portrays women who are completely Romantic figures. But when she begins to study Romanticism, writing about that period and its literary figures, she creates many women characters whose personalities are reminiscent of Caroline. As she progresses in her writing, it becomes evident that she embodies the qualities, both of the Romantic woman, led by her emotions and the active woman, governed by reason, and it is in the fusion of these two extremes that she emulates Caroline. However, for Caroline, happiness lies in life; for Ricarda Huch, it also lies in the private world of literature.
Chapter 2

Ricarda Huch, in her writings of the Zurich period, portrays the life of three interesting women. These female protagonists, Galeide, Frau Sälde¹ and Haduvig,² are young, beautiful children of Nature, who allow their feelings full sway over their lives. They could step from the pages of a fairy tale, were it not for a certain depth of personality which is lacking in the fairy tale princesses. They say a definite "yes" to life and receive solace and joy from the beauties of Nature. To determine why the women play a dominant, yet inactive role, one may look at the stage of development which Ricarda Huch has reached at this time. She is essentially interested in the irrational "ich", the woman guided by her emotions. Women suffering from unrequited love are very real to Ricarda Huch at the time, when she is not only far from her beloved Richard, but is suffering from the knowledge that he is not free to marry her. Her innermost feelings are expressed in the poetry of this period even more so than in her prose.

Was für ein Feuer, o was für ein Feuer
Warf in den Busen mir der Liebe Hand!
Schon setzt es meinen zarten Leib in Brand
Und wächst an deiner Brust noch ungeheuer.
Zwei Fackeln lodern nun in eins zusammen:
Die Augen, die mich anschauen, sind zwei Kerzen,

¹ See "Appendix," p. 94.
² See "Appendix," p. 94.
Possessing unusual imaginative powers, as well as the desire for a rationalistic approach to life, she is able to endow her women characters with similar qualities, stressing at first, to a far greater degree, the element of fantasy. In the later novels we have increasing evidence of the rationalistic approach to life.

In the Zurich period she is drawing from her own experiences and from people she obviously knows well, so it is not surprising that the women characters play a large role, indeed, bear many characteristics of Ricarda and her student friends in Zurich. While the one Ricarda works hard at University and becomes engrossed in historical studies, the other Ricarda, which shows most forcefully in her works of this period, is the perenially youthful, gloriously uninvolved girl who lets Fate and her emotions decide her future. It often seems as if Ricarda Huch wishes intensely to preserve the attributes of youth and hopes to secure them in the figures of her women characters. Apprehensive of growing old, she frequently laments indirectly, through nonchalantly youthful characters, the transitoriness of life. Such a feeling, however, comes to full expression in a few of her early works. Within the framework of a fairy tale (Dornröschen)\(^2\), she looks at life with the overzealous eyes of youth and feels pain and sadness when she realizes that

---

\(^1\) *Liebesgedichte*, Leipzig, 1913, p. 6.

\(^2\) *Dornröschen*. *Ein Märchenspiel*, Leipzig, 1902.
life is so fleeting. Dornröschen visits the cemetery one day and, as she looks at the stones, she is suddenly dismayed to realize that life does not continue forever and, in her sorrow, she cries out: "Warum ist die Welt so schön, Und so schnell vorbei das Leben?"\(^1\) The answer she receives is: "Das ist Menschentum! Kind, der Stein am Wege dauert, Wir vergehen."\(^2\) With her cry "O unerträglich!"\(^3\) she sums up the frustrations of idealistic young men and women who have so many dreams and plans for their lives but who sense the threat in the swift passing of time. The magic potion in this play, which promises eternal life, is the object of a very real yearning—that of youth to prolong its state indefinitely. Dornröschen expresses her delight at the prospect of eternal life in the following lines:

\[\text{Willkommen sei das Schöne, käm' es auch}
\text{Aus eines Drachens Höhle! Ja, nun strömt's}
\text{Auf mich herein wie Quellen von den Bergen}
\text{Im Frühling, wenn der hohe Schnee zerschmilzt.}
\text{O Sonne, welch ein Glück sahst du noch nie,}
\text{Wie meines sein wird.}\(^4\)

The women characters differ from their creator in as much as they are completely unequipped to battle with the hard materialistic world in which they live. Ricarda Huch, at this time, is working in the Stadtbibliothek in Zurich, fully aware that she has to support herself yet regretting the hours which she cannot spend writing. In her

\(^1\) Op. cit., p. 28.
\(^2\) Ibid.
\(^3\) Ibid.
correspondence with J. V. Widmann who was her literary mentor, we read what a struggle it is for her to work in such dull surroundings, when her heart is longing for expression.

Seit ich die ersehnte Bibliothekarstelle habe, leide ich an Melancholie und Lebensüberdruss, was mir um so verhasster ist, als ich von Natur heiter bin. ¹
Bei mir dauert die dichtungslose, die schreckliche Zeit noch immer an, so ein Amt ist ein rechter Dämpfer, ich komme mir schon ganz wie 'l'homme machine' vor.²

Yet she, unlike her women characters, learns to direct her own destiny, not allowing herself to wallow in the mire of depression and self pity. One has the feeling that Ricarda Huch creates these women to provide for herself an escape from the tedium of ordinary life and also a reassurance as to the value of a disciplined existence.

With the publication of the novel, Erinnerungen von Ludolf Ursleu dem Jüngeren,³ which appears in 1893, the public first becomes aware of the deeply Romantic writer, Ricarda Huch. The English title, Eros Invincible, does in fact indicate the main theme of the novel, viz. the force of love, so unpredictable, so strong, and so all-embracing that one is powerless to resist it. Indeed, it is more powerful than life itself. Galeide (to a lesser degree Frau Sälde and Haduvig from the same period) serves to bear out the general contentions expressed in the first chapter of the work. From the confines of his monastery cell, the

¹ Leuchtende Spur, p. 66.
narrator of the novel, Ludolf Ursleu, muses over his past life in the world and contemplates the fate of human beings, in general, and his family, in particular.

Das Leben ist ein grundloses und ein uferloses Meer; ja, es hat wohl auch ein Ufer und geschützte Häfen, aber lebend gelangt man dahin nicht. ¹

Life, then, for him, is a ceaseless flux in which the individual is relentlessly dashed about. The individual may find peace and calm but not while he is tossed about on this sea of life. The narrator pictures the human heart as a small boat riding the seas, where it sometimes sinks when overpowered by the waves; again, at times it is raised to limitless heights from where it seems to touch the sky. There are moments of pride and triumph. But such elation never lasts. Soon the boat is tossing again in the turbulent seas, struggling to keep afloat. The boat, according to Ludolf, never reaches the harbour during its journey because the harbours are only in the "Jenseits."

Galeide's boat (her heart) remains in deep turbulent water, never approaching the protection of the shore. Her heart is strong; it withstands the fear and the horror of the cruel seas, and it beats wildly and joyously when it is lifted to the heights. It is the heart of the detached observer who probably fares best by avoiding the heights and depths of emotions, but who never really experiences a moment of supreme elation. From the vantage point of the hermit's cell, Ludolf explains that he, unlike his sister

Galeide, is an observer of life.

Mein Boot, welches eine leidlich unscheinbare Fahrt hatte, geriet in einen grossen Sturm und Schiffbruch und wurde an den Strand geschleudert. Nicht gemässlich lief ich ein in die Bucht, ich ward ausgespien wie Robinson. . . . Aber es ward mir so gut, dass ich, wenn ich auch nicht mehr lebe, doch nicht tot bin, sondern das weite Wasser, das ich durchfuhr, vom Strande aus betrachten und meine Reise bedenken kann. Ich habe immer gefunden, dass das Besuchen das Schönste im Leben sei. . . . Wer aber oben auf dem Balkon steht oder nur auf eine Gartentür geklettert ist oder sogar nur aus einer Dachrinne mühselig hervorlugt, der hat es alles vor seinen Augen, als wäre er der Herrgott, und es würde alles ihm vorgeführt eigens zu seiner Lust.¹

Ludolf, the observer, is clearly more closely related to the later Ricarda Huch, who, likewise, stands apart but is nevertheless still bound to life.

As evidence to support his conviction, Ludolf proceeds to unfold the story of a well-to-do family (his family) in the north of Germany, whose fortune and fame are ruined through fateful love. Galeide and Ezard, cousins, are overcome suddenly with a passion for each other which is destined to endure despite the fact that Ezard is married and has a child. Ezard's wife, Lucile, dies and the path seems clear for Galeide and Ezard finally to be united. But now, with a suddenness which defies explanation by reason or logic, Ezard loses his power over Galeide. Gaspard, who, ironically, is the brother of Ezard's wife, succeeds in casting upon Galeide a spell of such intensity that she ultimately jumps from a window to her death, at his command. Ezard dies some years later and the one remaining member of the Ursleu family, Ludolf, takes refuge in a monastery to live

in quiet and reflection away from frightening and dangerous life.

Galeide's love affair with Ezard suggests Ricarda Huch's infatuation with Richard, her cousin. Undoubtedly, she could not have written such a penetrating and sympathetic account of these lovers had she herself not undergone such a strong emotional experience.

In Frühling in der Schweiz, a book of reminiscences of her life in Zurich, Ricarda Huch describes youthful friends who bear a marked resemblance to her principal characters of this period. Descriptions of Haduvig and Frau Sälde conjure up consciously exotic creatures posing as Romantic princesses.


... legte sie /Frau Sälde/, als der Abend nun endlich kam, ein loses weisses Kleid an und löste die Haare auf. . . . Nachdem ihr Kopf dicht bekränzt war, fing sie an, sich die Blumen um den Leib zu schlingen, bis sie einen ganzen Gürtel bildeten. . . . In ihren Wasserrosen schien sie ihm einer Nixe zu gleichen, die aus dem See gestiegen ist und sich unter die Menschen gemischt hat.

---

Whenever there was an occasion for celebration, Ricarda Huch and her friends made a point of dressing in some particular fashion, often to represent some season of the year or some object of nature. On one such occasion she writes:

Wir stellten die vier Elemente vor, die sich merkwürdig gut unter uns verteilen liessen; Hedwig Waser war das Feuer, Marianne Plehn die Erde, Luise von Hehler die Luft und ich das Wasser. Prächtig stand Hedwig das scharlachrote Kleid und der Kranz von roten Klatsch-rosen; ich hatte einen seidenen, mattblau und weiss gestreiften Stoff lose angeworfen.1

Interesting to us, who are aware of the great significance water has in Romantic symbolism and, indeed, in her own works, is the fact that Ricarda Huch chooses to represent this element on such occasions. We also know that she places great significance in the colour of flowers and their meaning. In "Der arme Heinrich" she recounts a fairy tale in which she explains why the rose is red. A hummingbird is wounded, its blood covers the white rose and the flower becomes red.2 Thus to her, red roses are symbolic of a broken heart, sorrow and love. In a letter to J. V. Widmann in 1894, she tells about the celebration of her thirtieth birthday:

Ich wechselte ab mit einem Rosenkranz und einem von Wasserrosen. Eine Schwarze mit einem dicken, dicken Kranz von Mohn, ach ja, das ist die Haduvig aus der Geschichte, wie eine einzige Flamme sah sie aus.3

Returning to Ricarda Huch's first novel, we find that Galeide, as a child, shows tenderness and affection for all around her as well as a remarkable innocence, knowing neither hate

---

1 Frühling in der Schweiz, p. 15.
3 Leuchtende Spur, p. 78.
nor jealousy. She seems in utter harmony with the world, and especially with nature outside. This is observed by her brother Ludolf on one of their early trips to Switzerland. As it is the first time they have been together in the mountains, Ludolf is astonished as he watches Galeide's reactions to her surroundings.

Galeide war auch mit, und ohne grosses Erstaunen von sich zu geben, rannte sie mit wilder Freude in diese schöne Natur hinein, als ob sie es nie anders gehabt hätte.¹

To the young girl Lucile, who comes into the household to teach Galeide French and later marries Ezard, Galeide shows nothing but approval and love. She knows no half measures and whomever she loves she wants to possess. This fact is revealed to us not as a fault but proof of unreserved emotions.

Sie hatte eine Art, die Menschen, die sie lieb hatte und die ihr gefielen, mit ihrer Zuneigung wie mit einem starken Magneten an sich zu ziehen und für sich zu haben ... es war ihre Natur, und sie handelte aus ihrem gedankenlosen unersättlichen Herzen heraus.²

Such unbounded love is also given to Lucile's child Harre, who is named Galeide's godchild.

Innocence is lost, however, as Ezard becomes the object of her love. Suddenly, without warning, they are overcome with a passion which is expressed in the following lyrical passage:

... sie wussten beide noch genau zu sagen, wie in diesem Augenblick eine wohltuende Zufriedenheit über sie gekommen sei, so süß zu

¹ Ludolf Ursleu, pp. 15, 16.
empfinden, wie sie noch nie zuvor etwas gefühlt zu haben glaubten.\(^1\)

Although they do not realize at that moment what the feeling means, it marks the turning point of their lives and leads to their ultimate destruction. However naive and harmless they may believe their love to be at that moment, they completely underestimate its power.

Like the Romantics, Ricarda Huch sees love as a demon—beautiful but infinitely destructive, and employs the ambivalent image of fire in speaking of it.

