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ROMANTIC DISTANCE: THE POETICS OF ESTRANGEMENT AND SELF-  
DISCOVERY IN NOVALIS' "HEINRICH VON OFFERDINGEN"

*University of California, Irvine*

PH.D. 1984

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Romantic Distance: The Poetics of Estrangement and Self-Discovery  
in Novalis' Heinrich von Ofterdingen

A dissertation submitted in partial satisfaction of the  
requirements for the degree of Doctor of Philosophy  
in German

by

Kenneth Scott Calhoon

Committee in charge:

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Professor Helmut J. Schneider

1984

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1984

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## ABBREVIATIONS

- GA Fichte, Johann Gottlob. Gesamtausgabe, ed. Reinhard Lauth and Hans Gliwitzky. Stuttgart/Bad Cannstatt: Frohmann, 1977.
- HA Goethe, Johann Wolfgang. Werke: Hamburger Ausgabe, ed. Erich Trunz. Munich: Beck, 1976.
- JP Jean Paul, Werke, ed. Norbert Miller. Munich: Hanser, 1960.
- KA Schlegel, Friedrich. Kritische Ausgabe, ed. Ernst Behler, Hans Eichner, et. al. Paderborn: Schöningh, 1956 ff.
- KrV Kant, Immanuel. Kritik der reinen Vernunft, ed. Wilhelm Weischedel. Frankfurt: Suhrkamp, 1976.
- LW Lessing, Gotthold Ephraim. Werke, ed. Herbert Göpfert. Munich: Hanser, 1970-79.
- NA Schiller, Friedrich. Werke: Nationalausgabe, ed. Lieselotte Blumenthal and Benno von Wiese. Weimar: Hermann Böhlhaus Nachfolger, 1962.
- Schriften Novalis, Schriften, ed. Paul Kluckhohn, Richard Samuel, et. al. 3rd edition. Stuttgart: Kohlhammer, 1977-84.
- SU Herder, Johann Gottfried. Sämtliche Werke, ed. Bernhard Suphan. Hildesheim: Olms, 1967. Reprint of the Berlin edition of 1888.
- SW Schelling, Friedrich Wilhelm Joseph. Schellings Werke, ed. Manfred Schröter. Munich: Beck, 1965. Reprint of the 1927 edition.
- TW Hegel, Georg Friedrich Wilhelm. Theorie Werkausgabe, ed. Eva Moldenhauer and Karl Markus Michel. Frankfurt: Suhrkamp, 1979.
- WW Wieland, Christoph Martin. Werke, ed. Hans Werner Seiffert. Munich: Hanser, 1968.

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ABSTRACT

Romantic Distance: The Poetics of Estrangement and Self-Discovery  
in Novalis' Heinrich von Ofterdingen

by

Kenneth Scott Calhoun

Doctor of Philosophy in German

University of California, Irvine, 1984

Professor William J. Lillyman, Chair

The focus of this study is the peculiar structure of Novalis' aesthetics as embodied in the quest of the poet-hero in Heinrich von Ofterdingen. Heinrich's Bildung--the use of this term is defended in the course of this study--is described as the subject's gradual identification with an object-world which he in turn recognizes as a projection from within. Prerequisite to the attainment of self-consciousness, however, is the subject's initial perception of the otherness of the projected self: Heinrich can appreciate his intimate surroundings only after attaining a certain distance from them. His journey into foreign lands corresponds to the aesthetic operation Novalis called "pleasant estrangement" (angenehme Befremdung), the process of giving the commonplace a semblance of strangeness, thereby endowing it with an attraction which allows for the reacquaintance with the once familiar on a transcendental level. Discussing this structure in a variety of conceptual and figurative frameworks, this study shows Ofterdingen to be a point at which natural philosophy,

Romantic aesthetics, modern hermeneutics, and an embryonic psychoanalysis coincide. Each of the above is concerned in some way with the origins of consciousness, and each involves a dynamic of self-discovery appropriate to the development of Novalis' poet-hero. Chapter One consists primarily in a comparison of Ofterdingen with Coleridge's "Kubla Khan," examining the common origins of these works in Orientalism and post-Kantian philosophy. Both texts narrate the attainment of self-consciousness, moving to a point of retrospect from which the subject recognizes the apparently given world as his own unconscious creation. Chapter Two demonstrates how Heinrich's developing self-consciousness produces a shift in the the narrative structure of the novel. Chapter Three explores Heinrich's changing relationship to the object-world in psychoanalytic terms, treating the initial dream as a narcissistic fantasy, the subsequent quest as narcissism made productive. Chapter Four examines the function of landscape in Ofterdingen, showing how structural variations in the various landscapes reflect Heinrich's growing intimacy with the world around him.

## Introduction

The quest-romance is a medieval story-form which many Romantics, both English and German, adopted to express the decidedly modern problem of human consciousness.<sup>1</sup> By doing so they transformed the distance travelled into an interior space, introducing an idiom of self-reflexivity which not even the epithet "romantic" could escape. To designate something as "romantic" was to implicate oneself in the vision described, and the fact that the generation of writers who used the term so honorifically came to be known as the "Romantics" illustrates the self-reflexive character not only of the word, but of the Romantic vision in general. The grail--the object sought--is disclosed as a projected self, and the Romantic quest is ultimately a return, though as Homer teaches, coming home can be as arduous a journey as any.

Novalis' Heinrich von Ofterdingen (1800-01) is a quest for self-consciousness in which the hero senses from the outset that he is homeward bound. While this novel is not the first of its kind in German letters,<sup>2</sup> it is certainly the richest and farthest reaching, this due in part to Novalis' success in assigning to self-consciousness a multiplicity of synonyms which situate the general problematic within several more specific contexts. These synonyms--among them nature, the dream, love, the mother, Jerusalem, poesy, and by implication, the novel itself--lend the problem of consciousness an historical, aesthetic, anthropological, philosophical and psychological dimension, thus reflecting Novalis' encyclopaedic program for the

novel. By discussing the basic structure of Ofterdingen within a variety of conceptual and figurative frameworks, this study will show Romanticism (to the extent that the novel is representative of this truly heterogenous constellation) to be a point at which natural philosophy, aesthetics, hermeneutics, and an embryonic psychoanalysis coincide. Each of the above is concerned in some way with the origins of consciousness, and each involves a dynamic of self-discovery appropriate to the development of Novalis' poet-hero.

A theory of consciousness necessarily implies, however vaguely, a notion of the counterpart to consciousness--the unconscious. A concept of the unconscious had already been articulated by Kant and Fichte, but it was in the natural philosophy of Schelling that this category attained central importance, and it is here that the origins of a modern theory of the unconscious may be sought.<sup>3</sup> Schelling defined nature as the absolute unconscious, history as the process of bringing it toward consciousness, and art as the means of completing this process by transcending the subject/object duality created by the reflection which history made possible. Only as an objective Other could the unconscious be made accessible to consciousness, and only in art could it be fully objectified, that is, rinded of the subjective aspect bestowed on it by reflection. History represented man's release from the natural state, an event which for the first time brought nature before consciousness. But in reflection, conscious and unconscious activity, the identity of which defined both nature and man-in-nature, were separated. As an object, nature was limited, perceived as being something wholly apart from the subject, or in

Fichtean terms, the non-ego. The art work, by contrast, represented a unity of conscious and unconscious activity which was objective, yet which did not confront the subject as foreign. By divesting the object of its strangeness, art allowed the subject to recognize that object as a part of himself. The achievement of art, according to Schelling, was to display to human consciousness the originally unconscious identity of subject and object lost with the state of nature. Art thus enabled man to realize his own teleological definition, namely as nature grown self-conscious.

The foregoing reflects one of the principal tenets of idealism, according to which the Absolute, using human consciousness as its vehicle, divides itself into subject and object as a precondition of its own self-consciousness. Inherent in this structure is a necessary though provisional period of division in which the subject defines itself against an object-world which it perceives as strange. Nature, the essentially non-objective, is confined to the outer world--repressed, in other words--by the failure to recognize nature as, to quote Schelling, "das Letzte in uns" (SW, III, 610). This intermediate stage marks the origin of consciousness, yet it is this consciousness which eventually facilitates the resolution of that duality. This same dialectic informs the development described in Ofterdingen. Heinrich's Bildung--I invoke the term cautiously while insisting on its applicability--may be characterized as the gradual identification with an object-world which in turn is recognized as a projection of the inner self. Prerequisite to this identification, however, is Heinrich's initial perception of the otherness of the



surrounding world. Self-consciousness arises when the absolute Other is personalized. The relationship between subject and object becomes an interpersonal one through the imaginative imputation to nature of a Gemüt, an act foretold in the novel's "Zueignung":

Du hast in mir den edlen Trieb erregt,  
Tief ins Gemüth der weiten Welt zu schauen;

4  
(Schriften, I, 193)

These lines prepare the way for Heinrich's eventual acquaintance with Mathilde, who affords him a view into "das Allerheiligste des Gemüths" (289). She marks the point at which Heinrich recognizes the "soul" in nature and, inversely, the nature in his own soul. Nature, though once banished by consciousness to the realm of the non-self, ceases to be an object, becoming a subject into which Heinrich can empathize, and in which he finds a mirror-image of himself. The "edler Trieb," as Heinrich's desire to know nature, amounts to nature's drive to become known unto itself, something which can happen only by way of reflection. The encounter with Mathilde is the requisite specular moment, and for Heinrich, to know her is to penetrate his own unconscious nature. The satisfaction of the erotic drive constitutes the union of the self with the previously repressed, i.e., the realization of nature within. This latter, non-objective nature has precedence over the external world, as suggested by the second half of the quatrain just cited:

Mit deiner Hand ergriff mich ein Vertrauen,  
Das sicher mich durch alle Stürme trägt (193).

Storms appear or are described several times in Ofterdingen as instances of the sublime, the experience of which adheres to a structure of self-reflexivity similar to that already outlined. Precarious circumstances in the outer world produce in the subject a sense of the higher nature within, and this in turn transforms the storm into an aesthetic object. The category of the sublime represents an intense form of self-encounter, entailing a dynamic relationship between the individual and his own inner world. The storm, as an aesthetic phenomenon, is, like Mathilde, nature with a human physiognomy, rescued from the total alterity of the non-self, and as such an objective representation of the identity of subject and object. Indeed Mathilde, by showing Heinrich that identity, instills in him a sense of his own participation in the Absolute, thereby fulfilling the function of art as defined by Schelling. Her death will require Heinrich to create his own Other poetically, hence poesy replaces love as the vehicle of specular encounter.

The sublime, though itself not of focal concern to Novalis, is symptomatic of a more general aspect of his aesthetics in that the experience of the sublime depends on an initial phase of estrangement. The autonomy which the individual eventually feels toward the threatening conditions around him is the result of reflection, and this reflection is possible only once the subject finds himself in the presence of a seemingly alien environment. This middle-ground is the true habitat of poesy, and it is this very division which Novalis' poetics incorporate as part of its aesthetic dynamic. Poesy would have a role in facilitating the epistemological shift towards self-

consciousness by at once creating this opposition and fostering its resolution. Novalis defined the aim of Romantic poetics as "pleasant estrangement" (angenehme Befremdung),<sup>5</sup> the process of giving the familiar an aura of strangeness, at the same time endowing the object with an attraction which allows for the reacquaintance with that object on a transcendental level, the point from which the identity of subject and object becomes visible. Because that identity is an image of a previously unknown self, art is a medium of self-discovery. Its method is estrangement, its purpose to create the conditions under which self-reflection is possible. To "romanticize" something is to set it apart from the perceiving subject, and it is out of this "romantic distance" rather than the thing per se that the aesthetic attraction originates. The sublime experience itself depends on that distance, for the effect of this experience is to give the subject a sense of autonomy vis-a-vis the object. At the very moment the sublime is felt, the conditions of that experience are rendered superfluous. Once the individual has tapped his own subjective capacity for the sublime, that inner capacity alone is sufficient to raise any object to the same aesthetic level. This view is expressed in the closing lines of William Wordsworth's famous "Ode: Intimations of Immortality," in which the sublime object is supplanted by a common flower as the instigator of an experience nonetheless sublime:

Thanks to the human heart by which we live,  
 Thanks to its tenderness, its joys, and fears,  
 To me the meanest flower that blows can give  
 Thoughts that do often lie too deep for tears.

(Poetical Works, IV, 285)

- -

These lines could well serve as a motto for Ofterdingen, for the lesson Heinrich learns is that the discrete particulars at his feet embody the ideals he had sought "[im] Gemüth der weiten Welt" (193). The discovery that the "wide world" rests within his soul leads him to recognize the "meanest flowers," those he finds in Sylvester's garden, as foils sufficient for the profoundest introspection.

The displacement of the projected self from distant to proximate objects is achieved when Heinrich meets Mathilde. Their coexistence represents the balance of strangeness and familiarity which Novalis' aesthetics seek to create. This balance must be sustained, for the subject can never become utterly self-sufficient. This is demonstrated by the fact that Mathilde's death causes Heinrich to renew his quest, that is, to seek an alternate form of self-representation. That Heinrich's poetic creations are to replace Mathilde as his personalized Other suggests, furthermore, that the poet's relationship to his own work is as between one subject and another. The category of intersubjectivity is the fulcrum of much hermeneutic thought, in which the understanding of others stands ultimately in the service of self-knowledge. The structure of estrangement in Novalis' poetics reflects a basic principle of hermeneutics, namely that in order to know oneself, one must first get out of oneself. This aspect of hermeneutics grew out of a Romantic monism which described the individual human being as a compendium of humanity--a phenomenon which provides for the mental transposition between subjects by means of imaginative works, as well as for the discovery in other individuals of one's own potential.<sup>6</sup> Heinrich's encounter with Mathilde embodies this hermeneutic

structure, for the relationship is, for both of them, a form of heightened self-experience. But as a surrogate for Mathilde, poesy will not serve only as Heinrich's private vehicle of specular encounter. Much in the novel-fragment indicates that a poet is one who helps others discover their own inner worlds and thus their relationship to the Absolute. Mathilde's death in effect entreats Heinrich to pursue a vatic, even prophetic career.

Finally, Heinrich's development, as a process of self-interpretation, has noteworthy psychoanalytic ramifications, not merely because psychoanalysis represents a refined form of Selbstherrnenergie, but also because the novel reveals certain fundamental, if but intuitive insights into the human psyche. Heinrich's quest is an exploration of his own unconscious, a Traumdeutung in a very real sense, as his experiences constitute the progressive manifestation of the latent contents of his dream. He treats the dream as a text to be interpreted, and he recognizes the blue flower of that dream--his grail--as having a symbolic function, the carrier of some meaning yet to be divined. The unambiguously erotic nature of the dream and the connection between the blue flower and Heinrich's various female objects compel us to consider the dream in terms of his awakening sexuality, and though we may not wish to subject Novalis to psychoanalysis--far from it--we cannot responsibly continue to avoid the psychoanalytic ramifications of the text, particularly given the structural similarities between psychoanalysis and the aforementioned areas of Romantic thought. Just as natural philosophy is conceived as the anamnesis of unconscious nature, so too does psychoanalysis aim at leading the

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subject back to unconscious origins. This same structure is inherent in Novalis' poetics, and Heinrich himself senses that the experience of poetry will help him understand certain "dark premonitions" (dunkle Ahndungen).<sup>8</sup> Poetry functions in the novel as a form of extended dreaming, not only in that dreaming is used as an analogue for poetic creation, but also because both are forms of the subject's self-imagining. Dreaming is the first step in the process of self-experience, the dream being the first visual encounter with the self. A full understanding of the unconscious will require the complete externalization of the inner world as poesy, its representation as an objective Other.

The dialectic of estrangement and self-discovery I have thus far been describing is the thread on which the following four chapters are strung. To be sure, this thread is not a taut one, for whereas a straight line may represent the shortest distance between two points, other points of interest and genuine relevance often fall outside of an all too linear purview. I have thus opted for the scenic route, indulging in the occasional glance to the side. While this approach may lack the singleness of purpose of other treatises, it does account for the richness and variety of the text at hand--its refreshing lack of rigidity--an aspect of Novalis' work too seldom acknowledged. In this regard, I take my inspiration from Lessing who, in the preface to Laokoon, distinguishes his descriptive method from the more rigorously systematic tradition of German aesthetics: "Wenn mein Raisonnement nicht so bündig ist als das Baumgartensche, so werden doch meine Beispiele mehr nach der Quelle schmecken" (Gö, VI, 11). Whether this

becomes an excuse for utter incoherence, the reader will have to  
 9  
 judge.

The first chapter is a comparative study, the centerpiece of which is a side-by-side analysis of Ofterdingen and Samuel Taylor Coleridge's poem, "Kubla Khan." Both of these Romantic texts use dream-recollection as an analogue for emerging self-consciousness, the recovery in consciousness of unconscious origins. Both works depict psycho-mythological dream-landscapes astonishing in their similarity. Topical similarities, fascinating in themselves, point to a deeper level of shared concerns which make up an ideological substratum of European Romanticism. In addition to their common interest in contemporary philosophy, Novalis and Coleridge partook of the Orientalism spawned by secular readings of the Bible which appeared in the latter half of the eighteenth century. Ofterdingen is, after all, not a mere Künstlerroman, but a pilgrimage to Jerusalem. The holy city represents cultural origins which exert a psychological force over Heinrich's unconscious, drawing him ever homeward. In "Kubla Khan," the  
 10  
 originary locus is less specific, a symbolic Oriental landscape. Both texts establish an association between mythological and sexual origins, and the journey to Jerusalem is tantamount to a return to the womb. These narratives develop to a point at which the respective subjects recognize their outer worlds as projections from within, products of their own inner worlds. Hence Jerusalem functions allegorically as the externalization of the unconscious necessary for its entry into consciousness.

Tangential to the above analysis is a comparison of Ofterdingen

to a much later novel, James Joyce's A Portrait of the Artist as a Young Man. The focus of this comparison is a passage in Joyce's work in which dream-recollection and narrative consciousness are treated in tandem. I should emphasize straight away the heuristic function of this comparison: my aim is to underscore certain modern tendencies in Novalis' work, not to delineate historically the growth of the modern novel out of Romanticism. The inclusion of Portrait in this study is grounded when Joyce places the discussion of narrative mediation within an unmistakably Romantic context. Besides using dream-recollection as a figure for the developing consciousness of a young artist, Joyce frames this development within a literary history of the sort familiar from Friedrich Schlegel and Hegel. Stephen Dedalus' attempt to recover a dream in poetry, as the objectification of his inner world, parallels the evolution of the lyric and epic into the the most objective of poetic forms, the dramatic--a development discussed by Stephen immediately prior to the dream passage. Furthermore, the relative non-mediatedness of dramatic representation also characterizes the form of Portrait, in which the narrative often functions as a medium for the direct expression of Stephen's non-<sup>11</sup>verbalized thought. Likewise in Ofterdingen, Heinrich's emerging self-consciousness is mirrored by shifts in the narrative structure. It is my contention that the narrative "conscience" of Ofterdingen represents a level of self-consciousness to be attained by Heinrich, the result being an interweaving of consciousness between the central character and the novel itself. The movement of the novel toward the illusion of non-narrated discourse is commensurate with Novalis' frag-



ments on the "dramatic" novel, and his description of the novel as "ganz Abdruck des Gemüths" (III, 655) anticipates a quality characteristic of Joyce's fiction.

I see this chapter as laying the groundwork for a comparative study of European Romanticism which would begin to fill the lacuna where similar studies should be. On this count, the scholarly tradition must come in for some criticism. I concur wholeheartedly with Elinor Shaffer (to whose study of the common origins of English and German Romanticism I am deeply indebted) when she argues for a methodology which "pulls apart the unconsidered groupings offered by the literary history of any one nation, where the sheerest geographical and temporal contiguity substitutes for serious interpretive tools."<sup>12</sup> The deficiency Shaffer identifies is not due solely to the undeniable parochialism of Germanistik. In an otherwise luminous piece of writing, Harold Bloom, an American critic of some preeminence, suggests that whenever English and German Romanticism are treated as a unified phenomenon, "the English Romantics tend to lose more than they gain."<sup>13</sup> Bloom's argument is a familiar one: the rigid categories of German thought and the philosophical tendency of German writers were incompatible with the humane sensitivity and psychological subtlety of their English brethren.<sup>14</sup> Although the conceptual rigor Bloom describes may well explain such figures as Schiller and Fichte, it cannot account for the breadth of a thinker like Friedrich Schlegel,<sup>15</sup> much less the versatility of a poet like Goethe. Nor did Novalis' own preoccupation with the rarified structures of abstract idealism deter him from pioneering the prose-poem. By discrediting Bloom's

implicit and representative underestimation of the poetic virtuosity of the German Romantics, I hope to prove that Coleridge, as an English Romantic, does indeed stand to gain from a comparison to Novalis, just as the converse is true. The purpose is not to divest the two poets or their works of their unique individuality, but to identify a shared discourse within which their differences can be accurately articulated. Such, I believe, is the proper task of comparative literature.

While the second, third and fourth chapters concentrate on Novalis' text alone, the comparative tenor of the first chapter is retained in that I continue to avail myself of insight provided by North American and British scholarship on English Romanticism. In addition to Bloom and Shaffer, I have derived much inspiration from the writings of such major critical figures as M. H. Abrams, Geoffrey Hartman, Northrop Frye and Paul de Man. This criticism tends to differ from German scholarship both in texture and orientation, and I find that the two groups complement each other in important ways. While British and especially American criticism is well in advance where literary language, mythopoesis and psychoanalysis are concerned, the strength of German scholarship lies in philosophical and social-historical analysis, as well as its more truly "critical" stance toward its subject matter. <sup>16</sup> But this is less a question of methodology than a basic principle of hermeneutics: the questions asked determine the field of possible answers, and old questions will not elicit new understanding. It is still possible to find monographs on Novalis with bibliographies reserved almost exclusively for other studies on Novalis. One needs but a modest critical understanding of

instrumental reason to know that one is not going to get far simply by attending to and correcting existing locutions on a specific object of inquiry. Indeed, the hermeneutics implicit in Ofterdingen is perhaps an appropriate guide here: the study of others, i.e., other poets and their critics, opens up new possibilities for the study of Novalis. In a larger context, the comparative approach is necessary if the study of German literature is to take its proper place beyond its native boundaries. The special task of the American Germanist is not, or should not be, to perpetuate a German academic institution on American soil, but to extrapolate that tradition, creating new audiences for German literature, at the same time making the original audience aware of the expanded scope of these works.

The second chapter of this study examines the hermeneutic implications of "Romantisieren," described above as the means of fostering a new appreciation of the once familiar by giving it a semblance of unfamiliarity. In other words, it is a process of self-discovery through estrangement. Ofterdingen fulfills this criterion not only in terms of this rather abstract aesthetic dynamic, but also in the more concrete historical sense of the word "romantisch": it achieves the necessary estrangement by representing Heinrich's development as a medieval romance. This produces a twofold estrangement, placing Heinrich's self at a distance from him, and also placing Heinrich at a distance from us. The "romantische Ferne" separating Heinrich and the modern reader is treated explicitly in Chapter Two where the narrator voices the wish that the reader may bridge the temporal distance through an act of empathy (203-4). Heinrich himself is made to share

this hermeneutic desire by means of an illuminated manuscript he discovers in Chapter Five. The mysterious book, as the story of the variegated experiences of a poet, is a veritable mirror-image of Ofterdingen, and in it Heinrich finds pictures of himself in strange times, exotic settings, and with unfamiliar people. In short, Heinrich sees himself depicted as the hero of a romance. This instance of supreme irony shows Heinrich's desire to know himself and the reader's desire to know Heinrich to be components of the same problem: self-knowledge and knowledge of others are mutually contingent. This same principle is satisfied in "Astralis," the poem with which Part Two of the novel begins. I interpret the voice of this poem as Heinrich himself, the hero having attained a level of self-consciousness at which he can retell the events of Part One in the first person. This self-understanding is accompanied by a sense of having been understood, and Heinrich addresses the reader, positing on the latter's part the very empathy for which the third-person narrator had wished in Chapter Two. This momentary usurpation of the narrative function by the novel's central figure collapses the temporal distance between subjects, achieving, to use Gadamer's term, a certain "Horizontverschmelzung."<sup>18</sup>

My reading of "Astralis" is carried over into the third chapter, though on a different level. I see the voice of this poem as a postfiguration of the blue flower, which I in turn hold to be the object of an onanistic fantasy. The dream in which the flower appears is essentially narcissistic, and Heinrich's subsequent experiences, as the exfoliation of the dream, constitute the "fertilization" of this

narcissism, i.e., the objectification of self-reflection. This story is told through the novel's flower imagery--imagery which functions simultaneously on a mythological, psychological and scientific plane. It is in the botanical sense that Bildung is operative in the novel, a structure in which, appropriately, nature and the unconscious coincide. Heinrich's quest is represented in images of plant-formation as the development from latency (the unconscious) to manifest form (consciousness). Full self-consciousness is achieved when the self and its Other are co-present as the male and female pollinating organs, the appearance of which marks both the apex of a flower's development and a return to the conditions of its genesis. One will recognize herein a familiar Goethean topos, and it is in these morphological terms that Novalis' reception of Wilhelm Meisters Lehrjahre is to be measured. Goethe's novel has always been considered a major literary source for Ofterdingen. A work which has escaped similar consideration is Ovid's Metamorphoses. Not only is this work the source of the many mythological allusions in Ofterdingen, it also has as its core the same morphological principle which Novalis adapted from the Lehrjahre. Taking clues from Ovid's work as well as from several more recent texts which participate in this mythological tradition, this chapter will follow the manifold permutations of the blue flower, and then relate that development to Novalis' reception of Goethe's novel. The various metamorphoses undergone by the blue flower reflect Heinrich's emerging self-consciousness, as well as his awakening sexuality, and the flower serves as a metonymy leading through the progressive stages of Heinrich's sexual consciousness. The structural func-

tion of the blue flower is to establish associations between Heinrich's various love-objects, which include Heinrich himself and his mother. The mother is the most important of these, for not only is Heinrich's quest a return to the maternal in a variety of ways, it can also be demonstrated that all of Heinrich's desire is ultimately directed toward his mother. Mathilde herself is deified by Heinrich as a Madonna, and it is as such that he remembers her after her death. On a figural level, her death is the death of the mother--as Astralis, he is her symbolic child--and therefore marks a new phase of disorientation. As an object of which the subject is a part, the mother embodies the identity of self and world which Heinrich is seeking. She functions to draw Heinrich out of his initial narcissism, preparing him to develop a relationship to the object-world. Her loss leaves Heinrich unprotected, exposed to the total otherness of the outside world.

The completed journey to Jerusalem would constitute a symbolic recovery of the maternal, Jerusalem representing the mother as Other. This same dialectic is played out more abstractly, yet more completely, through the representation of landscape in Ofterdingen. The fourth and final chapter of this study will show how structural variations in these landscapes reflect Heinrich's changing relationship to the world around him. Novalis' landscapes are not loco-descriptive, but consist of certain formal relationships, the most important of which is the polarity of distance and proximity. The landscape, as something which takes shape only when viewed from afar, is the epitome of Novalis' concept of romantic distance, representing vividly the

opposition of inner and outer world. As such, the landscape has the same necessary but provisional role as estrangement: necessary, because the subject cannot begin to appreciate the objects at his feet until he has attained a certain distance from them; provisional, because that distance must be bridged if the subject's relationship to those objects is to be concretely realized. The novel presents a series of landscapes which first establishes the opposition of self and world, and then works toward its resolution. Eventually, Heinrich comes to recognize himself in the landscape, and the previously opposed qualities of distance and proximity are subsumed within his Gemüt. Along with the third-person narrator, the landscape becomes obsolete, and Heinrich finds himself in a garden where the ideal and the concrete co-exist. Preparatory to this analysis will be a discussion of the Romantic landscape as an historico-philosophical category. Indeed, the landscape becomes an expression of the hermeneutic desire expressed by the aforementioned narrator. Novalis uses the landscape as a spatialization of history, representing the past (nature) as a distant prospect. At the same time, the landscape presents the possibility that that distance can be closed, hence the concept of fusing horizons acquires a concrete meaning.

As the above outline indicates, Heinrich's quest consists of multiple displacements away from figures of the non-self (the unconscious) to figures of the self (consciousness), a process facilitated by his gradual identification with those original objects. This structure has already been illustrated by the use of the sublime: as the individual recognizes the storm as an internal force (repressed

nature), a storm ceases to be an appropriate projection, the very act of acknowledgment having calmed the nature within. Likewise, as Heinrich recognizes Jerusalem as an externalization of his unconscious, i.e., as the unconscious is brought toward consciousness, the Oriental scene is displaced back to Eisenach, whence Heinrich embarked on his journey. By the same token, Heinrich's recognition of the distant landscape as a projection of his inner world leads to its supersession by the garden. Since this structure is dialectical, the final goal is one which encompasses the point of origin and the imagined destination. This dialectic is most obvious in Heinrich's relationship with Mathilde. His identification with her does not leave him self-sufficient, and her death compels him to renew his quest. Significantly, both Jerusalem and the garden are connected with graves, and both also represent redemption and resurrection. Hence, the synthetic destination remains an allegory, promising one last displacement to an otherworldly or transcendental instance. Furthermore, the garden, as a human creation, foretells the redemptive role of art: death makes art necessary, as art makes the knowledge of death tolerable.

But this religious aspect does not exhaust the thematic of Ofertingen, for art does not only redeem man from death, it redeems nature from history, and it redeems objects, natural or artificial, from scientific and economic reification. Moreover, these various processes of displacement are analogous but not equal nor reducible to the more familiar structure of ego/non-ego. This conceptual pair retains a certain descriptive usefulness in that Novalis always seems to be



describing a process of disorientation and reorientation of the self. But by localizing this structure within a number of specialized frameworks and fields of thought (e.g. anthropology, aesthetics), Novalis gives this structure a variety of forms which are no longer synonyms of each other. It remains for us to explore these localities.

## Chapter One

### Awakening the Dream: Romanticism and the Modern Novel

" . . . we have traced the stream  
From the blind cavern whence is faintly heard  
Its natal murmur: followed it to light  
And open day."

William Wordsworth, The Prelude

Novalis' novel Heinrich von Ofterdingen has been described by one critic as "a portrait of the artist as a young man,"<sup>1</sup> an obvious allusion to the novel of that title by James Joyce. The point is well taken. The two works are strikingly similar in theme, structure and style: both novels trace the development of a nascent poet, both employ a fluid and poetic prose style, and in each case that prose is interspersed with lyric poems and dialogues, the latter of which often deal with the nature of verbal art itself. But viewed chronologically--Joyce began writing his novel exactly one hundred years after<sup>2</sup> Novalis died before finishing his --it would seem more appropriate to characterize A Portrait of the Artist as a Young Man as Joyce's Heinrich von Ofterdingen. Of course, to subordinate one to the other would be senseless, as both works represent significant innovations in their own right. The point here is that the similarity between these two texts is not accidental, and that this affinity is indicative of the seminal importance of Ofterdingen. Northrop Frye's comment that "the major works of Joyce, Eliot, Proust, Yeats and D. H. Lawrence provide essential clues to the nature of literary trends and themes

that begin with the Romantics"<sup>3</sup> reflects a growing critical consensus,<sup>4</sup> and it is in this spirit that the following discussion is conceived. A comparison of the two works will have the heuristic function of underscoring the modern character of Novalis' novel by explicating certain latent tendencies within it.

This diachronic analysis will be complemented by a synchronic comparison of Ofterdingen and Samuel Taylor Coleridge's "Kubla Khan." Among the most significant literary expressions of European Romanticism, Novalis' novel and Coleridge's poem exhibit a startling kinship of imagery and analogy--similarities which are all the more remarkable in view of the fact that the two poets wrote concurrently and in reciprocal ignorance.<sup>5</sup> That two works could arise independently and yet be so alike lends these similarities an aura of necessity, as common properties seem to represent fundamental currents in Romanticism. A comparison, focusing on the interrelationship of dream and landscape, will help to trace those currents. Dreaming, a phenomenon in which the Romantics found a rich and multifaceted metaphor, is the point at which the diachronic and synchronic axes of this comparison intersect. "Kubla Khan" is well known for its treatment of dream-recollection, and Joyce's Portrait is a work in which the narrative implications of this specifically Romantic topos begin to be fully realized. In Novalis' work, dream-consciousness of the sort described in "Kubla Khan" becomes a narrative principle, making Ofterdingen a modern novel in chrysalis. By identifying these modern tendencies, the following comparison will serve the larger purpose of this study, which is to account for the idiosyncrasies of Ofterdingen in terms of

a coherent description of its narrative function. This analysis will show that the structure of Novalis' novel transcends questions of pure genre, that its unique narrative character issues from a complex of fundamentally Romantic themes treated in the text--themes for which the dream is the supreme analogue.

## I

Heinrich's dream in chapter one of Ofterdingen is not only one of Novalis' most original and spectacular inventions, it is also the novel's primal scene, the contingency from which all other events flow. In fact, Heinrich's development can be described as the objective realization of the subjective world which his dream first reveals to him. In the course of his journey, Heinrich meets figures familiar from his dream, and each of these encounters leads him to understand the dream more fully. The epic structure of Ofterdingen can thus be described in terms of anagnorisis, the gradual recognition by Heinrich of the dream--and the inner world it represents--as the wellspring of his experience. The result of this process is the total integration of dream and reality, a goal intimated in the poem "Astralis": "Die Welt wird Traum, der Traum wird Welt" (319).

The interrelationship of dream and surrounding world is paralleled by that between Heinrich's consciousness and the narrative structure. Like Heinrich's environment, the novel itself is latent within his Gemüt,<sup>6</sup> and his striving for a union of inner and outer worlds is mirrored by the movement of the narrative toward a unity of consciousness between Heinrich and the novel. In other words, the

novel's narrative conscience represents a level of self-knowledge to be attained by Heinrich through his quest. The events of the novel do not constitute an external sequence independent of the poet-hero; rather, the chain of cause and effect which determines those events runs through Heinrich, and it can be shown that certain occurrences in the text are not motivated by other external events, but come in response to internal ones. Heinrich's world of experience thus corresponds to his developing self-consciousness. It is this interweaving of the poet-hero's consciousness and narrative omniscience which locates Ofterdingen within that tradition of European novels leading up to the works of Joyce, Proust and Rilke.<sup>7</sup> In the pages which follow, it will be argued that this narrative aspect is a function of the specifically Romantic problem of the spontaneity of the poetic imagination, a concept often represented through dreams.

Stephen Dedalus' dream toward the end of A Portrait of the Artist as a Young Man, while perhaps less central to the novel as a whole, is nonetheless one of that work's most memorable moments, the point where Joyce's prose attains its lyrical climax. In the episode concerned, Stephen awakens from a dream and, still under the spell of his vision, composes a poem in which he hopes to capture the experience. This part of the novel thus deals explicitly with the implicit problematic of Heinrich's dream, the translation of the artist's soul into sensate discourse.

One is instantly struck by certain topical similarities between the two dreams. Both novelists employ images of fluid and light to evoke a combination of spirituality and sexuality. In this regard,

Heinrich's dream experience has been aptly characterized as an erotic baptism.<sup>8</sup> In the dream, Heinrich enters a cave in which he discovers a basin filled with a luminescent liquid. Stepping into the basin, he undergoes an inspiration:

Er näherte sich dem Becken, das mit unendlichen Farben wogte und zitterte. Die Wände der Höhle waren mit dieser Flüssigkeit überzogen, die nicht heiß, sondern kühl war, und an den Wänden nur ein mattes, bläuliches Licht von sich warf. Er tauchte seine Hand in das Becken und benetzte seine Lippen. Es war, als durchdränge ihn ein geistiger Hauch, und er fühlte sich innigst gestärkt und erfrischt. Ein unwiderstehliches Verlangen ergriff ihn sich zu baden, er entkleidete sich und stieg in das Becken. Es dünkte ihn, als umflösse ihn eine Wolke des Abendroths; eine himmlische Empfindung überströmte sein Inneres . . . (196-7).

The imagery then becomes sexually explicit, as Heinrich's union with the spiritual element takes on a highly erotic tone:

. . . jede Welle des lieblichen Elements schmiegte sich wie ein zarter Busen an ihn. Die Flut schien eine Auflösung reizender Mädchen, die an dem Jünglinge sich augenblicklich verkörperten (197).

In Joyce's novel, it is the lingering effects of the dream and not the dream itself which is described. The relevant passage begins with Stephen awakening and taking stock of the images and sensations

which the dream has left behind. Like Heinrich, he feels himself afloat in a cool and fluid radiance. Here too, the experience is at once sexual and spiritual, as imagery suggestive of nocturnal emission is attributed to angelic visitation:

Towards dawn he awoke. O what sweet music! His soul was all dewy wet. Over his limbs in sleep pale cool waves of light had passed. He lay still, as if his soul lay amid cool waters, conscious of faint sweet music. His mind was waking slowly to a tremulous morning knowledge, a morning inspiration. A spirit filled him, pure as purest water, sweet as dew, moving as music. But how faintly it was inbreathed, how passionlessly, as if the seraphim themselves were breathing upon him! His soul was waking slowly,  
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 fearing to awake wholly.

As the reverie threatens to fade, Stephen struggles to adapt his near delirium to the formal intricacies of a villanelle. In a "flash" of poetic inspiration the enchantment is renewed, and the ensuing exclamation suggests an analogy between the creative process, which is described as the materialization of inner imagery, and immaculate conception: "O! In the virgin womb of the imagination the word was made flesh" (217). This trope perpetuates the union of sexuality and spirituality, and further represents the poetic process in overtly female terms. As we shall see later, the feminization of poetry was an important component of Romanticism, a result of the discovery of the child and the subsequent matrilinear recoding of the family--

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developments essential to a full understanding of Ofterdingen. In Portrait, poetic creation is represented as the overflowing of erotic desires into objective form, inspired by the vision of an idealized female figure, one that is both lover and creator:

Her nakedness . . . enfolded him like water with a liquid life: and like a cloud of vapour or like waters circumfluent in space the liquid letters of speech, symbols of the element of mystery, flowed forth over his brain (223)

This simile bears an intriguing kinship to an image in Klingsohr's tale (chapter nine), in which Sophie, the priestess who ultimately presides over the communal marriage ritual, is shown administering the strange magical powers of water:

Die Frau wandte sich zu Zeiten gegen Ginnistan und die Kinder, tauchte den Finger in die Schaale, und spritzte einige Tropfen auf sie hin, die, sobald sie die Amme, das Kind, oder die Wiege berührten, in einen blauen Dunst zer-rannen, der tausend seltsame Bilder zeigte, und beständig um sie herzog und sich veränderte (294).

The water, here associated with an ideal mother-figure, exhibits the same recombinant powers as the liquid element in which Heinrich bathes in his dream. There too, the female character of the liquid is stressed, and when it comes into contact with Heinrich, his thoughts manifest themselves externally as images:



. . . mit inniger Wollust strebten unzählbare Gedanken in ihm sich zu vermischen; neue, niegesehene Bilder entstanden, die auch in einander flossen und zu sichtbaren Wesen um ihn wurden (197).

Not only do these lines describe the creative process in general, they also indicate the function of the dream in which they appear, that purpose being to render Heinrich's inner world as imagery. This operation characterizes Heinrich's development as a whole, which consists in the progressive transformation of his subjective world into objective form. Heinrich, as a born poet (267), possesses a natural ability to make his inner world visible. At the outset of his journey to Augsburg (chapter two), the merchants accompanying him are struck by his talent for sensuous expression. They tell him: "Ihr sprecht so geläufig von den Erscheinungen eures Gemüths" (208). Following his arrival, his hosts observe the same quality, marveling at "die Fülle seiner bildlichen Gedanken" (276). Heinrich's dream, by first granting him visual access to his own soul, marks the first step in the process whereby the self is represented objectively as imagery. Heinrich's subsequent journey amounts to the "awakening" of his dream into the objective sphere,<sup>11</sup> and it can be said that the world he traverses is not a given reality, but one which his dream has laid out before him. In other words, Heinrich's quest consists in the reenactment of the dream; his vocation will be realized when he assumes an active role in this process.

Dream-recollection, the topos which provides Ofterdingen with a

narrative structure, is addressed paradigmatically by Coleridge in "Kubla Khan." In both works, artistic creation is represented as the very materialization of the poet's soul, a process which extends the dream beyond the bounds of sleep; and like Novalis, Coleridge depicts this operation in figures of divine creation and human sexual reproduction. Equally important for the present discussion is the preface to the poem which purports to describe its genesis. Following this account, the poet, under the influence of medicinal opium, fell into a deep sleep at the precise moment he was reading a sentence about Kubla Khan's construction of a pleasure palace. While asleep, he dreamt vividly of composing several hundred lines of poetry, of which he had a clear recollection upon awakening. He began to commit these lines to paper, but was soon interrupted by a visitor who detained him for some time. When finally he returned to his room, he found that the memory had all but vanished. To those lines already preserved was "annexed a fragment of a very different character,"<sup>12</sup> consisting of lines which deal more explicitly with dream-consciousness. The whole is then offered as nothing more than a "psychological curiosity" expressing the frustrated desire to revive the dream. One immediately recognizes this poet as an ancestor of Stephen Dedalus who, "Fearing to lose all," scribbles his villanelle on a hastily emptied cigarette carton found at his bedside (218).

The poetic coherence of "Kubla Khan" has long since led critics to ignore the dismissal of the poem as a "fragment" and "psychological curiosity."<sup>13</sup> Scholarship has been less expeditious, however, in recognizing the preface not as mere autobiographical marginalia, but

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as an integral part of the poem's narrative fiction. The preface has been read traditionally--and rather naively--as a factual explanation of the circumstances surrounding the composition of the poem. More plausible, it seems to me, is the view that the preface functions to establish dreaming as an analogue for the creative process, in that both dreams and poetry are shown to represent a kind of self-encounter through the visual objectification of the self. The writer of the preface (who may or may not be identical with the poet), after relating how the "Author" composed the aforementioned lines, makes an issue of this process by qualifying his terminology: "if indeed that can be called composition in which all the images rose up before him as things. . . ." This recalls the two passages quoted above from Portrait and Ofterdingen in which images materialize as vapor or liquid in the space around the subject. In a separate but similar context, Coleridge employs this metaphor of condensation to describe Martin Luther's dream-vision of the devil:

. . . during [a Trance of Slumber] his brain retains its waking energies, except that what would have been mere Thoughts before, now . . . shape and condense themselves  
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 into Things, into Realities!