Sie mochten sich anfänglich arglos dieser Zuneigung gefreut haben wie einer Blume, die in einer warmen Nacht aufgeblüht ist und am Morgen in ihrer Pracht dasteht, oder wie ein Kind die Weihnachtsbescherung anstaunt, die ihm ungesehene Hände, während es schlief, vor seinem Bettchen ausbreiteten haben. Aber die Liebe ist wahrhaftig einem Feuer zu vergleichen, insofern als sie sich niemals begnügt, sondern stets mehr Nahrung will, sich reckt und riesenhoch anschwillt zu furchterbarer Schönheit und zum Verderben alles dessen, was ihr im Wege steht.\(^2\)

Personal guilt plays almost no part in the development of Galeide's passion. Rather fate is stressed. Galeide and Ezard seem to be destined for each other as if no other two people could make such a harmonious whole. This fatal emotion in the end destroys their family, causes the death of Galeide's mother, the sadness and jealousy of Lucile and the melancholy of Galeide's father. But so strong is their love that nothing can change Galeide's decision to live only for Ezard. "... beständig wusste sie, dass sie alles würde tun und alles leiden können, ausser an Ezard vorüberzugehen."\(^3\)

\(^3\) Op. cit., p. 139.
Galeide is compelled to break up Ezard's marriage to Lucile, yet she experiences no remorse, only consciousness that she ought to feel it:


Neither her words nor her actions make her feel guilty because she is a natural creature, is amoral. With monstrous irony the capriciousness of fate and of love becomes clear. The havoc occasioned by Ezard's and Galeide's love is all for nought. Just as suddenly as consuming passion had swept over them one evening many years earlier, so now the magic of Gaspard, the uncouth Swiss peasant overcomes Galeide. She is helpless to resist his attraction.

... Gaspard hat es mir angetan. Ich weiss nicht wie, noch wie das überhaupt möglich sein sollte, aber so ist es, er hat mich behext und bezaubert, anders kann es nicht sein. Ich weiss mir nicht mehr zu helfen.

When Galeide visits the home of Lucile's mother, she rarely sees Gaspard, who spends most of his time working in the fields. When he finally appears he addresses very few words to her and otherwise takes little or no notice of her. It is only when he plays his violin in the evening that Galeide senses that he is telling her of his love. So powerful is the message that she becomes ensnared in its spell.

As we know, the power of music and the relation between

music and love are recurrent themes among the Romantics. Bettina von Arnim writes that the Romantics likened themselves to strings of an instrument, for the wind to move at will.¹ For them music is the highest form of art. It is felt by them to be synonymous with the infinite harmony with which they long to be united. In many writers the power of music is equated with the intoxicating effect of wine. It enables them to leave the world of reality so that the soul may enjoy for a moment an approximation of the infinite.

Hör' ich ferne nur her, wenn ich für mich geklagt, Saitenspiel und Gesang, schweigt mir das Herz doch gleich; Bald auch bin ich verwandelt, Blinkst du, purpurner Wein, mich an.²

To stir one's deepest emotions, to cause the soul to become intoxicated so that no reason prevails, such is the effect of Gaspard's music on Galeide. The lack of verbal communication between Galeide and Gaspard demonstrates that their love has no connection with reason, but is a magic phenomenon like music.

Until that moment she has always trusted her heart to direct her actions. Suddenly she begins to doubt, because she senses how little she is in command of her heart. She realizes what sadness and disgrace she has brought on her family. Galeide feels "als ob mein Stern vom Himmel weg wäre."³ Although still attached to Ezard she cannot break Gaspard's spell. At this crucial instant when she has

---
¹ Ausbreitung und Verfall der Romantik, p. 255.
³ Ludolf Ursleu, p. 335.
returned home from Switzerland to seek self-control, Gaspard, as if to assure her destruction, arrives in the city. Nothing she does pleases Gaspard. In desperation she asks him whether he would like her to jump out the window, to which he answers, "Oui, Mademoiselle." She, helpless under his spell, carries out his wish. Life has no meaning for Galeide if her love for Gaspard is not answered. Rosa Sarthorn, who will be discussed in a later chapter, loves intensely but life itself proves to be a stronger force than love. Galeide, however, completely succumbs to love which as we see destroys her and her own family. Through her love first for Ezard, then for Gaspard, the tragic fate of the family is fulfilled. This we know from the one remaining member, Ludolf, who retires to a monastery. Galeide's whole life is an affirmation of "Gefühl ist alles" and as absolute Romantic she stands alone among the major female protagonists of Ricarda Huch's novels.

True to her romantic character Galeide cares little for orthodox religion. Just as all of Ricarda Huch's women, before they experience tragic love, are children of nature, so, too, is Galeide. She never develops the ability to reflect; she can only follow her emotions. We feel that her attitude toward the world is essentially that advocated by Schleiermacher.

_Euer Gefühl . . . ist eure Frömmigkeit. Den Weltgeist zu lieben und freudig seinen Werken zuzuschauen, das ist das Ziel aller Religion, und Furcht ist nicht in der Liebe._

For Frau Sälde, likewise, Nature is God. (The term "Sälde"

---

1 Schleiermacher, F.: _Sämtliche Werke_, Berlin, 1835, I/1.
appears frequently in medieval literature where it means joyousness, gaiety and in some instances is used as a synonym for "Frau Welt.") Frau Sälde is reprimanded and actually brought to court because of her lack of feeling for religious duties. Due to her carefree attitude, which seems a sacrilege to the narrow-minded Catholic villagers, she derives her name "Sälde," "weil sie immer lacht und nie in die Kirche geht."\(^1\) In this particular story, Frau Sälde represents the amoral creature whose only concern is her emotions. Similarly, Haduvig, a nominal Protestant becomes suddenly interested in the Virgin Mary, attends the Roman Catholic church but just as suddenly changes her mind and is once again in the Protestant fold. All of this, we find, originates in an emotional attraction to a ghostly monk. Emotion and piety are equated in her. When there is a discussion as to whether Lucile should become a Protestant in order to marry Ezard, Galeide says: "Aber warum streitet ihr? . . . man tritt einfach zum Glauben des Mannes oder der Frau über, um heiraten zu können."\(^2\) In this judgment she finds a very practical solution which is consistent with that of Haduvig and Frau Sälde, and indicates clearly that religious confession means little to her.

Just as conventional religion plays a small part in her life, to the same extent her intellect is not formally developed. Her whole life centres around feeling, which excludes lively participation in anything else.

\(^1\) "Mondreigen von Schlaraffis," p. 88.
\(^2\) Ludolf Ursleu, p. 47.
Sie unterhielt sich aber nicht gerne allzulange von wissenschaftlichen oder sozialen Dingen, denn sie war nicht so emsigen und strebsamen Geistes wie der Urgrossvater oder zum Beispiel Lucile, welche beide beständig etwas zu erfahren und zu lernen suchten.¹

In violent contrast to Galeide is Lucile, Ezard's wife. She arouses some pity in the reader but does not entirely escape a harsh judgment from Ricarda Huch. Frequently Ricarda Huch expresses her opinion that woman ought not to allow her personality to become lost in her husband's nor demand that he submerge his personality in the woman's. In commenting about Dorothea Schlegel,² for example, she blames her for causing Friedrich Schlegel to fall from his pinnacle of artistic achievement, since absolute devotion to marital concerns preempts the claim of art upon him. From the beginning of their marriage Lucile has suppressed her own personality in order to achieve a closer union with Ezard. Far from realizing this close bond, she antagonizes him by not developing her own particular traits. Feeling neglected and bewildered by his ever increasing lack of interest in her, Lucile takes refuge in reminiscing on the past, when she and Ezard were very much in love. She comes to live completely in a dream world neither wanting to recognize Ezard as he really is, nor wishing to hear rumours about his love for Galeide. Finally when she must face Galeide with accusations, she indulges in the wildest exaggerations, simply because she insists on thinking of Ezard only as

² Blütezeit der Romantik, pp. 19-20.
he is in her dreams Lucile refuses to admit what is happening. She chooses to retreat into her dream world, where she can preserve her own illusions as long as possible. When an epidemic of cholera sweeps over the city, Lucile contracts the dreaded disease. It is as if she no longer felt sufficiently strong to continue misconstruing facts, and once she feels her dream world irreparably crumbling, she succumbs to the disease and dies. Galeide, on the other hand, never retreats from reality in this manner. To be sure, her world is distorted, that is, centred completely around her heart, but it is no wishful creation of fantasy.

In "Der Mondreigen von Schlaraffis," a short story of this period, Ricarda Huch presents us with much the same situation as in Ludolf Ursleu. The author has drawn richly here from her personal experiences in Switzerland. The male character, Dominik, is modelled on a student of chemistry whom Ricarda Huch had met in Zurich; the town Schlaraffis is suggested by the student's vivid descriptions of a small Swiss village which is his home; the description of the student himself (which appears in Frühling in der Schweiz) reminds one not only of Dominik but also of Gaspard in Ludolf Ursleu.

Er fiel auf durch sein Dunkles; zwei schwarze Augen geheimnisvoll glitzerten. . . . er spielte gern die Geige. Eine Stelle aus der damals neuen Cavalleria rusticana gefiel mir besonders gut; es war denn, als ob die Nacht auf dem totenstillen Platze selber zu singen beginne.¹

Dominik, like Gaspard, casts a spell over the woman he loves.

¹ Frühling in der Schweiz, p. 80.
Frau Sälde longs for Dominik, yet she is completely bewildered at his strange behaviour towards her. Her attraction to Dominik is entirely sensual, otherwise they have nothing in common. She cannot see him without losing all joy of the moment. This attitude towards him comes from a feeling of guilt which his sensual personality causes to arouse in her.

She, like Galeide, doubts for one moment the dictates of her heart and laments her loss of innocence which is associated with a happy childhood. As advocator of the traditional pagan moon dance, Frau Sälde antagonizes the village priest and councillors who consider her influence in the community damaging. She is not sufficiently self-reliant to be able to ignore the difficulties and leave to continue her life elsewhere. She is like a frightened animal, not knowing which way to turn. Instinctively, she thinks of Dominik as the one person in the world who will protect her, but Dominik is far in a foreign land and so it remains simply an overpowering and, in our eyes, pitiful longing in her heart that he will appear to save her from her fate.

_Aber Frau Sälde fühlte sich wohl dort und dachte, wenn nur ein einziger Stern käme, so wolle sie denken, er habe ihn geschickt, und wollte vertrauen und warten._

---

1 "Mondreigen von Schlaraffis," p. 139.
No sign comes and she is destroyed. Frau Sälde's life, like Galeide's, centres around emotion, but Galeide experiences a different kind of love than Frau Sälde. Galeide's relationship to Ezard is a full love composed of many elements including sex. They are cousins, they have grown up in the same environment, they are from the same social strata, that is, they have much in common. However, neither Frau Sälde and Dominik nor Gaspard and Galeide have anything in common. The two women are attracted by an opposite pole, but the attraction is the purely magic, that is, irrational pull of sensual urges which they cannot resist. We might speculate—if Galeide and Frau Sälde had suffered and lost as did Ricarda Huch, Rosa, and Ezard, they might have acquired the fortitude to withstand the demonic onslaught of Gaspard and Dominik, that is, their spirit would have been developed to counteract the senses. Both women have not suffered and thus ironically are doomed. Frau Sälde and Galeide are characteristically Romantic in that they are longing for a man who incorporates all their hopes and desires. Making no real attempt to guide their own destiny, they are blind to the dangers of such onesided preoccupation and are ultimately crushed. The women (Haduvig may also be included) are only interested in finding happiness with a man and in being led and directed by him. If they have other concerns, these are only casual.

One can in fairness say that not one of these women characters is interested in religion, intellectual attainments or a real career. They are young, lovely and unpredictable and want to be dominated by a man. There is no
thought of competition with a man, rather readiness to be directed by the partner. The Zurich women are represented as figures who are driven. They listen to their inner being and feel compelled to go forward, always seeking the unattainable. The mature Ricarda Huch who is an active woman in the world, does not appear in any of these characters. She overcomes the Romantic qualities embodied in Galeide. She is strong enough not to succumb to heartbreak, and cultivates values other than emotion. This requires almost superhuman fortitude. She constructs Galeide and the others as images of what she might have been (indeed what she once was) in order to reassure herself of the value of what she has done in her own life. Ricarda Huch follows her heart but she also thinks. As stated earlier, she is endowed with both Romantic and rationalistic elements. She is captivated by Gottfried Keller, the realist, as well as Novalis, the Romanticist. She sees life as governed by the dictates of her emotions but she also reflects upon this circumstance, and, although she is not cast upon the beach like Ludolf Ursleu, she at least recognizes the value of being an observer in life.

Her friends are surprised when Ricarda Huch decides to leave her beloved Zurich. They know how much she loves the city and its people, and therefore cannot understand why she wants to leave to a rather doubtful position as a teacher in Bremen. What they do not realize is that Ricarda Huch has reached a turning point in her life and has enough courage to turn her back on security and friends to make her way out into unprotected life. She has cast aside
considerations imposed upon her by her emotional life and determines to devote her life to a more worthy goal, where both the Romantic and the realist have a place. Zurich presents for her the foundation of her learning, the break with her close family circle in Braunschweig and what is of utmost importance, the beginning of her literary career. With this background she feels compelled to move on to meet new challenges.

Ich wollte vor allen Dingen leben und erleben. Es war mir zumute als ob ich in eine Meeresstille geraten ... Da war nicht mehr zu begehren, zu wagen: so lag ich da und musste so liegen in quälender Beklemmung.¹

¹ Frühling in der Schweiz, p. 119.
Chapter 3

The year following Ricarda Huch's departure from Zurich was filled with many disappointments. First of all, she was unhappy at the school in Bremen, where she was teaching along with her friend Marianne Plehn from Zurich. Ricarda Huch had never felt at ease in the classroom. After the second attempt at teaching in Bremen she knew that this type of work could never satisfy her. Then it was during this time that she saw Richard again and the love which she had felt for him nine years before became all the more powerful. An extremely strong bond existed between Richard and his children, which prevented him from obtaining a divorce immediately. However, after much thought and planning he decided to move to Paris where Ricarda Huch could join him. Ricarda's joy knew no bounds. Thus it was all the more devastating when Richard soon reversed his decision and told her he would not part from his children. She writes at this time:

Ich weiss nicht, wozu ich aufstehe, wozu ich esse, wozu ich arbeite, wozu ich existiere . . . ich habe manchmal wahrhaftig geglaubt, ich träumte, weil es mir zu entsetzlich schien, um wahr zu sein.¹

This act of rejection provided a stern test of character which Ricarda met courageously. She went first to Vienna, began working on her appraisal of the Romantics, and while in Vienna met Dr. Ermanno Ceconi, a young Italian, working

¹ Leuchtende Spur, pp. 90-91.
as an assistant in a dentist's office. This very sensitive, highly complicated man had lost his mother at a very young age and after the second marriage of his father he had suffered from the lack of both material and spiritual comforts. That this young man had retained a purity of heart throughout all the difficulties of his life, made the deepest impression upon Ricarda Huch. In no way did Ermanno Ceconi take over Richard's place in her heart, but Ricarda felt that she was invested with a healing capacity and that through her love, she would be able to give Ceconi the happiness which had been denied him in his youth. Ricarda Huch was quite aware of the difficulties which marriage would involve, not only was she seven years his senior, but they were of completely different temperaments and had grown up in vastly different environments. Ricarda Huch expresses her doubts in a letter to Maria Baum in 1897:


Following her instinct Ricarda Huch married Ceconi in Vienna in 1898. From Vienna they moved to Trieste where Ceconi again worked as an assistant in a dental practice. The difficult relationship between Ricarda and Ceconi becomes

the basis of the portrayal of Maielies and Lasko in Ricarda Huch's later novel, *Von den Königen und der Krone*.

Whereas the women in the Zurich period are all cast in the role of women suffering from unrequited love, the principal women characters in the Bremen-Vienna-Trieste period play a redemptive role, in the Romantic tradition—one in which they sacrifice everything including their life for their lover's sake. It is conceivable that the redemptive women whom Ricarda Huch creates here are expressions of the author's own motivation in her relationship with Ceconi.

The two women in whom the redemptive role is developed most forcefully are Aglaia\(^1\) in "Fra Celeste" and Liebheidli\(^2\) in "Der arme Heinrich." In "Fra Celeste," the secretary, who is also the narrator, tells about his famous master who has a world wide reputation for his religious oratory. We learn that Celeste has become a monk because his beloved Aglaia married a rich man when he, Celeste, was only a poor baker. Aglaia seems from the outset to be very similar to Galeide in *Ludolf Ursleu*. Both develop from the totally natural and amoral creatures suggested in the Greek 'Ayliç and Galanta meaning a sorrowful sea nymph. The root "leid" in Galeide's name also hints at the future suffering and passion which end in her death. Aglaia's naïveté is lost as she, many years after her marriage to a wealthy man, hears Fra Celeste deliver a sermon in her parish church. She recognizes him immediately and is completely overcome

\(^1\) See "Appendix," p. 95.
\(^2\) See "Appendix," p. 95.
with a feeling of love for him, a reaction which is paralleled in Galeide. The following lines describe the long awaited reunion between Aglaia and Celeste:

\[
\begin{align*}
&\ldots\text{die Augen voll Tränen, die Lippen zitternd von Sehnsucht und Hoffnung, wie eine zaghafe Seele vor dem halboffenen Tore des Paradieses, goldig umflossen von dem himmlischen Lichte, das daraus hervorströmt, aber demütig und furchtsam zurückgebogen, wenn vielleicht der Engel mit dem Schwerte die Sünderin verscheuchen wollte.}
\end{align*}
\]

Her demonic devotion to Celeste is reminiscent of Galeide's reaction to Gaspard. Aglaia decides without thought of consequences, that she will renounce her husband, home and family to follow her lover Celeste and to spend the rest of her life at his side. In a letter to him, she says, "Wenn Du mich rufst, komm' ich und bleibe bei Dir ewig." Her irrational nature allows for no doubts about her actions. Her eagerness and willingness to care for Celeste when he becomes ill shows her readiness to make any sacrifice for him and this sacrifice is indeed made in the love-death with which the work ends.

Like her Romantic prototypes, Aglaia is not religious according to orthodox standards. She rarely goes to church and then only to admire the speaker in the pulpit, the object of her love.

\[\text{Eigentlich hatte sie sich nur unterhalten und ausruhen, allenfalls etwas Neues hören wollen, aber die Rede des Mönches schüttelte ihr Herz gewaltig, wenn sie eben auch nicht Schritt für Schritt dem Gedankengange folgte,}\]

Aglaia's love is directed toward the elements of divinity in a human being rather than the Deity itself. Like Werther and the Romantics she finds it impossible to conceive of a God who is not the God of love. In the person of Celeste she feels she worships the very highest of God's creations.

Friedrich Schlegel expresses the same conception in a letter to Dorothea:

Ich wenigstens . . . konnte nicht lieben, ohne auf die Gefahr der Chevalerie etwas anzubeten; und ich weiss nicht, ob ich das Universum von ganzer Seele anbeten konnte, wenn ich nie ein Weib geliebt hätte. Aber freilich, das Universum ist und bleibt meine Lösung. Liebst du wohl, wenn du nicht die Welt in der Geliebten findest?

In Aglaia's mind, affirmation of the divine in the erotic relationship justifies the treacherous behaviour toward her husband and in such an attitude we find a parallel to Caroline's feelings when she deserts A. W. Schlegel for Schelling. Aglaia's sole concern is that Celeste's morality may not have been lulled to sleep by his devotion to her:

. . . sie wisse wohl, dass sie unrecht gehandelt habe, könne es aber durchaus nicht bereuen, hingegen fürchte sie, Dolfin [Fra Celeste], der ja ein heiliger Mann sei, nehme Anstoss daran . . .

But far from worrying how the church will judge her actions, Fra Celeste worries that Aglaia may slip away from him and

---

2 As quoted by Ricarda Huch in Blütezeit der Romantik, p. 255.
3 "Fra Celeste," p. 33.
that after her death he will be completely alone again. We feel that he, as a man of the church, should possess sufficient spiritual strength to comfort him after Aglaia's death—on the contrary, he considers only temporal life and lacks the faith to sustain him when his present happiness is taken from him.

The Dornröschen theme of the transitoriness of life is echoed again in the despair of Fra Celeste. As is constantly the case in Ricarda Huch's work, the man of the cloth is revealed to be just as weak a reed as his parishioners. Aglaia does fall ill. Inexplicably Celeste refuses to see her until he succumbs to the pressure of his secretary to go to visit her. We find that he has remained away from her sick bed in order not to be reminded of the inevitable end of their love. In answer to her question, "O, warum liebst du mich nicht mehr?" he answers in despair, "Ich will dich ewig, ewig, ewig lieben, nur verlass mich nicht! Stirb nicht! Sei wieder mein!" At that moment it is clear to her that she must die—he loves her and he has avoided her only

---

because he loves her too much and cannot accept her approaching death. At that moment looking at her lying helpless on the couch he can think only of what she means to him and of the terrible loss he will suffer when Aglaia dies. Shortly afterwards Aglaia is found lying with a knife in her breast and the narrator speculates under what circumstances she had died.

Wollte sie den bitteren Kelch des Todes, zu dem sie verurteilt war, zu einem Liebestrank aus den Händen des Freundes machen? . . . Daraus, dass sie mit unverzerrtem Gesichte wie eine Ruhende dalag, dürfte man schliessen, dass er die Tat sofort ausführte, bevor sie den Zustand seines Gemütes ahnte; vielleicht, vielmehr, beugte sie sich der erwarteten Umarmung des Freundes entgegen.¹

When we learn that Celeste has killed himself at the same time it becomes evident that the Romantic love-death has taken place. Without her love, Celeste cannot go on living and the conclusion is a union of the two in death. The situation with Galeide and Gaspard is different. Galeide like Aglaia experiences an unthinking devotion to Gaspard, yet it is evident that Gaspard does not return her love. His momentary attraction to her is entirely sensual. She does not give meaning to his life as Aglaia does to Celeste's. Galeide's death is a pitiful example of tragic Romanticism where lack of control over the emotions brings death without purpose. Aglaia's death is a sacrifice and as such has purpose.

In "Der arme Heinrich" Ricarda Huch has used the characters of the medieval legend but has given each a different role than in the original version. As in Hartmann

von Aue's work, Heinrich at the outset loves life and accepts all its pleasures as his rightful heritage. After deceiving his wife as well as several sweethearts, even allowing little Liebheidli to have her heart cut out so that he may be healed from leprosy, Heinrich dies with a blissful smile on his lips! Within this short story, Ricarda Huch presents three distinct types of women, who in turn represent three stages in the development of Ricarda Huch's woman: Irminreich, Heinrich's wife, rich, egoistic and self-satisfied, Olaija, a lovely girl from Salerno but sensuous and deceitful, and Liebheidli, a young peasant girl, pious and self-sacrificing. Irminreich enjoys nothing more than to sit with a mirror in her hand and gaze admiringly at her beauty. Her whole world is contained within the frame of the mirror. After years of absence, Heinrich returns to find her sitting at the window with the mirror in her hand: "Er hätte sich einreden können, sie habe die ganze Zeit, während er abwesend war, so dagesessen und im Spiegel betrachtet . . . ."¹ She is too indolent to be untrue to her husband and as such is like a beautiful doll which exists only to be admired. She makes no attempt to understand Heinrich and is so devoid of all emotion that she does not worry when Heinrich must leave the castle because of the blight of leprosy. As long as she is undisturbed and can enjoy her own reflection, all else remains unimportant.

Olaija has expanded the limits of her egoism to make her capable of physical love. She meets Heinrich in Salerno

and she accompanies him when he continues his journey to the Holy Land. She tells her father that she needs freedom and wants to see distant lands to which he replies: "Freiheit und Leben! Das willst du nicht. Einen Mann willst du und Liebe und Genuss. Es ist das alte Lied und tönt mir eintönig und widerlich."¹ Her father reminds her that Heinrich will tire of her and leave her for another, but Olaija's primitive nature assures her that a breach of faith on his part will be avenged. "Liegen lassen wird er mich vielleicht . . . aber dann wird er nicht weitergehen."² Her prophecy is correct for she kills Heinrich when his eye has turned to a lovely Persian songstress. Galeide and Aglaia share much of Olaija's passionate demonic temperament but only Olaija is capable of revenge. Like Irminreich her values are reflected ones. But her world consists of a double image in the mirror—herself and her lover. When he ceases to pose for her, his purpose is gone and he must die.

Of greatest interest to us, of course, is Liebheidli, since she has been a part of the tradition since the time of Hartmann von Aue, and it is in her life and that of Heinrich where we must look for the significance of Ricarda Huch's treatment. In neither Hartmann's nor Gerhart Hauptmann's version of the legend is the girl allowed to die in order to save Heinrich. In both, Liebheidli and Heinrich are united in marriage after Liebheidli has proven herself ready to sacrifice her life for him. Not so in Ricarda Huch's version. The details of Liebheidli's trip across the sea

to Salerno and the arrival of the loathsome Almainete who is to cut out her heart are factors which arouse a feeling of disgust and horror in the reader at the insensitiveness of Heinrich who permits it all to happen. Here, as so often in Ricarda Huch's works, we are made aware of the dominance of idea over any other literary consideration. Guided by a bitter realism, she carries her observation of man's deficient morality through to its cruel conclusion and in so doing resolutely ignores the clumsy extenuation of the story which it occasions.

In the first introduction to Liebheidli, we read of her reputation for unparalleled virtue and piety. Her father explains to the leprous Heinrich that his daughter is capable of effecting miraculous cures and that she as well as her parents desire Heinrich to take shelter in their cottage.

.. das Liebheidli sei nach dem Urteil der Geistlichkeit ringsum im Lande mehr den Engeln als Menschen zu vergleichen und sei ein leibhafter Segen Gottes in ihrem Hause, so dass sie sich vor der allerärgsten Krankheit nicht fürchteten, im Gegenteil begnadige sie vielleicht der Himmel damit, ihn durch des Kindes Gebet und Pflege gesund werden zu lassen.  

Heinrich accepts the hospitality of Liebheidli's parents and from this close association Liebheidli grows to love Heinrich so that her religious zeal as well as earthly passion become blended into one powerful desire to restore Heinrich's health. At the same time she is aware that a cure will take him away from her and back to his former existence.

Auch hatte er darin vollkommen recht, denn sie liebte ihn mit samt seinem Aussatz mehr als alles auf der Welt, und obwohl sie einzig seiner Krankheit das überschwengliche Glück verdankte, neben ihm leben zu

durfen, betete sie täglich zu Gott und den Heiligen um seine Gesundheit, ja dass es womöglich ihr gewährt würde, durch ein grosses Opfer seinem gemarterten Leibe Genesung zu schaffen.¹

When Heinrich makes known to Liebheidli the method of a possible cure for his disease she forgets her private desire for happiness and is overjoyed that she can be the means through which he can regain his health. However, even she is daunted by the approach of death. Arriving in Salerno where the sacrifice is to be made, she loses her otherwise joyous nature. No longer does she look forward to death, "wie auf ihre Hochzeit, wiewohl sie ihn noch ersehnte, deshalb nämlich, weil das scharfe Messer des klugen Arztes in ihre Brust gleiten und das Herz herausholen würde, das so schwer geworden war wie ein großer Stein und beklemmend auf ihre Seele drückte."² Liebheidli's despair is induced not so much by her own weakness as by Heinrich's behaviour. Heinrich gives her no comfort. He shows no love for her. He sees how her eyes implore him "Lass mich leben!"³ but he is too egocentric to think of her needs. He ignores her unspoken plea and cruelly taunts her in a mock brotherly fashion about her love for a leper.

Das Liebheidli empfand wohl, dass der Ritter sie nicht wie ein Liebender fragte, sondern nur aus Neugier und Tändelei und deshalb taten ihr die Worte so weh wie wenn eine spitze Nadel in ihr blosses Herz gebohrt würde . . . ⁴

---

⁴ Op. cit., p. 120.
Ricarda Huch draws out the narrative to excruciating lengths. Liebheidli is left alone in a large room in the Doctor's home as Heinrich and the Doctor Almainete discuss her fate. Here once more she pictures Heinrich as her saviour arriving to tell her that her life will not be sacrificed. Against a grotesque background of suggestive colour she waits.