Describing how Luther imagines the devil approaching from the opposite wall, Coleridge goes on to surmise how the exhausted exegete, awakened by fear but not yet free of the dream's influence, hurls his ink-stand at the imagined intruder. This is a powerful example of how the products of the inner self confront the subject as an objective Other.

The brand of artistic creation described in the preface to "Kubla Khan" is not derived from sense-perception, for the "Author" had fallen into a "profound sleep, at least of the external senses." Instead, those objects which rise up as realities originate in the poet's mind. This spontaneous production of poetic imagery corresponds to the first eleven lines of the poem which describe the establishment of Kubla's paradise:

In Xanadu did Kubla Khan  
 A stately pleasure-dome decree:  
 Where Alph, the sacred river, ran  
 Through caverns measureless to man  
   Down to a sunless sea.  
 So twice five miles of fertile ground  
 With walls and towers were girdled round:  
 And there were gardens bright with sinuous rills,  
 Where blossomed many an incense-bearing tree;  
 And here were forests ancient as the hills,  
 Enfolding sunny spots of greenery (li. 1-11).

These lines suggest divine creation, for Kubla's paradise seems to appear at his very command; the translation of word into flesh, so to speak, is not mediated by human labor. <sup>16</sup> Kubla's creation by decree indeed follows the structure of Biblical creation described in Genesis (i.e., "'Let there be' . . . and there was"): God's power is so overwhelming that he can call forth something into existence simply by speaking it.

It is against the background of Kantian thought that we begin to understand the apparent divinity of Kubla's creative act. Kant had contended in his Kritik der reinen Vernunft (1781) that all human knowledge was derived (abgeleitet) from sensory experience, and that extrasensory knowledge, or intellectual intuition (intellektuelle

Anschauung), was a faculty reserved for God alone ("allein dem Urwesen," KrV, I, 95). Since human knowledge could not transcend the bounds of sensory experience, things in themselves (Dinge an sich) could never become the objects of intuition (KrV, I, 277). And where- as one could speculate as to the existence of insensate entities (noumena), knowledge thereof was not available to man, whose knowledge is never productive. To know an object other than by means of the senses, Kant maintained, was tantamount to creating that object. Such intuitus originarius was God's exclusive province, for only he produces what he thinks (KrV, I, 95).

Fichte embraced the idea of intellectual intuition as a human faculty, defining it as the subject's consciousness of its own intelligence, that is, self-recognition of intelligence as such. Thus Fichte did not directly contradict Kant, for the intellectual intuition he describes is not knowledge of a thing, but of an action. According to Fichte, the subject has immediate knowledge of the Tat-handlung, the "pure act" in which the ego posits its own existence ("Das Ich setzt ursprünglich schlechthin sein eignes Seyn," GA, I. Abt., II, 261). As the subject's consciousness of its own spontaneity, such knowledge encompasses the conscious (subjective) and unconscious (objective) components of the ego which together constitute its identity. The identity of the ego and non-ego is a representation of the Absolute, and it is knowledge of the Absolute which intellectual intuition facilitates. But this implies a contradiction, because the ego's self-consciousness negates its own absolute identity by dividing  
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itself into subject and object. The solution to this impasse is

dialectical: the subject, through reflection, sees the interdependence (Wechselbeziehung) of the ego and non-ego, leading ideally to the eventual annihilation of the latter. Put differently, reflection dispels the illusion that an autonomous Nicht-Ich exists.

According to Fichte, the absolute ego divides itself into subject and object as the precondition for self-consciousness. Human intelligence, as the means by which this division is brought about, is the vehicle by which the absolute ego attains self-consciousness. In a formula which Novalis would incorporate into his own theory of the novel, Schelling defined this problem in terms of a natural phenomenology, a process in which the Absolute attains self-consciousness by reproducing itself in finite form: "Alle Handlungen des Geistes . . . gehen darauf, das Unendliche im Endlichen darzustellen" (SW, I, 382). Nature is thus seen as absolute spirit's process of self-representation, and the ego is the point at which nature becomes aware of itself as self-producing. It is in this vein that Novalis described nature as a self-portrait of God: "Sie [die Natur] muß Gott völlig gleich seyn i.e. durch Entgegensetzung. . . . Sie ist ein Bild des Malers von sich selbst" (II, 165). This same notion is illustrated in Ofterdingen when the travelling merchants describe human consciousness as the means by which nature pleases itself: "Die Natur will selbst auch einen Genuß von ihrer großen Künstlichkeit haben, und darum hat sie sich in Menschen verwandelt. . ." (209). Indeed, Schelling described art as the only means of representing the total Indifferenz of subject and object. In human consciousness, that identity could only be approximated, because intellectual intuition

could never be divested of its conscious (subjective) aspect. The work of art, however, in its integration of conscious and unconscious activity, makes that identity objectively manifest. Hence Schelling defined art as the objectification of intellectual intuition: ". . . die ästhetische Anschauung ist die objektiv gewordene intellektuelle" (SW, III, 625). For Fichte, this representation of the identity of subject and object becomes the moral imperative of the artist. In an appendix to his Sittenlehre (1798) entitled "Über die Pflichten des ästhetischen Künstlers," he describes art as the means of giving general access to the transcendental point of view, from which one recognizes the given world (nature) as a product of free activity: "sie macht den transscendentalen Gesichtspunkt zu dem gemeinen" (GA, 1. Abt., V, 307). In Fichte's transcendental idealism, as well as in Schelling's objective idealism, art functions to delimit the subject vis-a-vis the object world. The reflecting subject comes to know himself not as a perceiving, but as a producing organ.

The Romantic concept of art as the objectification of the self through reflection is given concise and lyrical expression in Clemens Brentano's poem "Nachklänge Beethovenscher Musik" (1815). Alluding to the great composer's deafness ("Selig, wer ohne Sinne schwebt"),<sup>18</sup> the poem likens the spontaneity of the musician's art to that of divine creation: much as God's creative act was not dependent upon preexisting material, so too does the artist bring forth things not previously given unto his senses. In both cases, the subject mirrors itself in its objective form, the creation being identical with its creator:

Nein, ohne Sinne, dem Gott gleich,  
Selbst sich nur wissend und dichtend,  
Schafft er die Welt, die er selbst ist

The creative process becomes the reenactment of Fichte's "pure act" (Tathandlung) in which the ego posits its own being. Moreover, the formulation "ohne Sinne . . . wissend und dichtend," by establishing the association of "knowing" and "creating," echoes the tenet that intellectual intuition, as extrasensory knowledge, is a form of cognition which engenders its own object. This is the intuitus originarius which Kant attributed solely to God. The notion of art as the objectification of intellectual intuition reinforces the analogy between the artist and God, the latter of whom creates an object in the very act of thinking it. This apposition of thinking and creating is also present in the opening lines of Ofterdingen where Heinrich, referring to the blue flower, exclaims: "ich kann nichts anders dichten und<sup>19</sup> denken" (195). This is soon followed by the dream in which the flower, an innate idea as yet unseen ("die blaue Blume sehn' ich mich zu erblicken," Ibid), attains its first sensuous image. The dream has the function of granting Heinrich visual access to his inner world and thus marks the first step in the gradual transformation of his soul into objective form. The continuation of this process will require that his dream world be revived in the waking state. The awakening of the dream into reality is a familiar Romantic motif for the creative process, as Brentano's poem illustrates:

Und den Traum, den Mitternacht gesponnen,  
Üb ich tönend, um den Tag zu grüßen.



For the Romantics, the dream and the art work are media through which an inner condition of the soul attains, in Coleridge's words, a certain "Outness."<sup>20</sup> This process is described somewhat more systematically (though not necessarily more effectively) by Thomas De Quincey, an English Romantic who shared Coleridge's interest in dreams, as well as his knowledge of German philosophy. In his Confessions of an English Opium-Eater (1821), De Quincey finds occasion to combine these two interests, thus describing dream-phenomena in terms quite appropriate to the present discussion. In a passage which seems to anticipate Freud's theory that dreams often reveal the presence of disease prior to the appearance of physical symptoms, De Quincey fits his own dream experiences to a Kantian philosophical structure:

To my architecture succeeded dreams of lakes--and silvery expanses of water: --these haunted me so much, that I feared lest some dropsical state or tendency of the brain might thus be making itself (to use a metaphysical word) objective; and the sentient organ might be projecting itself as<sup>21</sup> its own object.

The vocabulary which the idealists created served in part to articulate the insights of their predecessors. In this context it is interesting to note that many tenets of post-Kantian idealism, as well as much criticism thereof, were anticipated by Jacobi in his response to Kant's first Kritik. In this philosophy he saw the tendency to deify human reason and to regard reality as a rational construct. Jacobi saw this, furthermore, as a development of the concept of

poetic genius, according to which the poet, like God, brings forth an autonomous world.<sup>22</sup> This tendency is visible in an untitled poem of Herder's from 1764.<sup>23</sup> In this poem, prophetic in its penchant for fragmentary exclamation, the poet likens his own creativity to that of God:

O Kluft! -- ich Geist, wie Gott --  
 Er rief Geister aus Nichts; ich Geist, Gedanken  
 aus Nichts hervor  
 Er Sprach: Körper; auch ich will, es wird Handlung;  
 und ich Schöpfer bin einst Nichts! (SU, XXXI, 10)

The poet is aware that he, unlike God, is created, a mere transitory shadow of the divine:

Gedanke -- Handlung -- mein Ich -- kein Fußstapf mehr!  
 Ich war nicht -- bin -- bin nicht mehr;  
 schattete auf -- schatte -- schatte vorbei --  
 Licht! das mich abschattete, warum? --

The poet takes comfort in the idea that, through his own creative activity, he partakes of divine creation. The poetic work becomes the medium of the poet's self-consciousness, and this knowledge of himself leads him to knowledge of God. The poet's creation thus becomes the point at which human and divine creativity intersect. Expressed in idealistic terms, the work of art, as the objective representation of the identity of subject and object, is an image of the Absolute in which the artist encounters his own higher self. Finally, the poet's creative act, as the externalization of self, is likened to recalling a dream in the waking world:

Doch Mitternachtgedanke,

Sey mir Morgenstern!  
 Bin ich durch ihn -- ward ich -- wohl! so werd' ich  
 durch ihn seyn!  
 Denn durch ihn, durch ihn schaff ich seine Welten  
 in mir nach, und seh mich selbst!  
 und auch ihn kann ich einst, wie mich selbst sehn!  
 Geist! mit welchem Gedankenstral im hohen  
 Auge gehst du einst ihn zu sehn!

But Herder's understanding of human creativity does not apply solely to poetic genius. In fact, what distinguishes the genius from his fellow man is the balanced proportion in which his faculties operate--he is the perfectly developed human being.<sup>24</sup> All perception, Herder contended, played an active role in constituting its object. That which we perceive to be given is in truth created by us, infused with an "inner sense": "Unser ganzes Leben ist gewissermassen eine Poetik: wir sehen nicht, sondern wir erschaffen uns Bilder" (SU, XV, 526).<sup>25</sup> As in the above poem, Herder compares this creative vision to the waking dream. Referring to passive and active perception respectively, he writes: "Dort wache, hier träume ich; und man siehet, daß die Phantasie des Menschen auch wachend beständig fortträume" (SU, XV, 525). The creative genius, as one who works at making his dreams real, merely possesses what all humans possess, though in greater measure.

Coleridge too understood artistic creation as a heightened form of basic perceptual processes. As Kathleen Wheeler has shown, he ascribed to art the function of transforming the "products" of perception into imaginative artifacts. In the tradition of Kant and Herder, Coleridge held that perception did not consist in the mere passive

reception of given sense-objects, that the human mind had a part in constructing those objects. Art mirrors this active perception on a secondary level. Indeed, the structure of "Kubla Khan" serves to undercut the initial illusion that the external world, as represented by Kubla's paradise, is simply there, autonomous vis-a-vis the perceiving subject. As the poem progresses, that world is revealed to be a projection of the mind. The subject's eventual desire to "build that dome in air" (li. 46) is the artist's wish to repeat that process of perception wherein the images "rose up before him as things." <sup>26</sup>

Jacobi's objections notwithstanding, these texts do not constitute an attempt to deify the artist. Instead, the structure of divine creation supplied Herder, Coleridge, Novalis, Brentano and others with an analogy for clarifying the nature of the poetic imagination. <sup>27</sup> Much as God's creation of the physical universe is utterly original, the poet's production is not dependent upon preexisting forms, i.e., it is non-mimetic. The thrust of the analogy, therefore, is to underscore the spontaneity of the true aesthetic creation. This tertium comparationis is shared by dreaming and sexual reproduction, two means of spontaneous creation available to man. Thus divine creation, biological progeneration and dream-recollection are woven into a compound symbol of the creative imagination.

The union of spirituality and sexuality mentioned above with regard to Novalis' and Joyce's novels is also achieved in "Kubla Khan," though by way of juxtaposition. The picturesque landscape of Kubla's paradise, the product of divine fiat, is abruptly contrasted to the sacred river's subterranean source:

But oh! that deep romantic chasm which slanted  
Down the green hill athwart a cedarn cover! (li. 12-13)

The landscape suddenly seems invested with libidinal desire, the chasm slanting beneath the cover of trees more than suggesting the female genital area. (Novalis' text even speaks of "Der Zeder dunkles Haar," 234). From this chasm issues then the river, flowing forth with a figural turbulence resembling both orgasm and childbirth:

A savage place! as holy and enchanted  
As e'er beneath a waning moon was haunted  
By woman wailing for her demon-lover!  
And from this chasm, with ceaseless turmoil seething,  
As if this earth in fast thick pants were breathing,  
A mighty fountain momentarily was forced:  
Amid whose swift half-intermitted burst  
Huge fragments vaulted like rebounding hail,  
Or chaffy grain beneath the thresher's flail (li. 14-22)

The lines which follow help to determine the order of the events narrated, giving the creation of the sacred river chronological priority over that of Kubla's pleasure-dome. Indeed, that the river as well as the caverns exist prior to the dome can be gleaned from the first five lines. But the sexual imagery of the poem's middle section establishes the river's genesis as the primary act of fecundation. Exiting the chasm, the river traverses the eventual site of Kubla's dome, and it is to the river that his "fertile ground" (li. 6) owes  
28  
its fertility:

And 'mid these dancing rocks at once and ever  
It flung up momentarily the sacred river.  
Five miles meandering with a mazy motion  
Through wood and dale the sacred river ran,  
Then reached the caverns measureless to man,  
And sank in tumult to a lifeless ocean (li. 23-28)

Scholarship on "Kubla Khan" has tended to read the chiasmic upheaval of lines 12-36 as symbolic childbirth. While the description of the earth breathing "in fast thick pants" does indeed simulate a woman's labor, there are other and more numerous signs which favor the interpretation of this activity as sexual climax. Not that the two need exclude one another in a figurative text. But the reference to "woman wailing for her demon-lover" and the multiple occurrences of the words "pleasure" (li. 2, 21, 36) and "momently" (li. 19, 24) work against an unproblematic reading of these lines as childbirth. It would seem more plausible to say that these convulsive actions prefigure childbirth much in the way that orgasm "mimics" labor. The most telling clue, however, is the image of the fountain, "flung up" from the chasm as a river, sinking in the end to a "lifeless ocean" (li. 28). This final symbol of infertility indicates that the whole process has no other teleology than pleasure itself:

The shadow of that dome of pleasure  
 Floated midway on the waves;  
 Where was heard with mingled measure  
 From the fountain and the caves.  
 It was a miracle of rare device,  
 A sunny pleasure-dome with caves of ice! (li. 31-36)

Since this pleasure does not lead to progeneration, the sexual union implied by the phrase "mingled measure" would seem to be in truth an auto-erotic fantasy. Kubla's dome, as the embodiment of pleasure, is a product of the imagination, and the narrator's subsequent wish to "build that dome in air" (li. 46) amounts to the desire to reproduce such pleasures of the imagination as physical objects.

Heinrich's dream at the beginning of Ofterdingen can also be seen as an onanistic fantasy which mimics childbirth and thereby broaches the problem of recreating the inner image as an objective one. Even on the level of sheer figuration, the texts are uncanny in their similarity. In Heinrich's dream, a fountain deep within a cave feeds a stream which later emerges as a spring in an open meadow. This stream, moreover, is the medium by which Heinrich travels from the earth's inner recesses to its surface--a movement which anticipates his imminent transition to waking consciousness. The stream has already been interpreted as a birth canal, a reading supported by Heinrich's awakening into his mother's arms.<sup>30</sup> Most important is the dream's culmination in the vision of the blue flower, itself a rather unambiguous figure of auto-eroticism: "Die Blätter wurden glänzender und schmiegeten sich an den wachsenden Stengel" (197). This image stands in contrast to the passage from which Novalis borrowed it, namely Gustav's dream in Jean Paul's novel Die unsichtbare Loge (1793), a dream in which symbolic insemination actually occurs: "Ihm kams darin vor, als zerlief' er in einen reinen Tautropfen und ein blauer Blumenkelch sög' ihn ein" (JP, I, 176). In Ofterdingen, the blue flower resists Heinrich's approach, and the union he desires is reserved for the waking world.

As stated above, the mediation of inner and outer worlds is the central concern of Ofterdingen, and dream and landscape are the figural parameters between which this problematic is played out. Heinrich's dream-journey begins in terrain reminiscent of Coleridge's "forests . . . enfolding sunny spots of greenery," but he soon comes

across a gorge which, though initially leading upward, ultimately brings him to cavernous regions resembling the "deep romantic chasm" beneath Kubla's paradise. Like the poem, Novalis' text refers to an ancient river and a subterranean fountain:

Es kam ihm vor, als ginge er in einem dunklen Walde allein. Nur selten schimmerte der Tag durch das grüne Netz. Bald kam er vor eine Felsenschlucht, die bergan stieg. Er mußte über bemooste Steine klettern, die ein ehemaliger Strom herunter gerissen hatte. Je höher er kam, desto lichter wurde der Wald. Endlich gelangte er zu einer kleinen Wiese, die am Hange des Berges lag. Hinter der Wiese erhob sich eine hohe Klippe, an deren Fuß er eine Öffnung erblickte, die der Anfang eines in den Felsen gehauenen Ganges zu seyn schien. Der Gang führte ihn gemächlich eine Zeitlang eben fort, bis zu einer großen Weitung, aus der ihm schon von fern ein helles Licht entgegen glänzte. Wie er hineintrat, ward er einen mächtigen Strahl gewahr, der wie aus einem Springquell bis an die Decke des Gewölbes stieg, und oben in unzählige Funken zerstäubte . . . (196).

31

The landscape here is not immediately cathected. Unlike Coleridge's "deep romantic chasm," the "Felsenschlucht" is not associated with a female figure. It is only after Heinrich bathes in the liquid that the dream becomes overtly erotic (see passages quoted earlier). The earth itself as an erotic object becomes more pronounced when Heinrich meets the old miner in Chapter Five. As an activity which mediates



between worlds beneath and above ground, mining joins dream-recollection and sexual reproduction as analogues for the sublation of the duality of subject and object. In this regard, the first of the miner's two songs is reminiscent of the development in Coleridge's poem from "caverns measureless to man" to "mingled measure":

Der ist der Herr der Erde,  
Wer ihre Tiefen mißt (247).

The earth is described as the miner's "Braut," the object of his trade its "Schooß" (*Ibid*). Heinrich's dream resembles mining in that he enters the cavern by means of an apparently artificial tunnel ("eines in den Felsen gehauenen Ganges"), and the geological secrets he discovers there match those which intrigued the miner even as a boy: "Von Jugend auf habe er eine heftige Neugierde gehabt zu wissen, was in den Bergen verborgen seyn müsse, wo das Wasser in den Quellen herkomme . . ." (239). As we have seen, Heinrich follows the water from its source to the spring. Yet the object of Heinrich's longing is not mineral treasure, but the blue flower, the latter being a surrogate for the former: "Nicht die Schätze sind es, die ein so unaussprechliches Verlangen in mir geweckt haben . . . aber die blaue Blume sehn' ich mich zu erblicken" (195). This displacement of Heinrich's desire from the treasures to the flower is significant, for unlike those precious minerals located underground, the flower is found at the surface, growing in a meadow fed by those subterranean waters. Hence the flower has an obvious mediating function, representing the objective manifestation of the subjective world.

The notion that Heinrich's vision of the blue flower prefigures the attainment of a subjective ideal in the waking world is supported by the fact that he sees the blue flower after awakening from a dream within his dream. This phase begins as a sort of reverie, a state of conscious enchantment, followed by sleep and dreams proper:

Berauscht von Entzücken und doch jedes Eindrucks bewußt,  
schwamm er gemach dem leuchtenden Strome nach, der aus dem  
Becken in den Felsen hineinfloß. Eine Art von süßem Schlum-  
mer befiel ihn, in welchem er unbeschreibliche Begebenheiten  
träumte, und woraus ihn eine andere Erleuchtung weckte. Er  
fand sich auf einem weichen Rasen, am Rande einer Quelle,  
die in die Luft hinausquoll und sich darin zu verzehren  
schien (196).

In a related fragment, Novalis states that a dream within a dream is a sign of imminent awakening: "Wir sind dem Aufwachen nah, wenn wir träumen, daß wir träumen" (II, 416).<sup>32</sup> In a sense, Heinrich's awakening is rehearsed prior to the fact. By in effect calling upon Heinrich to search for the blue flower once he is awake, this dream carries the same injunction as that of the Author in "Kubla Khan": to recover the nocturnal vision in the waking world.

## II

The structure of Ofterdingen and "Kubla Khan" as I have thus far described it is, in the most abstract sense, a recovery in consciousness of unconscious origins. This structure is manifest on one level

as the recuperation of the dream in waking reality--in Heinrich's case, as the recognition of the outer world as a creation of his dream. This quest for origins is also realized in the Orientalism of the two texts. Heinrich's journey is, finally, a pilgrimage to Jerusalem, which is not only a cultural and historical locus, but also a mythological one which holds sway over Heinrich's unconscious. The association of Jerusalem and the unconscious is established in part by the sexualization and the maternalization of the ancient city: Heinrich's desire to go there accompanies the awakening of his sexual consciousness, and the city itself is represented frequently in maternal figures. Ultimately, his journey to the Orient amounts to a return, as Jerusalem represents the externalization of the erotic, womb-like world of his dream.

In light of the above, the most important similarity between the two works is the presence in both of a young Oriental woman playing a stringed instrument and singing of her homeland. In "Kubla Khan" this figure appears at the beginning of the aforementioned "fragment" appended to the lines ostensibly recalled from the dream:

A damsel with a dulcimer  
In a vision once I saw:  
It was an Abyssinian maid,  
And on her dulcimer she played  
Singing of Mount Abora (li. 37-41).

Novalis' counterpart to the "damsel with a dulcimer" is Zulima, a young Arab mother captured by a German crusader who brought her back with him to Franconia. Heinrich, a guest at the crusader's castle, happens across Zulima and her child while wandering through the sur-

rounding countryside. When he discovers her, she is playing a lute and lamenting her separation from her homeland:

Meine Augen wurden trübe;  
 Fernes, mütterliches Land,  
 Ach! sie bleiben dir voll Liebe  
 Und voll Sehnsucht zugewandt! (235)

Recent critics have identified Coleridge's Abyssinian maid as the source of the poem's first 36 lines; the creation of Kubla's paradise and the subterranean tumult which follows make up the contents of her song. <sup>33</sup> She represents a point between the original creative activity and the narrating "I" (li. 38), and thus marks a stage of increased self-reflexivity. <sup>34</sup> Zulima does not appear in Heinrich's original dream, but his encounter with her may well be characterized as a structural reenactment of that dream, a concretization of the dream's erotic features. Just prior to their meeting, he is lulled into a sort of reverie by the events of the evening: "Das heitere Schauspiel des herrlichen Abends wiegte ihn in süße Fantasieen" (234). He then traverses a landscape identical to that of his dream: "Er mußte über bemooste Steine klettern" (196); "Er . . . kletterte über bemooste Steine" (234). It is here that he hears Zulima's voice, which is described as "awakening": "als . . . ein zarter eindringender Gesang einer weiblichen Stimme . . . erwachte" (*Ibid*). Zulima and the Abyssinian maid occupy similar stations in their respective narratives: like the blue flower, they both appear in a dream, yet they mark the movement toward waking consciousness.

The two texts are also similar in that both women sing of the

destruction of the Oriental paradise. In "Kubla Khan," this remains largely an allusion:

And 'mid this tumult Kubla heard from far  
Ancestral voices prophesying war! (li. 29-30)

The destruction of Kubla's dome is suggested by the reference to "the shadow of that dome of pleasure" (li. 31) as well as by the narrator's expressed wish to "build that dome in air" (li. 46). Zulima's song neither alludes nor suggests, but describes vividly the devastation wreaked upon the Holy Land by the crusaders:

. . .  
Fürchterlich, wie Meereswogen  
Kam ein raues Heer gezogen  
Und das Paradies verschwand.  
  
Fürchterliche Gluten flossen  
In die blaue Luft empor,  
Und es drang auf stolzen Rossen  
Eine wilde Schaar ins Tor.  
Säbel klirrten, unsre Brüder  
Unser Vater kam nicht wieder  
Und man riß uns wild hervor (235).

Yet while both Oriental women sing of war and destruction, their appearances represent calming moments in their texts. The gentle and reflexive rhythm of lines 37-41 of "Kubla Khan" stand in contrast to the thematic and metrical turbulence of lines 12-36. <sup>35</sup> The same calming process occurs in Ofterdingen as well; Heinrich has just abandoned the company of the crusaders who, in predicting a new assault on Jerusalem, have imbued the youth with heroic enthusiasm. Yet immediately prior to his discovery of Zulima, he is taken by the landscape, and his mood is pacified: "Das kriegerische Getümmel verlor

sich . . ." (234).

Of course, similarities such as these lead one to suspect a shared tradition. In what is undoubtedly the most thorough comparative study of this period, Elinor Shaffer locates the common ancestry of German and English Romanticism in secular criticism of the Bible, the so-called "higher criticism," which appeared in Germany and England during the second half of the eighteenth century.<sup>36</sup> Figures such as Lowth, Lessing, Michaelis, Herder and Eichhorn began subjecting the Old Testament--and eventually the New Testament--to literary interpretation, treating the books of the Bible not as the inspired word of God, but as works of "Oriental literature," mythological sources of extraordinary poetic merit. This mythological approach to scripture is not to be confused with the skepticism of those neologians who denied the facticity--and hence the validity--of the Gospels. The higher critics did not question the truth of scripture, but sought rather to redefine it. Lessing had already argued that rational truth was not necessarily bound to historical fact. Herder went even further by defining the validity of religion in anthropological terms. Coleridge, an avid reader and frequent critic of Herder, also understood myths as anthropological phenomena: rather than representing historical events, a mythology establishes a cultural and psychological milieu which makes certain events possible.<sup>37</sup> Coleridge believed that the study of various religions would foster a greater understanding of the conditions of religious experience.<sup>38</sup> He further held that if Christianity were to be preserved, it would have to account for the recognized cultural achievements of other civilizations.<sup>39</sup> In his

planned epic The Fall of Jerusalem, Coleridge thought to depict an event in which all existing cultural and mythological traditions intersect; Christianity would mark the confluence not only of the major Oriental religions, but of the other ancient civilizations as well--Greek, Roman, Egyptian and Babylonian. Though this work was never written, Shaffer sees "Kubla Khan" as the concentration of Coleridge's epic scheme into a momentary vision.<sup>40</sup> Here, the whole of the Orient is merged into a single, symbolic landscape, and the expressed wish to "build that dome in air" reflects Coleridge's own plan<sup>41</sup> to recreate that originary world in a poetic mythology.

For Coleridge, the artistic recreation of Jerusalem would mean the mythological restoration of the point of convergence of the major monotheistic religions. That Novalis entertained similar designs is evident in Die Christenheit oder Europa (1799), which foretells a development from "das zerstörte Jerusalem" (III, 509) to "die Zeit des ewigen Friedens, wo das neue Jerusalem die Hauptstadt der Welt seyn wird" (III, 524). The latter is a religious, political and aesthetic utopia, distinguished by its "tiefe Humanität" and "Freude an aller Religion" (III, 523). Jerusalem as an ecumenical ideal is developed even further in Ofterdingen. After describing the crusaders' wanton violence toward the inhabitants of that city, Zulima tells Heinrich that her people would have welcomed Christian pilgrims in peace. She goes on to characterize Jerusalem not only as a place of common origin, but as the possible seat of a new unity between Christianity and Islam:

Unsere Fürsten ehrten andachtsvoll das Grab eures Heiligen, den auch wir für einen göttlichen Propheten halten; und wie schön hätte sein heiliges Grab die Wiege eines glücklichen Einverständnisses, der Anlaß ewiger wohlthätiger Bündnisse werden können! (237).

As Heinrich's sympathy for Zulima grows, he feels the desire to reunite her with her homeland, and while he has no idea how this could be accomplished, the text points to music and poetry as his means:

Heinrich trug die Laute. Er suchte die sinkende Hoffnung seiner Begleiterinn, ihr Vaterland dereinst wieder zu sehn, zu beleben, indem er innerlich einen heftigen Beruf fühlte, ihr Retter zu seyn, ohne zu wissen, auf welche Art es geschehen könne. Eine besondere Kraft schien in seinen einfachen Worten zu liegen . . . (238).

Heinrich's "Oriental mission" is foretold through a rather circuitous scheme of figuration. When he first meets Zulima, she remarks that he resembles her brother, a musician who had gone to Persia to join the company of a famous poet (236). Zulima reinforces the association by offering Heinrich, in gratitude for the hope he has given her, a lute which belonged to her brother. Rather than take her only remaining memento of her brother, he accepts instead a hair-band which bears her name in Arabic, thus establishing a further connection between Heinrich and the Orient. In the Atlantismärchen (Chapter Three), we learn that the King's late wife was descended from Rustan, the hero of a



Persian war-epic. Because of his noble ancestry, the King was determined that his daughter be married only to "einem zweyten Rustan" (215). She eventually marries, with her father's approval, the youth from the forest, to whom she has taught music and who has become a minstrel of consummate mastery. Their relationship corresponds to that between Heinrich and Mathilde: it is from her that he learns his musical skills, and her father, the poet Klingsohr, is identified by Novalis as the King of Atlantis (342). In a conversation with Heinrich, Klingsohr discusses the possibility of "Ein Dichter, der zugleich Held wäre" (285), something which, according to the notes on the novel's continuation, Heinrich is to become. Like the youth in the tale of Atlantis, Heinrich is "der zweyte Rustan"; a synthesis of the Persian hero and Zulima's brother, his heroism is to be realized through poetry. His destiny is to reestablish Jerusalem as the common center of world religion ("Aussöhnung der kristlichen Religion mit der heydnischen," 347).

Novalis' desire to create a literary mythology fusing religious and cultural traditions reveals his intellectual proximity to the higher criticism. Though a Christian, he understood Christianity symbolically, describing it as "die Vorzeichnung einer allgemeinen, jeder Gestalt fähigen, Weltreligion--das reinste Muster der Religion, als historische Erscheinung überhaupt" (IV, 272). Indeed, Jerusalem itself is less a place than a symbol for Novalis. References in his notes to substitute Jerusalems, e.g. Rome and Loretto, suggest that Heinrich's destination is not historically or geographically fixed. Ulrich Stadler, who has characterized Ofterdingen as an allegorical

pilgrimage, speaks of an "extended Jerusalem," an indeterminate ideal which, like Isis in Die Lehrlinge zu Sais, combines the Christian, "heathen," Egyptian and Greek traditions. As the originary locus of civilization, Jerusalem is the inevitable destination of a traveller who is growing increasingly aware that his journey is leading him, in a larger sense, "homeward" ("Immer nach Hause," 325). Heinrich's quest is a search for origins, and the exotic attraction which the Orient initially holds for him is soon transformed into homesickness. The self-consciousness Heinrich is to attain includes knowledge of his cultural heritage.<sup>42</sup>

As an epic intended to culminate in a religious war for Jerusalem, a completed Ofterdingen would have conformed rather closely to Coleridge's plan for The Fall of Jerusalem. But even the existing novel seems to be preparing Heinrich for a holy war as an historical necessity. In a remark which perhaps more than any other relates the point of historical origin to the unconscious, Zulima explains the crusades to Heinrich in terms reminiscent of of Kubla's "ancestral voices prophesying war":

Wer weiß, ob nicht auch ein unbegreiflicher Einfluß der ehemaligen, jetzt unsichtbaren Bewohner mit ins Spiel kommt, und vielleicht ist es dieser dunkle Zug, der die Menschen aus neuen Gegenden, sobald eine gewisse Zeit ihres Erwachens kömmt, mit so zerstörender Ungeduld nach der alten Heymath ihres Geschlechts treibt . . . (237).

In Coleridge's planned epic, the coming of Christ would represent the

moment at which the other great religions were, in Shaffer's words, "conquered by and absorbed into Christianity in that great symbolic metropolis of the East."<sup>43</sup> Christianity had not destroyed those other religions, but fulfilled them, revitalizing them in the very process of their subsumation. This rather dialectical view is echoed by Heinrich who, alluding to the crusades, describes warring factions as instruments of the same spirit:

Der Krieg überhaupt . . . scheint mir eine poetische Wirkung. Die Leute glauben sich für irgend einen armseligen Besitz schlagen zu müssen, und merken nicht, daß sie der romantische Geist aufregt, um die unnützen Schlechtigkeiten durch sich selbst zu vernichten. Sie führen die Waffen für die Sache der Poesie, und beyde Heere folgen Einer unsichtbaren Fahne (285).

The function of war is that of revolution in general: to create new and better forms out of existing ones. In Glauben und Liebe (1798), Novalis explains the necessity of revolution by way of chemical analogy: "[es ist vielleicht nöthig], daß in gewissen Perioden alles in Fluß gebracht wird, um neue, nothwendige Mischungen hervorzubringen, und eine neue, reinere Krystallisation zu veranlassen"<sup>44</sup> (II, 490). Novalis is careful to point out that such revolution is necessarily short lived and not total in its destruction, its purpose being to isolate and retain an essence ("Keim") from which new forms would be generated. By characterizing war as a recombinant process, he blunts the potentially apocalyptic edge of his argument. There is even the

intimation that the novel will gather the myriad mythological and cultural threads into a locus of idyllic domesticity: "Das Buch schließt . . . mit einer einfachen Familie" (345).

One of the major points of intersection in Novalis' and Coleridge's own intellectual traditions is the Biblical criticism of Herder, who was long occupied with the aesthetic attributes of scripture.<sup>45</sup> The most important of his works in this vein was the series of dialogues entitled Vom Geist der ebräischen Poesie (1782). It is in the fourth of these dialogues that Shaffer sees, if not a source of direct influence (which seems likely), a mythopoeic context for understanding certain tropes in Coleridge's poem, in particular the enigmatic reference to the "caves of ice" (li. 36).<sup>46</sup> This motif appears twice in the account of creation in the Book of Job, which is the subject of Herder's dialogue. In the passages concerned (Job, 36-38), Job learns how the earth was brought forth from a dark, oceanic abyss (Abgrund), and one already suspects a parallel between Kubla's establishment of an earthly paradise above a "sunless sea" (li. 5) and God's creation of the earth over "der Abgrund, der nie das Licht sah."<sup>47</sup> This act of creation is described first by Elihu, and then by God himself, as the solidification of those primordial waters into ice: "Hauch Gottes, es wird Eis, das weite Meer wird dichtes Land" (SU, XI, 286); "Die Waßer bergen sich und werden Stein, / Der Wellen Fläche legt in Feßeln sich"<sup>48</sup> (Ibid., 290). Certainly Kubla's creation of a "sunny pleasure dome" (li. 36) atop a "sunless sea" resembles the account in Genesis of God's creation of the earth beneath the sunlit vault of heaven and above the dark, unformed abyss.<sup>49</sup> More-

over, just as Kubla's creative act is described as an act of demarcation ("So twice five miles of fertile ground . . ."), so too does divine creation for Herder consist in measuring: "Wer hat ihr [der Erde] Maas bestimmet, weißt du es? / Wer zog die Meßschnur über sie?" (SU, XI, 288). But the most telling correspondence between the Biblical story and Coleridge's poem is the use of human sexual reproduction as an analogue for divine creation. In the passage quoted by Herder, Jehova describes to Job, in the form of a question, the creation of ice as female birth: "Aus weißen Mutterleibe ging das Eis?" (*Ibid*). "Mutterleib," it should be noted, is specific to Herder's translation; Luther gives it simply as "Leib," a discrepancy owing perhaps to the secular tendency of the higher criticism. This same sexualization of divine origin is much more overt and sustained in "Kubla Khan," where the figures of female birth and ice-formation are also conjoined:

And from this chasm, with ceaseless turmoil seething,  
As if this earth in fast thick pants were breathing,  
A mighty fountain momentarily was forced:  
Amid whose swift half-intermitted burst  
Huge fragments vaulted like rebounding hail (li. 17-21)

In view of the mythological tradition, and given the incantatory quality of the various proper names in "Kubla Khan," it seems reasonable to suggest a correlation between "Abyssinian" and "abyss," a false etymology to be sure, but a verbal link which would confirm what one already suspects, namely a contiguity between the singing maid and the "deep romantic chasm" from which creation springs. Abyssinia alone, virtually synonymous during the eighteenth century with origins, calls forth various associations: not only was that region

thought to be the source of the Nile,<sup>51</sup> it was also considered by some of the higher critics to be the seed ground of certain Biblical stories, the Book of Job among them.<sup>52</sup> Thus symbolically, the Abyssinian maid becomes the source both of the sacred river, and of the poem's mythological context.

The interpretation of the "Abyssinian maid" as the "maid of the abyss" is supported soundly by the cosmogeny of Jakob Böhme, whose importance for Novalis as well as Coleridge has been documented.<sup>53</sup> In keeping with the Biblical account, Böhme holds that creation proceeds from a great, unformed abyss (Ungrund). From this vast, undifferentiated potency emerges the divine will which, in its desire to become manifest, creates a mirror in which to behold itself. Böhme identifies this mirror as God's eternal wisdom (Sophia), and he further describes the mirror as a maiden (Jungfrau). It is through wisdom that the divine will first attains visibility; "she" stands before God, rendering him visible unto himself. Seeing his own glory thus reflected, God desires to replicate himself physically, hence the creation of nature:

. . . ein Wille ist dünn als ein Nichts, darum ist er begehrend, er will etwas sein, daß er in sich offenbar sei; denn das Nichts ursachet den Willen, daß er begehrend ist; und das Begehren ist eine Imagination, da sich der Wille im Spiegel der Weisheit erblicket, so imaginiret er aus dem Ungrunde in sich selber, und machet ihm in der Imagination einen Grund in sich selber, und schwängert sich mit der

Imagination aus der Weisheit, als aus dem jungfräulichen  
 Spiegel, der da ist eine Mutter ohne Gebären, ohne Willen. 54

The prerequisite of physical creation is God's knowledge of himself, facilitated by his vision of the "maiden."

At least one critic has made the connection between Böhme's Sophia and Coleridge's Abyssinian maid, but the interpretive implications of this insight have not been fully explored. 55 First of all, Böhme's account of creation figures significantly in determining the chronology of events described in "Kubla Khan." His view that God's vision of the maiden precedes physical creation suggests that the building of Kubla's paradise, though occurring at the beginning of the poem, is ancillary to both the vision of the "damsel with the dulcimer" and the subterranean upheaval in lines 12-36. That the "caverns measureless to man" exist prior to Kubla's decree has already been demonstrated. But Böhme's cosmogeny further suggests that the caverns, rather than a primordial source, exist only after the vision of the maid. This hypothesis is supported in Proverbs 8:22-31, an apparently crucial passage for Böhme, in which eternal wisdom, speaking in a female voice, describes her temporal precedence over the creation of the physical universe. While many of the motifs she uses to describe creation resemble those in Kubla's act of encirclement and demarcation ("when he drew a circle on the face of the deep"), 56 others bear a closer affinity to the creation of those subterranean fountains in the poem's middle ("when he established the fountains of the deep"). Indeed, she even precedes the caverns themselves:

The Lord created me at the beginning of his work,  
 the first of his acts of old,  
 Ages ago I was set up, at the first,  
 before the beginning of the earth.  
 When there were no depths, I was brought forth,  
 when there were no springs abounding with water . . .

By applying Böhme's version of Biblical cosmogeny to the structure of "Kubla Kahn," we can speculate that the primal event in the poem is neither Kubla's decree nor the eruption from the chasm, but the vision itself; it is the very sight of the Abyssinian maid which activates the vital forces in the abyss, bringing forth Kubla's paradise. This moment marks the emergence of the subject's self-consciousness, as betokened by the simultaneous appearance of the narrating "I." Just as physical creation follows God's specular encounter with the "maiden," so too does Kubla's paradise issue from the vision of the damsel. Furthermore, the recollection of that vision is the necessary condition for recreating the pleasure-dome:

Could I revive within me  
 Her symphony and song,  
 To such a deep delight 'twould win me,  
 That with music loud and long,  
 I would build that dome in air (li. 42-46)

The interpretation of the maid as a mirror-image image of the subject, the "I," is supported by the preface, which compares the Author's desired recollection with the recovery of one's own reflection in the rippled surface of a stream. This simile is followed by lines from another poem, "The Picture," which alludes to the myth of Narcissus: 57

Stay awhile,  
 Poor youth! who scarcely dar'st lift up thine eyes--



The stream will soon renew its smoothness, soon  
The visions will return!

The Romantic concept of art as a sort of narcissism made productive--as the objectification of self-reflection--is treated at length in a later chapter of this study. But this essential problematic is already encapsuled in Coleridge's preface. The lines just quoted refer to Narcissus' attempt to embrace his reflection, which he mistakes for another boy, only to see the image vanish in the disturbed waters.<sup>58</sup>

In a Romantic context, Narcissus' error translates into the belief in an object-world independent of the subject--a Welt an sich. Indeed, the subject of "Kubla Khan" recognizes that, in order to "build that dome in air," i.e., in order to give the inner image "Outness," he must appropriate the "objective" vision ("Could I revive within me / Her symphony and song").<sup>59</sup> The work of art is possible only after the opposition of subject and object has been sublated.

Novalis undertook an intensive study of Böhme's works not long before beginning Ofterdingen, and his interest in that mystic was not limited to the theory of creation. Nevertheless, the primeval abyss and its attendant figures are in evidence throughout the novel. For example, when Klingsohr characterizes religious wars as "ächte Dichtungen," he describes war as an activity which enlists the aboriginal forces within the abyss: "Im Kriege . . . regt sich das Urgewässer" (285). A far more obvious correspondence between Böhme and Novalis' work is represented by the figure of Sophie in Klingsohr's Märchen.<sup>60</sup> She resembles Böhme's Sophia not only in that she embodies wisdom,<sup>61</sup> but also in her association with mirroring, as demonstrated in her

advice to Eros and Freya:

Das glückliche Paar näherte sich Sophien, die . . . sie ermahnte, den Spiegel fleißig zu Rathe zu ziehn, der alles in seiner wahren Gestalt zurückwerfe, jedes Blendwerk vernichte, und ewig das ursprüngliche Bild festhalte (311-12).

In Heinrich's development, Mathilde serves the function of Sophie, for it is through knowing her that he attains full self-consciousness. Theirs is a specular encounter, and Heinrich recognizes himself as a mirror image of her: "bin ich der Glückliche, dessen Wesen das Echo, der Spiegel des ihrigen seyn darf?" (277). Her death, the condition with which part two of the novel begins, brings with it the need for Heinrich to, in Coleridge's words, revive her song within himself; she is, after all, "der sichtbare Geist des Gesanges" (*Ibid*), and when in Part Two Heinrich finally sings a song of his own, it is at her bidding.

Novalis' and Coleridge's rehabilitation of Böhme should not be mistaken for a revival of neo-Platonic mysticism. Rather, Böhme's account of creation provided the two poets with a symbolic framework appropriate to the concept of imaginative creativity growing out of the philosophy of idealism. A similar structure was already present in Lessing's later theological writings, according to which God the Father, seeing himself reflected in Christ, attains self-consciousness (the Holy Ghost)<sup>62</sup>. Novalis too would translate the trinity into dialectical terms, describing God as "These und Synthese zugleich" (II, 165), the synthesis being the self-consciousness which arises

when God sees himself mirrored in his own creation (antithesis). These formulations make it evident that notions such as Schelling's Weltseele are secular constructs for "God" (though few would doubt this nowadays). For Schelling, creation consists in the progressive exfoliation of spirit in physical forms, a process leading toward total self-consciousness. The ego comes into being where this process becomes self-conscious, i.e., where it becomes its own object: "Das Ich ist nichts anderes, als ein sich selbst zum Objekt werdendes Produciren, d.h intellektuelles Anschauen" (SW, III, 370). I propose to use this formula heuristically to describe the structure of Ofterdingen, for Heinrich's story is one of emerging self-consciousness, developing to the point where he recognizes the empirical world as a product of his Gemüt--as the materialization of his dream. Indeed, Schelling's equation can also be applied to Coleridge's poem, which begins with the appearance of the outer world (Kubla's paradise) and traces it back to its subjective source, thereby undermining the apparent givenness of Kubla's paradise. Both texts move to a point of retrospect from which the subjects recognize the world as their own creation.

The thematic structure of these two texts is reflected in their narrative structure, for as self-consciousness grows, the gap between narrative consciousness and that of the subject shrinks, finally disappearing with the emergence of the narrating "I." "Kubla Khan" begins with a third-person narrator reporting someone else's creation and concludes with a first-person narrator recounting his own creative act. In Ofterdingen, the third-person narrator is eventually, if but

temporarily, supplanted by Heinrich, whose heightened self-consciousness enables him to narrate his own story ("Astralis"). The tendency of Novalis' novel, then, is toward a unity of character and narrator, i.e., toward the illusion of non-narrated discourse. This is not to say that Ofterdingen achieves the narrative externalization of the character's unspoken mental life which one usually associates with stream-of-consciousness (although there is at least one clear instance of interior monologue). The novel does tend, however, toward dramatic technique and soliloquy--modes in which a narrator appears to be absent. This development follows the convergence of Heinrich's consciousness with that of the novel, a process which gradually renders a narrator's mediation superfluous. In this regard, Hanns-Josef Ortheil has recently written: "Daß die Hauptfigur Organ, nicht eigentliches Thema des modernen Romans sei, hat niemand deutlicher erkannt als Novalis." The novel reveals itself to be a product of Heinrich's mind, and herein lies the novel's unmistakable modernity.

### III

The notion of art as a form of secondary perception--as the conscious reenactment of unconscious creation--is thematized and visualized in Joyce's novel. That the dream passage was conceived in dialogue with Coleridge's poem seems hardly in need of defense. In addition to their common interest in the dynamics of aesthetic production, the two works share a concern for cultural memory. In "Kubla Khan," the dream vision marks the convergence of many cultures, the invocation of "ancestral voices"; Stephen Dedalus' dream represents

the resolution of images from his childhood, which is inscribed with the culture of Irish Catholicism. On this point, one intertextual figure seems noteworthy. Following his dream, Stephen sees the earth as "a swinging smoking swaying censer, a ball of incense" (218). This image is prefigured by an earlier passage in which Stephen remembers a boyhood procession to an altar in the woods: "The boy that held the censer had swung it gently to and fro . . ." (41).<sup>65</sup> The wooded sacristy, symbolic of Stephen's unshakeable Catholic upbringing, is described as "A strange and holy place," a phrase which echoes the description in "Kubla Khan" of the romantic chasm as "A savage place . . . holy and enchanted" (li. 14). Both visions hearken back to a cultural and psychological primal scene.

Of course, that "strange and holy place" from Stephen's past is also the location of the eucharist, which in the dream passage becomes a symbol of poetic creation. Just as that ritual is a reenactment of the incarnation of spirit, so too is the poet's creative act a recreation of an original perception. As noted earlier, the dream itself is likened to virgin birth: "In the virgin womb of the imagination the word was made flesh" (217). Stephen's attempt to transcribe that vision into verse is repeatedly compared to the eucharist. He sees himself as "a priest of the eternal imagination, transmuting the daily bread of experience into the radiant body of everliving life" (221). The characterization of God as "eternal imagination" is familiar from Böhme, and the initial translation of the dream into words parallels the structure of creation described by Böhme and present in "Kubla Khan." It is the very sight of the virgin, "wilful from before the

beginning of the world" (217), which inspires the poetic creation.

Divine creation as an aesthetic analogue was not limited to discussions of the poetic imagination, but was also applied to definitions of genre. In eighteenth-century Germany, theorists such as Lessing determined that the work of art should be to the artist what nature is to God, an autonomous and self-contained whole, the coherence of which need not be inferred from without. Lessing's most famous usage of this analogy is found in his discussion of tragedy in the 79th installment of his Hamburgische Dramaturgie:

Aus diesen wenigen Gliedern sollte er [der Dichter] ein Ganzes machen, das völlig sich rundet, wo eines aus dem andern sich völlig erklärt, wo keine Schwierigkeit aufstößt, derenwegen wir die Befriedigung nicht in seinem Plane finden, sondern sie außer ihm, in dem allgemeinen Plane der Dinge suchen müssen; das Ganze dieses sterblichen Schöpfers sollte ein Schattenriß von dem Ganzen des ewigen Schöpfers sein . . . (Gö.,IV, 598).

Of course Lessing is preoccupied with verisimilitude in art, and his concerns are neo-aristotelian. He joins Aristotle in valorizing the dramatic form over all others because of its superior illusory capacity. Part of this illusion is the apparent absence of a narrator or mediating consciousness. Whereas the characters in an epic speak through a central voice, characters in a play speak and gesture as themselves. It is to this apparent lack of mediation that the dramatic form owes the success of its illusion.

Lessing's theory would be only remotely relevant to this study were it not for a passage in Joyce's Portrait in which Stephen, presenting his own ideas on art to some friends, dwells on the same problem. In this discussion, which appears immediately prior to the dream passage already mentioned, Stephen not only makes explicit reference to Lessing's Laokoon, but many of his concepts also seem rooted in eighteenth-century German aesthetics. Stephen criticizes Lessing's preference for sculpture, but his further ruminations are in consonance with Lessing's own. Stephen, who wishes to distinguish between the various forms of verbal art, draws these distinctions in terms of intersubjectivity:

These forms are: the lyrical form, the form wherein the artist presents his image in immediate relation to himself; the epical form, the form wherein he presents his image in mediate relation to himself and to others; the dramatic form, the form wherein he presents his image in immediate relation to others (214).

Stephen describes the historical evolution of these forms as the progressive depersonalization of art, the process whereby the artist gradually withdraws from his work. At the beginning of this development is the lyrical form, characterized by Stephen as "the simplest verbal vesture of an instant of emotion. . . . He who utters it is more conscious of the instant of emotion than of himself as feeling the emotion" (Ibid). The transition from lyric to epic is marked by the emergence of self-reflexivity:

the artist prolongs and broods upon himself as the centre of an epical event and this form progresses till the centre of emotional gravity is equidistant from the artist himself and from others. . . . The personality of the artist passes into the narration itself, flowing round the persons and the action like a vital sea (214-15).

The dramatic form arises when that "vitality" is fully absorbed by the individual characters, causing the personality of the artist to, in effect, disappear from the work. Here, in one of Joyce's best known formulations, Stephen invokes the now familiar divine analogy:

The mystery of esthetic like that of material creation is accomplished. The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails (215).

The mention of the artist's indifference reminds us of Schelling's description of the art work as representing that Indifferenz of subject and object which is approximated through intellectual intuition. Indeed, Stephen's account of the genesis of drama can be quite easily reformulated in idealistic terms: dramatic form is achieved when epic self-reflexivity is objectified, i.e., when it ceases to be subjective. Stephen's exercise in literary history is also reminiscent of the aesthetic theory of Friedrich Schlegel, who saw modern literature



moving from "interested" poesy--literature which betrayed a subjective tendency--to that which would embody "das höchste Schöne," a principle he defined as "ein Maximum von objektiver ästhetischer Vollkommenheit" (KA, I, 253). He saw this development prefigured in nuce in the evolution of the poetic forms of Ancient Greece, a process culminating in the Attic tragedy. He lauds tragedy for much the same reason that Lessing does--because of the apparent absence of an artist's mediation ("Wir werden das Medium nicht gewahr," KA, I, 298). But Stephen's literary history is even closer to that of Hegel, who described drama as the outward representation of lyrical inwardness: "das Drama zerfällt nicht in ein lyrisches Inneres, dem Äußeren gegenüber, sondern stellt ein Inneres und dessen äußere Realisierung dar" (TW, XV, 477). In drama, subjectivity becomes objectively manifest in the personality of the character and as such the determinant of the dramatic action.

Stephen Dedalus' attempt to reproduce his dream vision serves largely to illustrate the loss of immediacy with which the aesthetic image stands in relation to the artist. This begins when Stephen tries to fit his poetic inspiration to a formalized lyric structure: "the verses passed from his mind to his lips and, murmuring them over, he felt the rhythmic movement of a villanelle pass through them" (217). Rhyme, which Schlegel identified as the first sign of artifice in literature (KA, I, 233), becomes itself a hindrance to the expression of Stephen's emotion, and in his attempt to perfect the form, that emotion is lost: "His lips began to murmur the first verses over and over; then went on stumbling through half verses, stammering and baffled; then stopped. The heart's cry was broken" (218). This sends

Stephen groping for pencil and paper, and he finds himself, for the first time since awakening, in a world of concrete, indeed prosaic objects: a table, a soupplate, a candlestick, a coat, a cigarette packet, a windowledge. The loss of lyric immediacy has plunged him into the idiom of epic in which, following Hegel, an acting subject stands vis-a-vis a concrete, substantial object world.

This momentary opposition of the subject and object-world is symbolic of an aesthetic type described by Stephen, but is certainly not characteristic of A Portrait as a whole. Much of the novel consists in the objective representation of Stephen's thoughts and mental imagery, something accomplished by a minimum of narrative mediation. This minimum of narrative intervention may be illustrated in the first lines from the dream passage: "Towards dawn he awoke. O what sweet music!" The "he" in the first sentence serves to identify the speaker as someone other than Stephen. But the exclamation which follows makes it clear that the narrative voice functions merely as a verbal medium in which Stephen's mental life can surface. In other words, the voice belongs to a narrator, but the perspective is wholly Stephen's. There are other instances, however, in which the perspective is clearly the narrator's own. This can be seen in the aforementioned paragraph in which Stephen is searching for writing material. Here, in a manner appropriate to the epic idiom, the narrator's own powers of observation are brought to bear:

He lay back and, tearing open the packet, placed the last cigarettes on the windowledge and began to write out the

stanzas of the villanelle in small neat letters on the rough cardboard surface (218).

In this most epical of moments, the disjuncture of Stephen's consciousness and that of the narrator reflects the juxtaposition of the subject to the object-world.

After Stephen has recorded the verses, his stance toward the object-world changes, and this change is mirrored by another shift in narrative consciousness. For the remainder of this passage, Stephen is submerged in recollections of Emma, his memories virtually materializing as presences before him (e.g. "She passed now dancing lightly across his memory," 219; "On all sides distorted reflections of her image started from his memory," 220). Subject and object are now contained within his mind, and he finds himself in dialogue with his past. Conversations from years before are reproduced as dramatic dialogue, that is, without the slightest narrative interpolation, and more importantly, the recollecting Stephen becomes one of the conversants. For example:

-- And the church, Father Moran?

-- The church too. Coming round too. The work is going ahead too. Don't fret about the church.

Bah! he had done well to leave the room in disdain (220).

The final line marks the return to Stephen's present perspective, the "he" indicative of narrated interior monologue. The exclamation "Bah!," however, can hardly be attributed to anyone but Stephen. It

is his own immediate (non-narrated) response to the foregoing dialogue. The novel has taken a turn toward the dramatic.<sup>67</sup>

A similar example can be found at the beginning of Part Two of Ofterdingen where the pensive hero is seen ascending a mountain path. What starts out as straightforward narrative soon shifts to interior monologue:

Mittag war vorbei. Ein starker Wind sauste durch die blaue Luft. Seine dumpfen mannichfaltigen Stimmen verlohren sich, wie sie kamen. War er vielleicht durch die Gegenden der Kindheit geflogen? Oder durch andere redende Länder? Es waren Stimmen, deren Echo nach im Innersten klangen und dennoch schien sie der Pilgrim nicht zu kennen (319-20).

Whereas the first three sentences appear to be the observations of a detached narrator, the two questions stem from Heinrich, representing the direct incursion of his thoughts into the narrative. The last sentence makes it clear that the uncertainty is not the narrator's, but Heinrich's own.<sup>68</sup> For a brief moment, the narrative becomes the vehicle of Heinrich's introspection.

Another example of the tendency in Novalis' novel toward non-narrated discourse is found in the Atlantismärchen, one of the many embedded stories in Ofterdingen, the second tale told by the traveling merchants. Toward the end of the story, they tell of two songs which the youth from the forest performs before the assembled court of the King (224-28). The first of the songs is not reproduced for Heinrich. Instead, the merchants recount its contents and describe

its qualities ("außerordentlich schön," "wunderbares Gepräge," etc). The second song, by contrast, is not narrated, but enacted, fully reproduced in its original verse form. This development from narration proper, from diegesis to mimesis<sup>69</sup> is explained within the larger thematic of the novel. In the previous chapter, the merchants tell Heinrich that, while they are able to relate much information about the lives of poets, their rather prosaic concerns had prevented them from remembering an actual poem: "Von den Gesängen selbst, die wir gehört haben, können wir wenig sagen . . ." (220). That they eventually do represent a poem as they heard it in spite of their earlier remark is explained to Heinrich later by the poet Klingsohr:

Ich habe wohl bemerkt, daß der Geist der Dichtkunst euer freundlicher Begleiter ist. Eure Gefährten sind unbemerkt seine Stimmen geworden. In der Nähe des Dichters bricht die Poesie überall aus (283).

The second song thus represents the objectification of Heinrich's own poetic tendency, even before that tendency has been realized in Heinrich himself.

A passage in Ofterdingen which signals the evolution of non-narrated discourse into the dramatic form is the long conversation between Heinrich and Mathilde at the end of chapter seven. Their exchange takes the form of dramatic dialogue, as only the first two lines bear any sign of narration (e.g. "sagte Heinrich nach einem langen Kusse," 287).<sup>70</sup> The remainder of the conversation, which occupies almost two and one half pages, is given as pure dialogue, the

locutions separated only by dashes. (This form is repeated in Part Two when Heinrich meets Cyane, whom Mathilde prefigures.) Again, the form is consistent with the thematic structure of the novel. Heinrich, having found in Mathilde a mirror image of himself, has attained full self-consciousness, and this in turn transforms him into a dramatic persona.

Heinrich's dramatic character is realized more completely in "Astralis," the poem with which Part Two of the novel begins. The poem, consisting of ninety lines of free verse, satisfies the formal requirements of soliloquy: the subject is alone, he reflects upon his own situation in the first person, and he explicitly addresses an audience.<sup>71</sup> It is my contention--and this is crucial to my study--that the narrating "I" of "Astralis" is none other than Heinrich himself. In the following chapter, I will discuss the poem in terms of the novel's "hermeneutic superstructure," arguing that Heinrich has here attained a level of self-knowledge at which he can retell the foregoing events in the first person. In the subsequent chapter, I will locate the poem within the novel's symbolic structure, fully substantiating the claim that Heinrich is the voice of "Astralis." For the present, suffice it to say that Heinrich's consciousness and that of the novel merge, the narrator withdraws, and in a manner appropriate to the dramatic form, the character stands in immediate relation to the audience, assuming, in the words of Stephen Dedalus, "a proper and intangible esthetic life" (215).

The question remaining to be asked is whether the criterion of mimetic non-mediation which Lessing and others had sought to establish

for drama did not come to be applied to narrative fiction. There is no doubt that the notion of a "dramatic novel" existed in the later eighteenth century. But this concept was concerned with character, not narrative. The dramatic novel was one in which the central figure, rather than reacting to external circumstances, formed the causal nexus of events. As in tragedy, the outcome was rather a function of the character's moral constitution. Such a novel was described by Blankenburg, and Jean Paul would later invoke Aristotle in recommending the dramatic novel to his Romantic contemporaries:

Aber die Neuern wollen wieder vergessen, daß der Roman ebensowohl eine romantisch-dramatische Form annehmen könne und angenommen habe. Ich halte sogar diese schärfere Form aus demselben Grunde, warum Aristoteles der Epopöe die Annäherung an die dramatische Gedrungenheit empfiehlt, für die bessere. . . (JP, V, 272).

But Aristotle did not favor "dramatic" epic only because it limited itself, in Jean Paul's words, "zur Rennbahn der Charaktere," but also because of the minimum therein of narrative mediation. He applauds Homer for balancing the epic and the dramatic, sometimes narrating, sometimes assuming a character other than his own. He places Homer above all others for knowing how to limit the narrator's role in the epic poem:

Now other poets play a part themselves throughout the poem and only occasionally "represent" things dramatically, but

Homer after a brief prelude at once brings in a man or a  
 woman . . . all having a character of their own.<sup>73</sup>

Novalis' notes on Ofterdingen indicate that the work's tendency toward dramatic presentation is programmatic. In numerous instances he lauds the preponderance of dialogues in the novel, and he refers repeatedly to the novel's "scenes."<sup>74</sup> In several fragments, he juxtaposes narrative and dramatic representation, expressing a preference for the latter: "Dramatische Darstellung in einzelnen unabhängigen Capiteln. Unbequemlichkeiten einer chronologisch fortschreitenden Erzählung" (III, 645). In another fragment, he suggests that the novel will see the partial supersession of narrative by drama: "Die epische Periode muß ein historisches Schauspiel werden, wenn auch durch Erzählung die Szenen verbunden sind" (I, 346). In a fragment referring to "Dramatische Prosa," Novalis mentions dramatic form as one attribute of a novel characterized by the unpredictable and discontinuous variation of form: "Aeußerst simpler Styl, aber höchst kühne, Romanzenähnliche Dramatische Anfänge, Übergänge, Folgen--bald Gespräch--dann Rede--dann Erzählung, dann Reflexion, dann Bild und so fort" (III, 654). Novalis goes on to describe this variation as a means of recording the chaos of mental events: "Ganz Abdruck des Gemüths, wo Empfindung, Gedanke, Anschauung, Bild, Gespräch, Musik etc. unaufhörlich schnell wechselt und sich in hellen, klaren Massen neben einander stellt" (III, 655). This fragment is prophetic in its conformity to a strict definition of "stream of consciousness," and it could even serve as an adequate description of Joyce's Portrait.



Novalis' definition not only provides for the narration of verbalized thought (interior monologue), but also for the representation of sense impressions and mental images which the character has not yet verbalized to himself.

The contrast of verbalized thought to the non-verbal, as represented by music, is appropriate to the beginning of Ofterdingen. Immediately prior to his dream, Heinrich notes the inadequacy of his own language to his mental life, stating that he prefers to "think musically": "Es muß noch viel Worte geben, die ich nicht weiß. . . .  
jetzt denke ich lieber nach der Musik" (195-6).<sup>75</sup> Whether or not the dream can be characterized as "musical" is a matter of metaphor. The term "lyrical" on the other hand, in so far as it is hermeneutically defined, is more applicable, for the dream is indeed "Ganz Abdruck des Gemüths," the imagery standing in immediate relation to Heinrich. The accuracy of this characterization becomes apparent when Heinrich's dream is compared to his father's. While the two dreams differ on a number of levels, what distinguishes them most is the fact that Heinrich's father narrates his own dream. Hence the idiom of the father's dream-narrative is that of epic. This is in part a consequence of his temporal distance from the narrated material: not only had the dream occurred some twenty years prior to the narrative act, but he had even forgotten about it until reminded thereof by Heinrich's mother. The difference between the representation of the two dreams parallels what Goethe and Schiller called the essential distinction between epic and drama: "daß der Epiker die Begebenheiten als vollkommen vergangen vorträgt und der Dramatiker sie als vollkommen gegenwärtig darstellt"

(HA, XII, 249). While the father's dream is the property of the absolute past in more than one sense (his temporal distance from the dream is matched by his skepticism toward it), Heinrich's dream is presented as it happens. And though Heinrich's dream is narrated, the narrative perspective is almost totally indissociable from Heinrich's own; only once does the narrator relate an event apparently external to Heinrich's dream-consciousness, the sunrise, and even that is strangely registered in the dream itself.<sup>77</sup>

The father's narration represents, most importantly, an interruption of the dream, and one has a sense that, by telling the dream, he precludes its realization.<sup>78</sup> Heinrich does not narrate his dream at all. His destiny is not to tell his dream, but to actualize it in his life as a poet. The formal goal of the novel is to attain a unity between Heinrich's consciousness and that of the narrative--a unity which parallels that original convergence of narrative consciousness and Heinrich's unconscious during the original dream-narrative. The immediacy with which Heinrich's inner world appears to his own mind's eye in his dream is to become intersubjective, transferred to a point between Heinrich and others. The means to this end is Heinrich's attainment of self-consciousness.

Heinrich's development as a poet is so tightly bound to his attainment of self-consciousness that the two processes are inseparable. His lack of self-consciousness at the beginning of the novel matches his ignorance of poetry. Early on he states that, while he has been told about poetry and its many wonders, he has yet to hear his first poem. The total mediatedness of his experience of poetry is

representative of the epic idiom, as indicated by Heinrich's wonderfully pregnant remark, "Von Gedichten ist oft erzählt worden" (208). He senses, however, that a greater knowledge of poetry would bring certain "dark premonitions" of his to full consciousness: "Es ist mir, als würde ich manches besser verstehen, was jetzt nur dunkle Ahnung in mir ist" (Ibid). Songs which he eventually hears seem vaguely familiar to him, as if to hearken back to some mode of preexistence registered only in the unconscious. It now remains for Heinrich to abandon his essentially passive relationship to poetry and assume an active role as a maker of songs. The way to this goal is prepared in an intriguing passage from Heinrich's second dream (Chapter Six). Toward the end of the dream, Heinrich and Mathilde kiss, whereupon Mathilde speaks a word into Heinrich's mouth—a word which resonates through his entire being. At this moment, the dream is interrupted, and Heinrich is at a loss to remember the word:

Sie sagte ihm ein wunderbares geheimes Wort in den Mund, was sein ganzes Wesen durchklang. Er wollte es wiederholen, als sein Großvater rief, und er aufwachte. Er hätte sein Leben darum geben mögen, das Wort noch zu wissen (279).

Heinrich's situation is closely akin to both that of the Author in the preface of "Kubla Khan" and the awakening Stephen Dedalus, faced with recovering a dream in language. But the strange fact that Mathilde delivers her mysterious word with a kiss to Heinrich's mouth has further significance. In Chapter Two, Heinrich's travelling companions, discussing the aboriginal unity of poetry and music, state

that these two forms belong together like the mouth and ear, whereby they describe the mouth as "ein bewegliches und antwortendes Ohr" (211). That Heinrich receives Mathilde's word with his "active ear" signals the imminent end to his passive role as a listener. A comment by the narrator at the beginning of Chapter Six confirms that the function of Mathilde's kiss is to enjoin Heinrich to speech ("durch Berührung eines süßen zärtlichen Mundes, die blöden Lippen aufzuschließen," 268).

Beyond this, Mathilde's word, unintelligible yet understood, resonates well beyond the novel, echoing the Biblical topos of the "dark word" of specular encounter: "Wir sehen jetzt durch einen Spiegel in einem dunklen Wort" (1. Corinthians, 13:12, trans. M. Luther).<sup>79</sup> We have already noted that, immediately prior to the second dream, Heinrich identifies himself as a mirror-image of Mathilde ("der Spiegel des ihrigen [Wesens]," 277). The reflexivity referred to in Paul's letter pertains to the individual's personal relationship to God, who is never understood, but who "utters mysteries in the Spirit."<sup>80</sup> Speaking in tongues is the immediate expression of the ecstasy which such communion brings. But since tongues are themselves unintelligible, Paul admonishes his audience to engage in prophecy, an activity which benefits others, but which also entails the translation of a private language into a public one. Mathilde's kiss not only carries the same injunction, it becomes the medium of divine breath itself; Heinrich in effect deifies Mathilde, and it is to her that he owes his gift of prophecy:

Ich habe ewig an dir zu athmen; meine Brust wird nie auf-  
hören dich in sich zu ziehn. Du bist die göttliche Herr-  
lichkeit . . . in der lieblichsten Hülle (288); von dir  
allein kommt mir die Gabe der Weissagung (289).

The transition prescribed in Paul's epistle is implicit in the structure of Klingsohr's "Weinlied," a poem in which wine is characterized, in terms more familiar from Hölderlin's "Brod und Wein," as a combination of Christ and Dionysus ("Der Gott, der uns den Himmel bringt," 274).<sup>81</sup> Wine becomes a medium of divine inspiration which, like Mathilde's mysterious word, is received into the mouth. Those who drink wine express their gratitude by, in effect, speaking in tongues:

Und tausend frohe Zungen stammeln,  
Ihm ihre Lieb' und Dankbarkeit (275).

Klingsohr goes on to note the poetic spirit of wine, describing how wine bestows its prophetic power upon the poet. This prophecy, most importantly, is to be made as if by a kiss:

Er gab ihm seine Treu zu ehren,  
Ein Recht auf jeden hübschen Mund,  
Und daß es keine darf ihm wehren,  
Macht Gott durch ihn es allen kund (Ibid).

Mathilde's kiss represents a hermeneutic relationship which is not to be mediated, but recreated through the act of poetic speaking. It is not, therefore, Heinrich's task to translate his inspiration into intelligible language, but to perpetuate it through a language which

speaks to the emotions as well as the intellect. This language is music, or rather a language which tries to approximate the communicative immediacy of music. The poet is one who avails himself of the musicality of language, and it is by virtue of this ability that he becomes a prophet: "wer ein feines Gefühl . . . ihres [der Sprache] musikalischen Geistes hat . . . , der wird ein Prophet seyn" ("Monolog," II, 672).

The conjunction of poetic language, music and prophecy is commensurate with Novalis' conception of poesy as "Gemütherregungskunst" (III, 639). In Novalis' vocabulary, "Gemüt" does not denote only the emotions, it refers to the entire complex of faculties which together make up the inner life of man--feeling and intellect, intuition and reason, wit and acumen, etc. <sup>82</sup> It is this inner totality which poesy represents ("Darstellung . . . der innern Welt in ihrer Gesamtheit," III, 650), and it is the task of the poet to evoke a sense of that totality in the listener. Mathilde's word, after all, is not comprehended by Heinrich's mind, it reverberates through "sein ganzes Wesen." It is by exploiting the aural aspect of language--its musicality--that the poet is able to enlist the harmonious response of the faculties. Again, Herder is an important ancestor. In his Über den Ursprung der Sprache (1771), Herder postulated that poetry and music were co-eval (a claim echoed by the merchants). Hearing (Gehör), he contended further, was the middle sense, mediating between sight (Gesicht) and tactile feeling (Gefühl), the sensory analogues of intellect and emotion respectively. Aural stimuli activated all of the faculties at once; one could not hear something without simul-

taneously seeing and feeling it: "er sehe und taste und fühle zugleich  
83  
alle Wesen, die in sein Ohr sprechen" (SU, V, 50).

Finally, Mathilde's kiss is emblematic of the self-reflexivity of Heinrich's creative activity. She represents the objective expression of his inner world, yet she speaks back to him, facilitating on his part an unprecedented depth of introspection. Such is the hermeneutics of Heinrich's quest: his identification with another Gemüt, whether it be Mathilde or "das Gemüth der weiten Welt" (193), opens up new possibilities for self-understanding. This dialectic--this "hermeneutics of the Other"--is the focus of the following chapter.

Chapter Two:

The Hermeneutics of the Other: The Poetics of Estrangement  
and Self-Discovery in Heinrich von Ofterdingen

"Jeder neue Gegenstand wohl beschaut  
schließt ein neues Organ in uns auf."

Goethe, Dichtung und Wahrheit

Roman antiquity may seem an unlikely place for Novalis to have sought poetic affinities, yet the Horatian ode, "Quo me, Bacche, rapis,"<sup>1</sup> which he translated into free verse in 1799, provided the young Romantic with both structure and imagery for articulating some of his most basic concerns. Though lauded by one classicist for its accuracy as well as its "exquisite beauty,"<sup>2</sup> the translation is sui generis. Not only does it convey a force which is uniquely Novalis', it also varies with the original at certain strategic junctures--variations which identify it as characteristically Romantic. Both versions describe the creative process, but whereas Horace invokes the wine deity as the agent of inspiration, the poet in Novalis' rendition speaks to his own inner self, expressing wonderment at the irresistible<sup>3</sup> tide of his emotions. The poem thus begins in reflection, the subject taking notice of the condition of his soul. This inner state, moreover, is perceived as foreign, and the poet addresses his heart as an autonomous presence:

Wohin ziehst du mich,  
Fülle meines Herzens,  
Gott des Rausches (I, 406).



The poem goes on to describe an analogical relationship between the subject's inner world and his physical surroundings. The novelty of unknown terrain is a reflection of alien temperament:

Welche Wälder, welche Klüfte  
Durchstreif ich mit fremdem Muth.

The subject is bewildered at once by the world within and without, his surprise at an unfamiliar mood accompanied by his astonishment at an equally unfamiliar landscape. Indeed, the surrounding world depicted here does not represent existing nature, but may be seen as a projection of the soul. The structure of the poet's reflection indicates that the strange lands are not the cause of his mood, but the result of it. As such, the landscape is a creation of poetic genius, issuing from within. Rather than imitating the given world, the poet's words are self-constituting. Hence neither nature nor tradition are suitable muses:

Unerhörte, gewaltige  
Keinen sterblichen Lippen entfallene  
Dinge will ich sagen.

The correspondence between the inner and outer worlds is paralleled by that between the subterranean and the stellar, suggesting that the deeper the poet explores his own interior, the higher he may aspire in song:

Welche Höhlen  
Hören in den Sternenkranz  
Caesers ewigen Glanz mich flechten  
Und den Göttern ihn zugesellen.

The poet compares himself to the sleep-walking bacchante ("die glühende Nachtwandlerinn"), enraptured by the strange regions to which her dreams have transported her. The poem, which began with the subject reflecting on an unfamiliar inner sensation, ends in a wild landscape, the strange mood having found external form:

So dünkt mir seltsam und fremd  
Der Flüsse Gewässer  
Der einsame Wald

The direction of the poem from the subject's Gemüt to the world around him is marked by the two usages of the word "fremd." In the first instance, it describes the poet's mood ("mit fremdem Muth").<sup>4</sup> When it reappears toward the end, it refers to the landscape.<sup>5</sup> "Fremd" thus becomes a shifting attribute, a quality displaced from the subject to his object-world: it is a strangeness of disposition which engenders a strange ambiance.<sup>6</sup>

By describing the surrounding world as an expression of an interior landscape, the poem addresses the issue which I have already identified as central to Heinrich von Ofterdingen, namely the division between an inner and outer world and the possible sublation thereof in poetry. In addition to this common problematic, the two texts share topographical and psychological ingredients. The dominant elements of the poem--mountain landscapes, forests, caves, dreams, intoxication, inspiration--all are endemic to the novel, and the poem's movement from strange mood to foreign terrain parallels, at least initially, Heinrich's own development. The poet's desire to name "unerhörte . . . Dinge" resembles Heinrich's own situation in language prior to

his first dream ("Es muß noch viele Worte geben, die ich nicht weiß," 195). In both cases, the opposition of inner and outer worlds is a function of the subject's need for poetic expression. The strangeness of the landscape mirrors the lack of self-knowledge, and it is such knowledge which poetic speaking, as the materialization of the inner world, fosters. Thus in a sense, the poem provides a preliminary sketch of Ofterdingen, establishing a problem which informs the novel throughout. Perhaps the most strikingly similar passage from the novel is found at the beginning of Part Two where Heinrich, driven by grief and despair, seeks out a landscape which corresponds to his emotional turmoil:

Die entsetzliche Angst und dann die trockne Kälte der gleichgültigsten Verzweiflung trieben ihn die wilden Schrecknisse des Gebürigs aufzusuchen. Der mühselige Gang beruhigte das zerstörende Spiel der innern Gewalten (320).

Heinrich, sunk in thought ("tief in Gedanken," 319), is unaware of the world around him: "Noch sah er nichts was um ihn her sich allmählich gehäuft hatte" (320). The desolate terrain he is seeking is not described; we know only of his desire to see it, and it must be taken as a projection of that desire, reflecting "das zerstörende Spiel der innern Gewalten." His oblivion toward the landscape reflects the dimness of his own introspection; voices in the wind resound in his innermost being, yet he does not recognize them: "Es waren Stimmen, deren Echo nach im Innersten klang und dennoch schien sie der Pilgrimm nicht zu kennen" (319-20). Finally he takes cognizance of his sur-

roundings, and the division between his inner self and the world outside begins to dissolve, the isolation of his soul literally bursting in a flood of tears: "Eine unübersehliche Herrlichkeit schien sich vor ihm aufzuthun. Bald flossen seine Thränen, indem sein Innres plötzlich brach" (320). This expression in tears of his inner world represents a mediation between that world and its external counterpart, and the landscape becomes a beneficent presence, penetrating Heinrich's formerly hermetic interior. More importantly, his new intimacy with the outer world is a form of self-recognition, as those previously unintelligible voices within make themselves understood:

Unter dem heftigen Schluchzen schien er zu sich selbst zu kommen; die weiche heitre Luft durchdrang ihn, seinen Sinnen ward die Welt wieder gegenwärtig und alte Gedanken fiengen tröstlich zu reden an (Ibid).

The observation that Heinrich, upon turning his gaze outward, appeared "zu sich selbst zu kommen," points out the dialectical relationship between the inner and outer worlds: Heinrich comes to know his true self as the identity of those two spheres. This dialectic underlies the entire novel and is central to its understanding. Heinrich's Bildung can be described as the gradual identification with an outer world which itself issues from within, a creation of his "produktive Einbildungskraft" (III, 408). Stated differently, Heinrich comes to know himself by encountering the objective forms of his Gemüt. This is made possible through reflection, the process in which the subject becomes its own object. Like the poet in the Horace-

translation whose reflection leads to the objectification of the soul as landscape, Heinrich wanders through a strange and varied world which, in a sense, his soul has laid out before him. This self-estrangement seeks a correspondingly strange environment, hence his desire to see foreign and exotic places. Indeed, the landscapes he traverses do not belong to the world per se, but reflect his inner state, and his experience of the surrounding world amounts to a form of self-observation. But Heinrich's journey, unlike that of the inspired poet in the Horace-translation, does not end with the juxtaposition of the subject and an unfamiliar world, but aims at their integration. In the course of his experiences, Heinrich comes to recognize himself in the landscape, and the Gemüt and the world are subsumed under a single identity.

Ofterdingen, by portraying Heinrich's Bildung as a process of self-recognition, i.e., the subject's growing awareness of his own Gemüt as the formative element in his maturation, represents the internalization of epic anagnorisis, marking a significant trend in the history of the novel. Novalis' work thus stands in opposition--and consciously so--to Goethe's Wilhelm Meisters Lehrjahre, in which Wilhelm is brought to realize that the chance occurrences in his life are in fact due to the machinations of the Society of the Tower. The "geheime Oberaufsicht," which Novalis found so absurd--and which Goethe intended as absurd--in the Lehrjahre (III, 646), is practiced in Ofterdingen by a number of figures who take a special interest in Heinrich's development. This is most overtly expressed in a remark made to Heinrich by his father, which reflects the work-ethic of the

Society of the Tower: "Klüglich hast du den Lehrstand erwählt, für den wir wachen und arbeiten" (197). Yet whereas Lothario and company sought to redirect Wilhelm's tendencies, the watchfulness of Heinrich's elders does not interfere with his natural inclinations. In Part Two of Ofterdingen, Sylvester reminds Heinrich that he was raised "ohne die mindeste Beschränkung" (326). And as the narrator notes, the circumstances of his life, rather than inhibiting his inner impulse, nurture it: "Mannichfaltige Zufälle schienen sich zu seiner Bildung zu vereinigen, und noch hatte nichts seine innere Regsamkeit gestört" (267-8). In Book Seven of the Lehrjahre, Wilhelm recognizes the members of the Society of the Tower as having appeared previously in his life. This is the moment of anagnorisis, "re-recognition"--the retrospective interpretation which places the variegated events of one's life in a unified, meaningful context, connecting past, present, and indeed, future.

This same kind of recognition is an important structuring principle of Ofterdingen. Heinrich is constantly seeing faces and hearing songs which are vaguely familiar to him, and characters in the novel reappear in complex schemes of figuration (e.g. Zulima, Mathilde and Cyane are variations of a single personality).<sup>8</sup> What distinguishes Novalis' novel from Goethe's is that Heinrich's memories do not originate in the agency of concerned outsiders, but in his inner world. For him, remembrance means the recollection of that world, its incorporation into consciousness. The events of Part One crystallize when Heinrich, after falling in love with Mathilde, believes he recognizes her face as the one he had seen hovering in the blue flower of his

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 dream. This in turn spurs the memory of seeing her picture in the mysterious book in Hohenzollern's cave. Mathilde thus represents the gradual externalization of Heinrich's soul, progressing from inner image (dream), to physical image (picture), to flesh. Heinrich's recognition of this continuity--his anagnorisis--leads back to that most inward of moments, and he finds in Mathilde, in his words, "meine innerste Seele" (277). Ofterdingen is thus a narrative of self-disclosure: the more Heinrich experiences, the more deeply he understands himself. In a note on the novel, Novalis characterized Heinrich's journey as "eine ausführliche Beschreibung der innern Verklärung des Gemüths" (I, 340). Furthermore, by portraying Heinrich's development as a process of self-encounter, Novalis provides us with a vivid demonstration of his own poetics of the novel: just as Heinrich comes to know himself by experiencing the objective forms of his Gemüt, so too does the novelist gain knowledge of his own inner world by expressing that world in objective form. As such, the novel is the novelist's vehicle of self-encounter.

The landscape experience at the beginning of Part Two, as well as that in the Horace-translation, stands in telling contrast to a characterization of poets made by the narrator in Chapter Six: "Keine Unruhe treibt sie nach außen" (266). This correspondence between "Unruhe" and "außen" is a structural commonplace in the novel, and its importance is attested to by the occurrence of a similar construction the first time Heinrich is mentioned: "Der Jüngling lag unruhig auf seinem Lager, und gedachte des Fremden und seiner Erzählungen" (195). Again, strangeness is an attribute of subject and object alike, the

stranger's tales evoking in Heinrich an "unusual passion" ("seltsame Leidenschaft") and "odd state" ("wunderlichen Zustand," Ibid). The emotional disquiet is allayed only when the distant regions corresponding to that inner state are reached. In a passage to be discussed at length later, Heinrich, driven out of doors by excited passion, is calmed by the sight of a picturesque landscape: "er sah . . . in eine unabsehbliche Ferne von Bergen, Wäldern und Niederungen, und seine innere Unruhe wurde besänftigt" (233-4). Indeed, the fulfillment of Heinrich's innate poetic tendency will require a tempering of "das zerstörende Spiel der innern Gewalten" (320) to "ein leises Bilden [der] innern Kräfte" (267). Heinrich's evolving consciousness as a poet entails the growing awareness of the self-sufficiency of his inner world, the landscape being a function thereof.

The identity of subject and object is realized objectively in the work of art, and only as a poet can Heinrich achieve complete self-hood, for the poet alone has the ability to fully externalize his inner world. As stated earlier, this "Selbstentäußerung" (II, 423), this transformation of reflection into objective form, is of central concern to the novel. In his passionate exchange with Mathilde of Chapter Six, Heinrich lends personal urgency to this problematic by exclaiming, "O! könntest du durch meine Augen in mein Gemüth sehn!" (288). These words reflect Heinrich's desire for intersubjective understanding, as well as frustration at the hermetic isolation of his soul. To grant Mathilde access to that private world would entail, as the remark implies, giving visible form to his Gemüt. This translation of thoughts and feelings into imagery is the very task of the



poet, and throughout his development Heinrich is faced with the difficulty of giving voice to his innermost stirrings. In many ways, the structure of the novel can be described as progressive hypotyposis, the gradual rendering visible of Heinrich's soul. His dream at the beginning of the novel is the first step in this process, giving Heinrich visual but private knowledge of his inner self. His further development as a poet will entail the transformation of that private vision into a structure of images.