Er [der Teppich] war von leuchtender Scharlachfarbe, mit Blau durchsessen ... denn sie sah nur die rote Farbe und dachte an das warme, heilende Blut, das aus ihrem Körper fliessen sollte. Den Blick in diese dämonische Flut versenkt, horchte sie mit bewusstloser Hoffnung, ob nicht der Ritter komme, um ihr zu sagen: Du sollst nicht sterben, du bist mir allzulieb.¹

The tension is heightened in part by the reader's knowledge of the traditional outcome, yet Liebheidli's prayer is not answered. The Doctor appears and prepares her for her ghastly death.

Ricarda Huch was evidently attracted early in her career by this legend and the sacrificial figure in it. She remarks in *Blütezeit der Romantik*:

Beides, germanisch und christlich, ist die mittelalterliche Legende von der Liebe des jungfräulichen Kindes zu dem aussätzigen Ritter, eine Liebe ganz Opfer, ganz Seele, und dennoch leise und süß erwärmt von sinnlichem Blute. In dem Kreise dieser Gestalten fanden die Romantiker sich wieder.²

In this respect Liebheidli follows the medieval version. Although performing a saintly function, she is still a woman. The sensuality of an Olaija is not evil, Ricarda Huch implies, but must be directed toward transformation into the sacrificial altruism displayed by Liebheidli. Liebheidli stands, thus, as a forlorn example of the complete woman, the human

² *Blütezeit der Romantik*, pp. 251-252.
being who purifies sensual experiences into spiritual devotion of such intensity that she is willing to die for another human being.

Bitter irony casts an indelible imprint upon the whole work since the woman's sacrifice is on behalf of an unworthy individual. Heinrich is only good while suffering. In happiness, ethics are lost. Not even at death is he repentant. Brother Baldrian, who follows him to the Holy Land only in order to witness the Divine punishment he feels sure is forthcoming (this distortion of religious zeal is another of the innumerable ironies within the story), is disappointed. Heinrich dies with a sublime smile upon his lips. Without a doubt this is Ricarda Huch's cruelllest work.

The "natural" woman of the Zurich period is again present in the short stories, "Fra Celeste" and "Der arme Heinrich." But a change makes itself manifest in the redemptive roles which Aglaia and Liebheidli play. In Zurich, before her marriage to Ceconi, Ricarda Huch had been primarily interested in the problem of unfulfilled love. Now she begins to consider the wider implication of love between two people and to think in terms of how each can contribute to the spiritual growth of the other. There is more emphasis on the spiritual strength and revitalizing power of love than on pure passion. The passion which Ricarda Huch felt for Richard while in Zurich finds its parallel in the Ezard-Galeide relationship where the physical aspect of love is emphasized rather than the compatibility of their personalities and its absolute tragedy in the Gaspard episode. The Vienna-Trieste period brings with it Ricarda Huch's
marriage to Ceconi and at the beginning some contentment in her role of wife and mother. Her passion for Richard had succumbed at least temporarily to a steadier feeling of well-being as the wife of Ceconi.

An Manno habe ich die helfende Liebe, wie Du es nennst, erlebt, ich kann ihm das nie vergessen, ich danke ihm das Beste, was ich habe. . . . An ihm ist das Wunderbare, dass die Liebe bei ihm so frei von jeder Moral, überhaupt von jedem Gedanken ist, und gerade darum spürt man den göttlichen Hauch so besonders stark.¹

This "helfende Liebe" was a sustaining factor at a time when Ricarda Huch was experiencing in addition to other frustrations those of the professional woman who is also a wife and mother. Some of this frustration is poured out in letters to her friend Marie Baum in 1899:

Denke Dir, ich schreibe Dir mit dem Busi /daughter/ im Arm, worunter die Schrift natürlich leidet . . . . Zum Verzweifeln ist es, dass ich gar nicht zum Arbeiten komme . . . . Dieser Wunsch zu arbeiten und das Nie-dazukommen martert mich beständig.²

In her writings of this period Ricarda Huch is attempting to think out for herself how much a woman should sacrifice for her husband and just what her role in the man-woman relationship should be. The Romantic concept of woman as the redemptive factor always appears at the forefront and often, as in "Der arme Heinrich," the woman's effort is undeserved. Something of this feeling may have existed in her own relationship with Ceconi. Should she stay in Trieste, should she give up her writing to devote all her energy to Ceconi—these and many more thoughts must have occupied Ricarda Huch's mind

¹ Leuchtende Spur, pp. 101-102.
and certainly Aglaia and Liebheidli reflect in varying degrees the concern which Ricarda felt about her new role as wife.

From a one-sided rather selfish preoccupation with her own feelings, as experienced in Zurich and revealed in her works of that period, Ricarda Huch moved towards a more realistic, less introverted interest in the roles of man and woman as partners. This development was to continue in Munich towards an ever increasing interest in the parent-child relationship which is an indication of her preoccupation with problems of marriage rather than with the subtle shades of passion.
Chapter 4

Italy, with its scenic beauty, its temperamental people and exciting history, provides the background of three of Ricarda Huch's most important novels—_Aus der Triumphgasse_, 1 _Michael Unger_, 2 and _Von den Königen und der Krone_. 3 The stimulus for writing them dates from Ricarda Huch's two years' stay in Trieste from 1898 to 1900.

A. Aus der Triumphgasse

With domestic hardships to bear, with a new language and customs to learn, Ricarda Huch came to rely greatly upon her housekeeper Giovanna. This same Giovanna 4 is immortalized as Farfalla, the central figure in the first of Ricarda's works written in Munich, _Aus der Triumphgasse_. Farfalla ("butterfly" in Italian) is an appropriate name for someone who is constantly in motion, always aware of death and the transitoriness of life, and one, who is

---


2 _Michael Unger_, Berlin, 1928 (first published under the title _Vita somnium breve_ in Leipzig, 1903).

3 _Von den Königen und der Krone_, Leipzig, 1919 (first published in 1904).

4 Else Hoppe in _Ricarda Huch_, p. 229, refers to Giovanna: "Und die Gestalt der Farfalla ist ihrer Aufwärterin Giovanna nachgebildet."
desperately lacking substance in her existence. In brief moments of relaxation her features and, in particular, her eyes give evidence of the beauty she once was before her life became a constant battle against hunger and poverty.

In this story as in Ludolf Ursleu and others, Ricarda Huch uses the technique of indirect narration. The "Mittler" who unfolds the story to us is Belwatsch, a rich man who has inherited a home in a poor district of Trieste. As a tenant in Belwatsch's house, lives Farfalla with her seven fatherless children. Belwatsch, for the first time, comes into close contact with poor people when he visits Farfalla. Inspired by these associations, he begins to analyse their behaviour and their reactions. Eventually, after many disappointing experiences among such people, he becomes entirely disillusioned and abandons any hope for their future. His altruistic thoughts are prefigured in one of Ricarda Huch's letters to Marie Baum in 1901:

Man kann nie wieder ein ganz gesunder und froher Mensch werden, wenn man einmal in den Jammer des Lebens hineingesehen hat. Selbst mein Glück an Busi [her daughter] ist getrübt; wenn ich das süsse, runde, unschuldige Gesicht sehe, sehe ich im Geist die elenden kleinen Gesichter daneben, die niemand liebt.¹

Ricarda's feelings of universal sympathy are akin to that voiced by the expressionists in poems such as Franz Werfel's Weltfreund:

Als mich dein Dasein tränenwärts entrückte
Und ich durch dich ins Unermessne schwärmte,
Erlebben diesen Tag nicht Abgehärmte,
Mühsälig Millionen Unterdrückte?²

¹ Leuchtende Spur, p. 138.
Farfalla herself is a poverty stricken and hardened woman, who looks at life around her with almost total realism. She feels harrassed by life, but, as is perhaps typical of her countrymen, retains an objectivity expressed in humour. Amidst her hardships she shows resignation but little bitterness. In a few moments during the day when she permits herself to sit with the other women around the well in the square, we hear her tell with humour and vigour stories from her youth, including traditional Italian folk tales. Only here, in the role of entertainer, does she lose the hardened exterior with which she normally battles the world.

Her outlook toward the possible consolation of religion is ambiguous. She derides the church yet admits that she attends Mass, offers up her prayers and takes part in religious pilgrimages because the church represents to her the only hope, however vain, for a better life. We are constantly reminded in Triumphgasse that the church is the one place where the poor, in body and in spirit, may find a moment's rest. Farfalla relates that her life, like a giant wheel, revolves solely around her preoccupation with food and money until the moment she enters the church.

Als ich nun aber in einer halbdunklen Seitenkapelle vor der grossen Madonna unter dem Kreuze niedergekniet war, stand dies Rad auf einmal still, ohne dass ich bemerkt hatte wie, und es war gerade, als hätte sich in meinem Innern eine Thür aufgethan, die ich sonst immer zugehalten hatte . . . .¹

Farfalla laughs at the people making pilgrimages yet joins them in the hope that at least one of her prayers will be

¹ Triumphgasse, p. 54.
answered. Realistic experience tells her, to be sure, that it is a waste of time to keep on hoping:

\[ \ldots \text{Gott hat die Armen nicht lieb. Ich werde mein Leben lang hart und aufs äusserste arbeiten müssen, doch nie genug haben, und schliesslich, wenn ich nichts mehr thun kann, im Armenhaus sterben. Und doch habe ich mit Wissen nie etwas Böses gethan oder wenigstens nicht mehr als Tausende, die Zeitlebens im Glücke schwelgen.}^{1}\]

But Farfalla still has a glimmer of idealism which cannot be extinguished even though life for her holds nothing but confusion, poverty, and distress.

\[ \text{Aber wenn man im Elend ist, streckt man die Arme aus und fleht aufs Geradewohl in den Himmel hinein, wie auch Ertrinkende um Hilfe schreien und die Arme ausstrecken, selbst wenn weit und breit niemand zu sehen ist, der retten könnte.}^{2} \]

Ricarda Huch is again employing a theme here which frequently occurs in her early works—the role of the Church and, in particular, that of Roman Catholicism as it affects men's lives. She believes that the Roman Catholic clergy are so caught up within their dogmatic beliefs that they will attempt to crush anything which stands in their way. She, "ein geborener Protestant"^{3} (as she calls herself) castigates the clergy for their intolerance. Many, she maintains, see through the dogmas but continue to wield power over the parishioners in order to further the clergy's selfish interests. We find Fra Celeste preaching as if angels had inspired him, yet stating privately that the only satisfaction he derives from his profession is in the knowledge of the effect his

---

3 Leuchtende Spur, p. 34.
oratory has on his parishioners. He preaches repentance to sinful mankind yet does not follow the rule of celibacy himself. Wonnebald Pück¹ is a cheat, a fraud, an immoral man, who within the protection of the well-established church is able to give the impression of being a virtuous, honest man of principle. He uses all the tricks he knows to secure his position as a revered and holy man among his flock. He plays on their superstitions, ignorance and awe. The height of his perfidy occurs when he allows a young, innocent and honest girl, Lux, to be blamed for what he himself has brought about—the robbing of the Madonna's jewels. This was done in order to pay off his mistress. Subsequently, he allows Lux to be banned from the town while he retains his high position and is elevated to sainthood after death. Again, Baldrian, the priest in "Der arme Heinrich" awaits daily God's vengeance on Heinrich because of the latter's behaviour, yet Baldrian claims to love Heinrich and cannot tear himself away from the knight. The Prince's wife in Der neue Heilige² has not produced an heir to the throne and the priests, worrying about this situation, are quite prepared to stoop to the basest trickery in order to ensure an heir for their city and ruler. Nor does the Protestant clergy escape Ricarda Huch's ironic comments. Both in the Hahn von Quakenbrück³

¹ Lebenslauf des heiligen Wonnebald Pück, Leipzig, 1905.
³ Der Hahn von Quakenbrück und andere Novellen, Leipzig, 1910.
and Von den Königen und der Krone, we are introduced to ministers who are rigid and doctrinal, showing none of the basic qualities of Christianity.

In the works previous to Triumphgasse, the church is not treated as a spiritual force, but rather is seen entirely from the point of view of the critical onlooker or satirist. Galeide, Frau Sälde and Aglaia do not attend church; if they do, it is from habit rather than from conviction. Even Haduvig is really more attracted to the person of her phantom priest than to the Roman Catholic religion per se. In the case of the priest in "Mondreigen von Schlaraffis," religion is lampooned by comparing the priest to a frog. The church represents rigid organization which relies on rules and orders to further its aims rather than on the virtue of charity enjoined by its founder. The bigotry, as evidenced in the luxurious and corrupt life of the high church official in "Fra Celeste," and the cruelty, stemming from ignorance, as witnessed in the destruction of Frau Sälde in "Mondreigen von Schlaraffis," reflect the author's attitude towards a religion which has become stagnant. To be sure, although Ricarda Huch attacks institutionalized religion, she is very conscious of the need of a spiritual force to oppose the strong rational materialism of her times. "Ich bin zwar sehr gläubig, aber nicht eigentlich religiös,"¹ she writes to Marie Baum in 1915. This interest in Christian truths is the motivating force of her later works on Luther and religion.²

¹ Leuchtende Spur, p. 194.
However, within the realm of the novel and short story we find almost exclusively ironic comments about the abuses and inconsistencies within the Roman Catholic and Protestant churches.

The narrator of *Triumphgasse*, Belwatsch, himself a religious sceptic is curious to learn what attracts the people to the church. He enters the cathedral on Good Friday not to worship but to try to investigate why the parishioners attend services, with the ironic result that he himself becomes caught up in the beauty and inspiration of the ritual.