Viewed more abstractly, Heinrich's exclamation to Mathilde illustrates the problem discussed in the previous chapter, that being intellectual intuition and its (if I may be forgiven the monstrous coinage) "de-subjectification" through art. Heinrich's relationship to Mathilde helps to further his development as a poet by resolving the contradiction inherent in intellectual intuition, namely that the absolute identity of the ego is negated when it becomes the object of its own reflection. The subject can only experience that identity in an Other, and this is Mathilde's function. As an object of love, she shows Heinrich an image of his own undivided self, engaging the whole of his being at once: "Gehört nicht ein eigenes ungetheiltes Daseyn zu ihrer Anschauung und Anbetung?" (277). What Heinrich cannot experience in himself he discovers in her, yet this experience leads back to his own soul, of which she is an image. He finds in her the most complete correspondent to his emotions, and his love for her brings along the possibility that he will see more deeply into himself. He thus tells her: "Deine Liebe wird mich . . . in das Allerheiligste des Gemüths führen" (289). Love, then, is a form of indirect reflection

which leads to the selfhood necessary to poetic creation. Yet as Heinrich's previous exclamation suggests, the consummation of love requires that the soul be given expression. In this regard, the poet Klingsohr comments on the dependence of love on poetry: "Die Liebe ist stumm, nur die Poesie kann für sie sprechen" (287). Hence the dialectic: Heinrich's mute experience of oneness in love is essential to his development as a poet; yet the fulfillment of that love is complete only if it is materialized in poetic expression.

As Heinrich's remarks to Mathilde suggest, the Gemüt cannot be experienced by itself, but only as a presence outside the subject. This idea was explored by Herder in his essay "Liebe und Selbstheit" (1782)--a piece apparently known to Novalis.<sup>10</sup> According to Herder, the soul finds itself replicated in natural forms, and the multiplicity of these forms creates a variety of resonances, increasing the richness with which the self is experienced:

Die Gottheit hat es weise und gut gemacht, daß wir unser Daseyn nicht in uns, sondern nur durch Reaction gleichsam in einem Gegenstande außer uns fühlen sollen . . . in dem wir doppelt und vielfach sind. Die Menge anziehender Gegenstände, die die Natur um uns legte, sind also von ihr in so mancherlei Entfernungen gesetzt, und mit so verschiedenen Graden und Arten der Anziehungskraft begabet, daß eben hierdurch ein reiches und zartes Saitenspiel der Empfindungen von vielerlei Tönen und Modis in uns möglich ward . . .  
(SU, XV, 306-7).

A similar notion is voiced by Klingsohr, who states that the outer world offers resistance to the world within, thereby giving it form. Drawing his metaphor from optics rather than music, he describes how the soul is refracted by the amplitude of natural phenomena:

Die Natur . . . ist für unser Gemüth, was ein Körper für das Licht ist. Er hält es zurück; er bricht es in eigenthümliche Farben; er zündet auf seiner Oberfläche oder in seinem Innern ein Licht an. . . (280).

Klingsohr's remarks again suggest the notion of intellectual intuition, which Novalis once described as an "Innres Lichtphaenomen" (III, 440). The same idea is reiterated and extended in the poem "Astralis" in which the ego recognizes itself not only as the source of all desires, but as the object of them as well:

Ich bin der Mittelpunkt, der heilige Quell,  
Aus welchem jede Sehnsucht stürmisch fließt,  
Wohin sich jede Sehnsucht, mannichfach  
Gebrochen, wieder still zusammenzieht (li. 9-12).

The four lines cited here encapsulate the overall structure of Ofterdingen, beginning with the solitary self, moving toward its expression in the phenomenal realm, and finally returning to the interior. The famous "geheimnißvoller Weg nach innen" <sup>11</sup> does not lead directly inward, but mediates dialectically between the inner and outer world.

Thus far, Heinrich's development has been depicted as one of progressive self-awareness resulting from his identification with the objective forms of his Gemüt. This "zu-sich-selbst-Kommen" is essen-

tial to the most fundamental of Novalis' concepts, namely "romantisch." In fact, the process just described is altogether appropriate to what Novalis called "romanticizing," the exponential elevation of the discrete self leading to its identification with that higher selfhood which is the Absolute: "Romantisieren ist nichts, als eine qualitative Potenzirung. Das niedere Selbst wird mit einem bessern Selbst in dieser Operation identificirt" (II, 545). This identity can be experienced by the subject only if it is represented in terms of a transformed world. The poet must therefore idealize the commonplace by giving it a semblance of strangeness: "Indem ich dem Gemeinen einen hohen Sinn, dem Gewöhnlichen ein geheimnißvolles Ansehn, dem Bekannten die Würde des Unbekannten, dem Endlichen einen unendlichen Schein gebe, so romantisire ich es" (*Ibid*). This poetic transfiguration has the effect of endowing familiar objects with exotic appeal, thereby fostering the reacquaintance with those objects from a transcendental perspective. Novalis referred to this process as "pleasant estrangement" and described it as the essence of romantic poetics: "Die Kunst, auf eine angenehme Art zu befremden, einen Gegenstand fremd zu machen und doch bekannt und anziehend, das ist die romantische Poetik" (III, 685). Estrangement thus becomes the antithetical component in the subject's re-orientation with his world. Moreover, estrangement is essential to the concept "romantic," for to romanticize something is to heighten its attraction by placing it at a distance.

The means to Romantic elevation is poetic expression in the most literal sense of "Selbstentäußerung," what Novalis identifies as "der Grund aller ächten Erhebung" (II, 423). The poet animates the world

around him by projecting himself into it. This is possible, however, only after he has attained a degree of self-consciousness intense enough to permit him to behold his inner self as a separate entity:

Der erste Schritt wird Blick nach Innen, absondernde  
Beschauung unseres Selbst. Wer hier stehn bleibt, geräth  
nur halb. Der zweyte Schritt muß wirksamer Blick nach  
Außen, selbstthätige, gehaltne Beobachtung der Außenwelt  
seyn (Ibid).

The poet's outward gaze is active ("wirksam"), transforming the world into his double. This "Alienation meiner Selbst" (II, 551-2) is a necessary though provisional station in the quest for identity. Novalis echoes Herder by stating that true self-knowledge is possible only if the self is encountered as an objective presence in the world: "Um sich selbst zu begreifen muß das Ich ein anderes ihm gleiches Wesen sich vorstellen, gleichsam anatomiren. Dieses andre ihm gleiche Wesen ist nichts anderes, als das Ich selbst" (II, 107). The outer world is nothing more than a manifold representation of the self, "ein vertheiltes übersetztes Innre" (III, 403). The outer and inner worlds are, in the final analysis, indissociable: "Was außer mir ist, ist gerade in mir, ist mein" (III, 377). Yet the perspective from which that identity is visible is reached only after the apparent division between the two spheres is felt. The first step in this process is "Selbstfremdmachung" (III, 429), the subject's perception of the self as a strange presence. This has already been seen in the Horace-translation discussed earlier in which the subject addresses his own

inner self as "du." This division of the self (i.e., "getheiltes Ich") is reflected in the opposition of the inner and outer world, the subject regarding the landscape before him as alien--regarding it, however, with astonishment and rapture:

Wie die glühende Nachtwandlerinn  
Die bacchische Jungfrau  
Am Hebrus staunt . . .  
So dünkt mir seltsam und fremd  
Der Flüsse Gewässer  
Der einsame Wald.

This initial estrangement is necessary, because the semblance of strangeness gives the outer world exotic appeal, providing the stimulus necessary for the subject to seek union with the object world:

"Der Geist strebt den Reitz zu absorbiren. Ihn reizt das Fremdartige. Verwandlungen des Fremden in ein Eignes . . . Einst soll kein Reitz und nichts Fremdes mehr seyn" (II, 646).

As stated earlier, the subject's experience of alien terrain is analogous to his self-estrangement. The eventual recognition of the analogical relationship between inner and outer worlds leads to the resolution of the opposition:

Jetzt sehn wir die wahren Bande der Verknüpfung von Subject und Object --sehn, daß es auch eine Außenwelt in uns giebt, die mit unserm Innern in einer analogen Verbindung, wie die Außenwelt außer uns mit unserm Äußern und jene und diese so verbunden sind, wie unser Innres und Äußres (III, 429).<sup>12</sup>

In the Horace poem, the opposition of inner and outer worlds is unre-

solved: the subject sees the world around him as an absolute Other, a non-self. The resolution of this rift would require, according to Novalis, the recognition of the "Nicht-Ich" as a "Du" (Ibid), i.e., an entity which is opposed but equal. Conceived in this way, the outer world becomes a potential object of love:

So läßt uns die Natur, oder Außenwelt, als ein menschliches Wesen ahnden--Sie zeigt, daß wir alles nur so verstehen können und sollen, wie wir uns selbst und unsre Geliebten, uns und euch verstehn (Ibid).

The imaginative transformation of nature into human form is thematized most explicitly in Novalis' novel-fragment, Die Lehrlinge zu Sais, according to which nature's own anthropomorphic drive is unleashed in the presence of the poet: "Drückt nicht die ganze Natur . . . den Zustand eines jeden der höheren, wunderbaren Wesen aus, die wir Menschen nennen? Wird nicht der Fels ein eigenthümliches Du . . . ?" (I, 100).

The transformation of the outer world into a personalized Other--a "Du"--is an essential part of Heinrich's development, as represented by his eventual acquaintance with Mathilde. It is not insignificant that she is the first of the novel's figures that he addresses as "du" (in the dream of Chapter Six). Even Heinrich is aware that this marks the culmination of his journey: "Es war kein Zufall, daß ich sie am Ende meiner Reise sah" (277). His union with Mathilde is not simply a discrete love-relationship, but represents the personalization of his outer world in general. This encounter with the personal Other coin-

cides appropriately with the emergence of the narrative "Ich" in "Astralis," in which Part One of Ofterdingen is retold in the first person ("An einem Sommermorgen ward ich jung . . ."). As I will show in a later chapter, Astralis is not, as some have suggested, the mysterious child of Heinrich and Mathilde, but Heinrich himself, his innate poetic tendency having been realized through his experience of love. The higher selfhood which attends that experience enables Heinrich to recount the foregoing as an inner development, as the transfiguration of his soul.

The theoretical fragments quoted somewhat promiscuously in the preceding pages make clear how inextricably Novalis' concept "romantic" is bound up in the larger problematic of subject and object. Indeed, "romantic" does not signify an objective quality, but depends upon the object's distance from the subject: "So wird alles in der Entfernung Poesie. . . . Ferne Berge, ferne Menschen, ferne Begebenheiten etc. alles wird romantisch" (III, 302).<sup>13</sup> In Ofterdingen, distance itself ascends to a position of primary value, and the fragment just cited lists the three groups of romantically appealing objects which appear in the novel: landscape, the exotic, and the past. These elements were combined in the eighteenth-century use of the word "romantic," which referred primarily to landscapes which<sup>14</sup> seemed to be out of a romance. As such, the concept is a characterization of the thing itself. In Ofterdingen, by contrast, the romantic attraction of something derives less from its inherent character than from its remoteness vis-a-vis the beholder. Thus, for example, common implements are transformed into veritable art works by



virtue of the "romantische Ferne" of their origin (203). "Romantic distance" is also an operative value in Heinrich's dialogue with the travelling merchants: of the two tales they tell him, they deem the latter less interesting because it is not as ancient as the former ("Eine andere Geschichte . . . die freylich nicht so wunderbar und auch aus späteren Zeiten ist . . .," 213). Furthermore, landscapes and exotic places function in the novel as subsets of the past: landscapes, as primordial nature, represent an irretrievable age of man; and strange lands (e.g. "das romantische Morgenland," 283), though contemporary to Heinrich, seem timeless, bearing a strong affinity to the distant past lacking in Heinrich's culture. This usage of "romantic" lends the poetic category a historico-philosophical dimension, charging it with hermeneutic desire by reflecting the modern poet's idiom of belatedness. The concept, therefore, is self-reflexive: inscribed in its usage is the subject's consciousness of his own estrangement from whatever he has designated as "romantic." The romantic object, be it a landscape or otherwise, is an image of the identity lacking in the subject.

Though not using the word "romantisizing," the merchants who accompany Heinrich to Augsburg articulate an aesthetics of estrangement when they describe poetic technique and effect. The process of giving poetic form to the mundane begins with the verbal medium itself; the poet has the task of endowing everyday language with uncommon appeal: "auch die gewöhnlichen Worte kommen in reizenden Klängen vor" (210). The poet's words are thereby empowered to evoke in the listener thoughts and visions of strange new lands:

. . . so erfüllt der Dichter das inwendige Heiligthum des Gemüths mit neuen, wunderbaren und gefälligen Gedanken. Er weiß jene geheimen Kräfte in uns nach Belieben zu erregen, und giebt uns durch Worte eine unbekante herrliche Welt zu vernehmen (Ibid).

It is clear, however, that the unknown world mentioned here is not simply an invention of the poet which he "shows" to the listener, but is rather a latent potential in the listener which the poet activates: the "unbekante herrliche Welt" is a product of the "geheimen Kräfte in uns." This coincides with Novalis' definition of poetry as "Gemütherregungskunst" (III, 639). Heinrich's companions go on to describe the listener's experience of poetry as the reenactment of the creative process itself, as the expression of the soul in a variety of visible forms: "Wie aus tiefen Höhlen steigen alte und künftige Zeiten, unzählige Menschen, wunderbare Gegenden, und die seltsamsten Begebenheiten in uns herauf, und entreißen uns der bekannten Gegenwart" (210). This passage is rich in associations for the whole text, foretelling Heinrich's adventures and outlining the novel's central problematic. The poetic process is described here as one of estrangement in which the listener is transported from the familiar ("der bekannten Gegenwart") to the unfamiliar ("eine unbekante herrliche Welt"). The categories which constitute that unfamiliar world--remote ages, diverse people and wondrous lands--resemble those "romantic" objects listed in the fragment quoted earlier ("Ferne Berge, ferne Menschen, ferne Begebenheiten etc."). Most importantly, those objects

are not the property of the given world, but rather effusions of the soul, arising "wie aus tiefen Höhlen . . . in uns herauf." The experience of poetry, then, facilitates self-knowledge through estrangement. It is, in other words, the discovery of a previously unknown self.

The cave-motif, familiar from our discussion of "Kubla Khan," is found throughout Ofterdingen, and the emergence from the cave into the lighted realm not only matches the structure of the novel as a whole, it is also acted out a number of times in the course of the work. In his dream of Chapter One, for example, Heinrich first descends into a cave where he undergoes a sort of erotic baptism, then, in a trance, reemerges to find himself in the open beside a spring. In the tale of Atlantis (Chapter Three), the King's grandson is conceived in a cave, raised in a cellar, and finally brought forth during a celebration. In his "Weinlied," Klingsohr describes the wine-making process according to the same structure: <sup>15</sup> the juice is first aged in subterranean vaults where it ferments, developing its "spirit," so to speak, and is then brought out to serve both as an inspiration to poets and a catalyst of festive jubilation. The wine, the child and the dream all have a mediating function, marking the materialization of the inner world represented by the cave. The need for such mediation is described by Friedrich von Hohenzollern. Recounting a youth of hermetic seclusion spent in a cave, he attests to the inadequacy of such isolation and the need for love and social contact:

Unerschöpflich dünkte mir die Quelle meines innern Lebens.

Aber ich merkte bald, daß man eine Fülle von Erfahrungen dahin mitbringen muß, daß ein junges Herz nicht allein seyn kann, ja daß der Mensch erst durch vielfachen Umgang mit seinem Geschlecht eine gewisse Selbstständigkeit erlangt (256).

The self-sufficiency proclaimed by Hohenzollern and presumeably to be attained by Heinrich is understood by Novalis as the apex of human development, as he notes elsewhere: "Die höchste Aufgabe der Bildung ist, sich seines transcendentalen Selbst zu bemächtigen, das Ich seines Ich's zugleich zu seyn" (II, 425). Yet this selfhood must not be misunderstood as solipsism of any kind; Hohenzollern bids his visitors not to mistake him for a "Menschenfeind" (256). On the contrary, it is a selfhood which transcends differentiation, consisting in the identity of all individuals. As Novalis states, true self-knowledge and the knowledge of others are interdependent: "Ohne vollendetes Selbstverständniß wird man nie andre wahrhaft verstehn lernen" (II, 425). Indeed, Hohenzollern's self-sufficiency is not hermetic, but derives from his knowledge of his fellow man; hence his ability to greet his unexpected guests "wie ein Bekannter" (255). Transcendental selfhood, the fruit of human development, is achieved only through the realization of the identity of all discrete selves.

Heinrich's development has already been described as one in which self-knowledge is attained through specular encounter--the experience of the self as an Other. What makes this structure particularly interesting is its resemblance to the epic genre itself as Novalis describes it. The novel fulfills the task of "Selbstentäußerung,"

transforming the novelist's soul into objective form with which he can identify. In other words, the function of the novel is, at least in part, to enhance the novelist's own self-awareness. Indeed, one of Novalis' fragments implies that self-encounter is the very purpose of writing a novel: "Man sollte, um das Leben und sich selbst kennenzulernen, einen Roman immer nebenher schreiben" (II, 544). In his famous letter to Caroline Schlegel of February 27, 1799, Novalis expresses the desire to devote his entire life to a single novel of which Ofterdingen would be but the first volume: ". . . denn ich habe Lust, mein ganzes Leben an Einen Roman zu wenden--der allein eine ganze Bibliothek ausmachen . . . soll" (IV, 281). The purpose of this endeavor, he continues, is to participate in that phenomenological tendency of nature posited by Schelling, the progressive self-realization of the infinite in a plethora of finite forms: "Bey mir soll es [das Wort Lehrjahre] nichts, als--Übergangs Jahre vom Unendlichen zum Endlichen bedeuten" (Ibid). One will recall that, according to Schelling, the means of representing the infinite in the finite was art, which he defined as the objectification of intellectual intuition. For Novalis, the novel was especially suited to this task, as it was best able to approximate the absolute. In what is perhaps his most important fragment on the novel, Novalis writes that, although the infinite cannot be contained within a finite genre, the fact of that infinity can be demonstrated through approximation:

Der Roman . . . ist anschauliche Ausführung--Realisirung  
einer Idee. Aber eine Idee läßt sich nicht, in einen Satz

fassen. Eine Idee ist eine unendliche Reihe von Sätzen--  
eine irrationale Größe--unsetzbar (musikalisch)--incomen-  
surabel. . . . Das Gesetz ihrer Fortschreitung läßt sich  
aber aufstellen--und nach diesem ist ein Roman zu kritisieren  
(II, 570)

The function of the novel is, therefore, the approximative representa-  
tion of the absolute. <sup>16</sup> When Novalis voices the wish to devote his  
entire life to a single novel, what he has in mind is the concrete  
realization of his inner world in a multiplicity of particular forms.

The concept of the novel as a sort of encyclopedia of the Gemüt  
is emblemized in Ofterdingen by the illuminated manuscript Heinrich  
finds in the cave in Chapter Five. Hohenzollern describes the book as  
a novel (or romance) about poetry itself: "ein Roman von den wunder-  
baren Schicksalen eines Dichters, worinn die Dichtkunst in ihren  
mannichfachen Verhältnissen dargestellt und gepriesen wird" (265). In  
this description we recognize the mysterious book as a mirror-image of  
Ofterdingen. Beyond this, Heinrich's experience of the book itself is  
one of specular encounter, as he finds therein his own likeness de-  
picted in a variety of settings and situations--a discovery which  
could well be termed "alienating": "Er erschreck und glaubte zu  
träumen. . . . Er sah sein Ebenbild in verschiedenen Lagen" (264-5).  
This is, furthermore, "pleasant estrangement," that special brand of  
alienation which lives in the balance of the familiar and the unfa-  
miliar: "doch überraschten ihn einige Gestalten seines Traumes mit dem  
innigsten Entzücken" (265). This book embodies Novalis' concept of

"romantic" poesy in a number of ways. In the fragment defining "Romantisiren" quoted earlier, he states that the self achieves identity with "einem bessern Selbst" (II, 545), and indeed, Heinrich sees himself undergoing a process of Veredlung: "Gegen das Ende kam er sich größer und edler vor" (265). Even the book's language, Provençal, is a romantic element; in the same fragment, Novalis lists "lingua romana" as a means of bringing about romantic elevation.

Critics have long recognized the mysterious manuscript as one of Novalis' most unique and intriguing creations, the apotheosis of the Romantic technique of "mirroring" ('Spiegelung').<sup>17</sup> But the theoretical implications of this book have not, in my opinion, been fully appreciated. To the extent that it mirrors other stations in the text, the dream, say, or Klingsohr's tale, the book has been understood as part of a scheme of foreshadowing (i.e., the book foreshadows the tale; it is foreshadowed by the dream).<sup>18</sup> To the extent that it mirrors the novel itself, it has been taken as an expression of the author's intentions toward the novel,<sup>19</sup> or as an instance of Romantic irony--a reflection in the text of a consciousness above the text.<sup>20</sup> As Hannelore Link noted, this passage gives a view of the genesis of Ofterdingen, fortifying the reader's consciousness of the novel's artifice.<sup>21</sup> These observations are for the most part correct. But closer scrutiny of this passage reveals an even more remarkable set of circumstances: Heinrich, the poet-hero of a novel the theme of which is poetry, finds himself depicted as just such a hero in a romance matching that very description. Formulated differently, Heinrich discovers in the Provençal book a reflection of the novel in which he

is the hero and, indeed, to which he owes his very existence. The book is thus a mirror by means of which Ofterdingen is accessible to Heinrich's view, giving him the enhanced perspective of standing outside his own fictional world. Romantic irony has here been taken a step further: not only is the fictionality of the literary work underscored by the intrusion of extratextual reality, but a fictitious character is made privy to that reality: Heinrich has become a reader of Ofterdingen. This represents Heinrich's growing self-consciousness, and at this point he seems close to the knowledge contained in another of Novalis' fragments: "Wir leben in einem colossalen . . . Roman" (III, 434).

In order to better conceptualize the instance of mirroring just discussed, one might imagine Heinrich in a room with mirrors on opposite walls, each perpetuating the other's reflection into infinity. The images displayed in both mirrors are identical, and neither could reflect this image independently of the other. Such is the reflexivity of Ofterdingen and the mysterious book: as images of each other, they are interdependent. This calls to mind the paradoxical drawings of M. C. Escher--in particular the one of two hands holding pencils, simultaneously sketching each other into existence <sup>22</sup>--studies in which parallel realities are shown to be reciprocally defining. The comparison to Ofterdingen is apposite, for according to Novalis' poetics, the subject's identity is available to him only to the extent that he has expressed himself in objective form. This implies, of course, that poetic creation is an unconscious act, as the identity represented in the poetic work is visible only after it has been created.



As Gerhard Schulz has observed in conjunction with the mysterious book, Heinrich's existence is already fully present in his inner world; the function of the book, like the dream, is to open Heinrich's eyes to that world.<sup>23</sup> The book thus represents the objectification of self-reflection displaying to Heinrich his Gemüt in objective form. The experience of the strange manuscript symbolizes the poetic act, representing the externalization of the self, the placing in consciousness of that which was previously confined to the unconscious.

Full self-consciousness is wrought through the progressive exfoliation of the ego in a series of intuitive encounters of the self<sup>24</sup> (Selbstanschauungen). The subject is elevated when a previous level of consciousness becomes the new object of reflection. This is what Novalis meant by "Potenzieren": "das niedre Selbst"--the subject--becomes the object of a higher self, thus attaining identity with the later. Heinrich's journey can be described as the continuous supersession of lesser states of consciousness by greater ones. In each experience, Heinrich's inner world is displayed to him with new clarity and force; with each turn, he recognizes the importance of an earlier experience which he missed at the time. His discovery of Hohenzollern's manuscript enhances his appreciation of the dream, and his acquaintance with Mathilde enables him to see the deeper significance of both the dream and the book. Each of these experiences marks a reinternalization of his inner world: when he recognizes images from his dream in the Provencal manuscript, they surprise him "mit dem innigsten Entzücken"; and when he realizes that it was Mathilde's face

which appeared to him in the blue flower as well as the manuscript, he wonders why those experiences affected him less then than now: "Aber warum hat es [Mathildens himmlisches Gesicht] dort mein Herz nicht so bewegt?" (277).

But the Provencal romance is more than just a vehicle of Heinrich's self-identification. It is a mirror by means of which Heinrich's world and extra-textual reality intermingle: just as Heinrich is reflected out beyond the parameters of the text, so too is his non-fictional counterpart, Novalis, projected into it. This is not to say that Heinrich is Novalis. The autobiographical aspects of the novel have been discussed elsewhere, and such discussions have their place. My suggestion is that Heinrich's relationship to the mysterious book is analogous to the novelist's relationship to the novel in general, and Novalis' relationship to Ofterdingen in particular. The book in the cave is an encyclopedia of Heinrich's inner life, showing him images and figures familiar from his dream; the book has the same recombinant power as the dream, casting "alle Bilder des Lebens durcheinander" (198). By representing the externalization of Heinrich's inner life, the manuscript fulfills the function of the novel, which enables the novelist to give expression to his Gemüt. Just as Heinrich encounters himself in the Provencal romance, so too does the novelist achieve a higher degree of self-awareness in the process of writing. The novel, therefore, is the novelist's medium of self-experience. This corresponds to Heinrich's Bildungsprozeß: he attains self-knowledge by encountering the objective forms of his Gemüt, identifying with an object-world which in fact originates in his inner

world. Similarly, the novelist finds himself reflected in the novel, itself an objective expression of his subjective reality rather than an imitation of the ostensibly given. It is in this context that we understand the fragment in which he suggests that life itself should be a novel: "Das Leben soll kein uns gegebener, sondern ein von uns gemachter Roman seyn" (II, 563).

A further parallel between the mysterious book and the novel concerns the ending of the former. In the last pages of the book, the images become increasingly obscure, and the end of the book appears to be missing altogether. Here again, the events of Ofterdingen are analogous to Novalis' poetics of the novel. The absence of a clearly defined ending in the manuscript is wholly commensurate with his non-teleological concept of the genre. The novel, in his view, was not a linear progression toward a specific destination, but the "geometrical" exfoliation of an initial contingency. <sup>25</sup> One is familiar with his remark in the letter to Caroline Schlegel that the word "Lehrjahre" was inappropriate to his own novelistic plans, because it implied a specific direction ("ein gewisses Wohin," IV, 281). I have already made note of Ulrich Stadler's treatment of Ofterdingen as an allegorical pilgrimage--allegorical, because the destination of that pilgrimage, Jerusalem, is not an actual place to be reached, but rather a wish-image the attributes of which are concretely realized during the quest itself. The various sojourns and interludes along the way are not mere stepping stones to a higher goal, but are discrete stations in which that goal is immanent. <sup>26</sup> Hence the journey is not a means to an end, but an end in itself. This is in keeping with

Novalis' attitude toward the coherence of novels in general. In contrast to Blankenburg, who insisted that each intermediate episode of the novel should exist only to support the final one,<sup>27</sup> Novalis held that each part of the work should be aesthetically self-contained:

Die Schreibart des Romans muß kein Continuum--es muß ein in jeden Perioden gegliederter Bau seyn. Jedes kleine Stück muß etwas abgeschnittenes--begränzt--ein eignes Ganze seyn (III, 562).

(Novalis' non-teleological notion of the novel would later be echoed rather graphically by Alfred Döblin: "Wenn ein Roman nicht wie ein Regenwurm in zehn Stücke geschnitten werden kann und jeder Teil bewegt sich selbst, dann taugt er nichts").<sup>28</sup>

Rather than a linear journey from Eisenach to Jerusalem, Heinrich's quest consists in the gradual recuperation and vivification of elements present from the start. Jerusalem itself is not mentioned until Chapter Four, yet as early as Chapter One Heinrich characterizes life itself as a "Wallfahrt zum heiligen Grabe" (199). The eventual suggestion by the crusaders that Heinrich accompany them to Jerusalem represents the explication of an idea already implicit at the beginning. It is appropriate, therefore, that the manuscript--which Hohenzollern brought back from Jerusalem--should lack a clear ending. Indeed, it is precisely at the point where the images grow dark that Heinrich recognizes figures from his dream: "Die letzten Bilder waren dunkel und unverständlich; doch überraschten ihn einige Gestalten seines Traumes mit dem innigsten Entzücken" (265). Heinrich's presen-

timent at the beginning of his journey that his homeland would be his ultimate destination ("als werde er nach langen Wanderungen . . . in sein Vaterland zurückkommen," 205) further serves to establish an identity between Jerusalem and Eisenach. In fact, this is the true essence of the concept "Romantisiren": by substituting Jerusalem for Eisenach, the novel gives the familiar an aura of strangeness, thus elevating it to an ideal form. The manuscript is itself a Romantic book, displaying the familiar in an exotic light. It places Heinrich at a temporal distance from the events depicted, as the familiar figures in the book seem to be of another age: "doch waren ihre Kleidungen verändert und schienen aus einer andern Zeit zu seyn" (264-5). Like the modern observer--Novalis included--looking back across the centuries toward the Middle Ages, Heinrich too glimpses his own life from a "romantic distance."

For Novalis, the novel stands in the service of the novelist, enabling him to experience his own soul as an objective form outside of himself. Given this definition, one is tempted to compare the novel with the private journal, a form with the exclusive purpose of fostering the individual's self-awareness through the verbalization of his feelings and perceptions. But Novalis does not describe the novel--or any genre--as a hermetic form, but as a mode of public discourse created with an audience in mind. That intersubjective understanding is of central concern to Ofterdingen has already been demonstrated by Heinrich's exclamation to Mathilde: "O! könntest du durch meine Augen in mein Gemüth sehn!" (288). As stated earlier, this understanding is contingent upon the transformation of Heinrich's

inner world into imagery. Indeed, this transformation is the prerequisite not only of Mathilde's knowledge of Heinrich, but of his own self-knowledge as well: Heinrich cannot truly know his own soul until he has experienced it as a personalized Other. Thus self-consciousness and intersubjectivity foster one another in dialectical fashion.

The question of intersubjectivity has been addressed recently by Cyrus Hamlin in an essay on first-person autobiographical narrative (the relevance of this form to Ofterdingen will be clarified shortly). Texts of this kind, while relating the narrator's own life-history or Bildung, have as their "hermeneutical superstructure" the narrator's self-consciousness which arises through his reflection on his own story. What concerns Hamlin is how such narrative can "develop in the reader a corresponding awareness or self-consciousness, related to but not identical with that of the narrator, in response to the status and the experience of the self which is constituted in narrative."<sup>29</sup>

According to Hamlin, this can only be facilitated by the shift from the subjective to an intersubjective perspective, i.e., the displacement of autobiographical narrative away from the narrator as the subject of the narrative. This entails the unified transformation of the variegated events of the subject's life into a figure or metaphor of the "human condition." The obviously humanistic premises behind this argument are most overt when Hamlin claims that, in the highest forms of such narrative,

this reciprocal basis of understanding includes the consciousness of a common humanity which must be acknowledged,

a sense of something essential which is shared between text and reader and which constitutes an authoritative system of values that demands the affirmation of a community which is timeless and universal.<sup>30</sup>

Certain aspects of Hamlin's reflections recall Herder's anthropological views of the essay discussed earlier, as well as the humanistic hermeneutics of his seminal piece, Shakespear (1773). Herder contends that the universal greatness of a particular poet, be it Shakespeare or Sophocles, lies in the unmediated humanity which that poet's work conveys. Though Herder expresses his humanism somewhat more dithyrambically, the principle is little different from that voiced by Hamlin. Of Shakespeare Herder writes: "so spricht dieser die Sprache aller Alter, Menschen und Menschenarten, ist Dollmetscher der Natur in all' ihren Zungen" (SU, XV, 219). What distinguishes Herder's humanism from Hamlin's is the view, implicit throughout the latter's essay, that subjectivity and intersubjectivity are mutually exclusive. In order for the reader to relate to the narrator's view of himself, the author must transform his private concerns into public ones by finding a figure of communality outside of himself, one that is not specific to his situation. It is precisely such conventionalism which, according to Herder, hinders the universality of a poetic work. He maintains that intersubjective communication is possible only if the poet expresses himself in his utter individuality. Of course, Herder was reacting to the neo-Aristotelian aesthetics of Corneille, whose concerns hardly resemble those of Hamlin's. But when

the modern critic expresses the view that those finer examples of narrative articulate a system of values "free of all contingencies which constitute the narrative as history and delimit the life of the subject which that history narrates,"<sup>31</sup> one cannot resist the comparison to Herder. For Herder, the universality of the work is dependent upon the historical contingency expressed therein: the individual Lokalgeist alone transports the poet's spirit across the ages.

Underlying Herder's thought is the organicist anthropology which would later manifest itself as Romantic monism, according to which every human individual is a compendium of humanity. In other words, each human individual exhibits those traits which make up the human species. This brings along the possibility that one can experience in others one's own potential--a principle which informed the hermeneutics of Wilhelm Dilthey. According to Dilthey, those poets who present a highly personal view of the world are most likely to engage the sympathy of others. Of such poets he writes: "alle Dinge nehmen die Farbe ihres Gemüts an. Gerade darum aber ist uns zu ihnen ein persönlicheres, vertraulicheres Verhältnis möglich."<sup>32</sup> In other words, the more individualized the expression, the more accessible it becomes to other individuals. In Romantic terms, this means that knowledge of another human individual is a form of Selbstanschauung--the most complete form, as it turns out, as one can only experience one's own identity in another individual.

The relevance of the foregoing for Ofterdingen is manifold. Hermeneutic concerns of the sort voiced by Herder and Hamlin are thematized by Novalis, for whom intersubjectivity and historical



understanding were important issues. The problem of empathy into the historical past is brought explicitly to the fore in Chapter Two when the narrator interrupts the story to reflect on the time of the events narrated (the 13th century). Identifying himself as an inhabitant of "späteren Zeiten" (203), he locates himself along with the reader in a period after the rise of the bourgeoisie and thereby places Heinrich at a vast temporal distance from us. Addressing the question of why the Middle Ages should interest a modern reader at all, he describes that age as one in which man still had a sense of the ideal as it was manifest in the world around him, and that this sense filled the soul with wondrous expectations. Returning to Heinrich's story, he expresses the hope that the reader will come to share in the young hero's enthusiasm: "und also vertiefen wir uns willig in die Jahre, wo Heinrich lebte und jetzt neuen Begebenheiten mit vollem Herzen entgegen" (204). The first-person plural construction ("vertiefen wir uns") is of the utmost importance--it occurs only this one time in the novel--serving to associate the readership with the third-person narrator and his idiom of belatedness. The narrative structure is clearly that of epic, for the events narrated are represented, in the words of Goethe/Schiller, as "vollkommen vergangen" (IIA, XII, 249). At this point, the novel is not a first-person autobiographical narrative. It becomes one, however, at least temporarily, in the poem "Astralis" where Heinrich retells his story in the first person. Not only does this mark the emergence of Heinrich's self-consciousness, but apparently his awareness of the reader as well, as indicated in the following line from the poem: "Ihr kennt mich nicht und saht mich

werden" (317). The aforementioned epic distance has collapsed into "dramatic" simultaneity. Indeed, the hermeneutical desire expressed by the narrator in Chapter Two seems to have been satisfied, as Heinrich suggests that the reader may have been moved by what he has seen: "Flog euch nicht / ein süßer Schauer der Entzündung an?" (Ibid). The space between the narrator's "wir-uns" and Heinrich's "ich-ihr" has seen Heinrich come to recognize his own Gemüt as the originary locus of his world of experience--knowledge which he articulates in the poem: "Ich bin der Mittelpunkt, der heilige Quell . . ." (Ibid). This development runs contrary to that described by Hamlin. Rather than a displacement of an autobiography away from the narrator as the subject of that narrative, we have seen the subject of a third-person narration usurp the narrative function, his developing self-consciousness enabling him to tell his own story.

The shift in perspectives from third- to first-person narrator signals the obsolescence of a narrative consciousness other than Heinrich's own. At the beginning of the novel, a third-person narrator was needed to relate that of which Heinrich himself was not fully aware. As Hanns-Joseff Ortheil has recently written, the process undergone by Heinrich is not developmental (i.e., not "Bildung" in our more traditional understanding of the word), but revelatory, the end of the novel having been prophesied in the dream of Chapter One. As the images from that dream are realized objectively in Heinrich's experiences, he comes to recognize the identity of the inner and outer worlds already implicit in the dream. Thus Ortheil concludes: "Als 'Traum' ist jenes Identische zu Beginn jedoch nicht im Wissen der

Hauptfigur, wohl aber im Wissen des Romans vorhanden." <sup>34</sup> "Astralis," as the point at which Heinrich acknowledges that identity, is the station at which his consciousness and that of the novel become one.

As we have seen, the reader is implicated twice in Ofterdingen, once by the narrator in Chapter Two ("wir-uns"), and once by the voice of "Astralis" ("ich-ihr")--a voice I attribute to Heinrich. The latter instance represents the fulfillment of the hope expressed by the former, namely that the reader would eventually associate with Heinrich. This explicit thematization of the role of the reader in Ofterdingen resembles a similar structure in Dante's Commedia--a work discussed briefly by Hamlin. The narrative function of Dante's poem is that of retrospective illumination. The narrator and central character are the same person, though existing in different time frames. The goal of the epic is the convergence of these two perspectives, as the character (Dante-the-pilgrim) attains the wisdom of the narrator (Dante-the-poet). Concurrently, we as readers, by identifying with Dante-the pilgrim, relive his ascent to the perspective from which the journey is narrated. Similarly, Ofterdingen moves toward a unity of consciousness among reader, character and narrator. What distinguishes the two works is the unique temporal location of the reader in Ofterdingen. In the Commedia, the narrative is retrospective from the outset; Dante-the-Pilgrim had attained the perspective of Dante-the-Poet before the actual telling began. "Astralis," on the other hand, interposes a reader's response between the events narrated and his own retrospective narration ("Wart ihr nicht Zeugen wie ich noch / Nachtwandler mich zum ersten Male traf /

An jenem frohen Abend?" 317). The positing of a consciousness outside the text seems a prerequisite of full self-consciousness within the text. As was already true in the episode of the mysterious manuscript, Heinrich is a mirror-image of the reader, in effect looking out at the reader looking in. Such an ironic thematization of the role of the reader in the novel forces us to recognize Ofterdingen as a uniquely modern literary invention.

Tangential to this comparison are some concrete topical similarities between Ofterdingen and the Commedia which have a bearing on the function of landscape in Novalis' work. In the first Canto of the Inferno, Dante's moral condition is represented by a topography of height and depth, light and dark. Finding himself in a "dark wood," he comes across a hill, the crest of which is illuminated by the first rays of the rising sun:

but when I had reached the foot of a hill, there at the end  
of the valley that had pierced my heart with fear, I looked  
up and saw its shoulders already clad in the rays of the  
planet that leads men aright by every path.  
35

His present state of moral confusion prohibits him from taking the path which leads directly upward, and he must ascend to truth, in Virgil's words, "by another way,"<sup>36</sup> that being the meandrous journey through Hell and Purgatory. A parallel juxtaposition of the direct and circuitous routes to truth is made in Ofterdingen by Heinrich himself in his exchange with the travelling merchants. In response to their expressed preference for practical experience over the contemp-

lative life led by holy people, Heinrich ascribes a certain validity to both:

. . . mich dünkt, ich sähe zwey Wege um zur Wissenschaft der menschlichen Geschichte zu gelangen. Der eine, mühsam und unabsehlich, mit unzähligen Krümmungen, der Weg der Erfahrung; der andere, fast Ein Sprung nur, der Weg der innern Betrachtung (208).

Heinrich then asks forgiveness for his emotive enthusiasm, and herein we find an important clue: "Ihr müßt verzeihen, wenn ich wie aus kindischen Träumen vor euch rede" (Ibid). Indeed, his dream presents a vivid contrast between the two paths he has described. The events at the beginning of the dream are appropriate to the above description of the path of manifold, labyrinthine experience, a career summed up in the sentence, "Er durchlebte ein unendlich buntes Leben" (196). Once Heinrich has dreamt of a variety of truly epic adventures, the tenor of the dream changes, and he finds himself in a landscape virtually identical to that at the beginning of the Inferno. Wandering through a dark wood, he comes to a mountain which he proceeds to climb, ascending from darkness to light:

Es kam ihm vor, als ginge er in einem dunklen Walde allein.  
Nur selten schimmerte der Tag durch das grüne Netz. Bald kam er vor eine Felsenschlucht, die bergan stieg. Er mußte über bemooste Steine klettern, die ein ehemaliger Strom herunter gerissen hatte. Je höher er kam, desto lichter

wurde der Wald (Ibid).

In a fascinating essay, Christopher Middleton convincingly locates this mountain landscape, as well as Heinrich's subterranean experience, against the background of ancient Eastern and medieval iconography, which is replete with sacred mountains containing caverns, fountains and rivers.<sup>37</sup> Among these he includes, as an eclectic example, Dante's mount of Purgatory. To this we may add that flowing through Dante's Purgatory is the Lethe, a stream from which, according to Greek mythology, souls about to be born drink in order to forget their prior existence.<sup>38</sup> Heinrich does in fact drink from the underground fountain, and immediately experiences an inspiration ("Er . . . benetzte seine Lippen. . . . Es war, als durchdränge ihn ein geistiger Hauch," 196). These circumstances, coupled with the literary tradition, lead to the suspicion that Heinrich dreams his own birth (a view supported further in the final chapter of this study), and reenforces the notion that Heinrich's development is a process of anamnesis.

Interesting as such figural similarities may be, they are less important than the largely allegorical role played by landscape in these two works. The Commedia, as a spiritual autobiography, conforms to Heinrich's description of "der Weg der innern Betrachtung," for even though the experiences recounted constitute an arduous epic journey, those events represent moral crises faced by the narrator. The quest amounts to the narrator's contemplation externalized, and the landscape itself is a projection of the poet's spiritual state.

As regards Ofterdingen, the notion of the outer world as an expression of Heinrich's interior landscape was discussed at the beginning of this chapter. It bears further notice, however, that Heinrich's first landscape experience occurs in his dream, preceding, as we later find out, any empirical exposure either to mountainous terrain or to underground caverns.<sup>39</sup> This suggests that the life of contemplation and that of experience, like the inner and outer worlds in which they are respectively lived, are to be subsumed under his Gemüt, of which, we recall, the novel is an inner transfiguration ("innere Verklärung," I, 340). Indeed, such a dialectic is suggested by Heinrich's wording when he tells the merchants that his speech has been emboldened by his trust both in them and the court chaplan: "nur das Zutrauen zu eurer Güte und das Andenken meines Lehrers, der den zweyten Weg mir als seinen eignen von weitem gezeigt hat, machte mich so dreist" (208). One is tempted to see in the word "dreist," especially given its proximity to "den zweyten Weg," a play on "drei," giving rise to speculation that Heinrich will embark on a third path, one which strives for a unity of the ideal and the empirical.

Heinrich's ability to address the reader in "Astralis" represents the fulfillment of the knowledge emblemized in the episode with the mysterious manuscript--knowledge that he is the subject of a novel. Such is the "hermeneutical superstructure" of Ofterdingen: Heinrich's Bildung as a poet entails the development of his inner world toward self-sufficiency. This valorization of the poet's selfhood does not, as one might suspect, represent a movement towards hermeticism, but on the contrary is the very prerequisite of intersubjective community.

Our acquaintance with Heinrich is contingent upon his getting to know himself. Like Heinrich, we are to experience these events "mit vollem Herzen" (204). Yet this condition of the heart must first be foregrounded in Heinrich's consciousness, something which happens only when he experiences love, as he later recalls:

Da fühlt ich meines eignen Lebens Puls  
 Zum erstmal -- und wie die Liebe sich  
 In tiefere Entzückungen verlohrt,  
 Erwacht' ich immer mehr. . . (317).

Once this love has been felt, there remains the question of its communicability--a problem expressed in Heinrich's dialogue with Mathilde: "Liebe Mathilde, es peinigt mich ordentlich, daß ich dir nicht alles auf einmal sagen, daß ich dir nicht gleich mein ganzes Herz auf einmal hingeben kann" (289). Heinrich's frustrated desire for intersubjective understanding recalls Novalis' Horace-translation, the theme of which is the transformation of the "Fülle meines Herzens" into "unerhörte, gewaltige, keinen sterblichen Lippen entfallene Dinge." The poem calls forth the image of a solitary poet-genius with no earthly audience, his words commending him unto the heavens:

Welche Höhlen  
 Hören in den Sternenkrantz  
 Caesars ewigen Glanz mich flechten  
 Und den Göttern ihn zugesellen.

A similar image is found at the beginning of Herder's Shakespeare-essay, an image which could easily have served, directly or indirectly, as a model for Caspar David Friedrich's famous painting, Wanderer über dem Nebelmeer:



Wenn bei einem Manne mir jenes ungeheure Bild einfällt:  
 "hoch auf einem Felsengipfel sitzend! zu seinen Füßen  
 Sturm, Ungewitter, und Brausen des Meers, aber sein Haupt  
 in den Stralen des Himmels!" so ists bei Shakespear!  
 (SU, XV, 208).

The image of the solitary poet wandering through a rugged landscape appears frequently in Ofterdingen, and here as in those instances already mentioned, it serves to problematize the poet's relationship to the world and to his fellow man. As a phenomenon which depends upon its distance from the viewer, the landscape is an image of estrangement, establishing the opposition of subject and object, of inner and outer world. By representing the identity of subject and object through its absence, the landscape is allegorical, epitomizing Novalis' concept "romantisch." In Novalis' poetics, the romantic estrangement represented by the landscape has a necessary but provisional role: necessary, because the subject cannot begin to appreciate the objects at his feet until he has attained a certain distance from them; provisional, because that distance must be bridged if the subject's relationship to those objects is to be concretely realized. Just as the idealized vision serves to negate the familiar world, so too is that vision negated in turn when the ideal is finally discovered in concrete form. In light of this dialectic, it is interesting to consider Dilthey's somewhat unproblematic reading of Novalis' use of landscape imagery. For him, landscape seems to represent the harmony of subject and object, instilling in the reader a sense of

that harmony:

Novalis zeigt uns alle Dinge in einem ihm eigenen Lichte. Indem wir nur seinen Namen uns zurückrufen, so umfängt uns die Welt, wie sie ihm erschien, wie ein abendstilles Tal einen Wanderer, der mit den letzten Strahlen der Sonne vom Gebirge hinabsteigt: stille, warme Luft ringsum: in weissem, mattem Glanze steht an dem noch bläulichen Himmel der Mond: traulich umschließen uns die Berge, aber sie engen uns nicht ein: kein Gedanke kommt uns, daß jenseits ihre Pfade nach unruhigen Städten und Ländern laufen.

Dilthey's first sentence is reminiscent of Klingsohr's statement that nature is to the soul what a physical body is to light (280). Dilthey's remarks further imply what was stated at the beginning of this study, i.e., that there is an analogical relationship between the subject's inner and outer world. His last sentence, moreover, is an agreement with the aforementioned characterization of poets: "Keine Unruhe treibt sie nach außen" (267). But Dilthey's views contradict what has been said in conjunction with the Horace translation, in which a strange and wild terrain serves as an objective expression of a correspondingly strange mood:

Welche Wälder, welche Klüfte  
Durchstreif ich mit fremdem Muth.

Compared to this image and the similar one in Herder's Shakespear, Dilthey's landscape-motif assumes a sort of Gemütlichkeit which one

could characterize as "Biedermeier." While Novalis certainly posits the eventual harmony of the inner and outer worlds, this identity is contrary to the opposition embodied by the landscape-experience. By representing subject and object at odds, the landscape points to the possibility of their identity; hence the allegorical nature of such imagery.

The function of landscape in Ofterdingen represents the most concrete instance of the process undergone by Heinrich and will thus be the subject of the final chapter of this study. There it will be argued that Heinrich's personal development is measured by his relationship to the landscape, that structural changes in successive landscapes reflect Heinrich's growing intimacy with the object-world, i.e., with the objective forms of his Gemüt. The process of self-discovery through estrangement is enacted structurally through the constant opposition and reciprocal modification of "Nähe" und "Ferne," the principal constituents of landscape. This polarity of distance and proximity helps constitute the semantic structure of Novalis' landscapes. Also present are the polarities of blue and gold, dawn and dusk. This semantic structure may be said to have a conceptual deep-structure, consisting of such familiar dualities as subject and object, the ideal and the concrete, and so on. Indeed, the metaphysical space between subject and object becomes the geographical space traversed by Heinrich. The landscape has the initial function of asserting the oppositions just mentioned. But the novel presents a sequence of landscapes in which these dualities are gradually resolved. Eventually, Heinrich comes to recognize himself in the

landscape, and those previously opposed qualities of distance and proximity are subsumed under his Gemüt. Along with the third-person narrator, the landscape becomes obsolete, and Heinrich finds himself in a garden where the ideal and the concrete co-exist.

### Chapter Three

#### The Fertilization of Narcissus: Heinrich and the Blue Flower

Now let the wolf even flee before the sheep, let  
rugged oaks bear golden apples, let the adler bloom  
with narcissus, let tamarisks distil rich amber from  
their bark, let owls, too, vie with swans, let Tityrus  
be an Orpheus--an Orpheus in the woods, an Arion among  
the dolphins!

Vergil, 8th Eclogue

The notion that love is a higher form of selfhood suggests the idea of narcissism, a theme evident in the flower imagery of Ofterdingen. Given the emphasis which the Romantics placed on reflection and self-consciousness, it is not surprising that they should have sought to appropriate the myth of Narcissus for their own symbolic ends, and Novalis' novel marks an attempt to forge that myth into an expression of the Romantic philosophy of identity. Indeed, the interpretation of the blue flower as a narcissistic image is hard to resist. In the dream of chapter one, the flower is seen standing beside a spring engaged in auto-erotic activity: "die Blätter wurden glänzender und schmiegten sich an den wachsenden Stengel" (197). Presently, the flower undergoes a transformation, displaying in its blossom a blue collar in which there hovers a tender face: "und die Blütenblätter zeigten einen blauen ausgebreiteten Kragen, in welchem ein zartes Gesicht schwebte." At this very moment, Heinrich is awakened

from his dream by his mother, whose embrace he returns without pause or reflection ("er . . . erwiderte ihre herzliche Umarmung"). This passage thus presents, in steady rhythm, a progression of figures from flower, to tender face, to mother. This fluent redirection of Heinrich's affection from the blue flower to his mother is of dual significance: it demonstrates the overlapping of Heinrich's dream into his waking state; it also represents the partial or temporary fulfillment of his longing for the blue flower, prefiguring his eventual acquaintance with Mathilde. The development from a figure of narcissism to one of interpersonal love provides a concise illustration of the principle already discussed, namely that the subject can attain self-knowledge only by encountering the self in others.

The image of Heinrich emerging from an erotic, highly sensual dream into his mother's arms is quite suggestive of the theme of narcissism. Modern psychoanalysis associates narcissism with the infant's attachment to the mother, and pathological narcissism with the desire for refusion with the mother, i.e., the retention of the mother as the primary love-object. This condition is equated with a longing for the protective enclosure of the womb and a concomitant aversion to the object world. A "healthy" relationship to the world outside is possible only if the child achieves a certain detachment from the mother.<sup>1</sup> Certainly Heinrich's dream-world, in all its fluid darkness, suggests a womb-environment, and Heinrich himself later describes the dream as a defense against the outside world: "Mich dünkt der Traum eine Schutzwehr gegen die Regelmäßigkeit und Gewöhnlichkeit des Lebens" (199). This anticipates Freud's later formula-

tion that dreams, as mechanisms for sustaining sleep by protecting the individual from the world without, are essentially narcissistic.<sup>2</sup> Indeed, Heinrich's mother, by preventing his father from hammering and thereby waking him, appears as the protector of the dream, shielding him from the intrusion of waking reality (197).<sup>3</sup> There are other clear indications in the text that Heinrich is every bit his mother's son: the journey to Augsburg, designed in part to acquaint Heinrich with the charms of the opposite sex, is his mother's plan (203); and as Sylvester later tells Heinrich, his father had left his upbringing "ganz in den Händen eurer Mutter" (326). The importance of Heinrich's relationship to his mother is highlighted by the fact that she is the only living mother in the novel. Mathilde, Zulima and Cyane are motherless, as are the princess of Atlantis and her husband-to-be. Moreover, the potential father-figures for Heinrich--Klingsohr, the old miner, Hohenzollern, Sylvester and the King of Atlantis--all are widowers. Finally, Klingsohr's Märchen would seem to prepare Heinrich for the loss of his own mother (an event not described in the existing text), as Eros, who resembles Heinrich in many ways, loses his mother to the scribe's executioner (307).

Yet despite the foregoing, Novalis scholarship has been curiously reluctant to avail itself of insight which psychoanalysis might offer. This reluctance is apparent in Armand Nivelles's article on the symbolism of Ofterdingen. While acknowledging that Heinrich's dream lends itself to a Freudian reading, he confines his observations to a single footnote, dismissing them as peripheral to his present interests.<sup>4</sup> Psycholanalysis has long been an integral part of criticism on English

Romanticism, as exemplified by the work of such important critics as Northrop Frye and Harold Bloom. Writing on the role of dreams in Romantic poetry, Bloom insists that the Romantics were in possession of psychological knowledge, however intuitive, long before it became the property of a legitimate science:

Romanticism guessed at a truth our doctors begin to measure; as infants we dream for half the time we are asleep, and as we age we dream less and less. The doctors have not yet told us that utterly dreamless sleep directly prophesies or equals death, but it is a familiar Romantic conceit, and may prove to be true. We are our imaginations, and die with  
 5  
 them.

Bloom's theory is applicable to Heinrich's own thoughts on dreams, which he describes as therapy for the imagination and a means of prolonging youth:

Mich dünkt der Traum . . . eine freie Erholung der gebundenen Fantasie, wie sie alle Bilder des Lebens durcheinanderwirft, und die beständige Ernsthaftigkeit des erwachsenen Menschen durch ein fröhliches Kinderspiel unterbricht. Ohne die Träume würden wir gewiß früher alt (199).

Certainly these remarks represent a modern view of the dream, and Heinrich's conversation with his father serves to distinguish between the concept of the dream as a psychological phenomenon and the ancient concept, familiar from Classical literature, of the oracular



6

or godsent dream (chrematismos). Significantly, Heinrich does not refute his father's claim that dreams are no longer sources of revelation; instead, he holds his dream to be of great personal importance, even if not divine in origin ("auch ohne noch an göttliche Schickung dabey zu denken," 198).

Now I am not prepared to dwell on the specifics of current psychoanalytic theory. Such would be necessary if my aim were to subject Novalis himself to psychoanalysis. But to do so would imply that the structures I am about to discuss were products of his unconscious. Such is the premise behind Barbara Schapiro's recent and informative book on narcissism in English Romantic poetry. She advances the thesis that the preponderance of narcissistic images in this poetry

at least suggests that the Romantics were open to the deeper layers of the psyche and in touch with those earliest, formative stages of personality development in which external reality and one's own identity are first being realized.

By "in touch with," Schapiro means that Romantic poetry provided a medium in which the psychic conflicts within the poets themselves could surface, i.e., that the erotic imagery in this poetry represents the expression of a repressed sexuality. I prefer to believe that many of the Romantics, especially Friedrich Schlegel and Novalis, as well as some of their predecessors, possessed certain rudimentary insights into the human psyche--knowledge derived partly from personal observation, partly from a keen awareness of the psychological dimension of ancient mythology. Perhaps the clearest example of the former

category is found in Schlegel's Lucinde in Julius' description of Wilhelmine's orality. After noting the child's tendency to place strange objects in her mouth, he draws a general conclusion which resonates with Freudian implications:

Gewiß! es liegt tief in der Natur des Menschen, daß er alles essen will, was er liebt, und jede neue Erscheinung unmittelbar zum Munde führt, um sie da wo möglich in ihre ersten Bestandteile zu zergliedern (KA, V, 14).

In the same work, Schlegel suggests that the ancient myths ("Dichtungen der alten Religion," 59) offer themselves as poetic frameworks for the description of human nature, and he goes on to use the myths of Endymion and Narcissus to describe the parallel development of love and self-consciousness (to be discussed later). This has the effect of making explicit the psychological import of these myths, something of which Schlegel was obviously aware. A similar mythopoesis is found in Ofterdingen, which is rich in motifs from the two aforementioned myths. The Endymion/Narcissus theme is quite appropriate to Novalis' concept of dreams as they relate to infantile development. Dreams, as Novalis uses them, have the function of awakening the erotic drive, the first object of which is the mother. By providing the child with an object of love, the mother facilitates the emergence from the self-contained dream-world into the world of objects. And since all experiences of love are essentially reenactments of that primal scene--the awakening into the mother's arms--love always constitutes a return to the self. This procession of sleep--mother--world--self is contained

in the following lines from the poem "Letzte Liebe" (1799):

Wie aus dem Schlummer die Mutter den Liebling weckt mit dem  
 Kusse,  
 Wie er zuerst sie sieht und sich verständigt an ihr:  
 Also die Liebe mit mir--durch sie erfuhr ich die Welt erst,  
 Fand mich selber und ward, was man als Liebender wird  
 (I, 404).

The mother, by combining aspects of the inner and outer worlds, is mediator between subject and object, and the selfhood which results from this process is not egotistical--not narcissistic in the strict sense--but rather a transcendental selfhood which encompasses the ego and the world.<sup>8</sup>

The role of the mother in Ofterdingen is the subject of an essay by Friedrich Kittler, a critic who at once draws upon psychoanalysis and transcends it. Rejecting the notion that erotic imagery in Romantic literature merely signals the release of a repressed sexuality, Kittler insists that such works be read discursively, i.e., as a response to (and a critique of) an existing matrix of articulated norms and values. The emergence of the child in the eighteenth century entailed the discovery of its sexual identity; and since infantile sexuality is a function of the child's relationship to its mother, the sexualization of the child marked a recoding of the family from a patrilinear model to a matrilinear one.<sup>9</sup> This new orientation led to the weakening of the rule of exogamy and the incest-tabu, for the experience of love, by returning the individual to feelings and instincts first learned at the mother's breast, always constitutes imaginary incest. Kittler's reading focuses on Klingsohr's Märchen,

in which he perceives a radical delineation of the mother/child relationship in all its stages: "Zum erstmal in der Literatur erscheint eine Familie, die alle Regungen und Regelungen zwischen Mutter und Kind von 'der Wiege' bis zum Ödipuskomplex artikulierte." <sup>10</sup> He traces the incest-motif as it develops from the nursing stage, to Eros' sexual union with Ginnistan (the milk-nurse who has assumed the physical appearance of his mother), and finally to the point at which all who are about to marry consume, in the form of an elixir, the ashes of Eros' mother. The result of this final act is to evoke in each individual a sense of his or her maternal origin: "Alle kosteten den göttlichen Getrank, und vernahmen die freundliche Begrüßung der Mutter in ihrem Innern" (312). Sophie, who is presiding over the ritual, describes its effect: "In jedem wohnt die himmlische Mutter, um jedes Kind ewig zu gebären" (Ibid). The mother is a lasting presence, the source and object of each new experience of love, as Kittler concludes: "Ihre Liebe zueinander ist Liebe aus und zu der Mutter." <sup>11</sup>

Kittler argues, correctly I believe, that this sexualization of the child stands in necessary relation to the Romantic concept of poetry as self-expression; the relationship of mother to child is analogous to that of the poet to his creation. Klingsohr's tale presents poetry in terms of maternal sexuality, as Fabel, Ginnistan's child, produces poetry as milk from her breast: "Sie sang ein himmlisches Lied, und fing zu spinnen an, indem der Faden aus ihrer Brust hervorzuzwischen schien" (314). The production of poetry is thus a recreation of the maternal act of nursing. Kittler is also correct in arguing that this matrilinear model of the family comes in opposition

to the legalistic, political code endemic to the Bildungsroman. In this context, he regards the Märchen as a counterpoint to the rest of the novel, in which he believes the patrilinear code to be dominant.<sup>12</sup> On this point, I must disagree. The structures Kittler discerns in Klingsohr's tale are present throughout Ofterdingen, and these structures are the novel's distinctive features. While we can agree that Ofterdingen is a Bildungsroman, it remains for us to determine the precise nature of Heinrich's Bildung.

I have already described Heinrich's development as the gradual identification with an object-world which in turn corresponds to the world within; he attains self-knowledge by encountering the objective forms of his soul. Heinrich's development is not enacted from without, but rather issues from within. This contrasts sharply with the sort of education desired by the members of the Society of the Tower in the Lehrjahre. Already in Goethe's novel the distinction is drawn between two kinds of Bildung. On one hand, there is that which is teleological in character, aimed at leading the individual to certain ends and integrating him into society. Such are the intentions of the men in the Society of the Tower; theirs is a didactic form of Bildung,<sup>13</sup> as reflected in their predilection for maxims. On the other hand, there is natural Bildung, the organic exfoliation of certain intrinsic qualities.<sup>14</sup> It is the latter, non-teleological variety which is valorized in Goethe's novel, as indicated by Wilhelm's criticism of the former: "'Wehe jeder Art von Bildung, welche die wirksamsten Mittel wahrer Bildung zerstört und uns auf das Ende hinweist, anstatt uns auf dem Wege zu beglücken'" (HA, VII, 512). Wilhelm's description

of "wahrer Bildung" is appropriate to the allegorical nature of Heinrich's journey to Jerusalem as described by Stadler: the quest is not a means to an end, but an end in itself. The Zweckmäßigkeit which characterizes the workings of the Society of the Tower is described concisely by the Oheim: "'Ich verehere den Menschen, der deutlich weiß, was er will, unablässig vorschreitet, die Mittel zu seinem Zwecke kennt und sie zu ergreifen und zu brauchen weiß'" (HA, VII, 405). The procedure of first determining an end and then finding a means to bring it about is what Novalis termed "das Ökonomische,"<sup>15</sup> something we find grotesquely embodied by the scribe in Klingsohr's Märchen, who must tickle himself in order to laugh ("er kitzelte sich, um zu lachen," 304). Yet this same principle also informs Klingsohr's poetics: "Nichts ist dem Dichter unentbehrlicher, als . . . Bekanntschaft mit den Mitteln jeden Zweck zu erreichen" (281). And it is under Klingsohr's tutelage that Heinrich comes to embrace this concept of "falsche Bildung": "Unter eure Leitung werde ich erst merken, welches edle Ziel vor mir steht, und wie ich es nur durch euren Rath zu erreichen hoffen darf" (283).

The concept of Bildung as the development toward a conscious goal is voiced not only by Klingsohr, but also by Heinrich's father, the travelling merchants, the crusaders, the old miner and Hohenzollern, and we can see here the sort of patrilinear structure described by Kittler<sup>15</sup> --one reminiscent of the Turmgesellschaft. Yet this structure is paralleled and undermined by another pattern which is maternal,<sup>16</sup> erotic and spontaneous. That Heinrich is susceptible to the influence of the latter is made evident by his statement to Mathilde

that, despite her father's consummate musical skill, he (Heinrich) would learn to play the guitar sooner if instructed by her (276). Klingsohr's "economic" understanding of the poet's craft contradicts the Romantic view of poetry as spontaneous procreation, spontaneity being the aspect which links poesis to the erotic. The novel frequently employs analogies of child-bearing to describe poetic creation, and the following line from "Astralis" suggests that poetry is born of sexual desire: "Wollust ist meines Daseyns Zeugungskraft" (317). The definition of the poet as a matrilinear individuality is particularly acute when Heinrich's development is likened to the female reproductive function: "Manche Worte, manche Gedanken fielen wie belebender Fruchtstaub, in seinen Schooß" (263). The allusion to plant reproduction is of three-fold significance. First, by lending Heinrich a flower-like quality, this simile incorporates Heinrich himself into the series of figures associated with the blue flower--Mathilde and Cyane, among others. Secondly, by describing Heinrich as fertile, it represents a development beyond narcissism, Narcissus having been a familiar eighteenth-century trope for infertility. Finally, Heinrich's Bildung follows the structure of plant-formation, the organic unfolding of certain seminal characteristics. Indeed, these latter two themes go hand in hand, because the development of the flower's sexual organs (the Staubwerkzeuge) represents the most advanced and refined stage of the flower's formation. These two themes are conjoined by the flower imagery of Ofterdingen, which combines motifs from Classical mythology--the myth of Narcissus in particular--and contemporary theories of plant morphology. In the

following pages, I will first discuss Novalis' use of the Narcissus theme, focusing on the blue flower, and then relate this imagery to the more problematic concept of Bildung.

## I

As the central symbol of Ofterdingen, the blue flower has been seen as Novalis' definitive trademark, as well as an emblem for the whole of German Romanticism. <sup>17</sup> Uncertain as to the identity of this kerygmatic motif, Novalis critics have mounted their own quest for the blue flower, seeking its origins in lands as disparate as India <sup>18</sup> and Weimar. <sup>19</sup> Unfortunately, most seem to have gone the route of Heinrich's father. The general tendency has been to regard the blue flower as a symbol in the sense that it "stands" for something, much in the way that the lily symbolizes Christian resurrection. The view of the blue flower as a housing for some abstract concept has led critics to formulate a multitude of rapid equations: while one critic <sup>20</sup> sees the blue flower as the unio mystica, another sees it as the Eros-principle per se. <sup>21</sup> Other would-be exegetes have seen it as the embodiment of poetry, <sup>22</sup> as the desire for knowledge, <sup>23</sup> or as a religious symbol. <sup>24</sup> Now since all of these elements are thematized to some extent in the novel, they are all at least indirectly connected to the flower, and it would thus be incorrect to rule out any of them completely. It is perhaps for this reason that Armand Nivelles includes all of these in his interpretation of the blue flower, and as if that were not general enough, concludes by defining it as "das Romantische überhaupt." <sup>25</sup> Nivelles's remark illustrates how truly



tautological such arguments are. The blue flower is no longer a symbol in the novel, but a symbol of the novel, representing each and every topos which interested Novalis. Indeed, critics seem to have followed a purely deductive procedure, ascertaining first what the novel is about, and then identifying that theme as the blue flower's signified. The problem is essentially methodological: critics have been searching for the meaning of the blue flower rather than its function.<sup>26</sup> Furthermore, whenever critics have sought to determine the historical origins of the blue flower, those origins have taken precedence over syntagmatic relationships in the text, assuming that such relationships have been considered at all. The methodological premises of most such criticism is implicit in Nivelles's question:<sup>27</sup> "Was ist die blaue Blume?" By asking instead "Was tut die blaue Blume?" I will attempt to show that the blue flower is not a static symbol which simply signifies something, but a structuring element in what is essentially an associative process, for the reader as well as for Heinrich. In the course of this discussion, I will suggest certain literary and mythological origins for Novalis' flower-imagery, but rather than affixing the blue flower of Ofterdingen to those origins, I shall point out allusions which will help to explicate the structure of that imagery.

The basic wrong-headedness of so much scholarship on the blue flower is typified by the vague speculations of Friedrich Hiebel. Though it was he who first christened Novalis "der Dichter der blauen Blume,"<sup>28</sup> few critics have demonstrated less precision in their analysis of Novalis' writings. One is encouraged by his opening contention

that the blue flower is not an "allegorische Begriffsverkleidung," but a basic "Leitmotiv" which pervades the whole of Novalis' oeuvre.<sup>29</sup>

Hiebel is correct in suspecting that the tale of Hyazinth and Rosenblüte holds clues to the nature of the blue flower. But when he claims Rosenblüte as the ancestor of the blue flower,<sup>30</sup> he seems at pains to ignore the obvious. What is a hyacinth, after all, but a blue flower?<sup>31</sup> Furthermore, his suggestion that Cyane, as a flower's name, may provide a "hint" to the identity of the blue flower,<sup>32</sup> shows how superficial his speculations really are. Cyane, as it turns out, is an important source of insight.

Although Cyane, the shepherdess and companion to Sylvester, makes but a brief appearance in the existing novel-fragment, Novalis' notes indicate that she would have assumed an important role had Ofterdingen been continued.<sup>33</sup> But the absence of detailed description does not prevent us from speculating as to her function in the text, as her name alone is pregnant with suggestion. Like the name Hyacinth, Cyane denotes a blue flower: deriving from the Greek "kyanos" ('blue'), it commonly refers to the blue-bottle or Kornblume.<sup>34</sup> Yet the botanical usage of this name is pre-dated by a mythological one, the principal source of which is Ovid's Metamorphoses.<sup>35</sup> Ovid tells the story of how Cyane, a blue-haired water-nymph, is transformed into a spring after failing to prevent the rape of Proserpina by Pluto.<sup>36</sup> The spring, perhaps not insignificantly, is located in Sicily, Sylvester's boyhood home.<sup>37</sup> Cyane's metamorphosis into the pool of which she was the guardian evokes multiple resonances throughout Ofterdingen, as exemplified by the following line from "Astralis": "Ich quoll in meine

eigene Flut zurück" (317). This does not contradict the interpretation of the voice of "Astralis" as Heinrich's, for Ovid's Cyane can be seen as a female counterpart to Narcissus. Of course, the most obvious association of the blue flower with a spring is found in Heinrich's first dream ("eine hohe lichtblaue Blume, die zunächst an der Quelle stand," 197). This connection is reestablished upon Heinrich's departure for Augsburg. His longing for distant lands is described as a desire to submerge himself in blue waters--a desire accompanied by a vision of the blue flower: "Er sah sich an der Schwelle der Ferne. . . . Er war im Begriff, sich in ihre blaue Flut zu tauchen. Die Wunderblume stand vor ihm" (205). The recollection of the dream-imagery at this particular point indicates that Heinrich's quest is, in a sense, a reenactment of his dream. It further demonstrates that Heinrich's longing for the blue flower amounts to a longing for the fluid world in which he first encountered it. Indeed, the legend of Cyane serves to emphasize the contiguity of the blue flower and water, and further to underscore the erotic nature of the latter element. Flowers are generally depicted in the immediate proximity of water, not only in the various dreams, but also in Klingsohr's Märchen, e.g: "Eine wunderschöne Blume schwamm glänzend auf den sanften Wogen" (300). And the image of Cyane "dissolving" into the pool would seem to have a bearing on the following passage from Heinrich's dream in which the feminine character of the water is emphasized: "jede Welle des lieblichen Elements schmiegte sich wie ein zarter Busen an ihn. Die Flut schien eine Auflösung reizender Mädchen, die an dem Jünglinge sich augenblicklich verkörperten" (197).

It is becoming apparent that the blue flower, rather than a symbol in the rigid sense, is a structural device which serves to establish connections between otherwise discontinuous elements and stations in the text. As we have already seen, the rhythmic succession of flower, tender face and mother at the end of Heinrich's dream indicates a contiguity among the female characters in the novel, a contiguity which is reaffirmed in Chapter Six when Heinrich recognizes Mathilde as the face in the flower. Indeed, his exclamation "Welcher sonderbare Zusammenhang ist zwischen Mathilden und dieser Blume?" can be read as a commentary on the flower's function. That function, namely, is to facilitate associations of this very kind. The above discussion has also shown that the functional characteristics of the blue flower are its color and its proximity to water, the latter of which is overtly erotic in nature. Heinrich describes his desired union with Mathilde--the blue flower's contra-figura--as a "Geheimnißvolles Zusammenfließen" (289), and he predicts his own dissolution at her hands: "Sie wird mich in Musik auflösen" (277). Furthermore, the eventual reappearance in "Astralis" of the blue flower is preceded by the reintroduction of sexually suggestive water-imagery:

--und wie die Liebe sich  
 In tiefere Entzückungen verlohrt,  
 Erwacht ich immer mehr, und das Verlangen  
 Nach innigerer, gänzlicher Vermischung  
 Ward dringender mit jedem Augenblick (317).

I have already set forth the argument that the narrative "ich" in "Astralis" is Heinrich himself. Indeed, the interpretation of this poem is central to my entire study and crucial to an understanding

of the blue flower. Astralis does not appear in the novel other than as the voice of this poem, and its identity has never been the subject of detailed analysis.<sup>39</sup> It has generally been interpreted as the embodiment of poetry, or as Heinrich and Mathilde's offspring, born of their kiss in Chapter Six (276)--a kiss of which the poem reminds us: "Denkt an den Kuß nach aufgehobnem Tisch" (317). Yet a more specific and beneficial interpretation of "Astralis" is possible if it is seen within the scheme of figuration beginning with the blue flower. Astralis is in fact born of the aforementioned kiss, but rather than a child or poetry per se, it is Heinrich's poetic nature brought to fruition through the experience of love. The poem does not refer solely to the festival in Schwaning's house, but to the development leading up to it as well. Whereas "[der] Kuß nach aufgehobnem Tisch" is an unambiguous reference to that event, there are other parts of the poem which recall the novel's primal scene, that being the dream of Chapter One. It is the poem's function to elucidate the relationship between that initial experience and the eventual union with Mathilde. In the following lines the narrative "ich"--Heinrich in my view--remembers that first instance of somnambulistic self-encounter:

Wart Ihr nicht Zeugen, wie ich noch  
Nachtwandler mich zum ersten Male traf  
An jenem frohen Abend?

A few lines later the blue flower is described, and the "ich" and the flower seem to be identical:

Versunken lag ich ganz in Honigkelchen;  
Ich duftete, die Blume schwankte still

In goldner Morgenluft. Ein innres Quellen  
 War ich, ein sanftes Ringen, alles floß  
 Durch mich und über mich und hob mich leise.

The fact that the poem's narrative voice actually emits a fragrance helps to identify that voice as the flower itself. <sup>40</sup> That Heinrich is the "ich" of the poem is suggested by the reference to "goldner Morgenluft" which recalls Heinrich's awakening from his dream in a room guilded by morning sunlight ("er [fand] sich in der elterlichen Stube . . . die schon die Morgensonne vergoldete," 197). These references suggest that the narrative "ich" of "Astralis" is Heinrich himself, and that Heinrich recognizes himself as the blue flower of the dream. This is the moment of anagnorisis, the point at which the events of Part One are placed in a coherent whole. In the lines which follow, these two experiences are linked together. The original dream is described literally as the "seminal" experience, and the encounter with Mathilde as the event which leads back to that origin:

Da sank das erste Stäubchen in die Narbe,  
 Denkt an den Kuß nach aufgehobnem Tisch.  
 Ich quoll in meine eigene Flut zurück--

The last line complements four earlier lines in which the dialectic of Heinrich's development is described in nuce. The subject encounters himself in the objective world, an experience which ultimately leads inward:

Ich bin der Mittelpunkt, der heilige Quell,  
 Aus welchem jede Sehnsucht stürmisch fließt  
 Wohin sich jede Sehnsucht, mannichfach  
 Gebrochen wieder still zusammenzieht.

This shift in emotions from "stürmisch" to "still" is reminiscent of the narrator's earlier characterization of poetic creation as "ein leises Bilden [der] innern Kräfte" (267). Indeed, the experience of love leads to the expression of the inner world. The poem describes this expression in terms of plant formation, the "ich" exhibiting additional floral qualities:

Es war ein Blitz--nun konnt ich schon mich regen,  
Die zarten Fäden und den Kelch bewegen,  
Schnell schossen, wie ich selber mich begann,  
Zu irdischen Sinnen die Gedanken an.

The argument that the blue flower of Heinrich's dream is Heinrich himself returns us to the question of Narcissism. As in the case of the nymph Cyane, the principal source for the Narcissus theme is the Metamorphoses. Western literature's reception of this theme in its Ovidian guise has been extensively documented and interpreted in a study by Louise Vinge.<sup>41</sup> She notes that the Metamorphoses, for centuries the most important archive for mythological knowledge, enjoyed an unprecedented surge in popularity in eighteenth-century Germany, undergoing at numerous translations<sup>42</sup> This new interest in Ovid's work was accompanied by the frequent appearance of the Narcissus myth as a literary motif, and variations of this theme reflect crucial changes in concepts of selfhood. During the Enlightenment, the Narcissus theme became current as an allegory for egotism and self-love, attitudes contrary to the Enlightenment's philanthropic ideals. The aspect of this reception which bears most significantly on Novalis' work is the view that the Narcissus flower, as the result of self-

love, is sterile ("ein Bild der närrischen Philautie oder Eigenliebe, nach welcher einer . . . in eine Blume verwandelt wird, die aber keine Frucht bringet").<sup>43</sup> As we shall see shortly, the "fertilization" of Narcissus would become a central concern of the Romantics.

The valorization of self-knowledge and reflection which took place during the latter half of the eighteenth century saw the concomitant reevaluation of the Narcissus theme. This is not to say that Narcissism came to be advocated; rather, the myth of Narcissus provided a story-structure aptly suited for the problematization of the subject's relationship to himself and to the world. Epistemological discourse grew increasingly concerned with the nature of reflection and the phenomenon of which the word "reflection" is a metaphor--the perception of one's own image in a mirror. The mirror came to serve as an illustration of the paradox of self-observation. In Vinge's words: "The mirror offers itself as a symbol for the self which is divided into observer and the observed."<sup>44</sup> This certainly applies to the Fichtean paradox discussed earlier, namely that the absolute identity of the self is negated by reflection which divides the self into subject and object.

The most important aspect of the Narcissus theme in its pre-Romantic application, however, was the illusory nature of the mirror-image. This principle underlies two poem-fragments by Herder, one entitled "Ich," the other "Selbst" (both 1797), in which the Narcissus figure appears. The titles of these two poems represent a distinction drawn by Herder between the ego and the self. In the second poem, he describes the self as the absolute unity of the subject and



the world, a unity which partakes of the divine:

Du selbst bist, was aus Allem du dir schufst  
 Und bildetest und wardst und jetzo bist,  
 Dir bist, dein Schöpfer selbst und dein Geschöpf  
 (SU, XXIX, 189).

Whereas the self is a creative force within the individual leading outward and reflecting supreme wisdom, the ego is that which the subject perceives to be his autonomous being. Since no such autonomy exists, the ego is an illusion, a "Truggestalt":

Betrogener Narcissus, bist denn Du,  
 Was du im Quell anlächelst? Sehnsuchtsvoll  
 In allen Spiegeln suchst? dem Echo selbst  
 Abzwingest? Ist dein Schatte mehr als du? (Ibid).

45

Vinge interprets Herder's position as a critique of subjectivism. But this is too broadly stated to be accurate, given the various meanings and connotations of subjectivism. The true object of Herder's critique is solipsism, the individual's preoccupation with what he mistakenly believes to be a self-sufficient ego. This attitude is described in Ofterdingen by Friedrich von Hohenzollern, who recalls his youthful desire to lead a hermetic existence, relying fully on his inner world: "Unerschöpflich dünkte mir die Quelle meines innern Lebens" (256). It is not insignificant for the present context that he refers to his inner life as a spring. This allusion to the Narcissus theme emphasizes the illusory nature of an ego sufficient unto itself. It is only through interchange with others that one can attain, in Hohenzollern's words, "eine gewisse Selbstständigkeit" (Ibid). This latter condition is appropriate to that transcendental

unity which Herder called the self. The "Selbst" thus stands in opposition to the "Ich." In the poem-fragment entitled "Ich," Herder describes how the ego, by turning outward, is supplanted by "das bessere Du / Und Er und Wir und Ihr und Sie" (SU, XXIX, 137). This immediately calls to mind Novalis' definition of "Romantisiren," the operation in which "das niedre Selbst" realizes its identity with "einem bessern Selbst" (II, 545).

Herder's insistence that the ego be elevated to "ein besseres Du" is also reminiscent of the fragment in which Novalis describes the transformation of the "Nicht-Ich" into a "Du" as the prerequisite for self-knowledge (III, 429). Both writers voice the notion that the true self is a transcendental entity consisting in the identity of subject and object, and that this identity can only be experienced in a personalized Other. The same principle is given clear expression in Friedrich Schlegel's novel Lucinde (1799): "Nur in der Antwort seines Du kann jedes Ich seine unendliche Einheit ganz fühlen" (KA, V, 61). These words, spoken by the novel's central figure Julius, come toward the end of a brief section entitled "Metamorphosen" in which mythological motifs are given an overtly psychological dimension. The resemblance of these passages to the dream at the beginning of Ofterdingen is uncanny, and an examination of them will go far in clarifying certain aspects of Novalis' work, the blue flower in particular.

Like Heinrich's dream, the first paragraph of the "Metamorphosen" deals with the awakening of adolescent love during the dream state. To this phenomenon Schlegel adapts the myth of Endymion, which in fact is a variation of the Narcissus theme. <sup>46</sup> Endymion, one may recall,

was asleep in a cave when the moon-goddess Selene, drawn by his uncommon youthful beauty, kisses each of his closed eyelids. Her love for him leads him to knowledge of his own beauty, for the sake of which he asks Zeus to grant him eternal youth. Zeus complies by placing Endymion in a state of ever-lasting sleep. Here as in the story of Narcissus, knowledge of the self leads to self-love, and the attainment of eternal beauty which results precludes the fulfillment of love with another.

In his adaptation of the Endymion/Narcissus theme, Schlegel makes explicit a point which many modern students of the psyche accept as fact: that self-love is a necessary prerequisite for interpersonal<sup>47</sup> love. Schlegel introduces the Endymion motif to describe the first stirrings of love in sleep:

In süßer Ruhe schlummert der kindliche Geist und der Kuß der liebenden Göttin erregt ihm nur leichte Träume. Die Rose der Scham färbt seine Wange, er lächelt und scheint die Lippen zu öffnen, aber er erwacht nicht, und er weiß nicht was in ihm vorgeht. Erst nachdem der Reiz des äußern Lebens, durch ein innres Echo vervielfältigt und verstärkt, sein ganzes Wesen überall durchdrungen hat, schlägt er das Auge auf, frohlockend über die Sonne, und erinnert sich jetzt an die Zauberwelt die er im Schimmer des blassen Mondes sah (KA, V, 59-60).

At this point, Schlegel makes oblique reference to the Narcissus theme, as the waking youth's experience of the outer world is in fact

a continuation of the "innres Echo" of the dream:

Die wunderbare Stimme, die ihn weckte, ist ihm geblieben, aber sie tönt nun statt der Antwort von den äußern Gegenständen zurück; und wenn er dem Geheimnis seines Daseins mit kindischer Schüchternheit zu entfliehen strebt, das Unbekannte mit schöner Neugier suchend, vernimmt er überall nur dem Nachhall seiner eignen Sehnsucht (KA, V, 60).

In the following paragraph, Schlegel's references to Narcissus grow increasingly explicit. The focus here is on Narcissus' error, the failure to recognize the face in the water as his own. Such, according to Schlegel, is the subject's first experience of the world. Schlegel likens this experience to the perception of an image reflected in a river, and in so doing represents a view discussed earlier with regard to Novalis' Horace-translation, namely that the landscape is in fact a reflection of the subject's Gemüt:

So schaut das Auge in dem Spiegel des Flusses nur den Widerschein des blauen Himmels, die grünen Ufer, die schwankenden Bäume und die eigene Gestalt des in sich selbst versunkenen Betrachters (Ibid).

This self-submersion is appropriate to the solipsism criticized by Herder. What distinguishes Schlegel's analysis from Herder's is that Schlegel describes this state as a developmental necessity, serving to awaken unconscious love and foster grace:

Wenn ein Gemüt voll unbewußter Liebe da, wo es Gegenliebe hoffte, sich selbst findet, wird es von Erstaunen getroffen. Doch bald läßt sich der Mensch wieder durch den Zauber der Anschauung locken und täuschen, seinen Schatten zu lieben. Dann ist der Augenblick der Anmut gekommen (Ibid).

What Schlegel is describing here is the awakening of self-consciousness, the transformation of the self into an object of desire; like Narcissus, the ego becomes beautiful unto itself: "Der Geist verliert sich in seiner klaren Tiefe und findet sich wie Narcissus als Blume wieder" (Ibid). This sentence brings the dream sequence to a close and corresponds to Heinrich's discovery of the blue flower at the end of his dream. Schlegel's line also calls to mind the anamnesis of that moment in "Astralis" ("Wie ich noch / Nachtwandler mich zum ersten Male traf"). Of further relevance to Heinrich's experience is the somewhat epigrammatic clarification appended by Schlegel to the foregoing: "Liebe ist höher als Anmut und wie bald würde die Blüte der Schönheit fruchtlos welken ohne die ergänzende Bildung der Gegenliebe!" (Ibid). This recalls the Enlightenment view of Narcissus' sterility, a notion reinvoked by Mathilde in her conversation with Heinrich: "Ach! Heinrich, du weißt das Schicksal der Rosen; wirst du auch die welken Lippen . . . an deine Lippen drücken?" (288). Heinrich perpetuates the plant-metaphor in his response: "Ich begreife das nicht, was man von der Vergänglichkeit der Reitze sagt. O! Sie sind unverwelklich" (Ibid).