Ich hörte den Akkord nicht nur, sondern sah ihn wie eine Blume aus Gold sich langsam öffnend zu einer Schale entfalten, aus der sich Gnade auf die elenden Menschen ergiesst. Eine andere, unsichtbare Welt hatte sich aufgetan, die ebenso lauter, süß, wahr und selig war, wie die unsere falsch, unflätig, verdorben, verzweifelt. Es gab also etwas Hohes und Schönes, etwas, das unendlich höher über mir stand, als ich über den Unglücklichen, die ich verabscheute, und dies Göttliche beugte sich mit wärmster, liebender Seele auf uns alle herab . . . . Ich hätte auf die Knie stürzen und Tränen der Anbetung vergiessen mögen und allen, die in der Kirche waren, das Himmlische Geheimnis entdecken.1

In this quotation it is easy to recognise Ricarda Huch speaking—a woman, who for a moment is allowing her heart to take over from her reason. She is allowing emotion to creep into an otherwise sceptical work. Rational compunctions disappear in the joy which the author experiences when she acknowledges the power of God to elevate these wretched people. Ricarda Huch would passionately like to believe that there was a higher, better life for the people of the Triumphgasse, but her sense of reality and acute consciousness

1 *Triumphgasse*, pp. 314, 315.
of the misery she sees around her, eventually extinguish this spark of passionate faith. Later, in front of the church, she watches the same people and remarks that "später werden sie auch Bestien und beissen und fressen sich." Ricarda Huch's attempt to make heart and reason coöperate is later on striven for by some expressionists:

Es gibt keinen anderen Ararat des Friedens als den neuen Bund des Geistes mit dem klopfenden Herzen.

Belwatsch's emotional experience is similar to Farfalla's feelings when she, along with other indigent slum dwellers, holds out her arms to Christ in the vain hope of mercy. It is only within the confines of the church that the poor people enjoy a few moments of spiritual elation before returning to their miserable life outside in the real world. The divine charity, which these unfortunates vainly desire from Christ, resembles in some measure the human love which Ricarda experiences in her own private life.


But none of the poor whom she depicts, least of all Farfalla, finds such grace either human or divine.


2 Unruh, Fritz von: Reden, Frankfurter Societäts-Druckerei GmbH., Abteilung Buchverlag, Frankfurt am Main, 1924, p. 29.

3 Leuchtende Spur, pp. 101-102.
In order to survive, Farfalla has to accommodate herself to any kind of work which will bring in a few Kreuzer. This she does without any sense of shame or false pride; she is courageous enough to ignore the taunts of her sister who considers Farfalla an outcast too degraded to be allowed in her home. Farfalla, although possessing the determination and industry to provide for her family, displays no initiative in trying to alter fate violently, for she sees no value in rebellion. This fatalistic attitude common to many women characters throughout the works of Ricarda Huch—Galeide, Aglaia and Lux—accounts, in large part, for their reaction to the men and to the children in their lives. One must accept what Fate decrees, must endure it and must never try to change it. Farfalla feels she is compelled by fate to endure the inconsiderate behaviour of her husband. Belwatsch asks her how it is that "Ihr Frauen wäret ohne Männer, wie es scheint, besser daran, und doch kriecht ihr ihnen immer nach. Was ist das? Ist es Dummheit? Tollheit? Liebe?"\(^1\) to which Farfalla replies: "Es ist Schicksal . . . alles ist Bestimmung, pflegt Ricardo zu sagen, und ich glaube, dass er recht hat."\(^2\) The word "Bestimmung" is repeated many times throughout the novel to justify woman's inability to assume an active role in life. "Bestimmung" causes the woman to love and to suffer as a result. Farfalla, who can be ruthless at times, admits she would take back her husband, who had once left her penniless to fend for herself and her children,

\(^1\) *Triumphgasse*, p. 76.

if only to provide a father for the family. Subsequently, when a letter comes from America to say that her husband is ill and would like to return to Italy to die, it is her daughter, Nanni, who takes decisive action while Farfalla herself remains silent. Nanni hardly remembers her father, yet she feels that he has committed a great wrong in deserting his family and denying them their right to have a father and provider. She writes to her father and tells him: "Wir sind unserer Mutter Kinder, nicht Deine. Wenn Du arm und verlassen im Spitale stirbst, so ist es Gottes Gerechtigkeit."\(^1\) But Farfalla who suffered from his behaviour far more than her daughter says: "... aber ich hätte ihm kein böses Wort geschrieben, so wenig wie ein gutes."\(^2\) Farfalla is fated to be a woman and, as such, must love. Love is bound to bring suffering, since men, in Ricarda Huch's world, for the most part do not know the meaning of love. Farfalla is passive in her acceptance of the general fate of woman, not just in her own private misfortune. She is completely unable to act with rational objectivity when it concerns her husband. Such unswerving loyalty to one's husband, however disloyal he may have proven to be, is also reflected in the life of her daughter Vittoria. Having been treated shamefully by her husband, a complete n'er-do-well, Vittoria promises her mother, sister and brother-in-law never to see him again, yet we learn: "Fasquale ... hatte Vittoria aufgespürt ... sie getroffen und wie es scheint

---


\(^2\) Ibid.
mit Leichtigkeit überredet, wieder zu ihm zu ziehen,"¹ again demonstrating how she, as a woman, succumbs to her "Bestimmung."
The way of Nature is fate for these women just as for Galeide in Ludolf Ursleu or for any of the countless female protagonists of Ricarda Huch's works. Thus, the fact that a child is born out of wedlock is condoned by Farfalla, since according to her thinking it is something which cannot be altered. It is the way of Nature.

Wenn heutzutage ein Mädchen heiraten will, so muss es zuvor einen Geliebten haben, aber keiner bleibt ihr länger als einige Wochen, wenn sie seinen Willen nicht tut; das liegt in der Natur, und es hilft nichts, sich zu widersetzen. . . . dass die Natur nun einmal so ist und man sich darein finden muss.²

However, the abject resignation displayed towards the cruelty of husbands and lovers is not evident in the feelings of the women for their children. Nature has fated women to bring children into the world and nourish them. This purpose transcends even love for man and indeed woman's own life. Consequently Farfalla is fiercely proud of her children and sacrifices her own pleasure for them. The thrill that the children express when she brings home a few flowers or makes a little toy from old material--this happy feeling which emanates from the children is rich reward for her. Passive acceptance of brutal treatment from her husband is breached only when he threatens the children.

Nur wenn er auf die Kinder schalt oder mit dem Füsse nach ihnen stiess, habe ich sie verteidigt und ihn gebeten, lieber fortzugehen und sich die üble Laune draussen, wo er wolle, zu vertreiben.³

She does all she can to make the remaining few years of Riccardo's life more comfortable and happy although she is thoroughly realistic here, too, and unashamed to say that she prays for his death. She explains that she fears for his future, should he live longer than she. The lack of emotion with which she talks about his death, even in his presence, seemingly belies the extremely close relationship between them and, again, indicates her complete submission to the dictates of fate. After the children have matured, Farfalla's mission in life has been fulfilled and "Bestimmung" permits only that she live on without thought for further happiness. Not even the great disappointment of Vittoria's marriage with Pasquale causes her mother to object, because it is "Bestimmung" that Vittoria as a woman should lead such a terrible life. Desires for legitimate happiness remain buried so deeply in her subconscience that Farfalla hardly knows whether she has ever experienced that feeling.

Ich habe niemals Zeit gehabt mich zu besinnen, ob ich glücklich oder unglücklich wäre. . . . Seit ich ins Elend gekommen bin, hatte ich beständig so viel zu denken, wie ich täglich Brot für die Kinder bekäme, dass ich über mich nicht nachdenken konnte.\(^1\)

From her daily misfortunes, Farfalla finds respite in the church as we have noted, and also in the proximity of the sea. The comfort of the church, she recognizes, is illusory. There is no speculation about the solace which the sea affords, yet Ricarda Huch is evidently dealing with a motif favoured by the Romantics and also employed elsewhere in her own

works. In "Mondreigen von Schlaraffis," Dominik is fascinated by the water and spends much of his time observing the coming and going of the waves, visualizing his future before him. The introductory paragraphs of Ludolf Ursleu contain an expansive metaphor based on the similarity of human fate to a frail vessel upon the heaving ocean of the life force. As in Undine and countless other Romantic writings, the sea is regarded as the tangible representation of the Absolute—the matrix of life and at the same time the repository for the mortal shell cast off at death. Contact with the sea thus provides implicit reassurance in the inviolable natural order of things and reduces temporal human sufferings to their proper insignificance.

No force, however, is sufficient to reclaim Farfalla for humanity. Poverty and degradation have left an ineradicable skepticism covering her better impulses. Her skeptical evaluation of all human motives is brought out most clearly in her relations with Belwatsch. Belwatsch, the exponent of good breeding and trust, considers that kindnesses he performs will be accepted in good faith. Not so, for in Farfalla's world all kindnesses (few as they are) are regarded with suspicion. She can never really trust any human being after having lived so long in an atmosphere of deception and chicanery. She is apparently fond of Belwatsch but she invariably disappoints him by indicating that she doubts the sincerity of his friendship when she asks: "Wer weiss, ob Sie dann heute noch so freundlich mit mir sprächen?"¹ This is a question

which he does not understand, since he lives in a society materially affluent and outwardly at least correct and polite in dealing with other human beings.

The device of contrasting Belwatsch and Farfalla gives the reader an opportunity to formulate his own analysis and avoids a clinical approach to Farfalla's personality. Poverty has despoiled Farfalla of the trust which lies at the roots of any social dealings. In the ruthless world she inhabits, scruples and tender feelings can never be permitted to dominate the mechanics of acquisition. She must have a "realistic" view of the world in order to live. When she comes in contact with a world where suspicion of motives is not a necessity, her "realistic view" becomes a sad impediment to happiness. Even if, in her heart, she values Belwatsch's kindnesses, she still is incapable of changing the feeling of distrust which by now is almost intuitive with her. In her mind, Belwatsch is one of the rich who will never understand what it means to go without a meal, or to have no oil to light the house at night. Belwatsch, coming from a society, which recognizes a code of ethics, trusts Farfalla sufficiently to leave her in charge of his house while he is absent from the city. Therefore, on his return, he is perplexed to find that Farfalla has not only left the house but has taken a portion of the rent money with her. This in return for all the kindnesses Belwatsch had shown her! He does not, of course, realize that virtue for Farfalla entails providing for her family by any means, rather than allowing momentary moral impulses to overcome practical considerations. It is affirmed throughout that love for her family is sufficient
cause for betraying friendship, and her action here is therefore condoned rather than condemned.

B. Michael Unger

In a letter to Reinhard Buchwald on the 12th of November, 1944, Ricarda Huch reflects on her past experiences, particularly on those which lead to a transition in her life.

Ungefähr seit meiner Heirat kam ein Bruch in mein Wesen. Bis dahin war ich, was man fälschlich heidnisch nennt, besser elementarisch nennen sollte, ich folgte hemmungslos meinen leidenschaftlichen Gefühlen und Antrieben.

In the above quotation Ricarda Huch refers to her personality at the time of writing Aus der Triumphgasse. From the critic's vantage point, however, it can be argued that the effect of the changes in the author are more evident in Michael Unger. In Michael Unger where Rose is portrayed as a mature counterpart of Galeide, Ricarda Huch allows the rational side of her being to assume prominence in so far as she is able to temper the "leidenschaftlichen Gefühle und Antriebe," which previously played a dominant role in the author's life as well as in the lives of her female characters. Rose Sarthorn reflects this change in the author. Rose develops from a gay carefree "Bacchantin," much like the earlier Galeide, into a mature woman experiencing sorrow and despair, yet overcoming them, and in so doing, gaining for the first time a balanced outlook on life. Ten years after writing Ludolf Ursleu, Ricarda Huch still listens to her heart, but the

1 Briefe an die Freunde, p. 283.
rational side of her character assumes prominence, sufficient to enable her to endure rejection by Richard and, moreover, to realize that life without him is not meaningless. Galeide would not have been able to cope with such a rejection but Rose Sarthorn, in whom the qualities of Ricarda Huch's older, more mature self are dominant, never permits love to rule her life completely. Although Rose longs to have her love and life fulfilled by marrying Michael, still she prepares herself for any eventuality by studying and giving art lessons. After she is cruelly rejected by Michael she is able to say: "... die Erde ist immer schön und gut ... Erst wenn ich das vergessen könnte, wäre ich ganz verloren."¹ As Farfalla unconsciously turns to the sea for consolation, Rose turns to the whole earth as an ultimate consolation in the most shattering hour of her existence. She does not lose her love for the beautiful in life, or the desire to live on. She marries another man, while still in despair over Michael's decision to renounce her, but finds real happiness only in the children whom she has borne. Here again as in Triumphgasse, the accomplishment of woman's mission takes precedence over love for a man. Rose had first entered the Unger household at the request of Michael's wife Verena, who wanted Rose to paint the portrait of her young son. Rose brought with her a freshness, warmth and naturalness which made an immediate and favourable impression on the family. We notice that her eyes are especially

¹ Michael Unger, p. 375.
intriguing and seem to say to all: "Komm zu mir, ich mache dich frei, ich mache dich schön."\(^1\) For Rose there is still little ugliness or disorder in the world and her whole being expresses a harmony which is the envy of Verena.

Sie ruht in sich selber und fasst die ganze Welt in ihre bildende Seele. Sie ist reich und bedarf Götter und Menschen nicht.\(^2\)

Her harmony with Nature, similar to that which Galeide seems to possess, precludes any interest in traditional Christian religion, indeed it makes of her a pagan, as she directs her prayers to the moon or to the earth. When Nature has impressed her deeply she kneels and prays: "Mutter Erde, segne dein Kind."\(^3\) Rose is, however, religious and her religion is entirely an affirmation of life.\(^4\) Rose's whole being expresses this feeling of innocence which the other characters in the book vainly long to recapture.