Rather than a transitory being, Heinrich sees in Mathilde a

transcendental ideal, "ein ewiges Urbild, ein Theil der unbekanntenen heiligen Welt" (Ibid). Mathilde affords him a glimpse not of herself, but of "die höhere Welt" of which she is a shadow. Significantly, she sees the same in him, as she replies: "Ich verstehe dich, lieber Heinrich, denn ich sehe etwas Ähnliches, wenn ich dich anschau" (Ibid). The relationship between Heinrich and Mathilde is much like that between Ofterdingen and the mysterious manuscript in Hohenzollern's cave. Both are mirrors which reflect the same image, and neither could reflect that image independently of the other. Mathilde visualizes for Heinrich--as he does for her--the identity of subject and object which is only visible as an objective presence outside the subject. Hence Heinrich's earlier remark: "Gehört nicht ein eignes ungetheiltes Daseyn zu ihrer Anschauung und Anbetung?" (277). By embodying that identity, she not only shows him an image of the Absolute, she also awakens in him a sense of his own relationship to that higher world. Like her, he is "ein Theil der unbekanntenen heiligen Welt," the difference being that he must experience that identity in a personalized Other before he can feel it in himself: "erst jetzt fühle ich, was es heißt, unsterblich zu seyn" (287). Theirs is a specular encounter leading ultimately back to the self. Indeed, they find in each other something already present within, as they feel they have known each other "seit undenklichen Zeiten" (Ibid). This dialectic is recapitulated at the end of Klingsohr's tale when Sophie advises Eros and Freya to consult their mirror, "der alles in seiner wahren Gestalt zurückwerfe, jedes Blendwerk vernichte, und ewig das ursprüngliche Bild festhalte" (311-12). It through specular encounter that one

discovers, in Heinrich's words, "ein ewiges Urbild," in Sophie's words, "das ursprüngliche Bild."

It is clear from the foregoing that "mirroring," the technique by which certain stations of the text reflect others, is not simply a formal device for making the novel less prosaic by lending it a lyrical<sup>48</sup> rhythm, but a direct function of the work's central problematic. The novel itself is one of the reflective surfaces in which Heinrich discovers himself, and because this process of self-discovery is dialectical, the text is in part constituted in the act. Heinrich finds in the outer world an image of himself; at the same time, his inner self is reflected outward, achieving a certain objective autonomy. This dialectic is played out quite dramatically in Chapter Five just prior to the meeting with Hohenzollern. After an evening of story-telling, songs and refreshment, Heinrich and his companions decide to accompany the old miner on a midnight expedition to a nearby cave. As they walk, the narrator describes Heinrich's enchantment at the evening's events:

In Heinrichs Gemüth spiegelte sich das Märchen des Abends. Es war ihm, als ruhte die Welt aufgeschlossen in ihm, und zeigte ihm, wie einem Gastfreunde, alle ihre Schätze und verborgenen Lieblichkeiten (252).

These lines illustrate the highly problematic nature of Heinrich's relationship to the outer world. Heinrich's new experiences in the objective realm broaden the horizons of his inner world, so that the opposition of subject and object is now contained within his interior.

He is as a guest in his own inner world, that is to say, there is now a part of his soul which is strange to him. This helps to explain a fragment quoted in an earlier chapter in which Novalis posits "eine Außenwelt in uns" which is analogous to the one "außer uns" (III, 429). In the mirror of Heinrich's Gemüt, the tales of the old miner have been transformed into an inner image, and the search for subterranean treasures becomes a metaphor for Heinrich's journey into the innermost recesses of his soul. Of these "hidden treasures" we are shown the following extraordinary tableau, one that is neither predated in, nor motivated by the text:

Er sah sein kleines Wohnhaus dicht an einen erhabenen Münster gebaut, aus dessen steinernem Boden die ernste Vorwelt emporstieg, während von der Kuppel die klare fröhliche Zukunft in goldnen Engelskindern ihr singend entgegenschwebte. Gewaltige Klänge bebten in den silbernen Gesang, und zu den weiten Thoren traten alle Creaturen herein, von denen jede ihre innere Natur in einer einfachen Bitte und in einer eigenthümlichen Mundart vernehmlich aussprach (252).

This spontaneous product of Heinrich's inner world is in a sense his first aesthetic creation. It cannot be described as an art work, for it remains an inner image. It is, however, a sensuous expression of his inner world, a rendering visible (and audible) of that world unto himself. The aesthetic image becomes the artist's vehicle of self-discovery, for in regarding this inner image, Heinrich becomes aware of the interrelationship of his soul and the world: "Nun auf einmal



alle seine Verhältnisse mit der weiten Welt um ihn her; fühlte was er durch sie geworden und was sie ihm werden würde" (Ibid). Furthermore, the image is remarkable in that it anticipates an imminent occurrence in the text. Heinrich's vision of a monastic existence is followed closely by the appearance of Hohenzollern, who immediately proceeds to discuss the advantages and disadvantages of the sort of hermetic life Heinrich has just envisaged for himself. In other words, an empirical event in the novel comes in response to a subjective experience known only to Heinrich and the narrator. <sup>49</sup> Whereas the claim that Heinrich's imagination produces that event may be exaggerated, this passage does demonstrate the degree to which Heinrich's consciousness and the consciousness of the novel are interwoven.

The above experience is a reenactment of Heinrich's dream on a conscious level, the waking exploration of that inner region which he first penetrated in sleep. All of this transpires under the watch of the summer moon, the description of which alludes to the myth of Endymion. Just as the moon-goddess sanctifies the narcissistic character of sleep by kissing Endymion's closed eyelids, so too does the moon now appear as patron of that introspective dream world, evoking strange fantasies in everyone beneath it:

Der Mond stand im milden Glanze über den Hügeln, und ließ wunderliche Träume in allen Kreaturen aufsteigen. Selbst wie ein Traum der Sonne, lag er über der in sich gekehrten Traumwelt . . . (252).

The moon was also present for Heinrich's first dream ("abwechselnd wurde die Stube hell von dem Schimmer des Mondes," 195), and in the days following this experience, Heinrich is unusually self-absorbed ("in sich gekehrter . . . als sonst," 203). Yet this latter "waking dream," if we may call it that, is at variance with the former in one significant aspect. Referring to the stories of the stranger, Heinrich observes that it was not the tales of treasures which had instilled in him a mysterious longing, but the blue flower: "Nicht die Schätze sind es, die ein so unaussprechliches Verlangen in mir erweckt haben . . . , aber die blaue Blume sehn' ich mich zu erblicken" (195). In the latter episode, however, Heinrich discovers the "Schätze und verborgenen Lieblichkeiten" within himself, and the imagery which results contains the elements of gold and silver ("in goldnen Engelskindern" / "in den silbernen Gesang").

The constellation of moon, dream, treasure and flower is found once again in Klingsohr's allegorical tale where Eros and Ginnistan arrive at the court of Ginnistan's father, the moon ("Die Liebe . . . / Trat in den Hof des Mondes ein / Die Tochter an der Hand," 297). The old monarch gives them, for the purpose of entertaining Heinrich, the key to his treasure vault, described succinctly by Gerhard Schulz as "der Reich der Träume, über das der Mond herrscht."<sup>50</sup> After traversing several landscapes which contain strange and wonderful sights, they witness a series of events resembling those foretold in the Book of Revelations ("Alle Schrecken waren losgebrochen. . . . Mit unerhörten Grausamkeiten zerriß das Herr der Gespenster die zarten Glieder der Lebendigen," 299-300). This is followed by the restoration of

peace and the appearance of a Christ figure ("einem herrlichen Manne, mit . . . einer Friedenspalme statt des Szepters in der Rechten," 300). At this point there appears a lily floating upon water, the description of which emphasizes its hermaphroditic character (to be discussed shortly). The sight of this flower marks the end of the dream, and Eros, enraptured by what he has seen, succumbs to the seductive beauty of Ginnistan, in whose arms he experiences the "wollüstigsten Genüssen" (301). Their sexual union occurs only after Eros has bathed in a secluded pool, an act similar to that in Heinrich's dream of Chapter One: both emerge from the liquid element in a state of intoxication ("berauscht").<sup>51</sup> In each case, the dream nurtures the awakening of young love, and the flowers at the close of these dreams facilitate the projection of that love into the waking world.

It has already been argued that the functional characteristics of the blue flower are its color and its proximity to water. It can now be said that the flower also serves to associate the subconscious dream-world and the subterranean mineral-world, the latter of which is a metaphor for the former. The flower is first sighted against the background of rock formations which display colorful veins ("Dunkelblaue Felsen mit bunten Adern," 197), veins marking the location of mineral deposits. This motif reappears in the tale of the old miner who, on the very morning of his wedding-engagement, struck a vein of gold ("Denselben Tag hieb ich . . . eine reiche Ader an," 244). One notices here a structural parallel between the miner's discovery and Heinrich's dream in that both experiences reflect external events. At

the precise moment the miner makes his precious find, the sun is rising ("eben wie die Sonne oben aufging," Ibid). Similarly, though Heinrich is deep in sleep, his dream mirrors the daybreak outside: "Endlich gegen morgen, wie draußen die Dämmerung anbrach, wurde es stiller in seiner Seele, klarer und bleibender wurden die Bilder"

<sup>52</sup>  
(196). These similarities demonstrate, firstly, the correspondence between the Gemüt and the outer world, and secondly, the basis of the analogy of dreaming to mining, i.e., both represent the extraction of elements from within. A further parallel between these two events concerns the erotic nature of both experiences. The miner is still a youth when he makes his discovery, and it is his first strike. And since his wedding day is at hand, his find prefigures his impending initiation into sexual love ("einige Wochen darauf führte ich sie als Frau in meine Kammer," 244). That Heinrich's dream consists in a sort of erotic baptism has already been noted. What distinguishes these two experiences is that, while the object of Heinrich's longing is blue, the miner's bride is associated with gold; in fact, he seals their marriage by giving her a coin minted from the very gold he found. This polarity of the colors blue and gold pervades Ofterdingen and will be central to my discussion of landscape in the next chapter of this study. For the time being, suffice it to say that, in keeping with contemporary theories of color, blue signifies indeterminacy and distance while gold represents tangibility and proximity. The color of the flower is indicative of its inadequacy as such. The fulfillment of the longing which the flower instills must be deferred until Heinrich finds a concrete object--an Other--which corresponds to that

ideal. The blue flower is to Heinrich what the gold is to the miner: a treasure from within. Just as the miner has found in his bride a complement to the gold, so too must Heinrich find an objective counterpart to the flower.

The metonymy of the flower and the mineral world is established in part through the ascription of organic qualities to geological phenomena. The old miner describes gold as appearing "in zarten Blättchen" (242), and he compares the exploration of mineral-filled caverns with a walk through a "Zaubergarten": "In den zahlreichen Locken und Ästen des Silbers hingen glänzende, rubinrothe, durchsichtige Früchte" (262). He also applies these organic terms to describe the development of religious faith nurtured by the discovery of precious minerals:

Aber welches köstliche Gewächs blüht ihm auch in diesen schauerlichen Tiefen, das wahrhafte Vertrauen zu seinem himmlischen Vater, dessen Hand und Vorsorge ihm alle Tage in unverkennbaren Zeichen sichtbar wird (245-6).

Using the same metaphor, Hohenzollern describes "die Adern und Klüfte der Berge" as "glänzende Streifen . . . die wie seltsame Knospen auf eine unerwartete Blüthe und Frucht deuten" (263). Finally, veins and blossom reappear in the description of Mathilde, in whom all the aforementioned qualities are combined: "Eine nach der aufgehenden Sonne geneigte Lilie war ihr Gesicht, und von dem schlanken, weißen Halse schlängelten sich blaue Adern in reizenden Windungen um die zarten Wangen" (271).<sup>53</sup> The veins in Mathilde's cheeks resemble those

mentioned in a mineralogical context, thus establishing a connection between her and underground treasures. Heinrich later compares Mathilde to a sapphire (280), a stone which not only shares the color of the blue flower, but which also contains dark veins. Indeed, sapphirine veins have a tradition in poetry (Francis Quarles: "veines like sapphyres winding in and out").<sup>54</sup> The description of Mathilde as a flower bending to meet the rising sun recalls the two instances just discussed in which the dawn is reflected in events occurring deep below the surface, either of the earth or of consciousness. She is the materialization of the dream, the point at which the inner and outer worlds intersect. Indeed, the transition from the blue flower to Mathilde constitutes a sort of alchemical transubstantiation, as she<sup>55</sup> is a surrogate for the gold found by the miner.

Heinrich's attainment of self-consciousness through specular encounter culminates when he meets Mathilde, for as we have seen, they are mirror images of each other. The process leading up to this event may be described as the gradual transposition of the reflective surface from Narcissus' pool (the dream) to another individual in whom a higher selfhood is attainable, i.e., from the discrete self, to the non-self, to the all-encompassing transcendental self. At this point,<sup>56</sup> one could say that Narcissus has found Echo. Indeed, it is said of Mathilde that her voice is like "ein fernes Echo" (271), and following the festivities in Schwaning's house, Heinrich, in a telling reversal of roles, recognizes their relationship as one of mutual reflexivity: "Bin ich nicht der Glückliche, dessen Wesen das Echo, der Spiegel des ihrigen seyn darf?" (277).

The aforementioned motifs can be found in another important literary source for German Romanticism, Shakespeare's comedy, A Midsummer Night's Dream, a work popular with the Romantics both for its depiction of the supernatural and for its creation of a dream-like atmosphere. In an essay on Shakespeare ("Shakespeares Behandlung des Wunderbaren," 1793), Tieck wrote that the "Sommernachtstraum" succeeded like no other work in giving its audience a sense of dreaming ("seine Zuschauer gänzlich in den Empfindungen eines Träumenden einzuwiegen").<sup>57</sup> A vague kinship between Shakespeare's play and Ofterdingen has been suggested by Leroy and Pastor, who emphasize the role of the moon as the lord of the dream-world.<sup>58</sup> Closer affinities between the two works exist, however, and these ties are helpful in elucidating Novalis' imagery. One obvious point of tangency is Shakespeare's variation of the Arion-saga--a tale deriving from Herodotus<sup>59</sup> --in the dialogue between Oberon and Puck.<sup>60</sup> Here it is a mermaid, and not a travelling minstrel, who in Orphic fashion tames nature with a song, getting a ride on a dolphin's back in the process:

. . . once I sat upon a promontory,  
 And heard a mermaid, on a dolphin's back,  
 Uttering such dulcet and harmonious breath  
 That the rude sea grew civil at her song; (83)

Of far greater importance for Ofterdingen, however, is Oberon's next story in which Cupid aims an arrow at the moon in hopes of bringing under the spell of love all persons on whom its light falls. Missing its mark, the "love-shaft" strikes a white flower, turning it purple. Thus like the blue flower of Heinrich's dream, Shakespeare's flower is

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the object of male erotic passion.

Whereas this may at first seem but loosely analogous to Heinrich's nocturnal encounter with the blue (not purple) flower, there are other indications which fortify the connection. We note, first of all, that in the dream recounted by Heinrich's father, the blue flower is to be picked on "Johannis" (202), St. John's Eve also being the presumed date of Heinrich's own dream. <sup>62</sup> In the Kyffhäuser legend, a known source for Ofterdingen, a mysterious blue flower blossoms only on St. John's Eve. <sup>63</sup> In light of this, we note further that A Midsummer Night's Dream was translated by Wieland as Ein St. Johannis Nachts-Traum (1762). <sup>64</sup> Heinrich's father is told by his host (Sylvester) that, if he returns to this place on St. John's Eve, the meaning of his dream will be revealed to him. Regarding the "blaues Blümchen" he would find there, Sylvester tells him "brich es ab" (Ibid). In Shakespeare's play, Oberon gives Puck a similar command: "Brich diese Blume mir (WW, V, 536). Oberon desires the flower for its erotic powers; if its juices are placed on the eyelids of a sleeping individual, that person will fall hopelessly in love with the first living thing it sees upon awakening:

Fetch me that flower; the herb I showed thee once;  
The juice of it, on sleeping eyelids laid,  
Will make a man or woman madly dote  
Upon the next live creature that it sees (83).

Such are the various awakenings in Ofterdingen. As we have already seen, Heinrich's mother becomes the object of the affection first instilled in him by the sight of the blue flower. Heinrich's father



awakens from his dream, feeling himself "von heftiger Liebe bewegt" (202), and he returns immediately to Augsburg to marry Heinrich's mother, whom he had seen in connection with the flower. More complicated is Heinrich's awakening from his second dream (Chapters 6-7), in which Mathilde appears in substitution of the blue flower. At the end of the dream, Heinrich and Mathilde share a long kiss, which is interrupted by his grandfather. Heinrich immediately embraces Klingsohr, who is standing at his bedside, whereupon Schwaning, suspecting the nature of his grandson's dream, tells Klingsohr that the embrace was not meant for him ("Das gilt Euch nicht," 279). As in the first dream, Heinrich ends up in the arms of his mother ("Heinrich lächelte und verbarg sein Erröthen an den Wangen seiner Mutter," Ibid). This entire scene is replayed in Klingsohr's tale in the passage discussed above in which Eros couples with Ginnistan. When Eros emerges from his bath, his thoughts are not of Ginnistan, but of Freya, for whom Ginnistan becomes a willing surrogate: "Er gedachte mit glühender Sehnsucht seiner Geliebten, und umfaßte in süßem Wahne die reizende Ginnistan" (300). Yet ultimately, the object of his passion is his own mother, for at the beginning of their journey, Ginnistan and Eros' mother exchanged forms. In other words, he makes love to a woman who looks like his mother.

Ginnistan and Eros' mother exchange physical appearances in order to prevent Eros from being tempted by Ginnistan's beauty. As a result of this change, Ginnistan is unrecognizable to her father, who knows her only by the sound of her voice ("seines Kindes Ton," 298).<sup>65</sup> A similar situation exists when Heinrich and his mother arrive in Augsburg.<sup>66</sup>

burg, as Schwaning does not recognize his own daughter until she identifies herself ("Kennt ihr eure Tochter nicht mehr?" 269). This clear parallel between Ginnistan and Heinrich's mother suggests that the latter is an erotic object for Heinrich. Indeed, the purpose of taking Heinrich to Augsburg is to introduce him to a maiden who, like his mother, is an Augsburgerin. This intent is voiced by the traveling merchants: "wenn ihr eurem Großvater folgt, so werdet ihr gewiß unsrer Vaterstadt eine ähnliche Zierde in einer holdseligen Frau mitbringen, wie euer Vater" (206). His mother's somewhat embarrassed reaction to this statement reflects the awareness that the description of Heinrich's future love fits her as well: "Mit freundlichem Erröthen dankte Heinrichs Mutter für . . . die gute Meynung von ihren Landsmänninnen" (206-7). At one point during the feast at Schwaning's house, she becomes the receptacle for Heinrich's newly felt passion for Mathilde, whom he has just met: "Heinrich stand wie im Himmel. Seine Mutter kam auf ihn zu. Er ließ seine ganze Zärtlichkeit an ihr aus" (276).

The above discussion prepares us to pose a fundamental question: should we believe Heinrich when he concludes that it was Mathilde's face he had seen in the blue flower of his dream? ("Jenes Gesicht, das aus dem Kelche sich mir entgegenneigte, es war Mathildens himmlisches Gesicht," 277). Here as elsewhere, ancient mythology provides us with a telling clue. According to Ovid, Narcissus' mother, like Cyane, was an azure water-nymph.<sup>67</sup> Her name, Leiriope, derives from the Greek "leirion," which denotes a blue lily or fleur-de-lys (one will recall the description of Mathilde's face as "eine nach der aufgehenden Sonne

geneigte Lilie," 271). The "-ope" suffix, moreover, means "face."  
 Hence the name of Narcissus' mother literally means "face of the blue  
 lily."<sup>68</sup> This would suggest, as I am prepared to contend, that the  
 face originally displayed by the blue flower belonged not to  
 Mathilde--or not to Mathile alone--but to Heinrich's mother as well.  
 His passion for Mathilde marks the redirection of the love first felt  
 for his mother, the blue flower being a symbol of that love. But even  
 so, this does not signal a detachment from his mother, for Mathilde  
 becomes a sort of idealized mother-figure to Heinrich, in fact, a  
 Madonna. (This idealization of the erotic object, incidentally, is  
 fully in keeping with patterns of narcissism, symptomatic of the  
 desire for a refusion with the mother).<sup>69</sup> During their dialogue of  
 Chapter Eight, Mathilde describes kneeling in prayer before "der  
 himmlischen Mutter," to which Heinrich replies: "Du bist die Heilige,  
 die meine Wünsche zu Gott bringt" (288). In part two of the novel,  
 Heinrich, in the depths of despair, wishes for a sign from the Virgin  
 Mary ("daß . . . die heilige Mutter ein Zeichen an mir thäte"). He  
 then hears a woman's voice announcing the resurrection of her own  
 child ("mein Kindlein hat den Tod überwunden").<sup>70</sup> Recognizing this  
 voice as Mathilde's, he falls to his knees to pray: "Es ist Mathildens  
 Stimme, rief der Pilger, und fiel auf seine Kniee, um zu beten" (321).

The idealization of Mathilde as a Madonna is foretold in Chapter  
 Four where Heinrich takes leave of Zulima, who prefigures Mathilde.  
 As they part, he asks her to accept a veil belonging to his mother.  
 The veil has a dual function: it lends Zulima a maternal aspect by  
 establishing a metonymic contiguity between her and Heinrich's mother;

it also has the effect of deifying Zulima. (As those familiar with Novalis know the veil as the garment worn by holy virgins throughout his oeuvre).<sup>71</sup> Zulima accepts the gift, and as Heinrich's mother gives it to her, she embraces her passionately: "Heinrichs Mutter zog den Schleyer heraus, indem sie sie an sich zog und weinend umarmte.--" (239). Chapter Four thus closes with the image of Heinrich's mother and Zulima in each other's arms, reinforcing vividly the association of Heinrich's mother to all other love-objects. This same association is fostered by the blue flower, which Heinrich remembers just moments before hearing Zulima's song: "Das heitere Schauspiel des herrlichen Abends wiegte ihn in sanfte Fantasien: die Blume seines Herzens ließ sich zuweilen, wie ein Wetterleuchten, in ihm sehn" (234). This is a reenactment of the original dream ("Der Jüngling verlor sich allmählich in süßen Fantasien," 196), and the landscape in which he finds Zulima is identical to that of the dream ("Er . . . kletterte über bemooste Felsenstücke," 234 / "Er mußte über bemooste Steine klettern," 196). Of equal importance is the word "wiegte," which emphasizes both the maternal aspect of the blue flower, as well as its origins in the dream world. Indeed, the primary function of the blue flower is to show that the love Heinrich feels for Zulima, Mathilde and Cyane is the same love he first experienced in his mother's arms: in other words, the blue flower represents the psychological continuity of Heinrich's love-objects.

Chapter Four signals a critical juncture in Heinrich's relationship with his mother, for it is here that they become separated for the first time. This occurs upon their arrival at the castle of an

elderly crusader. As they arrive, their host is entertaining a group of his fellow warriors, and Heinrich is permitted to join in the festivities: "Die Mutter ward zur Hausfrau geführt. Heinrich und die Kaufleute mußten sich an die lustige Tafel setzen, wo der Becher tapfer umherging" (230). Heinrich's separation from his mother and introduction into the male world signifies his initiation into puberty, as symbolized rather obviously by his enthusiasm for a sword which his host had taken from a slain foe: "Alle besahen das prächtige Schwerdt, auch Heinrich nahm es in seine Hand, und fühlte sich von einer kriegerischen Begeisterung ergriffen. Er küßte es mit inbrünstiger Andacht" (231).<sup>72</sup> In keeping with the phallic nature of the sword, the old hero, urging Heinrich to participate in the next crusade, equates military victory with erotic conquest: "wenn du das Schwerdt gut zu führen verstehst, so kann es dir an schönen Gefangenen nicht fehlen" (Ibid). Shortly thereafter, Heinrich leaves the crusaders to take a walk and meets Zulima, his host's own captive. When they part, Heinrich does not return to the male world, but prefers the company of his mother:

Heinrich hatte keine Lust, in den lärmenden Saal zurückzugehen. Er fühlte sich müde und begab sich mit seiner Mutter in das angewiesene Schlafgemach. Er erzählte ihr vor dem Schlafengehn, was ihm begegnet sey, und schlief bald zu unterhaltenden Träumen ein (238).

Thus Heinrich's first exposure to the world of grown men is followed by the return to the maternal dream-world with which his story began.

This pattern of separation from and reunion with the mother is repeated in the following chapter, beginning when Heinrich receives her permission to accompany the old miner on his midnight excursion to the nearby cave: "Heinrich wünschte ihn zu begleiten, und seine Mutter gab endlich auf das Zureden und Versprechen des Alten, genaue Acht auf Heinrichs Sicherheit zu haben, seinen Bitten nach" (251). After spending hours in the cave with Hohenzollern, they return to town, "wo Heinrichs Mutter, die in Sorgen gewesen war, sie mit tausend Freuden empfing" (266).

The return to the maternal also informs the larger structure of the pilgrimage to Jerusalem, and here Ofterdingen echoes the anthropological interests of the higher criticism. Not only does Zulima describe Jerusalem as a cradle ("Wiege," 237), her song names the Orient as a "mütterliches Land" (235). Her homeland is hereby contrasted to Heinrich's, already referred to as his "Vaterland" (205); and the crusaders, who as agents of the papacy represent the patriarchal, tell Heinrich of the day when they will rejoin in Jerusalem, celebrating their victory "bey vaterländischem Wein" (231). The often violent desire to return to the "motherland" is explained by Zulima as an unconscious drive which impels men back to their origins ("dieser dunkler Zug, der die Menschen . . . mit so zerstörender Ungeduld nach der alten Heymath ihres Geschlechts treibt," 237). The quest for cultural beginnings amounts on a deeper level to a return to psychological origins, and the phrase "cradle of civilization" acquires a new, more literal meaning.

I have argued that the blue flower of Ofterdingen has the

structural function of establishing a contiguity between Heinrich's mother and all subsequent objects of Heinrich's love. This thesis helps to elucidate an otherwise inexplicable poem in the tale of Hyazinth and Rosenblüte in Die Lehrlinge zu Sais. This poem presents an intriguing inversion of the mother/child relationship in Ofterdingen, for here it is the female child whose love for another is an extension of the love for her mother:

Rosenblüthchen, das gute Kind,  
Ist geworden auf einmal blind,  
Denkt, die Mutter sey Hyacinth,  
Fällt ihm um den Hals Geschwind;  
Merkt sie aber das fremde Gesicht,  
Denkt nur an, da erschrickt sie nicht,  
Fährt, als merkte sie kein Wort,  
Immer mit den Küssen fort (I, 92).

This reversal of roles seems curious unless one remembers that it is the hyacinth, not the rose, which is a blue flower. Here too, the blue flower facilitates the transfer of love from the mother to another individual. And here as in Ofterdingen, love for another amounts to a reunion with the mother, as Rosenblüte is herself one of those aforementioned veiled virgins. Hyazinth leaves home in search of the "verschleyerte Jungfrau," also referred to as "die Mutter der Dinge" (93), and it is Rosenblüte he finds behind the veil. Our understanding of this theme is augmented by a distych in which Novalis offers a different version of the Isis legend. Here the pilgrim finds neither a goddess nor a familiar beloved, but himself:

Einem gelang es -- er hob den Schleyer der Göttin zu Sais --  
Aber was sah er? Er sah -- Wunder des Wunders -- Sich Selbst.  
(I, 403)

These various versions of the Isis story differ only superficially. On a deeper level, each one extricates a different aspect of the love-object, in which mother, beloved and self are combined.

It is also relevant that Hyazinth finds Rosenblüte in sleep: "Unter himmlischen Wohlgedüften entschlummerte er, weil ihn nur der Traum in das Allerheiligste führen durfte" (94-5). Sleep as the origin of love is the theme of the myth of Endymion, of which Shakespeare's tale of the erotic flower may be seen as a variation. Like in the myth, sleeping eyelids are kissed, albeit indirectly, by the moon: the arrow which strikes the flower is itself "Quenched in the chaste beams of the watery moon" (83). Wieland, Shakespeare's translator, picks up on this theme in his Oberon (1780), for which A Midsummer Night's Dream was an important source. In the Fourth Canto, Paladin relates a "Traumgeschichte," the vision in a dream of the most heavenly of maidens ("Nach einem Urbild von dort oben / Aus Rosenglut und Lilienschnee gewoben," WW, V, 212). He then dismisses the dream bitterly as an illusion: "So ist alles Wahn! so kann die Wahrheit lügen! (WW, V, 213). In response, the elder knight Scherasmin suggests that such dreams have a purpose:

Daß euch im Traum ein wohl gewogner Geist  
Die künftige Königin von eurem Herzen weist,  
Das hat er gut gemacht! (WW, V, 214).

A reference in the Seventh Canto to the dream as "der Wiege unsrer Liebe" (Ibid, 289) supports the notion of dreams as the nurturing ground of love. Indeed, Heinrich's adolescence is obvious to Schwanning, who regards Mathilde as the means of awakening his erotic drive:



"Eure glänzenden Augen werden schon die schlummernde Jugend in ihm wecken. In seinem Vaterland kommt der Frühling spät" (270). Schwaving's prophecy is readily fulfilled, as Heinrich soon comes to know the rapture of first love: "Heinrich fühlte die entzückenden Weissagungen der ersten Lust und Liebe zugleich" (277). Later that evening, while reveling in his emotions, Heinrich recalls having felt this way once before: "Ist mir nicht zu Muthe wie in jenem Traum, beym Anblick der blauen Blume?" (Ibid).

Several of Novalis' fragments suggest that the purpose of dreams is to prepare the subject for the object-world, or to reveal the higher significance of an already familiar set of objects. This latter function is appropriate to the dream of Heinrich's father which fosters love for a woman he already knows. The fact of their prior acquaintance gives him reason to dispute the significance of the dream: "Daß ich von dir träumte, und mich bald darauf von Sehnsucht ergriffen fühlte, dich zu besitzen, war ganz natürlich: denn ich kannte dich schon" (200). Yet he implicitly acknowledges the dream's function as that of permitting latent tendencies to surface ("nun konnte die Neigung leichter durchdringen," Ibid). The father's dream facilitates the transition of knowledge into love, as he awakens feeling quite enamored. For Heinrich, by contrast, the dream awakens a desire which has no object--that object must be found. The text allows us to deduce that the blue flower represents an innate idea. Although Heinrich first hears of the blue flower in the tales of the mysterious stranger, he observes that he is affected uniquely by these tales: "die Andern haben das Nämliche gehört, und Keinem ist so etwas

begegnet" (195). Indeed, the description of the blue flower seems to have stirred a dark foreknowledge within Heinrich, as if he had been dreaming ("als hätt' ich vorhin geträumt," Ibid).<sup>73</sup> In a fragment, Novalis cites Erasmus Darwin's observation that, if an individual dreams of visible objects, his eyes will already be adjusted to the light when he awakens (II, 419), --an idea altogether appropriate to Heinrich's awakening in his parents' sunlit room. Much as the gold beneath the earth's surface corresponds to the sun above, so too does the soul emit its own light, metaphorically speaking, which corresponds to the world without. This principle is reiterated in the subsequent fragment, according to which knowledge of the object-world derives from within: "Wie kann ein Mensch Sinn für etwas haben, wenn er nicht den Keim davon in sich hat. Was ich verstehen soll, muß ich in mir selbst organisch entwickeln" (Ibid). The corollate of this principle is that a growing familiarity with the outer world is tantamount to increased self-knowledge.

On the most abstract level, Heinrich's descent into the depths of his Gemüt represents the self-reflection which divides the self into subject and object. The heightened subjectivity Heinrich attains there puts him at odds with the object world. These abstract terms help us to understand the events toward the end of Heinrich's dream. It is important to observe that the blue flower does not display the tender face until after undergoing a metamorphosis ("der sonderbaren Verwandlung," 192). This morphological change occurs only when Heinrich, after observing the flower a while, tries to approach it:

Endlich wollte er sich ihr nähern, als sie auf einmal sich zu bewegen und zu verändern anfieng; die Blätter wurden glänzender und schmiegeten sich an den wachsenden Stengel, die Blume neigte sich nach ihm zu, und die Blütenblätter zeigten einen blauen ausgebreiteten Kragen, in welchem ein zartes Gesicht schwebte (Ibid).

In his study of English Romanticism, Northrop Frye has shown how Ovidian metamorphosis came to be used to signify the subject/object duality: "In proportion as the subjective consciousness is enclosed in itself, the object shuts itself up too and withdraws from human approach."<sup>74</sup> The object resists the subject's approach by enveloping itself in animal or vegetable form. In Heinrich's dream, by contrast, the blue flower's transition into a human form is not a descent down, but an ascent up the chain of being, a metamorphosis which entices Heinrich out of his onanistic fantasy and into the object world, where interpersonal love is possible. The appearance of the face in the blue flower is appropriate to what Schlegel's Julius called "die ergänzende Bildung der Gegenliebe" (KA, V, 60).

Novalis' interest in this morphological phenomenon derives from two principal sources, one mythological and one scientific. In combining the two, he both creates his own literary mythology and establishes a structural metaphor for his novel. The first of these two sources, Ovid's Metamorphoses and its literary tradition, has already been touched upon. That Novalis intended Heinrich himself to undergo a series of Ovidian metamorphoses is attested to by the fol-

following excerpt from the paralypona to Ofterdingen:

Er pflückt die blaue Blume--und wird ein Stein. Die Morgenländerin opfert sich an seinem Stein, er wird ein klingender Baum. Das Hirtenmädchen haut den Baum um und verbrennt sich mit ihm. Er wird ein goldner Widder. Mathilde muß ihn opfern. Er wird ein Mensch. Während dieser Verwandlungen hört er allerley wunderliche Gespräche (I, 348).

The second source is to be found in contemporary science, as exemplified by Goethe's morphological studies. Indeed, the connection is hardly accidental; Ovid's work was a favorite from Goethe's youth, and he would later recall with approval a friend's somewhat humorous remark that Ovid had laid the foundation for the treatise, Die Metamorphose der Pflanzen (1790):

Er sehe wohl ein, daß ich die Sache nach Ovids Weise genommen, und er freue sich schon voraus zu erfahren, wie ich die Hyazinthen, Klytien und Narzisse gar lieblich werde ausgestattet haben (HA, XIII, 116-7).

At the beginning of his treatise, Goethe defines plant metamorphosis as "die Wirkung, wodurch ein und dasselbe Organ sich uns mannichfaltig verändert sehen läßt" (HA, XIII, 64). The application of this principle in the Lehrjahre impressed Novalis, who was among the first to observe that certain characters in that novel were in fact variations of a single personality. That Novalis adopted this principle for Ofterdingen is one of the great commonplaces of criticism on

the novel. What is lacking is an integral understanding of the overall importance of metamorphosis for Ofterdingen.

## II

The first clue of the centrality of metamorphosis to Ofterdingen is found in the "Zueignung":

In ewigen Verwandlungen begrüßt  
 Uns des Gesanges geheime Macht hienieden,  
 Dort segnet sie das Land als ew'gen Frieden,  
 Indeß sie hier als Jugend uns umfließt (193).

The reference to "des Gesanges geheime Macht" points to the female figures in the novel, who indeed constitute a series of morphological variations. The princess of Atlantis is described as a sign of gratitude from the "Geister des Gesanges" and "die sichtbare Seele jener herrlichen Kunst" (214). Heinrich similarly characterizes Mathilde as "der sichtbare Geist des Gesanges" (277). As for Zulima and Cyane, they come into Heinrich's view only after a song is heard, and in the second instance, the song is Heinrich's own. In fact, Mathilde promises Cyane to Heinrich in return for a song: "Wenn du ein Lied zu meinen Ehren auf deiner Laute spielen wirst, so wird ein armes Mädchen herfürkommen" (321).<sup>76</sup>

The phenomenon of metamorphosis combines the dichotomous elements of continuity and change, a paradox reflected in Goethe's famous formulation "Dauer im Wechsel" (HA I, 247). Goethe was concerned with the problem of how metamorphosis could occur without being formless and chaotic. He sought the answer in the notion of a Bildungstrieb, a

concept introduced by the anthropologist Johann Blumenbach.<sup>77</sup> This principle accounted for the ability of organisms to develop from simple to complex forms, e.g. from seed to flower, in a continuous fashion. It also allowed one to postulate a continuity behind an apparently discontinuous metamorphosis, such as that of a caterpillar into a butterfly.<sup>78</sup> In other words, this formative impulse was the basis of an organism's "inner teleology,"<sup>79</sup> providing for the eventual realization of its essence--an essence not fully manifest in the initial form.

This concept was well known to Novalis, as exemplified by his description of language as "ein Produkt des organischen Bildungs-triebs" (II, 558).<sup>80</sup> The same principle is pervasive in Ofterdingen, providing the novel with a recurrent structural metaphor. A clear example thereof is found in the narrator's description of the effect on others of Heinrich's "einnehmende Gestalt"

. . . die wie das einfache Wort eines Unbekannten war, das man fast überhört, bis längst nach seinem Abschiede es seine tiefe unscheinbare Knospe immer mehr aufthut, und endlich eine herrliche Blume in allem Farbenglanze dichtverschlungener Blätter zeigt (230).

This passage indicates that Heinrich's Bildung, like that of a flower, consists in the actualization of potency, a process leading from simplicity ("das einfache Wort") and latency ("unscheinbare Knospe") to a variety and fullness of particular form. The anthropological and poetological implications of this principle are drawn out in the old

miner's account of natural history, which he describes as "die allmähliche Beruhigung der Natur" (262). He notes that, while the calamitous events which accompanied the earth's creation--volcanic eruptions and the like--had subsided, the formative process continued, but in a more refined and delicate manner:

je mehr sich ihre [der Natur] erzeugende Kraft erschöpft hat, desto mehr haben ihre bildenden, veredelnden und geselligen Kräfte zugenommen, ihr Gemüth ist empfänglicher und zarter, ihre Fantasie mannichfaltiger und sinnbildlicher, ihre Hand leichter und kunstreicher geworden. . . . so ist sie jetzt eine stille, treibende Pflanze, eine stumme, menschliche Künstlerin (Ibid).

This final anthropomorphism not only reflects Novalis' view that nature has a human tendency which is realized in time, but also that human development resembles that of plants. The evolution of nature from a creative force of cataclysmic proportion to one of gentle formation matches the emotional transition described in "Astralis" from "stürmisch" to "still," as well as Heinrich's development from "das zerstörende Spiel der innern Gewalten" (320) to "ein leises Bilden [der] innern Kräfte" (267). This latter condition is used by the narrator to characterize poets, and the above passage allows us to extrapolate the formula "treibende Pflanze = menschliche Künstlerin." Artistic creation is analogous to plant formation in that both processes involve the transformation of latent tendencies into visible form. In this context, it is significant that the old miner describes nature

as becoming "sinnbildlicher." Bildung is not simply the refinement of given traits, but also the development of those traits into vivid form. The artist or poet, by expressing his soul in objective form, participates in that brand of Bildung which Herder defined as a "sich zum Bilde machen."<sup>81</sup> That Bildung is a poetic category is reflected in the merchants' description of the poet's works as the "Erzeugnissen seiner [des Gemüths] edelsten Kraft, des bildenden Tiefsinns" (206). In a similar vein, Goethe would describe an "Immer tätiger, nach innen und außen fortwirkender poetischer Bildungstrieb" as the symbol of his very existence.<sup>82</sup> This formative impulse, when applied to poetry, approximates Aristotle's concept of energeia, "the achievement in art and rhetoric of the dynamic and purposive life of nature."<sup>83</sup> Once his latent poetic tendencies have become manifest, Heinrich partakes of this formative process, producing Cyane with his song.

The two long passages from Ofterdingen quoted above make clear that the direction of nature's impulse is from uniformity toward differentiated amplitude; Novalis even coined the term "Vermannichfaltigungstrieb" (III, 430) to describe the phenomenon. This principle is implicit in a forward to Goethe's morphological studies in which he describes his return to Germany after his lengthy Italian sojourn: "Aus Italien dem formreichen war ich in das gestaltlose Deutschland zurückgewiesen" (HA, XIII, 102). The verb "zurückweisen" emphasizes the regressive nature of the journey, for in travelling from a variety of forms to formlessness, he moved contrary to the Bildungstrieb. Written in 1817, Goethe's remark can be read as an accurate summary of any number of Romantic novels and tales, in which



journeys to and from Italy abound. It is particularly appropriate for Ofterdingen, however, because this novel describes these journeys in morphological terms. There are two instances in Novalis' work in which individuals return to Germany from lands of greater variety. In both cases, this return is shown to be detrimental to their complete formation. In the case of Heinrich's father, the return to the North prevented him from fulfilling his artistic potential, as Schwaning remembers: "Die trübe Strenge seines vaterländischen Himmels hatte die zarten Spitzen der edelsten Pflanze in ihm verdorben" (277). More drastic is the return of Hohenzollern's wife to Germany from the Orient, a trip which resulted in her death: "Die Seefahrt und die rauere Abendländische Luft zerstörte ihre Blüthe" (263).

The morphological concept of Bildung is of greatest consequence for Ofterdingen where it applies to the realization of Heinrich's poetic tendency through love. Erotic love, as the following line suggests, is seen by Novalis as the human Bildungstrieb: "Wollust ist meines Daseyns Zeugungskraft" (318). Heinrich's love for Mathilde facilitates the transition from narcissism to intersubjectivity, a process recounted by Astralis as plant metamorphosis. Astralis, be it Heinrich himself or his progeny, represents the extended formation of the blue flower; he is, in a manner of speaking, Narcissus fertilized. The polonation of the blue flower through love is described in the following select lines:

Ich duftete, die Blume schwankte still  
 In goldner Morgenluft. . . .  
 Denkt an den Kuß nach aufgehobenen Tisch  
 Da sank das erste Stäubchen in die Narbe . . . .

Es war ein Blitz, nun konnt ich schon mich regen  
Die zarten Fäden und den Kelch bewegen (Ibid).

This "ergänzende Bildung der Gegenliebe" results in the unity of Heinrich and Mathilde as a single morphological entity:

Nicht einzeln mehr nur Heinrich und Mathilde  
Vereinten Beyde sich zu einem Bilde-- (318).

These lines are explicitly prefigured in Klingsohr's tale by an image of Eros and a maiden joined at the hip as if to form a single flower:

In dem Kelche lag Eros selbst, über ein schönes schlummern-  
des Mädchen hergebeugt, die ihn fest umschlungen hielt.