Ich möchte alles verschlingen, bis meine Seele voll wäre . . . . was sie tat und sagte, strömte in schweren Wellen aus einem goldenen Brunnen, fiel wie ausgereifte Früchte von einem sommerlichen Baume.\(^5\)

As if such closeness to Nature inspired worshippers, Michael is overcome with sudden love for Rose. Whereas Galeide can only offer Ezard her love, Rose opens up a new world of ideas

\(^1\) Op. cit., p. 34.  
\(^4\) Blütezeit der Romantik, p. 181, where Ricarda Huch quotes F. Schlegel: "Der Gedanke des Universums und seiner Harmonie ist mir eins und alles" as she explains the joyous feeling of belonging to the universe and being in harmony with it and nature.  
for Michael and encourages him to leave home and family to further his knowledge of sciences. As he pursues his new life of study at the University and is inspired by interesting and knowledgeable people to reflect on human problems, he realizes that it is the power of Rose's love which spurs him on to adopt a new mode of life, detached from all previous superficial commitments. Michael is convinced that only through Rose can he really live: "Ja--er war sich bewusst, dass er nur durch sie und mit ihr die Kraft besass, die über seine Natur hinausging." On the other hand Rose's harmonious being disturbs Michael in as much as he believes himself to be superfluous in her life. He feels that she is able to delve into the mysterious depths of her soul and find there everything which she needs in order to be completely happy. When he mentions his misgivings to her, she is completely puzzled and assures him passionately: "Nur weil du schön bist, ist die Erde schön, nur weil ich dich liebe, liebe ich auch mich und die Welt." We notice now that not only Michael has been altered by their relationship but Rose is herself no longer completely a child of nature. Her personal emotion now shapes her world.

Du weisst es ja nicht . . . einst beglückte es mich, Schönes zu sehen und zu schaffen, was mir schön schien; jetzt bin ich selbst schön und schaffe mich selber, weil wir uns lieben.  

For Rose at this moment "Gefühl ist alles." "Alles Leben ist ein Geschäft der Liebe," declares Rose in the spirit of Galeide, "und was ist und geschieht, ist nichts als fliegender Same der grossen Erdblume, die unsere liebestrunkenen Sinne entzünden soll, unsterbliche Schönheit hervorzubringen."¹ Now whatever her heart dictates, she accepts as right and good. Because she relies on her heart she becomes acutely aware of almost imperceptible changes of feeling or attitude in other human beings. She knows how difficult it is for Michael to forget completely that his child is at home, asking for his father and not realizing why his father is far away. Both Rose and Michael feel the precariousness of their relationship and are compelled to banish thought about the future. She exclaims, "du wirst mir doch nie ganz gehören . . . aber sprich nicht davon, denn ich habe dich jetzt und will nicht weiter denken"² and "was du auch sagst und wie fest auch dein Wille ist, mein Gefühl weiss es besser und lässt sich nichts ausreden; lass uns aber heute nicht von der Zukunft sprechen."³ Such words from the lips of a person who such a short time before was entirely free of care and rational considerations! Now acceptance of the moment comes only through effort. During the eight years, in which she knows and loves Michael, Rose undergoes even further development. Ricarda Huch's earlier creation, Galeide, on the other hand, does not change as she grows older, but remains a woman

³ Ibid.
dominated by her heart and, as such, destroys herself from the same basic impulse as Goethe's Werther. Rose has never stopped loving Michael but that love cannot be fulfilled. She is confronted with an element in life which she cannot affirm. Eventually she sees that love must not be allowed to dominate life itself and in a search for other value she turns to art, which until then has been more of a hobby than a vocation. She has profited from the various disappointments and setbacks in her relationship with Michael to develop a more objective view of life.\(^1\) Awareness that all is not beautiful and good and that what is ugly and bad cannot always be overlooked, calls forth a shield of objectivity, a sustaining power to protect her from her own emotions. Michael senses more acutely than before this feeling of independence within Rose and is convinced that he no longer is necessary for her existence, while realizing, at the same time, that she has become all the more necessary for him. He plans to leave for South America to begin life again as a scientist and to take Rose with him. When Verena, his wife, learns that Michael plans to leave for South America and once settled there to send for Rose, she tells him that he must make one

---

\(^1\) Goethe: *Die Leiden des jungen Werthers*, Bibliographisches Institut, Wien, 1902, p. 119. In this letter Lotte admonishes Werther to develop his talents: "Ihr Geist, Ihre Wissenschaften, Ihre Talente, was bieten die Ihnen für mannigfaltige Ergetzungen dar! Sein Sie ein Mann!" Rose displays the same healthy positive approach to life in developing her own talents after recognizing what fate has ordained instead of cherishing her heartsickness. Galeide reacts to the Werther situation as a true Romantic. Rosa has enough of Caroline's realism and rationalism to avoid that fate. Again on the 16th of June, 1771, Lotte tells Werther at their first meeting: "Und wenn ich was im Kopfe habe und mir auf meinem verstimmten Klavier einen Contretanz vor trommle, so ist alles wieder gut" (p. 33).
final decision: either to renounce Rose and remain with his son, or to renounce his son forever. This is a frightening moment for Michael but he decides in favour of Rose. Yet something happens to Michael when he leaves his son and journeys to Rose. Where he once felt free and joyful in her presence, he now feels nothing. Rose believes him to be in bad humour, a state which will pass quickly. But a new aspect of Michael's personality is suddenly brought into the story. Responsibility for his son's happiness claims precedence over his own private desires.

Es ist kein Schmerz, was ich fühle, es ist nichts, was durch Weinen und Klagen besser werden könnte, es ist etwas viel Schlimmeres, Krankes; ich sehe fortwährend Marios hilfeflehendes Gesicht vor mir, so wie er aussah, als ich fortging; es ist vor mir, wohin ich blicke, und erregt mir die Angst, ich müsste es ewig sehen und niemals etwas anderes.1

We listen almost incredulously as he calls to Rose: "Ich liebe dich nicht mehr. Ich fühle nichts für dich als Mit-leid, dass ich dir das sagen muss."2 Michael has been compelled to part from his son many times before. Why then, one may ask, does he decide at that particular moment to renounce Rose in order to return to the boy even though he admits that it is Rose who has given him eight years of joy and fulfillment? During the eight years with Rose, Michael has felt that she has developed more and more and has become mature and capable, not needing his assistance or strength, whereas his son has become increasingly dependent upon him. Ironically, Rose's conviction that their love is hopeless prevents its

2 Ibid.
fulfillment. She finds satisfaction elsewhere and Michael realizes at the crucial moment of decision that she does not depend upon him, while his son does. Since so much of Michael Unger is related to the author's own experiences, it is fair to say that Richard and his attachment to his family is in the back of her mind when she creates a situation where she allows Michael to reject Rose in favour of his son. "Michaels Liebe zu seinem Kinde . . . zehrte an ihm und zog sein Blut aus, während seine Liebe zu Rose ihn stark und froh und glücklich gemacht hatte,"¹ but the child's utter and complete dependence on him forces him to decide in his son's favour.

This crisis now makes it possible to analyse the self-sufficiency Rose has obtained. To be sure, during the eight years with Michael, Rose has steadily matured and has proven herself to be "tapfer, hoffnungsvoll, umschauend und wachsam."² She had gained a new depth of perception, she sees much which before she ignored and she has broadened her knowledge in every sphere. However, when Michael leaves her, her life stands still. At one stroke every unconfessed hope for the future is extinguished. "Wo war ich früher, dass ich die trostlose Hässlichkeit nicht sah, von der das Leben voll ist?"³ she asks. As an agent for the objective outlook espoused by the older Ricarda Huch, the author introduces

the Freiherr, a friend and later Rose's husband. He tells her that she has been living in an unreal world with Michael and that although the springtime of her life is over, with the departure of Michael, she still has the summer and autumn in which she may find much happiness and reward. Gradually he is able to open her eyes to a future full of hope even though the brightness of life has disappeared with Michael. The formulation of Rose's new outlook, although growing out of experience with bitter suffering, is still affirmative toward life. "Wer rückwärts sieht, gibt sich verloren, wer lebt, muss vorwärts sehen."¹ These words echo the philosophy of both the mature Ricarda Huch and her Romantic predecessor, Caroline Schlegel. The determined attitude to continue seeking positive values in life even at the darkest hour is reflected in their actions and in this attitude lies the basic distinction between Galeide and Rose. Here one can trace the author's own development. Galeide is an expression of absolute Romanticism and hence is not modelled after Ricarda but only a part of Ricarda—the part which was predominant in her early Zurich writings. Rose is Ricarda-Caroline, because she changes. Rose loses in turn her original naïve affirmation of life and her total immersion in emotion and ultimately replaces them with a cautious but positive acceptance built upon reasoned experience.

C. Von den Königen und der Krone

In the early Munich period Ricarda Huch is still very much involved in the critical appraisal of the Romantic School—the polarity of the Romantic personality, the love-death theme, the importance of the sea and music. All these are reflected in her novels. The "Märchen," as developed by the Romantics, is of immediate interest to Ricarda Huch in the writing of her novel Von den Königen und der Krone. While the work is a developmental novel, one is confronted with two worlds—one taken from the timeless realm of the fairy tale, and another corresponding to contemporary reality. Some such ambivalent production must have been at the basis of Novalis' definition: "Märchen, wie Tiecks Lieder—roman-tische Phantasien aus dem täglichen Leben." With this purpose in mind Ricarda Huch leads the reader to a mountainous area completely cut off from all modern communications, lying southeast of Trieste. The descendants of the rulers in the ancient realm (known to the Romans as Liburnia) are still revered but are in fear of discovery by the present day regime and are forced into the same abysmal poverty which oppresses their subjects. A crown, handed down within the dynasty is hidden in the principality waiting to be claimed by Lastari, the living member of the dynasty. Suddenly bereaved of his wife and finding it almost impossible to earn enough money to feed himself and his family of three, Lastari, decides

that he must leave the country to earn some money.\(^1\) When Lastari returns twenty years later, he finds that the crown has disappeared from its hiding place. A relative returning from the principality relates how the youngest son of Lastari, who had remained in the mountainous community, had drowned with the crown in his hand, rather than allow it to be claimed by outsiders. But now Lastari takes his older son Lasko with him out into the world far from the confines of their legendary realm. He does well in various jobs, promptly spends all his money and each time must begin all over again. He is never satisfied; his soul is tormented; he must go on; yet he never defines what his goal in life is. He really does not know what he is searching for, but the illusory service to the crown prevents his recognition of the true state of affairs. Here is a king, reduced to the position of a beggar. He possesses all the noble charm, the fine outward appearance, the power to attract those around him as befits a king, yet the family has lost its vital energy, and Lastari, as the direct descendant, has neither the strength nor the will to set himself a real goal to work for and attain. In her portrayals of Lastari and also of Lasko, his son, Ricarda Huch is showing how Romantic man appears to the non-Romantic. His real worth is not appreciated nor often recognized by others, who simply view him as a worthless member of society.

\(^1\) The theme of the crown appears continually throughout the novel. It has the same symbolic value as the "blaue Blume" of the Romantics. The longing for something which is far off, unattainable in life, is provided with a concrete object in both symbols. Not only the crown but the aristocratic notion are symbolical. The family is singled out for special treatment by fate whether in glory or suffering.
because he has not made a success of life materially. The Romantic man, for his part, feeling that life has no real value, longs to escape this world for the world of the blue flower. Lastari consoles himself in a similar way with the reassurance that he will some day claim his rightful crown. Lasko, however, forces himself to pretend that life has real value. He studies to become a doctor, marries a lovely young woman, takes over the management of a factory owned by his father-in-law, all of which makes him appear successful in the eyes of the world. In fact he has found no abiding happiness either and is plagued by the voice which repeats "wozu, wozu?" He, too, is a King and, like his father, does not possess the will to return to search for the crown. Like his father he is a victim of his own yearning, which of necessity must go unfulfilled, for fulfillment would remove the purpose for further living.

Although Ricarda Huch echoes the Romantics in various respects, as we can see, she departs from Novalis' description of what a "Märchen" should be, by combining fantastic and realistic components into her novel. The fairy tale principality with its Kings, legends and crown is interwoven into the daily life of the middle class bourgeoisie completely involved in making money, wearing the latest fashions and possessing all material comforts. Into this materialistic atmosphere step two giants of a different world, Lastari and Lasko and with them come all the glitter and excitement and nobility of a life which modern man with his low horizons may never experience. The reader, unaware of Ricarda Huch's purpose, may find the strange coalescence of two spheres of
life objectionable. The merit of her writing, however, lies in her ability to place Romantic man here in a modern setting and to trace the difficulties and despair he experiences, while attempting to live in a world foreign to his nature. We experience this as an anachronism.

Thus the marriage of Lasko, the last descendant of the Kings, with Maielies, a young girl from the industrial North is doomed from the beginning. The King's family has always married into a certain family and since Lasko has broken this tradition only sorrow and trouble will result. Lasko, whose ancestry originates in the Romantic South, the domain of sensual allurement and the irrational, is joined in marriage with Maielies, representative of the northern influence, the rational, pure purposeful healthy and strong being. The attraction of these poles is overwhelming but the outcome of their union is a catastrophe. Maielies, who, we feel, should have married her cousin Rizzo, a man very similar to herself, is attracted at first glance to Lasko. She is aware of the complexities of Lasko's personality, yet she firmly believes that once she is married to him, her love will act as a calming force, as a refuge where Lasko can find peace—"denn sie hatte den unbewussten Glauben, dass mit ihr der Genius des Lebens sei. . . ."¹ Lasko repeatedly warns her that they should not live together because she is healthy and strong and good, whereas he is ill and morose, but she answers him: "Wenn du bei mir bleibst und mich lieb hast, wirst du

¹ Von den Königen und der Krone, p. 156.
glücklich sein wie ich." Convinced that she alone can cure her husband, Maielies is at times jealous of Lasko's devotion to his father. In her practical eyes, Lasko is not worthy of such devotion because he cannot hold a position for any length of time, he never has any money and he continually asks Lasko for help. She cannot overlook his lies and weaknesses because she associates them with his neglect of Lasko while a young boy. It is impossible for her, at the beginning of her married life, to understand what forces bind father and son together when Lasko's youth was devoid of family devotion, love and comfort. Now that Lasko is established in life, it is inconceivable to Maielies that he faithfully cares for the father who neglected him in his youth.