Eine kleinere Blüte schloß sich um beyde her, so daß sie  
von den Hüften an in Eine Blume verwandelt zu seyn schienen  
(300).

A similar image can be found in the Lehrjahre when Augustin, seeking to ameliorate Mignon's incestuous origins, invokes the hermaphroditic quality of flowers: "Seht die Lilien an: entspringt nicht Gatte und Gattin auf einem Stengel? Verbindet beide nicht die Blume, die beide<sup>84</sup> gebar . . . ." (HA, VII, 584). This phenomenon is the subject of Goethe's poem "Die Metamorphose der Pflanzen" (1798), which he wrote to elucidate the theories set forth in his botanical studies. In explaining the fact that a single flower contains both male and female reproductive organs, Goethe uses erotic love as a metaphor for the Bildungstrieb. He first describes the step-by-step formation of the plant from the seed, to leaf, to crown, etc. Finally the blossom

itself appears, and the observer's reaction closely resembles Heinrich's reaction to the sight of the blue flower:

Blattlos aber und schnell erhebt sich der zärtere Stengel,  
Und ein Wundergebild zieht den Betrachtenden an.  
(HA, I, 200).

The blossom complete, the organism enters the more delicate process of forming the reproductive organs, described as the unity of man and woman:

Zweifach streben sie vor, sich zu vereinen bestimmt.  
Traulich stehen sie nun, die holden Paare, beisammen,  
Zahlreich ordnen sie sich um den geweihten Altar (Ibid).

Having described this final stage of plant formation, Goethe inverts metaphor and predicate. and the Bildungstrieb becomes a metaphor for human love:

O, gedenke denn auch, wie aus dem Keim der Bekanntschaft  
Nach und nach in uns holde Gewohnheit entsproß,  
Freundschaft sich mit Macht aus unserm Innern enthüllte,  
Und wie Amor zuletzt Blüten und Früchte gezeugt.  
Denke, wie mannigfach bald die, bald jene Gestalten,  
Still entfaltend, Natur unsern Gefühlen geliehn!  
Freue dich auch des heutigen Tags! Die heilige Liebe  
Strebt zu der höchsten Frucht gleicher Gesinnungen auf,  
Gleicher Ansicht der Dinge, damit in harmonischem Anschau  
Sich verbinde das Paar, und finde die höhere Welt (201).

It is difficult to imagine a more fitting description of Heinrich's relationship with Mathilde, for they too, through knowing each other, discover "die höhere Welt" (289). Their union is represented as the formation of the reproductive organs of a flower, the most advanced  
85  
and refined stage of metamorphosis. As stated earlier, the concept

of the Bildungstrieb provided for a continuity between the first and last phenomena in a morphological chain, the last being the physiognomy of qualities latent in the first. Heinrich's dream is the first manifestation of a latency which is fulfilled when he meets Mathilde.

This has several implications for the novel overall, both structural and thematic. First of all, when applied to poetic form, the organic Bildungstrieb becomes a principle of closure, creating an identity of sorts between beginning and end. This function is illustrated in Goethe's poem "Dauer im Wechsel":

Laß den Anfang mit dem Ende  
Sich in eins zusammenziehn! (HA, I, 248)

Such closure is the primary formal trait of the so-called "lyrical novel," of which Ofterdingen is certainly a prototype. <sup>86</sup> Furthermore, the use of nature's formative impulse as a structural metaphor reflects the essentially procreative, and even sexual, concept of poetry entertained by the Romantics. And Novalis' use of the hermaphroditic nature of flowers--a figure of incest--as the apex of that formation may be seen as a rejection of the patrilinear code, just as Augustin's invocation of the same figure stands in opposition to the pedagogical <sup>87</sup> concept of Bildung held by the Society of the Tower.

The concepts of lyrical novel and Bildungstrieb coincide in Novalis' longest fragment on this genre:

Ein Romanschreiber macht eine Art von Bout rimes--der aus  
einer gegebenen Menge und Zufällen von Situationen--eine  
wohlgeordnete, gesezmäßige Reihe macht--der Ein Individuum

zu einem Zweck durch alle diese Zufälle . . . zweckmäßig  
 88  
 hindurchführt (II, 580).

In keeping with the aforementioned notion of an "inner teleology," this Zweck is not imposed from without, but is latent within the individual. His Bildung thus consists in the unfolding of an initial contingency:

Das Individuum wird das Vollkommenste . . . seyn, das nur durch einen einzigsten absoluten Zufall individualisirt ist-- z.B. durch seine Geburt. In diesem Zufall müssen alle seine übrige Zufälle . . . eingeschachtelt liegen (II, 579).

These remarks--especially the statement that birth may provide the seed of one's development--begin to make sense in Ofterdingen when, upon Heinrich's arrival in Augsburg, the narrator states that the above novellistic requirements have been satisfied: "Heinrich war von Natur zum Dichter geboren. Mannichfaltige Zufälle schienen sich zu seiner Bildung zu vereinigen, und noch hatte nichts seine innere Regsamkeit gestört" (267-8). These lines make clear that Heinrich's Bildung is a function of an inner impulse, and that the seminal circumstance from which all other events emanate is his innate poetic tendency.

This concept of Bildung is not shared by Klingsohr, the old miner or Hohenzollern; their prescription for sound development stresses the acquisition of practical skills, dilligence, and integration into the social mainstream. It is Klingsohr's desire to acquaint Heinrich

"mit dem Handwerksmäßigen unsrer Kunst" (282). Craftsmanship is not unknown to Heinrich, and he recalls the pleasure he often felt when observing his father's skill as an artisan. But Klingsohr discounts the element of pleasure, even in poetry. Of special interest are the views of dreams he expresses in this context:

Man kann nicht schnell genug sich aus der süßen Betäubung reißen, die es hinterläßt, und zu einer regelmäßigen und mühsamen Beschäftigung zurückkehren. Es ist wie mit den anmuthigen Morgenträumen, aus deren einschläferndem Wirbel man nur mit Gewalt sich herausziehen kann . . . (Ibid).

The ascendancy Klingsohr ascribes to regularity over dreams stands in stark contrast to Heinrich's view of dreams as "eine Schutzwehr gegen die Regelmäßigkeit . . . des Lebens" (206). Klingsohr's views are shared by Hohenzollern, who is able to combat depression "durch eine strenge Regelmäßigkeit meines Lebens" (256). A similar attitude is voiced by the old miner when he describes mining as an "ernste[s] Sinnbild des menschlichen Lebens" (246). In a long passage which must count as one of German literature's most paradigmatic expressions of the more conventional understanding of Bildung--the sort generally and unproblematically imputed to Wilhelm Meister--he compares the miner's navigation of the underground labyrinth with man's attempt to survive the onslaught of chance. The means to this survival is hard work and persistence:

Oft lockt ihn ein betrügliches Trum aus der wahren Richtung;

aber bald erkennt er den falschen Weg, und bricht mit Gewalt querfeldein, bis er den wahren erzführenden Gang wiedergefunden hat. Wie bekannt wird hier nicht der Bergmann mit allen Launen des Zufalls, wie sicher aber auch, daß Eifer und Beständigkeit die einzigen untrüglichen Mittel sind, sie zu bemeistern, und die von ihnen hartnäckig vertheidigten Schätze zu heben (Ibid).

Of particular significance is the usage by both Klingsohr and the miner of the word "Gewalt." The kind of activity they value contrasts sharply with Heinrich's essentially passive and receptive nature. This dichotomy of an active, interventive self-assertion vis-a-vis the surrounding world versus Heinrich's "leises Bilden" reflects a duality described by Herbert Marcuse, whose analysis, perhaps more than any other critic's, helps us to see the continued relevance of Novalis' work. Marcuse identifies two tendencies in Western culture, the mythological counterparts of which are Prometheus, on one hand, and Narcissus/Orpheus on the other. Marcuse sees Prometheus as the embodiment of the Leistungsprinzip, symbolizing productivity and man's heroic mastery of the world. He stresses the masculine nature of this tendency, quoting Prometheus' complaint, "Warum sind Frauen so ein Fluch?" Women are anathema because of their "ökonomische Nutzlosigkeit; sie sind zwecklose Drohnen. . . . Ihre Schönheit, das Glück, das sie versprechen, sind in der Arbeitswelt der Kultur nur verhängnisvoll."<sup>90</sup> This duality parallels Kittler's distinction between patrilinear and matrilinear family codes. Though Marcuse does not

draw the boundary along rigid lines of gender, he does describe a tendency which, like the matrilinear family, and unlike Promethean culture, adopts a passive and liberating attitude toward the environment, in effect sublating the opposition of subject and object. The essential difference thus lies in the subject's relationship to the object world. For Prometheus, the things in the world around him are identified with whatever practical function he can assign to them. For Narcissus/Orpheus, those objects are not to be harnessed, but set free to fulfill their essence:

Der orphische and narzißtische Eros erwecken und befreien reale Möglichkeiten, die in den belebten und unbelebten Dingen . . . enthalten sind--real, aber in der un-erotischen Realität unterdrückt und verdrängt. Diese Möglichkeiten unschreiben den telos, der in ihnen als "einfach zu sein, was sie sind" enthalten ist, als "Dasein," als Existenz.<sup>91</sup>

Marcuse's words illustrate very well the difference between and "inner" and "outer" teleology, the latter of which is appropriate to the practical attitude of Promethean culture, which ascribes a purpose to each natural phenomenon and uses it accordingly. For Narcissus/Orpheus, these things have no purpose other than to exist. They are, from the practical standpoint, "zwecklos."

Marcuse's analysis is anticipated in Ofterdingen at the beginning of Chapter Six, where the narrator compares the active, heroic type of man with the poet. In his description of the former, he emphasizes the interventive tendency, the sense of purpose, and finally, the lack



of contemplation and introspection (Narcissus):

Menschen, die zum Handeln, zur Geschäftigkeit geboren sind, können nicht früh genug alles selbst betrachten und beleben. Sie müssen überall selbst Hand anlegen und viele Verhältnisse durchlaufen, ihr Gemüth gegen die Eindrücke einer neuen Lage, gegen die Zerstreungen vieler und mannichfaltiger Gegenstände gewissermaßen abhärten, und sich gewöhnen, selbst im Drange großer Begebenheiten den Faden ihres Zwecks festzuhalten, und ihn gewandt hindurchzuführen. Sie dürfen nicht den Einladungen einer stillen Betrachtung nachgeben. Ihre Seele darf keine in sich gekehrte Zuschauerin, sie muß unablässig nach außen gerichtet, und eine emsige, schnell<sup>92</sup> entscheidende Dienerinn des Verstandes seyn . . . (266).

This is followed by a characterization of poets, parts of which I have quoted repeatedly in this study:

Anders ist es mit jenen ruhigen, unbekanntem Menschen, deren Welt ihr Gemüth, deren Tätigkeit die Betrachtung, deren Leben ein leises Bilden ihrer innern Kräfte ist. Keine Unruhe treibt sie nach außen (Ibid).

These quiet individuals, for whom "Gemüth" and "Welt" are one, stand in opposition to those "handelnden Menschen" (267) who must harden themselves against the distractions of the object-world. The former are soon identified as poets, whose relationship to the world around them is described as passive and non-consuming. Yet Klingsohr's

advice to Heinrich is to emulate those active, practical individuals. He describes man's intellect as the human Bildungstrieb, and diligence as the means of fostering it. Technique is the mediator between reason and poetic expression, and inspiration is useless, even dangerous, if not subordinated to the intellect:

Ich kann euch nicht genug anrühren, euren Verstand, euren natürlichen Trieb zu wissen, wie alles sich begiebt und untereinander nach Gesetzen der Folge zusammenhängt, mit Fleiß und Mühe zu unterstützen. Nichts ist dem Dichter unentbehrlicher, als . . . Bekanntschaft mit den Mitteln jeden Zweck zu erreichen. . . . Begeisterung ohne Verstand ist unnütz und gefährlich, und der Dichter wird wenig Wunder thun können, wenn er selbst über Wunder erstaunt (281).

In the course of chapters seven and eight, Klingsohr draws a distinction between young and old poets, the latter of whom he lauds for their experience and temperance. The major fault of young poets, he says, is the lack of reflection and emotional calm: "Der junge Dichter kann nicht kühl, nicht besonnen genug seyn. . . . Ein Dichter muß nicht den ganzen Tag müßig umherlaufen, und auf Bilder und Gefühle Jagd machen" (281-2). Poetry, Klingsohr maintains, is to be treated as a "strenge Kunst" (282), and it is the elder poet, thanks to his experience, who knows the limitations of his medium:

Der ältere Dichter steigt nicht höher, als er es gerade nöthig hat, um seinen mannichfaltigen Vorrath in eine

leichtfaßliche Ordnung zu stellen, und hütet sich wohl, die Mannichfaltigkeit zu verlassen, die ihm Stoff genug und auch die nöthigen Vergleichspunkte darbietet (286).

Klingsohr goes on to state that the mature poet, through practice and reflection, learns not to overreach the bounds of language, the tool of his trade: "Er weiß genau, was er mit ihr leisten kann, genau, und wird keinen thörichten Versuch machen, sie über ihre Kräfte auszuspannen" (Ibid).

At this point it must be said that much of what Klingsohr says about poetry approximates Novalis' own views, and it would be a gross oversimplification, and hence a disservice to Novalis, to describe Klingsohr as a negative figure. Novalis was too dialectical a thinker to portray any character in a purely positive or negative light. Klingsohr is a complex individual from whom Heinrich will learn, and whom he will then supersede; in other words, his role in Heinrich's development is an antithetical <sup>93</sup> one. While his valorization of multifariousness over uniformity is wholly commensurate with the overall tendency of the novel, his diminuation of the role of inspiration and spontaneity is not. An example of a view not shared by Novalis is his insistence that the poet avoid "jene Unverhältnißmäßigkeit der Gegenstände" (208), that poetry be constructed according to "den Gesetzen der Folge": "Auf seltsame Sprünge richtet sie die Sprache nur ein Gaukler, kein Dichter, ab" (286). This directly contradicts Novalis' own view that "Eigentliche romantische Prosa" consisted of <sup>94</sup> "rasche Sprünge" (III, 654).

But it is not necessary to rely on Novalis' fragments to understand Klingsohr's antithetical function in the novel. In fact, this dialectic is fully represented in his own distinction between young and old poets. This distinction constitutes the framework in which Klingsohr tells his tale: "Daher ist auch ein Märchen eine sehr schwierige Aufgabe, und selten wird ein junger Dichter sie gut lösen" (287). Heinrich then expresses his wish to hear Klingsohr tell a Märchen, which the latter promises to do:

Es ist mir Eins erinnerlich, was ich noch in ziemlich jungen Jahren machte, wovon es auch noch deutliche Spuren trägt, indeß wird es dich vielleicht desto lehrreicher unterhalten, und dich an manches erinnern, was ich dir gesagt habe (287).

This is quite significant: Klingsohr, after having praised elder poets and pointed out the faults of younger ones, offers to tell a tale which he wrote as a young poet and which will illustrate the distinction he has just been explaining. It is one of the great ironies of this novel that Klingsohr's Märchen, often considered the most "romantic" part of Ofterdingen, is offered by its teller as a negative example! This same dialectic is operative in Chapter Five in Hohenzollern's juxtaposition of "die Jugend" with "dem reiferen Alter." He maintains that only old men should write history, because youth treats history "wie ein unterhaltendes Märchen" (258). Of course, Klingsohr's tale is indeed the apotheosis of Romantic poetry, and both its form and content undercut much of what he claims about the poet's craft. <sup>95</sup> This interpretation is supported by events at the end of the

tale of Atlantis, when the youth of the forest sings a song before the assembled court of the King. During the song, even the elder poets are seized with enthusiasm--a "fault" Klingsohr ascribes to younger poets:

Die alten Dichter traten selbst von Begeisterung hingerissen, während des Gesanges näher um den seltsamen Fremdling her. . . . Die bejahrten Dichter drückten den Jüngling mit Freudenthränen an ihre Brust (225).<sup>96</sup>

This prefigures Heinrich's eventual encounter with Sylvester, a man well advanced in years, who experiences in the presence of the young poet a breath of his own distant youth: "es dünkt mich, als liebt ihr mich den Duft einer Blume einziehn, den ich seit meiner Kindheit nicht wieder eingeathmet habe" (327).

This passage is of further significance in that it describes Heinrich as the source of a floral scent, much like the voice of the poem "Astralis" ("Ich duftete, die Blume schwankte still," 317). This metaphor captures Novalis' understanding of poetry, not as fruits wrested from nature in a "gewaltige[m] Kampf" (Klingsohr, 284), but as the gentle exhaling of one's inner self. The same figure appears in the passage where the narrator distinguishes between poets and men of action, emphasizing the receptive, non-consuming relationship of the former to the world around them: "Es sind die Dichter . . . die . . . nur den Duft der irdischen Früchte einathmen, ohne sie zu verzehren und dann unwiderruflich an die Unterwelt gekettet zu seyn" (267).<sup>97</sup>

This figure underscores Heinrich's Orphic, i.e., passive stance toward

the surrounding world. The orality of his two dreams (as represented by his drinking of the liquid in the first, by Mathilde's mysterious kiss in the second) has not been recreated in the waking world. Heinrich does not follow the advice of his mother who, noting his lingering dreaminess, bids him eat and drink in order to awaken fully: "Du siehst auch noch ganz wunderlich aus. Iß und trink, daß du munter wirst" (198).<sup>98</sup> The world never becomes a mother substitute--a giver of milk--for such an appropriation would reify the object and thus perpetuate the opposition of world and self. That Heinrich's relationship to the world is less tangible than that of baby to breast is indicated by his remark to Mathilde: "Ich habe ewig an dir zu athmen" (288). Poesy is represented as the mediation of spirit, a gentle inhaling and exhaling. That the poetic creation is seen as a "fragrance" indicates that Romantic poetics is not one of presence, but of the vaguest suggestion, seeking to intimate its object, but never "objectify" it. This relationship between the self and world is appropriate to Marcuse's characterization of Narcissus and Orpheus, figures who, rather than seeking nature, are sought by it. The Orphic poet, discussed in detail by the merchants in Chapter Two, is alluded to again by Sylvester, and one final time the flower becomes a figure connecting Heinrich with his destiny: "Findet man in der Einsamkeit eine solche Blume, ist es da nicht, als wäre alles umher verklärt und hielten sich die kleinen befiederten Töne am liebsten in ihrer Nähe auf" (329).

## Chapter Four

### Romantic Distance: Novalis' Dialectic of Landscape

"Das Nichts hungert nach dem Etwas"

Jakob Böhme

Perhaps no single remark has been more frequently cited as a motto of German Romanticism than the first in a collection of fragments by Novalis entitled Blütenstaub: "Wir suchen überall das Unbedingte, und finden immer nur Dinge" (II, 413). Whether or not this fragment is broadly representative of Romantic thought, its reception has been emblematic of the most basic popular misconceptions surrounding Novalis. Commonly read as a lament, this statement has been seen as the quintessential expression of the Romantic longing for the Absolute and the concomitant disdain for the particular. By this account, the function of the fragment would be to assert the opposition of "das Unbedingte" and "Dinge." Such interpretation reflects the tendency to treat this and other fragments by Novalis as aphorisms in the narrow sense, as terse and self-contained formulations of truth. This view arises from the failure to recognize the dialectical structure of Novalis' writing. Such static calendar-wisdom is contrary to a process-oriented dialectic, and the aphoristic reading of the fragment just cited serves only to reify a binary opposition, itself incompatible with dialectical thought. The thrust of this fragment is not to assert the duality of the ideal and the concrete, but to suggest a relational process between searching and finding--a process through which that opposition is resolved. This operation may be described as

follows: The object of longing, as an image posited in consciousness and invested with desired qualities, is by nature indeterminate. In the course of the search, the ideal acquires particular content, as those qualities are found in "things." These phenomena are seen in relation to the image which inspired the quest, and the initial duality of the ideal and the concrete is sublated. Indeed, the apparent dissatisfaction with the object-world expressed in the above fragment is corrected by another fragment from the same collection which locates the object at the center of the ideal: "Jeder geliebte Gegenstand ist Mittelpunkt eines Paradieses" (II, 433).

By representing the Romantic quest as the gradual concretization of absolute longing, Novalis touches upon an important aspect of modern utopian thought. For Ernst Bloch, the transformation of an ideal into a concrete image is the prerequisite for social change.<sup>1</sup> Initially, open-ended desire generates its own object which, as the projection of a felt need, is both fictitious and indeterminate. This is, to use Bloch's terminology, the "Other," a vision of the world as it should be. It does not, by itself, offer a practical alternative to the existing order. Yet the longer that ideal is contemplated, the more concretely it is imagined. The more concrete the wish-image, the more plausible it becomes as an object of human action. The result of this process is the effort which, though not realizing the original dream, works to alleviate the need that produced it.

While Novalis is less concerned with changing the world than changing the way we see it, his novel follows closely the structure just outlined. The view that the individual's imaging ability serves



to delimit the subject vis-a-vis the object-world rather tends to privilege a poetic disposition.<sup>2</sup> Previous chapters have already documented the primacy of Heinrich's rich and varied mental imagery over the empirical world, a relationship articulated by Sylvester when he tells Heinrich how clouds often appear "wie ein ausgehauchter Wunsch unsers Innern" (330). The tendency of Heinrich's surrounding world to emulate his inner reality identifies his development as the gradual concretization of ideal longing, or in terms used throughout this study, as the progressive objectification of his Gemüt. As the novel begins, Heinrich is extricated from his familiar world by a vision of the ideal--a vision so utterly abstract that it represents nothing but the ideal as such. This vision is an absolute Other which works to negate the ordinary existence Heinrich has known. He leaves home in pursuit of his vision, and in the course of his journey, his longing acquires particular content. He recognizes the unfamiliar as a projection of his inner world, and the Other is personalized (i.e., "Verwandlungen des Fremden in ein Eignes," II, 646). As Heinrich identifies with the projected self, the strangeness which once characterized that vision is now conferred upon the previously familiar world, endowing that world with novel appeal. Eventually, Heinrich comes to realize that the ideal, first suggested by images of the exotic, is manifest in the things at his feet. These things are thus rendered indeterminate ("unbedingt"), and the mutual delimitation of subject and object marks Heinrich's recognition of himself as the identity of both.

Heinrich's personal development is measured by his relationship

to the landscape, and the primary task of this chapter is to show how structural variations in successive landscapes reflect Heinrich's growing intimacy with the object-world and the parallel emergence of his self-consciousness. In light of this thesis, it is interesting to note that Novalis criticized Wilhelm Meisters Lehrjahre for the lack therein of "Landschafts Fantasie" (II, 559). Yet whatever faults he may have found in that novel, Novalis greatly admired Goethe's ability to give poetic form to the mundane ("das gewöhnliche Leben zu poetisieren," II, 568). This latter observation comes remarkably close to describing the process Novalis termed "romanticizing," the practice of giving the commonplace a semblance of strangeness. Novalis' characterization of romantic poetics as "pleasant estrangement" (III, 685) suggests that aesthetic qualities arise in the space between subject and object. In a fragment which equates "romantic" with "distant," Novalis indicates the special suitability of landscape to such an aesthetics: "So wird alles in der Entfernung Poesie. . . . Ferne Berge, ferne Menschen, ferne Begebenheiten etc. alles wird romantisch" (III, 302).<sup>3</sup> The represented landscape, by formally thematizing the distance of the prospect from the viewer, is the quintessential romantic image.

But if the romantic appeal of an object is the measure of its distance from the perceiving subject, then to describe something as "romantic" is to deem it absent. In Ofterdingen, the word "romantisch" generally refers to past ages, to strange cultures which seem of the past, and to nature, which as an historico-philosophical category, also belongs to the past. In other words, all that is desirable

is located in a time both distant and irretrievable. Used in this way, the word "romantisch" reflects a nostalgia bordering on that which Schiller called "das Sentimentalische." Schiller is echoed by Friedrich Schlegel, who characterized as "sentimental" those poetic works, "welche den Kontrast der Wirklichkeit und des Ideals darstellen" (KA, I, 210). The sentimental work of art, as an image of the absence of the ideal, provides a preview of the objective realization of the ideal, the telos of the "Naturgeschichte der Kunst" (KA, I, 273). In a similar vein, Novalis assigns this opposition of the ideal and the real a necessary but provisional role: necessary, because the subject can appreciate the objects of his surroundings only after attaining a certain distance from them; provisional, because that distance must be bridged if the subject's relationship to those objects is to be concretely realized. Just as the idealized vision serves to negate the familiar world, so too is that vision displaced when the ideal is finally discovered in concrete form.

This process is demonstrated most obviously in the novel by the metaphorphoses undergone by the blue flower. On a subtler and more effective level, the same dialectic is enacted structurally through the constant opposition and mutual modification of Nähe and Ferne, the principal constituents of landscape. Heinrich uses these very terms when, as Astralis, he recalls his initial blindness to the multifarious world in his vicinity--a world he had to rediscover from afar:

Noch war ich blind, doch schwankten lichte Sterne  
 Durch meines Wesens wunderbare Ferne,  
 Nichts war noch nah, ich fand mich nur von weiten (318)

These lines make clear that Heinrich's ultimate destination is the self, and that the space in which the quest takes place is an interior one. The reference to "wunderbare Ferne" not only denotes the aesthetic value of distance, but also identifies it as a property of the soul, thereby reminding us of Novalis' Horace-translation in which the poet's strange mood is projected as alien terrain. These lines further demonstrate the necessity of such estrangement as a condition for self-discovery; only after Heinrich has attained a certain distance from the apparently innocuous objects of his everyday world are those objects recognized as expressions of the ideal and thus transfigured:

Und was vordem alltaglich war  
Scheint jetzo fremd und wunderbar (Ibid).

The polarity of distance and proximity constitutes the semantic structure of Novalis' landscapes. This semantic structure may be said to have a conceptual infrastructure, consisting of such familiar dichotomies as subject and object, the ideal and the concrete, and so on. Indeed, the metaphysical space between subject and object becomes the geographical space traversed by Heinrich. The landscape has the initial function of asserting the oppositions just outlined. But the novel presents a sequence of landscapes in which these dualities are gradually resolved. The landscape finally becomes obsolete, and Heinrich finds himself in a garden where those previously opposed elements co-exist.

In this chapter I will argue that the landscape, as an aesthetic complex, is the fullest embodiment of Novalis' concept "romantisch."

After making some preliminary remarks on the general function of Romantic landscape, I will demonstrate in some detail how the dynamics of the landscape correspond to Heinrich's process of estrangement and self-discovery.

## I

In a note on landscape painting, the nineteenth-century artist Ludwig Richter praises that genre as the means by which nature can be used to represent the supernatural. By this he does not mean the depiction of ideal nature in the vein of Goethe's Urpflanze,<sup>4</sup> but rather the intimation of an other-worldly existence of which nature is but a premonition. This effect is accomplished by the dynamics of the form: the gradual fading of linear detail into the purely suggestive color of the distant horizon evokes a sense of the ineffable regions beyond. Hence the landscape becomes a vessel for eschatological expectation, providing a "Vorschmack des Himmels"<sup>5</sup> --a function it shares with music and dreams:

Es gibt auch Momente und Gegenstände in der Natur, welche unser Gefühl wunderbar anregen, wo wir eine süße Sehnsucht empfinden nach unbekanntem Wesen, nach dem ewigen Vaterlande vielleicht. Solche Empfindungen gleichen denen, welche durch die Töne einer schönen Musik, oder durch einen wunderbaren,<sup>6</sup> nächtlichen Traum erzeugt werden.

To anyone with a fair knowledge of the works of Novalis, phrases like "süße Sehnsucht" and "dem ewigen Vaterlande" will strike a familiar chord.<sup>7</sup> Beyond this, however, the passage just cited, in its

association of landscapes, music and dreams, suggests itself as a reading of Ofterdingen, in which all three of these motifs serve as occasions for that longing for the unknown and indeterminate generally called "romantic." I do not mean to imply here that Richter is consciously referring to Novalis' novel; instead, his remarks illustrate the extent to which his own generation's view of the world was conditioned by the works of the Early Romantics. During the first decades of the nineteenth century, poets and painters alike recorded their perceptions in a vocabulary created by such figures as Novalis and Tieck. One might argue, of course, that this is always the case, that a given period's view of reality is filtered through conventions established by an earlier avant garde. In this instance, however, the phenomenon is unusually pronounced, because the discourse of the Early Romantics--what has been called their "literary sign-language"<sup>8</sup>--was of a particularly contrived and symbolic character. What Richter offers as an immediate encounter with nature is in truth a highly stylized formulation of stock Romantic motifs.<sup>9</sup> Indeed, he goes on to associate landscapes with fairy tales, suggesting that the painter of landscapes could benefit from the study of these tales. He clearly subscribes to the myth advanced by the brothers Grimm that fairy tales were the authentic expression of the spirit of the common people ("dem Glauben und Empfinden des Volkes entsprossen").<sup>10</sup> Richter expands this myth by claiming that fairy tales mark the attempt of the people to express their relationship to the natural landscape. This claim becomes questionable, however, when he presents a veritable catalogue of motifs not from folk tales, but from literary Kunstmärchen:

. . . die Märchen knüpfen sich fast immer gerade an solche Gegenstände, welche in der Natur unser Gemüt am wunderbarsten erregen. . . . Wie herrlich sind in den Märchen das geheimnisvolle Waldesdunkel, die rauschenden Brunnen, blühenden Blumen und Knospen, die singenden Vögel und die bunten, ziehenden Wolken aufgefaßt, in den Sagen: alte Burgen, Klöster, einsame Waldgegenden, sonderbare Felsen dargestellt! Köhler, Schäfer, Pilger, schöne Jungfrauen, Jäger, Müller, Ritter, Nixen und Riesen, das sind die natürlichen, romantischen Personen, welchen in jenen Sagen  
 11  
 spielen.

Richter's confusion of literary forms with an illiterate folk tradition is mirrored on a more abstract and far-reaching level by his innocent equation of the concepts "romantisch" and "natürlich"--an apposition which betrays a lack of the historical consciousness which, in the writings of Friedrich Schlegel and Novalis, held these two categories at odds. In the tradition of Kant and Schiller, the Early Romantics knew that natural beauty (das Naturschöne) was not a property of nature an sich, but something which rational man, having attained a certain dominion over nature, had imputed to it. In other words, the aesthetic experience of the natural world was possible only after the subject had entered into a voluntary relationship with  
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 nature. As Schiller states in Die ästhetische Erziehung des Menschen (1795), the remembrance of the state of nature, by projecting into past harmony the rational freedom of the present, is fictitious:

Der Mensch holt . . . in seiner Volljährigkeit seine Kindheit nach, bildet sich einen Naturstand in der Idee, der ihm zwar durch keine Erfahrung gegeben, aber durch seine Vernunftsbestimmung nothwendig gesetzt ist, leyht sich in diesem idealischen Stand einen Endzweck, den er in seinem wirklichen Naturstand nicht kannte, und eine Wahl, deren er damals nicht fähig war . . . (NA, XX, 313).

This theme is echoed by Adorno, who illustrates the anamnestic fallacy with a familiar Romantic image: "Schön gilt allen der Gesang der Vögel. . . . Dennoch lauert im Gesang der Vögel das Schreckliche, weil er kein Gesang ist, sondern dem Bann gehorcht, der sie be-<sup>13</sup>fängt." (One is reminded of Philipp Otto Runge's painting, Die Lehrstunde der Nachtigall.) For Schiller, idealized accounts of the state of nature are fictitious, yet only in so far as they pretend to historical accuracy. Their truth lies not in their claim to the past, but to the future; by combining the harmony of the past with the freedom of the present, these images represent the telos of human development which promised the coalescence of both states. As such, the aesthetic representation of nature provides a wish-image vis-a-vis<sup>14</sup> the disharmony and alienation of modern society. Adorno too considers the aesthetic rendering of nature an ideal foil which highlights the deficiencies of the present. He levels sharp criticism at mimetic theories of art which, by assuming a certain identity between the artistic image and the object depicted, give the former the illusion of necessity. Das Naturschöne, he notes, is itself already an



image and thus cannot be imitated, except as Kitsch.<sup>15</sup> The function of art, therefore, is one of self-negation: its purpose is not to reproduce natural beauty, but to demonstrate the impossibility of doing so. By making visible the discrepancy between subject and object, the art work shows its own inadequacy to the goal it has set for itself. Natural beauty, as an ideal to which the artist can only allude, serves to relativize an otherwise reified present: it is an allegory of Otherness, pointing to the possibility of something better.<sup>16</sup> Adorno thus praises a nature-poem by Hebbel in which the exclamation "O wie schön!" at once intimates the beauty of the vision and states the impossibility of describing it; and he considers Goethe's "Wanderers Nachtlied" unsurpassed, "weil [das Subjekt] durch seine Sprache das Unsagbare der Sprache von Natur imitiert."<sup>17</sup>

While Adorno held the Romantics in rather low esteem, his theory of negation is not altogether foreign to the aesthetics of early Romanticism, which was one of suggestion rather than imitation. For Schlegel, the unity of an art work consisted not in the likeness of the concrete to the ideal, but in the tension between the two spheres. The art work cannot represent the ideal, it can only intimate it by calling attention to its own insufficiency to that task. This tension necessitated the sort of irony which Schlegel described as "das Heraus-treten des Autors aus seinem Werk."<sup>18</sup> By calling attention to the active presence of the artist, irony serves as a constant reminder that the view of nature presented is mediated. Perhaps the most useful examples of art in which the subject consciously interposes himself between the viewer and the vision are those paintings by

Caspar David Friedrich where a portion of the landscape is obscured by a human figure beholding it. The most famous of these is undoubtedly his Wanderer über dem Nebelmeer which affords a broad view of the wanderer's back framed by the rugged expanse before him. <sup>19</sup> Such compositions represent not only a natural landscape, but also the subjective sentiment which sought out the spectacle. By maintaining the tension between subject and object, these works avoid the fragmentation of nature which occurs whenever the artist attempts to duplicate it. <sup>20</sup> The object of these paintings is not nature itself, but the space between nature and the human subject. Friedrich himself remarked that nature would always elude imitation, and that the art work should never pretend to be anything but a human creation:

Wenn der Maler mit seiner Nachahmung täuschen will, als sei er ein Gott, so ist er ein Lump. Strebt er aber bei der Nachahmung der unerreichbaren Natur nach edler Wahrheit, so ist er zu achten. Eben darin liegt ein hoher Genuß für den Menschen, wenn das Kunstwerk sich gleich als Menschenwerk darstellt und nicht als Gott, als Naturwerk täuschen will. <sup>21</sup>

It has been suggested that if Friedrich and his contemporaries painted landscapes that were overtly "literary," i.e., if they used the landscape to depict certain literary themes, it is because the writers who preceded them had already expressed those themes with extraordinary vividness. <sup>22</sup> Yet the landscapes of the Romantic poets can scarcely be called pictorial. On the contrary, whatever sensuousness they may have is usually conferred upon them by the sound and

rhythm of the language as much as the colors and contours of the earth and sky. By granting the ascendancy to the aural over the visual sense--by postulating, like Herder, that the ear had a more direct channel to the soul than did the eye--the pre-Romantics had established an aesthetic basis for a non-descriptive poetry which transcended Lessing's categories of spatial and sequential representation (thus posing obvious but interesting obstacles to the translation of this aesthetic to a visual medium). The landscape, in particular the sublime landscape, with its "operatic" interplay of heights and depths, was equipped to accommodate a musical dynamic. More important, however, is the correlation between emotion and indescribability (read: unpictorability). Novalis' frequent use of the words "unbeschreiblich" and "unaussprechlich" is not owing to any lack of mimetic skill on his part. <sup>23</sup> These words, which often apply simultaneously to a natural scene and the viewer's emotional response to it, are meant to indicate a level of emotion which defies verbal description. <sup>24</sup> Heinrich's sense of his own lack of conceptual erudition and accompanying desire to "think musically" ("jetzt denk ich lieber nach der Musik," 196) represents Novalis' own artistic aims. In this same vein, Jean Paul wrote that the best "poetic landscape paintings," by appealing to the emotions as well as to the senses, were both musical and painterly (JP, V, 290); and Adam Müller, writing on landscape painting proper, stated that this visual form of necessity approaches poetry and music: "[die Landschaftsmalerei] neigt sich zu den redenden, <sup>25</sup> tönenden Künsten hinüber. . . ."

The "musicality" of the Romantic landscape has implications which

go beyond the Wirkungsästhetik which valorizes the ear over the eye, as these two senses represent differing relationships between the sentient subject and its object. In vision, the object seen and the sight itself are inseparable. In other words, the light waves which the object reflects transmit the object to the eye of the beholder: to see something is to know its identity and location. In hearing, on the other hand, the sound is freed from the object producing it, hence one can hear a sound without identifying its source. Hearing thus implies a greater indeterminacy than seeing, and the "heard" landscape is a landscape of surmise. This principle is exemplified by one of the most widely discussed of Romantic landscapes, found in a novella by Eichendorff:

Draußen aber ging der herrlichste Sommermorgen funkelnd an allen Fenstern des Palastes vorüber, alle Vögel sangen in der schönen Einsamkeit, während von fern aus den Tälern die Morgenglocken über den Garten heraufklangen.

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Of the three verbs used in this passage, two, "singen" and "klingen," describe aural phenomena. Indeed the third, "funkeln," though pertaining to sight, has an element of indeterminacy, involving a kind of light which dazzles vision and conceals its source. What is most important about this landscape is that it exists only to the degree that it can be perceived. It is not a Welt an sich, but a phenomenological construct, constituted in the mind of the subject interpreting those sounds. The adverbs "vorüber" and "herauf," as well as the phrase "von fern aus," do not describe, but circumscribe a point from

which the landscape is perceived, creating a subject as if by default. Writing on this passage, Richard Alewyn describes Eichendorff's landscape as "eine Landschaft, die zwar Raum läßt für Ferne, bei der aber der Zwischenraum zwischen dem Hier und der Ferne nicht leer bleibt."<sup>27</sup> One can go further, however, to say that this landscape consists solely in the middle-ground, a set of mediating phenomena which point to an indeterminate distance. These sensory media are, to quote the title of the novella, Viel Lärm um Nichts. They allow one to impute the existence of unseen birds and bells, and also to postulate a subject imagining them. The distance, in which the attraction of the landscape finally lies, exists in the mind of the subject.

Generally speaking, the Early Romantics felt they could only do nature justice by representing it as inimitable. An interesting example of this attitude is found in Tieck's Phantasmus in which, surprisingly, a preference is expressed for the artificial French garden over the English "park" or Landschaftsgarten; the latter, if built in visible proximity of a real landscape, would appear absurd, "weil die Natur, die unmittelbar hinein blickt, die Kunst-Effekte, die ihr verwandt sein sollen, vernichtet."<sup>28</sup> The French garden, by in effect announcing its own inadequacy to nature, is closer to the Romantic aesthetic than the garden which tries to emulate the natural landscape. In this light, Adorno's theory of negation seems altogether appropriate: "Treu ist Kunst der erscheinenden Natur einzig, wo sie Landschaft vergegenwärtigt im Ausdruck ihrer eigenen Negativität."<sup>29</sup> This remark is appropriate to Romantic nature-imagery, which was not understood as an imitation of nature, but a projection from

within, an expression of disjuncture from one's natural surroundings. Nature is represented as the significant Other, an absent yet sought-after ideal. In time, however, that absence comes to be interpreted as presence, "romantisch" and "natürlich" are used interchangeably, and these images become the standards by which the German public measures its own experience. Whereas Novalis, Tieck and Friedrich saw their landscapes as allegorical representations of a distant ideal, their successors saw the same landscapes as places they could wander through, and travel-diaries, such as Richter's, begin to resemble Romantic novels and paintings. As life begins to imitate art, the negating function of that art is discarded.

This transition is perhaps best illustrated by the vicissitudes of the Romantic fairy-tale. While tradition may have left the impression that the literary fairy-tales of the Romantics reflected an anthropological interest in folk-literature, the latter is in fact ancillary to the former: the Grimms' Kinder- und Hausmärchen (1812) follow a well established tradition of fairy-tales in German letters.<sup>30</sup> Closer scrutiny reveals that the Grimms, rather than initiating a tradition, brought about changes in an already existing one--changes emblematic of the development of Late Romanticism out of Early Romanticism. Tieck certainly did not consider his tales to be, as Görres called them, "Naturwerke wie die Pflanzen,"<sup>31</sup> but as artistic forms which allowed for the intrusion of the supernatural.<sup>32</sup> Indeed his coinage "Kunstmärchen" is an oxymoron which implies the opposition of art and folk. Nor did Novalis see his tales as expressions of a Volks- or Nationalgeist: his fragments on this form indicate a con-

scious participation in a long-standing tradition both literary and cosmopolitan.<sup>33</sup> Into this literary discourse, the Grimms introduced the criterion of authenticity: true fairy-tales, they maintained, were the orphic effusions of nature mediated through the sensibilities of the common people. Wilhelm Grimm, in his preface to the first edition of the Kinder- und Hausmärchen, accords these tales an onto-theological necessity; and though he distinguishes genuine folk-tales from the literary creations of Early Romanticism, his language, an amalgam of Romantic tropes, reveals how strongly his world-view was conditioned by that period:

Was so mannigfach und immer wieder von neuem erfreut, bewegt und belehrt hat, das trägt seine Notwendigkeit in sich und ist gewiß aus jener ewigen Quelle gekommen, die alles Leben betaut, und wenn auch nur ein einziger Tropfen, den ein kleines zusammenhaltendes Blatt gefaßt, doch in dem ersten Morgenröte schimmernd.<sup>34</sup>

Grimm insists that fairy-tales, as the expressions of people close to nature ("der Natur am nächsten geblieben"), were a sort of natura naturans, yet his language is imbued with the poetic vocabulary of Early Romanticism. His dependence on that discourse becomes even more evident when he introduces the familiar topos of a lost Golden Age. Märchen, he states, were the products of such an age in which poetry and nature were one and the spirit of poetry animated even the most lifeless of forms: "Auch wie in den Mythen, die von der goldenen Zeit reden, ist die ganze Natur belebt . . . , Pflanzen, Steine reden und

wissen ihr Mitgefühl auszudrücken."<sup>35</sup> The identical sentiment can be found in Ofterdingen when the merchants tell Heinrich of the age of orphic poets: "In alten Zeiten muß die ganze Natur lebendiger und sinnvoller gewesen seyn, als heut zu Tage. Wirkungen, die . . . die Menschen eigentlich allein noch empfinden und genießen, bewegten damals leblose Körper"<sup>36</sup> (210). Even more revealing is the accuracy with which Grimm's above statement describes an earlier Kunstmärchen, Novalis' tale of Hyazinth and Rosenblüte, in which all manner of creatures and objects seek to communicate with the distraught youth: "Die Gans erzählte Märchen, der Bach klimperte eine Ballade dazwischen, ein großer dicker Stein machte lächerliche Bocksprünge, die Rose schlich sich freundlich hinter ihm herum . . ." (91-2). The allusion to Mother Goose, as a reference to a literary tradition,<sup>37</sup> underscores the self-conscious artifice of the tale.