Lasko and Lastari share a view of life which Maielies can never possibly understand or even glimpse. No power of hers is strong enough to penetrate and change the erratic mentality of father and son. Not through love but only through death will the two men find peace at last. In other works of Ricarda Huch, we frequently encounter women who have the ability to change men, but here where the author is dealing

---

2 Op. cit., p. 44.
consciously with an embodiment of Romanticism, not even love can overcome the sickness of "Sehnsucht." Lasko feels, as do the Romantics, such a keen awareness of death that he considers Death his constant companion. He even tells Maielies that the longing for death is stronger than that of his attachment to her.\(^1\)

\[\text{Du bist die Lebendige, und der Tod kann dir nichts antun; wer weiss, ob dir das Leben nicht von meinem Grab die allerschönsten Kränze für deine Stirn pflücken wird.}^{2}\]

At the beginning of their marriage, Lasko momentarily forgets his melancholy and preoccupation with death. He and Maielies speak of their awaited son whose name will be Divo befitting a very special child.

\[\text{Nach langerem Wählen und Wegwerfen einigten sie sich auf den Namen Divo, als den königlichsten und heldenmässigsten, der ihnen einfiel; denn sie zweifelten nicht, dass ihr Sohn zu Ruhm und Schönheit auserkoren sein werde.}^{3}\]

Lasko feels that his restlessness will be stilled with the arrival of Divo and together with Maielies' unfaltering love, he will at last be truly happy. Both Maielies and Lasko feel closer to each other as they prepare for their future with Divo. However, after more than a year, then two have passed and still Maielies has not borne a son, Divo's name is heard less and less frequently until it seems as if the

---

\(^1\) Garrod, H. W., ed.: *Keats Poetical Works*, Oxford, 1939. "And for many a time I have been half in love with easeful death," *Ode to a Nightingale*, p. 259.


name and the dream child have never existed in their minds. Divo, as the object of intense desire, approximates the symbolic significance of the crown. The crown is, however, hereditary, i.e. property of Lasko from birth, and unites him with his father in a common attitude towards life. Divo is the dream of Maielies and Lasko. He is to unite them in an attraction stronger than the momentary sensual reaction from which their marriage has arisen. But Divo is never born. The dream is dispelled with time, just as their marriage eventually breaks asunder.

At this moment the author introduces the character who shares Maielies' constitutional qualities and who seems, by contrast, the husband intended by nature for her. Rizzo is active, healthy, optimistic, everything which Maielies needs to draw out the best in her personality and to make her life full and rewarding. Maielies has grown up close to Rizzo and has thought of him as a brother, since their natures are so similar. Ironically it is Rizzo who introduces Lasko into the family. Now many years later, Rizzo returns from abroad and after one visit with Maielies realizes that it is she whom he desires. At this particular time when Maielies is alone (Lasko is away on business) and feels her isolation keenly, she welcomes Rizzo's company as a bright relief. And suddenly he is no longer a friend and relative but a man whom she loves. Rizzo assumes a significance in her life which she could not have suspected possible before, for now she feels the deepest longing for communication with a soul akin to her own. But however strong her emotion is at this moment, she refuses to accept
Rizzo as a lover. The initial fascination to Lasko is still deep within her, and in the final instance her loyalty and love prevail. Rizzo is furious, leaves Maielies, seduces Moga, Maielies' maid, and then leaves again for across the seas. Maielies is wise enough to know that she is only attracted to Rizzo as compensation for Lasko's cruel words and actions. She cannot be compared with Galeide in this regard because the latter acts according to an overwhelming passion for Ezard, whereas Maielies' attraction to Rizzo is simply the result of bewilderment, sadness and pain. Maielies, in contrast with the purely Romantic woman, displays a much greater psychological subtlety. Galeide, a truly Romantic figure, thinks only of the moment and is a slave to the dictates of her heart; Maielies, however, displays a more rational, mature nature by thinking about her life with Lasko and not allowing a sudden flash of passion to destroy the foundations of her love.

Ironically, the adoption of a child (actually Moga's and Rizzo's) causes the final break between Lasko and Maielies. This child, which was to foster a feeling of closeness and harmony between Lasko and Maielies, only brings with it pain and anger once its real identity is discovered. However, in the beginning, there are times when Lasko forgets that the baby (named Dragaino) is not the long-awaited child of his union with Maielies. Lasko knows that the baby's real mother is Moga, but while observing the child one day in Moga's presence, comments on the boy's resemblance to his foster mother Maielies:
Ich habe mich schon oft gefragt . . . ob das ein witziger Zufall ist, oder ob das innige Zusammenleben der beiden macht, dass sie einander innerlich und demgemäss auch äusserlich gleich werden; wenn man die Bildsamkeit eines Kindes bedenkt, ist das keineswegs unglaublich.¹

Lasko's observation here calls to mind an important Romantic motif appearing notably in Novalis' poem "Astralis" (Heinrich von Ofterdingen), where the birth of Heinrich's child is attributed to intense spiritual rather than physical union. Goethe under the influence of Schelling attempts the same thing in the Wahlverwandtschaften, with the implication that spiritual parentage supersedes physical. At the baptism of Eduard's and Charlotte's child, he writes:

Das Gebet war verrichtet, Ottilien das Kind auf die Arme gelegt, und als sie mit Neigung auf dasselbe heruntersah, erschrak sie nicht wenig an seinen offenen Augen, denn sie glaubte, in ihre eigenen zu sehen, eine solche Übereinstimmung hätte jeden Überraschen müssen. Mittler, der zunächst das Kind empfing, stutzte gleichfalls, indem er in der Bildung desselben eine so auffallende Ähnlichkeit, und zwar mit dem Hauptmann erblickte, dergleichen ihm sonst noch nie vorgekommen war.²

In the Wahlverwandtschaften, each parent loves a person other than the individual to whom he is married and the child bears not the features of his physical parents, but those of their longing. In the case of Maielies and Rizzo, although their love is not fulfilled physically, evidence of it is stamped indelibly upon the face of Rizzo's and Moga's child. Moga has but served as the physical instrument for Rizzo's thwarted longing. After Lasko's death some years later,

Dragaino, ironically, refuses to have any contact with his real father. His mother Maielies suggests that perhaps he would like to have a new father, to which Dragaino asks: "Kommt Papa wieder?" Maielies tells him that a new father would come to live with them, to which Dragaino replies emphatically: "Den würde ich totschlagen!"\(^1\)

As stated earlier, the joy which Maielies and Lasko share with the arrival of Rizzo's child does not last long. The most difficult test of Maielies' character is yet to come. Lasko leaves home after learning that Rizzo was the child's father, and Maielies, finally moved by Moga's wishes to have the child completely for herself, allows the servant to leave and take the baby with her. The baby could be at best only a pitiful substitute for Divo, the ideal. Maielies must realize that the chasm between Lasko and herself can never be bridged. She stands alone without husband or child. In her despair she seeks comfort neither in the Roman Catholic church, as does Verena, when Michael Unger deserts her, nor in a profession, as does Rose. But like Rose, Maielies too, is able to summon up reserve strength and will power and betrays to no one her inner heartbreak.

Suddenly a benevolent fate seems to intervene. After leaving Maielies' home, Moga becomes very ill. Knowing she is going to die, Moga asks for Maielies and admits to her that she had never been capable of looking after the boy nor of loving him as Maielies did and still does, and she

\(^1\) Von den Königen und der Krone, p. 355.

\(^2\) Ibid.
begs Maielies to care for him after her death. At almost the same time, Maielies receives word from Lasko, who is living with his father on a farm, asking her to visit him. Lasko's incomprehensible, almost whimsical action seems to dispell all the sadness and anger which he and Maielies have undergone, and so the great hope for a life of happiness seems almost realized. But fate has been kind only in order to bolster a final illusion. Maielies arrives at Lastari's farm only to learn that Lasko has been murdered by his half brother Zizito in an act of rage. Her sole consolation is found in her understanding with Lastari which their mutual grief brings about. In the face of Death, external differences fall away and common essential humanity is left. Lastari bridges the emotional gap between them when he requests that the boy Dragaino be called his grandchild. The reconciliation between the kings and the practical modern world, between Romanticism and affirmation of values in this life, is symbolized in their rapprochement. Corresponding to the personal reconciliation with Lastari, we note a turn to nature on Maielies' part, likewise indicating a new wish to identify herself not with active society alone, but with the whole universe.

Vor der kleinen täglichen Beschäftigung, die sie daheim gehabt hatte, graute ihr; aber die Bewirtschaftung des grossen Gutes, der Dienst der Elemente, das reizte ihre Kräfte zu schaffender Tätigkeit.¹

In this work the two dichotomous elements of Ricarda Huch's personality have been reconciled. The Romantic has made a

concession—he will recognize as his heir the son of purposeful active individuals. The socially oriented human being has also changed her course. After experiencing full recognition of the futility in her active course, she turns to the Absolute in the form of nature, as a last refuge. Concrete evidence of the change in Maielies is offered at the end of the novel. She remains true to Lasko's memory. She refuses Rizzo when he sues for her hand.

Within the area of novels and short stories, Ricarda Huch's early Munich period, 1901 to 1909, provides her most striking women characters. Each in her own way stands alone and together mark the pinnacle of Ricarda Huch's creative career. They appear at a period of transition in the author's life. From now on, Ricarda Huch turns her attention primarily towards religion and philosophical pursuits. Throughout the years in Zurich and Bremen, Ricarda Huch had been concerned with herself, her studies and her relationship with Richard. Through her marriage to Ermanno Ceconi, her introduction to the life and people of a foreign country and with the birth of a child, Ricarda Huch became less concerned with the "ich" and turned her attention to her family and to the problems, financial and social, in Trieste. All these factors contributed to a more rational outlook on life, the effect of which we have noted. Ceconi was unable to establish his own dental practice in Trieste without further study and Ricarda felt that her business contacts with publishers were much better in Germany.

Eben kommt ein Brief von Prof. Exner aus Wien, dass Mannos Gesuch nicht bewilligt worden ist; also mit Triest und Wien ist es aus. Die grösste

So it was that the Ceconi family moved from Trieste to Munich, where both Ricarda and Ermanno could work under better conditions, and it was in Munich that Ricarda put on paper what she had seen, heard and experienced in Trieste—beginning with the novel Aus der Triumphgasse.

Farfalla stands at the centre of that work both as an impressive character and as a vital embodiment of Ricarda Huch's thoughts regarding the place of woman in life. Secondly, the near naturalistic portrayal of this destitute woman gives the reader an awareness of the life, hardships, emotions and longings which are present in the people of the lower social strata. However, Ricarda Huch is not a social reformer who preaches to her readers and exhorts them to action. She is concerned, first of all, with portraying Farfalla in an objective light and does not in any way attempt to becloud Farfalla's shortcomings in order to pull at the reader's heartstrings. Such objectivity enables the reader to see all facets of Farfalla's character, the bad as well as the good. Her irrational wariness, her apparent disloyalty to her benefactor, her unconcerned, detached attitude towards the suffering about her—these qualities are counterbalanced by the zealous care she takes of her children, her unceasing battle against hunger and illness and the quiet

---

1 Leuchtende Spur, p. 116.
acceptance of the woman's "Bestimmung." Through all her hardships she reaffirms the desire to live and to continue living as long as there is one ounce of strength left in her body.

The youthful Rose in Michael Unger represents the complete harmonious acceptance of life which to her consists solely of goodness and beauty. Through her relationship with Michael she gradually develops from the limitations of her joyous existence, to the extent that she recognizes ugliness and wickedness, and experiences great sadness. Through her, Michael catches a glimpse of the value and depth of a full life which he failed to experience in the tedium of his bourgeois life with its static values and unexplored emotions. Rose widens the scope of his thinking, feeling and seeing, and although she is sacrificed in favour of Michael's son, she had rendered him a service. Through this unfortunate experience her naïve approach to life is shattered. When Michael leaves her, it is as if a veil has been lifted from her eyes. She suddenly sees the world as it really is.

Warum bin ich blind und hässlich geworden? . . . Warum sehen meine Augen nichts mehr als mein schimpfliches Elend? Was mir einmal rot und grün und wonnevoll erschien, das sehe ich grell, schmutzig und unbedeu-
tend. Deine Bäume und Blumen trösten mich nicht mehr, Mutter Erde! Und doch bist du schön, du Ewige, wie du warst, nur ich bin blind und krank, dass die Schönheit mich anwidert, die du über mich ausschüttetest.¹

Rose recaptures the joy of living through the love for the children whom she bears after her marriage to the Freiherr. The children become the object of her hopes as Michael had been before.

¹ Michael Unger, p. 369.
The most conventional of the three women is Maielies and as such is not so striking as Farfalla or Rose. The daughter of a factory owner, Maielies had grown up in a very sheltered, bourgeois atmosphere and only succeeds in moving beyond the narrow limits of middle class life when she marries Lasko. Through her association with Lasko, she becomes more self-reliant, and more tolerant, yet until his death she never quite loses the traits of an early conventional upbringing. She, at times, experiences jealousy when Lasko puts his father before her, she is aware of society and the duties of a well-to-do middle class matron, she is generous and quite self-satisfied—all of these characteristics can be found in any person. However, Maielies does have an important role in Von den Königen und der Krone, precisely because she is "normal" and is married to a "King," a special person who is in no way suited to the "normal" bourgeois existence. The contrast between Maielies, her upbringing, her thinking, her emotions, and Lasko serves to bring Lasko's difficulties in an insensitive society into clearer perspective. Both Michael Unger and Von den Königen und der Krone may be regarded as "Bildungsromane" if one considers, as the author's objective, the portrayal of the development in the two principal women figures, Rose and Maielies. As young girls, Rose and Maielies are the natural creatures their names imply, yet through the experience of love, both women develop far beyond the limitations of their sheltered positions in life. After all the vicissitudes of their careers are past, the women emerge strong, positive in attitude and self-reliant. They have both suffered greatly
from unfulfilled love, but have not given way to self pity when deserted. They emerge from their experiences mature, active and ready to accept any additional challenge which life may offer. As life approaches its end (we never follow them as far as death), both women have withdrawn from active life, content to look on "from the shore" to be the observers of life, as expounded in the first chapter of Ludolf Ursleu. However, Rose and Maielies are still positive and optimistic and cling to a living value, symbolized in the guardianship over a child. Concerning Rose, we hear of her complete and utter devotion to her children and how she ignores the lack of money and material comfort which characterize her existence. Maielies' love for Lasko is strong and steady but her life is only truly fulfilled when she has Dragaino at her side.