References by Richter and Grimm to a Golden Age in which shepherds and huntsmen commune with an obliging nature call to mind another genre to which the literary fairy-tale bears certain affinities, the idyll. Beside similarities in the figures who populate these two forms, both depict an a-historical existence, human history having begun with man's release from the natural state. What distinguishes the literary fairy-tale from the idyll is that the former is contaminated with an historical consciousness which precludes an all too innocent idealization of the past. Here Schiller's influence is clearly perceptible. Schiller was critical of those writers of idylls who, by portraying the age of innocence and harmony as irrevocably past, enacted an idiom of nostalgia: "Sie stellen unglücklicherweise



das Ziel hinter uns, dem sie uns doch entgegen führen sollten . . ."

(NA, XX, 469). The union of nature and reason which the idyll represented was not endemic to the past, but was the promise of the future and should be so represented. In a fragment which implies similarities between the fairy-tale and the idyll, Novalis writes that the state of nature which these forms depict provides an "image" of the future: "der Naturstand ist ein sonderbares Bild des ewigen Reichs" (III, 281). Like the idyll, the fairy-tale should be set in an age of anarchy, prior to the constraints of social organization, i.e., "die Zeit vor der Welt (Staat)," (III, 280). Yet Novalis is aware, following Schiller, that as an image, the chaos of nature is invested with reason and thereby transformed into an image of the telos of history:

Die Welt des Märchens ist die durchausentgegengesetzte Welt der Welt der Wahrheit (Geschichte)--und eben darum ihr so durchaus ähnlich--wie das Chaos der vollendeten Schöpfung. (Über die Idylle.) . . . Die künftige Welt ist das Vernünftige Chaos--das Chaos, das sich selbst durchdrang--in sich und außer sich ist--Chaos<sup>2</sup> oder ∞ (III, 281).

Novalis' own Märchen do not satisfy the above criteria, in part because they tend to mirror the structure of the novel-fragments in which they appear (works which thematize the historical consciousness which the idyll supposedly lacks), and also because they articulate their own theory. All of Novalis' Märchen either begin in history, that is, looking back to an age of harmony already lost, or progress quickly to that middle-period. An example of the former is the tale

of Hyazinth and Rosenblüthe. As the narrative begins, the state of nature has already been disrupted by the introduction of science: Hyazinth, having been exposed to the secrets of nature by the strange visitor, can no longer understand the language of the natural objects around him. Hyazinth himself reflects Schiller's criticism by precluding nostalgia as an appropriate response: "wenn ich an die alten Zeiten zurück denken will, so kommen gleich mächtigere Gedanken dazwischen, die Ruhe ist fort, Herz und Liebe mit, ich muß sie suchen gehn" (I, 93). The division which his words express is reflected in the landscape he traverses: "Im Anfange kam er durch raues, wildes Land, Nebel und Wolken warfen sich ihm in den Weg, es stürmte immerfort" (I, 94). The emotional storm eventually subsides, the landscape grows benign, and Heinrich's inner world is infused with the color of the surrounding vegetation: "grüne Büsche lockten ihn mit anmuthigen Schatten, aber er verstand ihre Sprache nicht . . . , doch erfüllten sie auch sein Herz mit grünen Farben" (*Ibid*). The landscape, emblematic of the estrangement of the middle-period, becomes obsolete as the natural world finds its way into Hyazinth's interior.

This fairy-tale shows how Novalis incorporates the formal structure of the landscape into his metahistorical dynamic. The landscape is a phenomenological construct, an image of the distance between the viewer and the view, and is thus an appropriate symbol of man's historical release from the natural state--the state in which nature was a presence. Like the notion of a lost age of innocence, possible only in retrospect, a landscape takes shape only when viewed at a distance. It is by virtue of our fallenness that we recognize a former state of

grace; similarly, our distance from a place brings into view aspects not visible in close proximity. The landscape depends on the opposition of the individual and the observed and represents, by analogy, an historico-philosophical category. It is not simply nature, but nature considered from the standpoint of history, that is, from outside nature. The landscape, in its unbridgeable distance, makes vivid the tension between a supposed state of nature and man's present condition; but since the telos of history was conceived as the conciliation of natural necessity and rational freedom, the landscape points not only to a past ideal, but to a future one as well. The essential remoteness of the landscape serves to relativize the appeal to a past Golden Age to an open-ended longing for the Other. Whereas the object of nostalgia is a past epoch, the landscape extends in all directions, locating the lost ideal not in a fictional past, but in any time--or place--apart from the subject. So described, the landscape represents a spatialization of history, a notion inscribed in Adam Müller's paradoxical characterization of the painted landscape as a series of "Raummomente":

So erscheint von den schroffen Klippen der Gegenwart betrachtet, dem Menschen seine ferne früheste Kindheit . . . so muß ihm auch erscheinen, weil die Ferne den Ursprung und das Ende gleich richtig abbildet, das künftige einsinkende  
39  
Alter.

The same fairy-tale presents, in the form of caricature, an idea typical of the idyll, namely that nature gives of itself freely to

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satisfy man's wants and needs. Toward the end of his quest, Hyazinth encounters a spring and a group of flowers which are not fixed to the earth, but are themselves on a journey. Prior to parting company with Hyazinth, they offer him refreshment: "Die Blumen und die Quelle . . . boten ihm einen frischen Trunk und gingen weiter" (I, 94). This very notion is also present in the one instance in Wilhelm Meisters Lehrjahre which Novalis noted for its "romantic" depiction of nature.<sup>41</sup> The scene occurs in the middle of Book Four where Wilhelm and company decide to take a rest from their journey, lunching on a forested promontory. The scene is described as follows:

Nachdem sie nicht ganze ohne Beschwerlichkeit die Höhe erstiegen, erkannten sie sogleich den angezeigten Platz an den schönen Buchen, die ihn umgaben und bedeckten. Eine große, sanft abhängige Waldwiese lud zum Bleiben ein; eine eingefasste Quelle bot die lieblichste Erquickung dar, und es zeigte sich an der anderen Seite durch Schluchte und Wald-rücken eine ferne, schöne und hoffnungsvolle Aussicht. Da lagen Dörfer und Mühlen in den Gründen, Städtchen in der Ebene, und neue, in der Ferne eintretende Berge machten die Aussicht noch hoffnungsvoller, indem sie nur wie eine sanfte Beschränkung hereintraten (HA, VII, 222).

The allegorical aspect of this landscape is unmistakable: the fact that those regions invested with hope lie beyond the forests and chasms does not auger well for the immediate future of Wilhelm's troupe. Apart from this, we may say that the nature depicted here has

been endowed with a beneficence, indeed a rational consciousness. Nature's hospitality toward man is made apparent by the verbs in the phrases "lud zum Bleiben ein" and "bot die lieblichste Erquickung dar." Furthermore, one is not exposed to an infinite horizon; rather, even the distance is contained by the mountains, and this enclosure is a source of comfort. If one is tempted to characterize this scene as idyllic, one is encouraged further by the reaction of Wilhelm and his companions to the setting: "Man beneidete die Jäger, Köhler und Holzhauer, Leute, die ihr Beruf in diesen glücklichen Wohnplätzen festhält" (HA, VII, 223). The innocence of the scene is then ruptured when the troupe is attacked by bandits, an act which shows the idyll to be an illusion--the bandits, after all, reside in the forest. As if to underscore that rupture, Novalis alludes to this scene when, in Chapter Four of Ofterdingen, he shows the travelling merchants to be somewhat wiser in their choice of routes than the drivers in Wilhelm's company: "die Kaufleute . . . vermieden die abgelegenen und durch Räubereien bekannten Gegenden" (229). The purpose of this observation is not to glorify the merchants, but to locate them historically: the natural state of peaceful coexistence is past, as their profession<sup>42</sup> makes them acutely aware.

The transformation of history back into fairy-tale represented by the story of Hyazinth and Rosenblüte reflects a broader program on Novalis' part: "Mit der Zeit muß die Geschichte Märchen werden--sie wird wieder, wie sie anfieng" (III, 281). Ofterdingen also tends away from the landscape and toward the fairy-tale and the idyll, or rather an admixture of both. In Part One Heinrich only listens to fairy-

tales; in Part Two, however, he lives in one, his experiences becoming märchenhaft. Fairy-tale and idyll combine in Part Two when Heinrich attains a glimpse of the afterlife by means of a beam of light which issues from a tree. This supernatural vision is in every sense an enclosed miniature, "eine ferne, kleine, wunderbare Herrlichkeit" (321)--an assembly of tiny figures delicately rendered. This is a veritable image of Arcadia; contentedness reigns, culture is indissociable from nature, and there is harmony among men. The image shares a function with the idyll, the rejuvenation of history through nature.<sup>43</sup> Cultural artifacts which suggest Classical antiquity are part of nature, appearing as organic expressions of the natural harmony in which their creators lived:

Es waren überaus feine Figuren und die innigste Lust und Freude, ja eine himmlische Glückseligkeit war darinn überall zu schauen, sogar daß die leblosen Gefäße, das Säulwerk, die Teppiche, Zierrathen, kurzum alles was zu sehn war nicht gemacht, sondern, wie ein vollaftiges Kraut, aus eigener Lustbegierde also gewachsen und zusammengekommen zu seyn schien. Es waren die schönsten menschlichen Gestalten, die dazwischen umhergiengen und sich über die Maaßen freundlich und holdselig gegen einander erzeugten (321-2).

The various facets of the idyll--the internalization of landscape, the antique setting (or the presence of remnants of antiquity), the union of nature and culture, the suspension of time--all constitute the hero's destination in the tale of Hyazinth and Rosenblüte.

The last of these aspects is emphasized in the description of the temple at Isis as the "Behausung der ewigen Jahreszeiten" (I, 94). Timelessness is also the subject of a poem meant for the unfinished part of Ofterdingen, "Die Vermählung der Jahreszeiten," a poem which invokes the temporal idiom of the idyll, an eternal Spring. These lines also demonstrate the utopian thrust of such thinking, beginning with an instance of Zeitkritik:

Wären die Zeiten nicht so ungesellig, verbände  
 Zukunft mit Gegenwart und Vergangenheit sich,  
 Schlösse der Frühling sich an den Herbst, und Sommer  
an Winter,  
 Wäre zu spielendem Ernst Jugend mit Alter gepaart:  
 Dann mein süßer Gemahl versiegte die Quelle der Schmerzen,  
 Aller Empfindungen Wunsch wäre dem Herzen gewährt (355).

The condition of future happiness is a rejuvenation, the union of young and old, something resembling Schillerian naivete ("zu spielendem Ernst").

This future ideal is depicted in greater detail in another poem, also intended for the novel, the so-called "Lied der Todten."<sup>44</sup> The imagery of the song is reminiscent of Heinrich's vision of the after-life discussed above, for here too heaven is represented in formally idyllic terms. The first strophe is appropriate to Jean Paul's famed characterization of the idyll as "epische Darstellung des Vollglücks in der Beschränkung" (JP, V, 258). The scene is one of rural domesticity in which the uneventful and commonplace is emphasized. Described here is an interior space filled with the unremarkable treasures of everyday life. This sets the stage for an event which is itself<sup>45</sup> familiar from the idyll, the welcoming of guests to one's table:

Lobt doch unsre stillen Feste,  
 Unsere Gärten, unsre Zimmer  
 Das bequeme Hausgeräthe,  
 Unser Hab' und Gut.  
 Täglich kommen neue Gäste  
 Diese früh, die andern späte  
 Auf den weiten Heerden immer  
 Lodert frische Lebens Glut (351).

While the first two strophes describe an interior, the third turns to nature, though identifying the natural world as part of that interior, as a component of the Gemüt:

Tief gerührt von heiliger Güte  
 Und versenkt in seliges Schauen  
 Steht der Himmel im Gemüthe,  
 Wolkenloses Blau,  
 Lange fliegende Gewande  
 Tragen uns durch Frühlingsauen,  
 Und es weht in diesem Lande  
 Nie ein Lüftchen kalt und rauh (Ibid).

This eternal spring and natural benevolence is soon augmented by erotic elements which echo the innocent sensuality of the idyll  
 46  
 ("Schmecken nichts als Mund und Kuß," 352).

This tendency toward the idyllic in Ofterdingen, is realized in Sylvester's garden, the final scene in the novel-fragment, which, with its humble cottage and overgrown ruins, already bears the markings of an idyll. This setting comes as a counterpoint to the series of landscapes in Part One, and it is the fate of these landscapes which remains to be explained. Provisionally, we may say that landscape and garden represent two different relationships between man and nature, and that a shift from one to the other reflects Heinrich's growing intimacy with the surrounding world. As Heinrich comes to identify



with the objective forms of his Gemüt, the landscape, which represented his estrangement from those forms, is superseded by the garden. The obsolescence of the landscape is best illustrated by the last landscape in Part One, which occurs in Klingsohr's tale:

Auf einer Anhöhe erblickten sie ein romantisches Land, das mit Städten und Burgen, mit Tempeln und Begräbnissen übersät war, und alle Anmuth bewohnter Ebenen mit den furchtbaren Reizen der Einöde und schroffer Felsengegenden vereinigte. Die schönsten Farben waren in den glücklichsten Mischungen. Die Bergspitzen glänzten wie Lustfeuer in ihren Eis- und Schneehüllen. Die Ebene lachte im frischesten Grün. Die Ferne schmückte sich mit allen Veränderungen von blau, und aus der Dunkelheit des Meeres wehten unzählige bunte Wimpel von zahlreichen Flotten. Hier sah man einen Schiffbruch im Hintergrunde, und vorne ein ländliches fröhliches Mahl von Landleuten; dort den schrecklich schönen Ausbruch eines Vulkans . . . und im Vordergrunde ein liebendes Paar unter schattenden Bäumen in die süßesten Liebkosungen (299).

The first sentence, in its union of gentle flatlands and precipitous terrain, seems to allude to the "romantic" landscape reproduced earlier from the Lehrjahre. As the description proceeds, it resembles more and more a pastiche of standard tropes, a stereotype of the Romantic landscape, or rather a prototype of such stereotypical landscapes as Richter's. Finally, the use of the technical terms "fore-

ground" and "background" shows this landscape to be less a view than a composition, an artificially constructed image. The word "romantisch," which in Novalis' writings usually pertains to the dynamics of aesthetic elevation, seems to have reverted to its original connotation of "as in a romance." This should not come as a complete surprise, however, for we have already characterized the landscape of Heinrich's dream as Dantesque.<sup>47</sup> What has transpired between these two dream-landscapes--the latter is dreamt by Eros--is that what from the outset was an aggregate of literary themes and motifs has come to be so recognized. The landscape is no longer a phenomenological construct implicating the viewer in the view. As Heinrich has come to see the outer world as part of his inner world, the symbols which originally represented his Gemüt have become disembodied. The result is the two-dimensional painting reproduced above.

In the pages which follow, I will examine the structural function of the landscapes leading up to the one just discussed. It will become clear that Novalis' landscapes are carefully organized to reflect Heinrich's inner development. This analysis will also show the landscape to be the most complete embodiment of the concept "romantisch."

## II

The first instance of the word "romantisch" comes in Chapter Two when, just as Heinrich and his companions are beginning their journey to Augsburg, the narrator pauses to reflect on the way of life the young traveller is leaving behind. In idyllic terms familiar since Rousseau and Storm and Stress, thirteenth-century Thüringen is de-

picted as a simpler time, one in which peoples' sensibilities were unencumbered by an excess of material wealth. Even the count's standard of living, we are told, could not compare to the comforts enjoyed by the later bourgeoisie:

Bey der Hofhaltung des Landgrafen ging es nach der Sitte der damaligen Zeiten einfach und still zu; und die Pracht und Bequemlichkeit des fürstlichen Lebens dürfte sich schwerlich mit den Annehmlichkeiten messen, die in spätern Zeiten ein bemittelter Privatmann sich und den Seinigen ohne Verschwendung verschaffen konnte (203).<sup>48</sup>

This comparative lack of wealth is compensated, however, by the special intimacy those people felt toward their few and modest possessions: "Dafür war aber der Sinn für die Geräthschaften und Habseeligkeiten, die der Mensch zum mannichfachen Dienst seines Lebens um sich her versammelt, desto zarter und tiefer" (Ibid). Most importantly, the value of these objects derives as much from their age as from any intrinsic quality. Moreover, the apparent age of these objects--and hence their attraction--is increased by the exotic workmanship which enhances the "romantic distance" of their provenance:

. . . so erhöhte die selterne Kunst ihrer Bearbeitung die romantische Ferne, aus der man sie erhielt, und die Heiligkeit ihres Alterthums . . . die Neigung zu diesen stummen Gefährten des Lebens (Ibid).

It is of the utmost importance that the word "romantic" first

appears in conjunction with "distance," for as the above sentence suggests, it is things seen from afar which become the objects of romantic longing. This immediately provides a clue for reading the passage at hand. The narrator has already placed himself at a distance from the events of the novel by comparing the time of those events to a much later period. This suggests, by analogy, that the somewhat idyllic picture he paints of medieval Thüringen is more a function of his distance from it than its actual character. Indeed, when he goes on to claim that the age was "bejeweled" by a certain "charming poverty," the contradiction in terms renders the perception suspect: "Eine liebliche Armuth schmückte diese Zeiten mit einer eigenthümlichen ernsten und unschuldigen Einfalt" (Ibid). The full dynamic of the concept "romantic" is already present in the double oxymoron "eine liebliche Armuth schmückte . . . ." The retrospective vision renders simultaneous two temporally disparate elements, in this case the poverty of Heinrich's contemporaries and the perspective from which that poverty appears in some way advantageous. The alternative is to believe that those people perceived their own poverty as "lieblich." In fact, that perception is reserved for those who are free of the material exigencies of the age, namely the inhabitants of the "neuere wohlhabendere Zeit" (204). Furthermore, the word "schmücken" is available only to those having some sort of substantive relationship to its non-metaphorical referent (i.e. Schmuck), and that excludes the charmingly poor residents of Heinrich's Thüringen. That age, described as "eine tiefsinnige romantische Zeit" (Ibid) is contrasted to the later period, which is characterized as "kunstreich,"

"vielwissend," and "begütert" (Ibid). By logical extension, one must conclude that the "romantic" age was not only poor, but artless and ignorant as well.

This conclusion is left for the reader to draw, and one is initially inclined to see the narrator's view of medieval Thüringen as naive. But his reflections on the past soon turn to the function of historical inquiry, leading him to formulate, albeit implicitly, a historico-philosophical justification for the narrative itself. Addressing the question of why a modern reader should be concerned with a medieval subject at all, he shows such an interest to be anything but antiquarian: we are not interested in the past for its own sake; instead, we look to the past for a sense of the future. The practice of searching earlier epochs for an immanent telos was programmatic in Schiller's major aesthetic writings, and the idea that the ultimate object of historiography is the future recalls Schlegel's reference to the historian as "ein rückwärts gekehrter Prophet" (KA, II, 176). Schlegel characterized his own study of Ancient Greek poetry as prophetic; by locating Classical literature within a comprehensive teleology, he hoped to ascertain the future course of poetry:

Vielleicht gelingt es uns, aus dem Geist ihrer [der Poesie] bisherigen Geschichte zugleich auch den Sinn ihres jetzigen Strebens, die Richtung ihrer fernen Laufbahn, und ihr künftiges Ziel aufzufinden (KA, I, 224).

This teleological conception of history becomes explicit in chapter

five of Ofterdingen when the old miner and Hohenzollern discuss the relationship of poetry to history. In the passage at hand, however, the same theme is worked out implicitly through the subtle manipulation of metaphor. In what would become characteristic Romantic fashion, historical periods are represented as times of day: past, present and future become dawn, daylight and dusk respectively. Heinrich's time is described as an age of transition ("Übergang") and is likened to twilight ("Dämmerung"). The ambivalence of "Dämmerung," which can mean both "dawn" and "dusk," is exploited, whereby a figural relationship is established between past and future, the condition of twilight being common to both. The twilight inhabited by Heinrich is one of approaching morning, as it is followed by the unwavering light of day ("des allgemeinen Tages"). Whereas uniform light makes one blind to everything but concrete visibilia, the oscillation of light, shadow and color which dawn brings enables one to see those things in relation to a higher order, revealing "die verborgene Herrlichkeit der sichtbaren Welt" (204). Moreover, this sense of the ideal is not confined to the dawn, but is endemic to all transitions: "In allen Übergängen scheint, wie in einem Zwischenreiche, eine höhere, geistliche Macht durchbrechen zu wollen" (Ibid). At this point, "twilight" comes to signify "dusk" as well as "dawn," and just as those two times of day serve as counter-figures, so too does a past historical period prefigure a future one. The attraction of the Middle Ages is thus their similarity to a time yet to come. They are described as "eine . . . romantische Zeit . . . die unter schlichtem Kleide eine höhere Gestalt verbirgt" (Ibid). This "higher form" is the true object of

the historian's interest, because it is the full manifestation of this form toward which history is moving. The "dawn," by affording a glimpse of the spiritual, instilled in its inhabitants a sense of expectation: ". . . die sparsam vertheilten Kleinodien glänzten desto bedeutender in dieser Dämmerung, und erfüllten ein sinniges Gemüth mit wunderbaren Erwartungen" (Ibid). The function of the narration, then, is to give a preview of the "dusk" yet to come and thereby effect a transfer of expectation from Heinrich's contemporaries to those of the narrator:

Wer wandelt nicht gern im Zwielfichte, wenn die Nacht am Licht [dawn] und das Licht an der Nacht [dusk] in höhere Schatten und Farben zerbricht; und also vertiefen wir uns in die Jahre, wo Heinrich lebte und jetzt neuen Begebenheiten mit vollem Herzen entgegening (Ibid).<sup>49</sup>

In effect, our attention is drawn to Heinrich, whose own gaze in turn is fixed on the future. This paradox illustrates the notion, central to Romantic philosophies of history, that a dialectic between present and past leads to speculative knowledge of the future. This absolves the narrator of the charge of being naive: though he posits what could be termed a "Golden Age," he transposes that utopia into the future. He is not guilty of the mistake which, according to Schiller, writers of idylls made by representing the "better time" as irrevocably past. Similar criticism has characterized more than a century of scholarship which has sought to portray Romanticism in general--and Novalis in particular--as restorative.<sup>50</sup> Not only does Ofterdingen not support

such a reading, but as the following lines of "Astralis" testify, it actively resists a regressive interpretation of history:

Und was man geglaubt, es sey geschehn,  
Kann man von weiten erst kommen sehn (319).

In the narrator's reflective pause discussed earlier, this transition from nostalgia to prophecy was accomplished by means of the metaphorical substitution of dusk for dawn. This typifies the use of figural language throughout the novel and describes a function most effectively performed by landscape. In Ofterdingen, landscape is used as a technical device for achieving the same relativizing effect as the ambiguity of "Dämmerung." Just as the shift in the time of twilight from morning to evening transposed a lost ideal into a future expectation, so too are landscapes used to relocate the object of one's longing. This can be observed at the start of Heinrich's journey where the two devices operate in tandem. Dawn, while retaining its metaphorical implications, is now an actual event: "Es war früh am Tage, als die Reisenden aus den Thoren von Eisenach fortritten, und die Dämmerung begünstigte Heinrichs gerührte Stimmung" (205). The structure of the dawn-dusk duality is not only temporal, but spatial, the two phenomena occurring on opposite horizons. This geographical polarity is accentuated when Heinrich finds himself between two landscapes: the one before him which, though new to him, he had often imagined and longed to see; and the one behind him, familiar territory which, now for the first time, he is seeing from afar. Significantly, his expectations for the unknown regions ahead are



partially satisfied by his new perspective on his homeland:

. . . als auf einer Anhöhe die verlassene Landschaft von der aufgehenden Sonne auf einmal erleuchtet wurde, so fielen dem überraschten Jünglinge alte Melodien seines Innern in den trüben Wechsel seiner Gedanken ein. Er sah sich an der Schwelle der Ferne, in die der oft vergebens von den nahen Bergen geschaut, und die er sich mit sonderbaren Farben ausgemahlt hatte. Er war im Begriff, sich in ihre blaue Flut zu tauchen (Ibid).

The newly established distance between Heinrich and Thüringen endows his homeland with the attraction previously the sole property of strange lands. The transformation of intimate surroundings into a landscape ("die verlassene Landschaft") enables Heinrich to see his home as the eventual destination of the long journey ahead:

. . . er sah nach Thüringen, welches er jetzt hinter sich ließ mit der seltsamen Ahndung hinüber, als werde er nach langen Wanderungen . . . in sein Vaterland zurückkommen und als reise er daher diesem eigentlich zu (Ibid).

The transfiguration of the commonplace, the aim of Romantic aesthetics according to Novalis, is accomplished by the distance of the landscape.

In addition to the spatial opposition, the semantic structure of Novalis' landscapes contains a polarity of color, specifically that of blue and gold; indeed, the two function as correlates of distance and

proximity respectively. This dialectic is operative in the scene just discussed in which these colors are juxtaposed in the form of the two landscapes: the blue distance of the mountains before Heinrich and the sunlit terrain behind. If his premonition is correct--if his homeland proves to be the ultimate goal of his quest--then his journey could be described as the movement from blue to gold. This description may seem hopelessly esoteric, but seen in the context of contemporary theories of color according to which blue represented indeterminacy and distance and gold intimacy and tangibility, this process is altogether appropriate to Heinrich's development. Goethe certainly reflected a more general attitude of the period when he described blue as "ein reizendes Nichts," a color which, while drawing us ever toward itself, recedes indefinitely from us (HA, XIII, 498). Like the landscape, blue arises out of the "atmosphere" between subject and object and thus has the effect of maintaining a distance between the individual and his perceived world.

In Ofterdingen, blue and distance coalesce not only in the landscape, but also in the novel's central symbol, the blue flower. At the beginning of Heinrich's journey, all three elements merge, reflecting his longing for a distant ideal: "Er sah sich an der Schwelle der Ferne. . . . Er war im Begriff, sich in ihre blaue Flut zu tauchen. Die Wunderblume stand vor ihm . . ." (205). The flower, then, is placed at the intangible end of the spectrum alongside the two elements which preclude approach. The flower's association with blue and distance had already been well established in Heinrich's dream of chapter one. Inspired by the desire to see the blue flower, the dream

begins with a quest for the exotic: "Da träumte ihm erst von unabsehblichen Fernen . . ." (196). When toward the end of the dream the blue flower finally appears, it is against the backdrop of distant blue peaks and beneath a blue sky:

Dunkelblaue Felsen mit bunten Adern erhoben sich in einiger Entfernung. . . . Der Himmel war schwarzblau und völlig rein. Was ihn aber mit voller Macht anzog, war eine hohe lichtblaue Blume . . . (197).

The blue flower is not alone, but is surrounded by other flowers of various colors ("Rund um sie her standen unzählige Blumen von allen Farben," Ibid), but Heinrich, his gaze fixed on the blue flower, seems oblivious to their presence: "Er sah nichts als die blaue Blume . . ." (Ibid). This illustrates the opposition between the ideal, embodied by the blue flower, and the concrete, represented by the others.

Heinrich's concentration on the ideal, symbolic flower prevents him from seeing individual ones.<sup>52</sup> By contrast, his father, who some twenty years earlier had also dreamt of a blue flower, can no longer remember its color (201), but in the meantime has acquired a special enthusiasm for the garden. Later, Heinrich tells Sylvester of his father's love of flowers: "Mein Vater ist auch ein großer Freund des Gartenlebens und die glücklichsten Stunden seines Lebens bringt er unter den Blumen zu" (329). Indeed, the blue flower cannot become a particularized presence, for as Heinrich tries to approach it, it eludes him, undergoing a series of metamorphoses: "Endlich wollte er sich ihr nähern, als sie auf einmal sich zu bewegen und zu verändern

anfang" (197). It first transforms itself into a "tender face," and then, as Heinrich awakens, into that of his mother. Her loving embrace stands in obvious contrast to the intangibility of the blue flower, and this transition from the ideal to the concrete is accompanied by the disappearance of blue and the growing dominance of gold: "Er [fand] sich in der elterlichen Stube . . . die schon die Morgensonne vergoldete" (Ibid). When this moment is retold in "Astralis," the color gold retains its emphasis:

. . . die Blume schwankte still  
In goldner Morgenluft" (317).

What the blue flower and the landscape have in common is their absolute indeterminacy--a quality shared by the immediate destination of Heinrich's journey, Augsburg. Though an actual, geographical place, Augsburg, imagined by Heinrich as an "earthly paradise," is elevated to the status of an abstract Other, thus being divested of all concrete specificity. As an object of extreme longing, his mother's native city is no more particular than the blue flower or the landscape. In fact, his desire to see Augsburg is described in terms similar to his more abstract attraction to the far horizon:

[Augsburg] . . . wie ein irdisches Paradies sich gedacht,  
und wohin er oft vergeblich sich gewünscht hatte (203).

[die Ferne] . . . in die er oft vergebens von den nahen  
Bergen geschaut, und die er sich mit sonderbaren Farben  
ausgemahlt hatte (205).

That this longing to see both places had heretofore been "in vain" underscores their inaccessibility. Instead of a location that can be finitely reached, Augsburg, like the landscape, represents an infinite Elsewhere, or to borrow the phrase of an art critic, "das poetische Irgendwo des Ideals."<sup>53</sup> Heinrich's eventual arrival in Augsburg does not mean that the ideal has been attained, only relocated. The "earthly paradise" has in the meantime been displaced to those Arab lands which, with their "romantischen Schönheiten," seem like "Kolonien des Paradieses" (236). And while the "romantic" ideal retains its antithetical function by drawing Heinrich ever forward, Augsburg has become the location of a synthesis, the familiar and unfamiliar having been united, bringing about the aforementioned "pleasant estrangement": "Das lebhafteste Getümmel der Stadt und die großen, steinernen Häuser befremdeten ihn angenehm" (268).

Heinrich's situation between two opposing landscapes at the outset of his travels is prefigured just a few pages earlier when his father recounts his own dream-journey. Like Heinrich, he begins by leaving Thüringen and wandering toward the mountains:

. . . und bald kam ich an einen hohen Berg. Als ich oben war, sah ich die goldne Aue vor mir, und überschaute Thüringen weit und breit, also daß kein Berg in der Nähe umher mir die Aussicht wehrte. Gegenüber lag der Harz mit seinen dunklen Bergen, und ich sah unzählige Schlösser, Klöster und Ortschaften. Wie mir nun da recht wohl innerlich ward . . . (201).

Beyond the fact that both wanderers depart from the same town, the two landscapes have a common topography--one which reappears and is modified in the course of the novel. First of all, both figures have just reached a high vantage point ("auf einer Anhöhe" / "an einen hohen Berg"), a point which affords a broad vista not only of the distant regions ahead, but of Thüringen as well. Secondly, both feel drawn to the distance before them ("an der Schwelle der Ferne" / "Gegenüber lag der Harz mit seinen dunklen Bergen"). Thirdly, both individuals show a decided indifference toward nearby mountains ("vergebens von den nahen Bergen geschaut" / "daß kein Berg in der Nähe umher mir die Aussicht wehrte"), i.e., toward anything that would mitigate the distance. These are, in the vocabulary of eighteenth-century aesthetics, "sublime" landscapes, compositions which maintain the opposition of foreground and distance by preventing the "cross-valley intersection" necessary to make the background accessible. Some contemporary painters of landscapes would place obstructive shapes, such as rocky promontories, in the foreground to pose the problem of how to get around them, thereby provoking the beholder to bridge the distance in his mind. <sup>54</sup> In the two landscapes just described, however, no such forms are present, and the spatial opposition is total. This duality is reflected in the correspondence between the landscape and the subject's inner emotions--the fourth element in this ideal topography. The distant prospect, absolute in its exteriority, calms the emotions, equally absolute in their inwardness ("Alte Melodien seines Innern" / "Wie mir nun da recht wohl innerlich ward"). These landscapes, rather than encounters with nature, appear as wish-projections, visions which

arise from a felt need. In both cases, the experience is preceded by a sense of open-ended longing. Heinrich, upset about leaving home for the first time, is feeling what could be called, in Hegelian terms, "Entzweiung":<sup>55</sup> "Es ward ihm jetzt erst deutlich, was Trennung sey" (204). This division leads him to turn away from the concrete world and long for something eternal (" . . . bey abnehmender Freude an den Erscheinungen des Tages, und zunehmender Sehnsucht nach einer bleibenden sichern Welt," 205). His father's longing is just as indefinite: "Es war, als müßte ich irgend wohin gehn, um etwas zu bestellen, doch wußte ich nicht wohin und was ich verrichten sollte" (200-1). Both experiences are without real content, for only an ideal landscape can satisfy such an indeterminate need.

Heinrich's and his father's vision are devoid of particular content, their experiences lacking any actual contact with the outside world. This solipsism is reflected in their positions atop high, isolated places. In the next landscape the novel presents, Heinrich begins to bridge the distance between himself and nature by climbing down, both metaphorically and literally, from his elevated perch, thereby establishing contact with the object-world. This occurs in chapter four when Heinrich, having left the celebrant crusaders to their libation, wanders outside in search of solitude and enters a now familiar topography:

Heinrich . . . von der goldenen Ferne gelockt . . . eilte  
ins Freye, sein ganzes Gemüth war rege, er sah von der Höhe  
des alten Felsen zunächst in das waldige Thal, durch das ein

Bach herunterstürzte und einige Mühlen trieb, deren Geräusch man kaum aus der gewaltigen Tiefe vernehmen konnte, und dann in eine unabsehbliche Ferne von Bergen, Wäldern und Niederungen, und seine innere Unruhe wurde besänftigt (233-4).

Those elements identified in the two previous landscapes are still present: the high vantage point ("von der Höhe des alten Felsen"), the immense distance ("eine unabsehbliche Ferne"), and the inner calm ("seine innere Unruhe wurde besänftigt"). But when we read that the distance which lures Heinrich is not blue, but gold, we are immediately put on guard that something is different. Unlike the previous landscapes, this one contains a stream which mediates fore- and background. Indeed, the description of the scene adheres to the formal principles of painterly composition: Heinrich's attention is guided by the stream sequentially from fore- to middle-ground ("er sah . . . zunächst in das waldige Thal"), then through the middle-ground, and finally into the distance ("dann in eine unabsehbliche Ferne"). Whereas his previous landscape experience--like his father's--had been accompanied by indefinite longing, what he now feels is "eine klare bilderreiche Sehnsucht" (234). In other words, he now has an idea of what he is looking for--among other things, a lute ("Er fühlte, daß ihm eine Laute mangelte" (Ibid)).<sup>56</sup> The blue flower, its color no longer mentioned, is only partially present: "Die Blume seines Herzens ließ sich zuweilen, wie ein Wetterleuchten in ihm sehn" (Ibid). That the ideal is giving way to the concrete is reflected in Heinrich's



movement into the landscape as he now roams and clambers through what had been a distant prospect: "Er schweifte durch das wilde Gebüsch und kletterte über bemooste Felsenstücke . . ." (Ibid). It is only after he "touches" the landscape that he hears Zulima's song, which stands in contrast to the mills, "deren Geräusch man kaum aus der gewaltigen Tiefe vernehmen konnte." Heinrich's entrance into the landscape diminishes that tremendous distance, and the young woman's voice becomes audible: ". . . auf einmal [erwachte] aus einer nahen Tiefe ein zarter eindringender Gesang einer weiblichen Stimme" (Ibid). This marks a partial sublation of the dichotomy of distance and proximity: the movement from a "gewaltige Tiefe," from which the roar of several mills is scarcely heard, to a "nahe Tiefe," from which a tender voice is clearly perceptible, represents a concretization of Heinrich's longing.

Novalis landscapes, unlike those in so much English and German poetry of the eighteenth century, are not loco-descriptive, but rather serve as scaffoldings for certain formal relationships. What they lack in descriptive imagery they recover in metaphorical potential. This aspect of landscape was utilized by Schlegel who employed the landscape as a figure of literary history. Like the landscape, the appeal of which lies in its remoteness, modern poetic works of unusual greatness--he is alluding to those of Goethe--have the appearance of being from the most "distant regions" of the past. The following remark not only anticipates Novalis' concept of "romantic distance," it also resembles the landscape paintings of such Romantic artists as Caspar David Friedrich: "Bei uns . . . gibt es auch eine bessere

Kunst, deren Werke unter denen der gemeinen, wie hohe Felsen aus der unbestimmten Nebelmasse einer entfernten Gegend hervortreten" (KA, I, 218). Schlegel later identifies this tendency to project a present ideal into the past as the basis of an ill-conceived Graecomania which saw Ancient Greek poetry in absolute opposition to all that followed it. He compares cultural nostalgia of this kind to the longing of wanderers who travel far in search of something they could have found at home:

So wie viele Reisende in weiter Ferne suchen, was sie in ihrer Heimat ebensogut und näher finden könnten: so bewundert man nicht selten im Homer allein das, worin der erste . . . Barbar . . . ihm gleich kommt (KA, I, 278).

This statement has important implications for Romantic quest-literature in general and Ofterdingen in particular. Heinrich is on his way to discovering that the objects at his feet and his distant ideal are not mutually exclusive. This lesson, already implicit in his landscape experience of chapter four, finds its first explicit expression in the tale of the old miner in chapter five:

Er habe wohl zuweilen gehört, daß sie [die köstlichen Steine] aus weit entlegenen Ländern kämen; doch habe er immer gedacht, warum es nicht auch in diesen Gegenden solche Schätze geben könne (240).

He traveled no farther than Eula which, compared to the glories of the Orient of which Heinrich has already learned, can hardly be called

exotic. Upon his arrival there, the young miner-to-be finds himself in a landscape which contains the same topographical elements found in the previous ones:

Ich kann Euch nicht sagen, wie herrlich mir zu Muthe ward, als ich von einem Hügel die Haufen von Steinen erblickte, die mit grünen Gebüsch durchwachsen waren, auf denen breitere Hütten standen, und als ich aus dem Thal unten den Rauchwolken über den Wald heraufziehnd sah. Ein fernes Getöse vermehrte meine Erwartungen, und mit unglaublicher Neugierde und voll stiller Andacht stand ich bald auf einem solchen Haufen, den man Halde nennt, vor den dunklen Tiefen, die im Innern der Hütten steil in den Berg hineinführten (Ibid).

Here again we see the high vantage point ("von einem Hügel"), the attraction of something distant ("ein fernes Getöse"), and the corresponding inner elation ("wie herrlich mir zu Muthe ward"). Yet despite these familiar points of reference, this landscape lacks the ideal quality of those already seen. We note with some irony that the object of the young man's fascination is not distant mountains, nor even the tender song of a young woman, but a pile of stones: his heightened emotional state is fostered by the sight not of a distant ideal, but of the most concrete object imaginable. He soon finds himself standing atop a slag-heap, regarding the scene "mit stiller Andacht." Finally, the distant noise which attracts him does not come from the far horizon, but from directly below, its source being the

activity in the mine. In other words, the ideal and the concrete are co-existent. Much like the "nahe Tiefe" from which Zulima's song was heard, this is a "romantic distance" which is simultaneously present.

Heinrich himself experiences a similar though temporary sublation of the dichotomy of Nähe-Ferne after his arrival in Augsburg. In chapter seven, Klingsohr, Mathilde and Heinrich, having agreed to have breakfast on a hill on the edge of town, enjoy a view of the landscape: "[sie] wandelten . . . nach einem kleinen Hügel am Flusse, wo sich unter einigen hohen Bäumen eine weite und volle Aussicht öffnete" (279). With this vista before them, Klingsohr asks Heinrich which direction he and his companions arrived from, whereupon Heinrich points toward Thüringen and responds: "In jene Ferne verliert sich unser Weg" (283). That Heinrich can now use the word "Ferne" in reference to Thüringen, the place where he had once dreamt of "unabsehlichen Fernen," not only illustrates the relativity of "distance," it also marks a crucial step in Heinrich's development. He has reached the point, in the words of Goethe's Werther, "wo das Dort nun Hier wird" (HA, VI, 11)--the perspective from which he can view his point of origin from a critical distance. But unlike Werther's hypothetical wanderer, Heinrich does not feel nostalgia for what he has left behind. His ideal, which prior to his journey had been as intangible as the flower which symbolized it, has in the course of his travels acquired particular content. Since his longing is no longer completely indeterminate, it no longer requires an absolute object. He speaks of his own pleasure in nature's manifold forms and concludes: "Jene Fernen sind mir so nah, und die reiche Landschaft ist

mir wie eine innere Fantasie" (279). This marks a significant shift. We began with the proposition that the structure of Novalis' landscapes consisted primarily in the semantic opposition of distance and proximity, and that the landscape had the technical function of keeping the two at odds. We also said that this semantic structure had a conceptual deep structure, namely the opposition of subject and object, the ideal and the particular. As a result of Heinrich's experiences, the ego has begun to appropriate the non-ego, meaning that subject and object are no longer absolutely opposed. That Heinrich speaks of the "reiche Landschaft" indicates that the landscape is not the abstract ideal that it once was, but has become a particularized presence, an objective counterpart to his "klare, bilderreiche Sehnsucht." The ideal and concrete have begun to merge, and Nähe and Ferne are subsumed within Heinrich's imagination.

### III

The eventual site of the sublation of the ideal and the concrete is Sylvester's garden, in which Heinrich comes to recognize the particulars of nature as expressions of universal ideals. Sylvester's garden is prefigured by a setting which appears in chapter six, one that is both landscape and garden at once. This landscape does not occur in the natural terrain, but is laid out on the dinner table at Schwaning's feast. Nature is not yet the "innere Fantasie" mentioned above (279), but it has become a sensuous presence, a colorful and fragrant "tapestry" in the immediate proximity of its beholders:

Blumenkörbe dufteten in voller Pracht auf dem Tische, und

der Wein schlich zwischen den Schüsseln und Blumen umher,  
schüttelte seine goldene Flügel und stellte bunte Tapeten  
zwischen die