The readiness with which the three mothers make sacrifices for their children has a parallel in the life of Ricarda Huch. Already in 1903 she is expressing doubts about her marriage with Ceconi and in the following letter, her uppermost worry is about the future of her daughter:

Nachher fiel mir dann noch ein, dass ich überhaupt gar nicht einmal wüsste, was und wie, ausser dass ich etwas weniger materielle Sorgen haben möchte und Zeit zum Arbeiten, und dann vor allem die Gewissheit, dass Busi nichts widerfährt. . . . Was ich sonst noch möchte, Mannos Temperament ein bisschen zu ändern, ist auch unmöglich.¹

In 1905, after much consideration, Ricarda Huch divorces Ceconi. Six years later, Ricarda finds herself in the terrible position of having to choose between her husband

¹ Leuchtende Spur, p. 142.
Richard, whom she married in 1907 and her daughter Busi. Richard is extremely jealous of Ricarda's love for her daughter and will not allow Busi to live with them. In one of her poems from Liebesgedichte, Ricarda tries desperately to tell Richard that both she and her daughter are longing to be loved by him and to return his love.

Yet Richard remains deaf to the request. Other reasons for the divorce became evident but from Ricarda Huch's correspondence it is clear that a mother is speaking, a mother who would sacrifice her personal happiness rather than desert her daughter.

The decision is made. Ricarda Huch divorces Richard and together with Busi she returns to Munich.

The children in the novels of her Zurich and Bremen periods remain shadows beside the living, vital children who appear in the three novels of this period. Nor did the parent-child relationship play the dominant role in the

---

1 Liebesgedichte, p. 30.

2 Leuchtende Spur, pp. 158-159.
previous works as it does in the novels under discussion. Over and over again the feeling of a mother's complete dedication to her children is reflected throughout these three novels. From Farfalla's lips we hear:

Seit ich ins Elend gekommen bin, hatte ich beständig soviel zu denken, wie ich täglich Brot für die Kinder bekäme, dass ich über mich nicht nachdenken konnte.1

And Rose and Maielies with their children are described in the following passages:

Sie hatte Kinder bekommen und bei ihren und des Freiherrn geringen Einnahmen und bei der Sorglosigkeit im Ausgeben dürftig gelebt. Darunter litt sie aber kaum, weil sie in ihrer überschwenglichen Liebe für die Kinder alles andere, was geschähe, nur wie in einem schwachen Traume erlebte.2

Die Maielies lachte glücklich und rief: 'Du hast recht, wir brauchen keinen /Mann/, wir brauchen keinen!' worauf sie ihn kräftig in die Luft schwang, wieder hinstellte und sich auf und ab mit ihm im Garten jagte, dass sein jauchzendes Gelächter hoch in die dünne Herbstluft stieg.3

Ricarda Huch's woman, then, finds purpose in her natural maternal function. We see the protagonists of Michael Unger and Von den Königen und der Krone ultimately accepting the same role as Farfalla. To love and to suffer is woman's destiny, but not her downfall. Life goes on and as such is woman's responsibility.

---

1 Aus der Triumphgasse, p. 53.
2 Michael Unger, p. 434.
3 Von den Königen und der Krone, p. 356.
Conclusion

After completing the three novels discussed in Chapter 4, Ricarda Huch turns her attention to philosophical and religious works. In a scattered collection of short stories dating from 1910 to 1947, there is not one outstanding female character. In Der falsche Grossvater, Ricarda Huch is primarily interested in one aspect of the political scene of the day rather than in portraying any one female character. Again in Weisse Nächte, Ricarda Huch is much more intrigued by the memoirs of Paléologue, the French ambassador to the Russian court, than she is in the portrayal of great women. The penetrating study of the Russian mentality coupled with the psychological observations of the French ambassador make a fascinating short story, but there is no attention paid to the development of female characters.

Thus when we discuss the "woman" in Ricarda Huch's fiction, we need only consider the role she plays in the author's works up to and including Von den Königen und der Krone.

During the years 1894 to 1910, changes in Ricarda Huch's thinking and outlook were inevitable, due to experiences of great emotional stress at various stages in her life. It is therefore interesting and not surprising that she creates

1 Der falsche Grossvater, Erzählung, Wiesbaden, 1947.
2 Weisse Nächte, Berlin, 1943.
at various times women characters who reflect very closely the stage of development which the author herself has reached.

This natural inclination towards Romanticism mentioned above in her Zurich writings, took the form of gay, amoral creatures moving only within the sphere of their own emotions and unconcerned with reality. Galeide is naïve and so natural that she exposes herself to tragedy in contact with the full complexities of life. She falls wildly in love with her cousin yet her love for him never develops into a strong bond of mutual understanding. Her love affair with Ezard does not mean enough in her life that she can save herself from becoming involved with Gaspard, a boor, who is simply attracted to her sensually. Galeide cannot face up to life. She takes no blame for her actions; is unconcerned that her cousin has made great sacrifices in order to be free to marry her, or that her affair with her cousin has caused such grief in her family. She is dominated by her subjectivity. Both she and Frau Sälde are doomed to destruction due to their unreflecting, unrestrained natures.

The women of the second period, Aglaia and Liebheidli, are very similar to their predecessors. However, there is one major difference. They are moral. They are prepared to sacrifice everything, including their lives, for the men they love. They are passive like the Zurich women, but they are filled with the overwhelming desire to offer themselves as a sacrifice if necessary. They have a purpose in life, completely lacking in Galeide and Frau Sälde.

While Farfalla displays a plethora of faults and vices, mainly due to her unfortunate environment, even here Ricarda
Huch finds positive value. Indeed she is subjecting woman to the most stringent test by placing her against a background of extreme material and spiritual poverty. Farfalla emerges from the experiment clinging to the absolute essential of woman's nature: devotion to her offspring and human destiny. In her later novels, Ricarda Huch's women after the most severe misfortune maintain the same fortitude as Farfalla and cling to purpose (usually in the form of a child).

Rose in *Michael Unger* and Maielies in *Von den Königinnen und der Krone* show a marked development from their predecessors. These women experience a development of character within the novel. As young girls they are purely passive Romantic figures who let things happen to them without question, but after experiencing sorrow and heartbreak they become sufficiently active women, who know how to direct their lives, tempering their emotions with reason and channeling their love and understanding towards their children. Both Maielies and Rose show themselves ready to sacrifice everything in order to help their lovers. But contrary to Aglaia and Liebheidli, their sacrifice is not accepted. The men reject the women's desire to help them and thus the women find themselves left without an object for sacrifice. At this point Ricarda Huch makes it very clear that a woman can and must go on living even though her love (which seems to be a prime value at the time), has been rejected. These women must find purpose in existence. This comes finally in an active life and in their devotion to their children.

In a concise evaluation of Gottfried Keller's artistry, Ricarda Huch writes: "Er hat die endlich gereiften Früchte
der Romantik auf goldner Schale gereicht."¹ One can also say that Ricarda Huch was able to take the most positive traits of the Romantics and blend them with the realism of a 19th century realist to give to the literary world a synthesis of the two. Beginning with what apparently was a natural inclination towards the Romantics, a love for the whole world and a desire to sacrifice herself for others, she nevertheless develops gradually a more realistic approach to life, which imposes restrictions upon even the best emotions, although never completely forsaking one for the other. In this remarkable combination of two divergent patterns of life, Ricarda Huch presents her conception of woman's destiny.

¹ Ausbreitung und Verfall der Romantik, p. 30.
Frau Sälde: appears in "Der Mondreigen von Schlaraffis."

1 The story takes place in a small Swiss village where the priest wishes to put an end to a yearly festival, which he considers pagan. This festival takes place when the moon is full; young and old join hands to dance in a circle, chanting songs in honour of the moon. Although Dominik (the village chemist), is a good Roman Catholic, he does not comply with the wish of the priest and refuses to sign a petition asking for the abolition of the dance. A certain Frau Sälde, who never goes to church, is blamed along with Dominik for organizing opposition against the priest. Dominik, who silently loves Frau Sälde and sees in her his future wife, decides to leave town, with the idea that when he becomes famous in a foreign country he will return and make Frau Sälde his wife. She is left alone to battle the authorities who judge her cruelly for having taken a leading part in the so-called pagan dance and gradually they make her life so unbearable that she goes out into the lake, falls into the water and is drowned. Dominik returns and learns to his despair what has happened. When she had really needed him, he had been far away.

Haduvig: is the main character in the short story "Haduvig im Kreuzgang." She is a delightful young girl who drives her father to distraction because of her changes of mood and mind. She imagines that she has seen and chatted with a dead monk in the cloister of the church. Such are the powers of her imagination that she becomes interested in the monk's past and in so doing takes an interest in the Catholic Church and especially the Virgin Mary. The monk tells her that he must keep wandering until he has found his true love and that then only a kiss from her can remove the curse from him. Haduvig kisses the phantom and it immediately disappears. After this she returns to the Protestant fold, forgets about her previous grievances with the church and agrees happily to marry her cousin Fritz who has forgiven her for her escapade with the phantom.
Appendix to Chapter 3

1 Aglaia: is a young well-to-do woman who one day hears by chance a sermon by a priest (Fra Celeste) whom she recognizes as the baker's apprentice who used to deliver bread to her parents' home. At that time she had been attracted to him but because of the difference in social rank, her parents had found ways to dampen her interest in the young boy. Aglaia was soon married to a rich older man in the town. After hearing Fra Celeste's sermon, Aglaia follows him to his lodgings where they declare their mutual love. Without hesitation Aglaia renounces her husband and family in order to be with Celeste. After a few years of true happiness, Aglaia falls ill. Celeste cannot bear to see her, because he feels that he will lose his only possession if she dies. Finally one day he is persuaded to visit her, and shortly afterwards she is found dead with a knife in her breast. That same day, Celeste in great despair drowns himself—the final act in the Liebestod.

2 Liebheidli: is a peasant girl, living with her parents as serfs on the lands of Ritter Heinrich. Heinrich, shortly after his marriage with Irminreich, contracts leprosy and must leave his castle. Liebheidli, known far and wide for her piety, searches for Heinrich and persuades him to let her and her parents look after him during the cold winter. Heinrich complies with her wishes and during the months together Heinrich realizes that Liebheidli has grown to love him. When Heinrich tells of a possible cure for leprosy, if a young maiden sacrifices her life for the leper, Liebheidli announces immediately that she will be the sacrifice. Heinrich and she journey to Salerno where he allows her to be sacrificed, although he knows how much Liebheidli longs to be his wife. Her sacrifice is not in vain. Heinrich recovers his good health and with hardly a thought of Liebheidli takes up worldly pleasures again. Even when he is killed by an angry mistress, he dies with a satisfied smile on his lips.
Bibliography

Works of Ricarda Huch:


Briefe an die Freunde, ausgewählt und eingeführt von Marie Baum, Tübingen, 1955.

Der Fall Deruga, Roman, Berlin, Wien, 1917.


Der Hahn von Quakenbrück und andere Novellen, Leipzig, 1910.

Der letzte Sommer, Eine Erzählung in Briefen, Leipzig, 1910.

Der wiederkehrende Christus, Eine groteske Erzählung, Leipzig, 1926.

Dornröschen, Ein Märchenspiel, Leipzig, 1902.


Entpersönlichung, Leipzig, 1919.


Erzählungen, Band 1 und 2, Leipzig, 1919.


Frühling in der Schweiz, Jugenderinnerungen, Zurich, 1938.


Michael Unger, Berlin, 1928 (first published under the title Vita somnium breve, Leipzig, 1903).


Neue Gedichte, Leipzig, 1907 (published in 1913 under the title Liebesgedichte).


Urphänomene, Zurich, 1946.


Criticism and Memoirs concerning Ricarda Huch and her works:

Baum, Marie: Leuchtende Spur, Das Leben Ricarda Huchs, Tübingen, 1950.


Flandreau, Audrey: Ricarda Huchs Weltanschauung as expressed in her philosophical works and in her novels, Chicago, 1948.


Grenzman, W.: Deutsche Dichtung der Gegenwart, Frankfurt am Main, 1953, pp. 137-152.


Ricarda Huch, Persönlichkeit und Werk in Darstellungen ihrer Freunde, Atlantis Verlag, Berlin, 1934.


Additional Works consulted:


Brentano, Clemens: Sämtliche Werke, Bibliographisches Institut Wien, 1902.


Gundelfinger, F., Hgb.: Steffens, H., Lebenserinnerungen aus dem Kreis der Romantik, Jena, 1908.


Preitz, Max, ed.: Friedrich Schlegel und Novalis, Darmstadt, 1957.

Schleiermacher, Fr.: Sämtliche Werke, Berlin, 1835.


Schmidt, Erich, Hgb.: Caroline, Briefe aus der Frühromantik, Leipzig, 1913.


Susman, Margarete: Frauen der Romantik, Jena, 1931.

Unruh, Fritz von: Reden, Frankfurter Societats-Druckerei, Frankfurt am Main, 1924.

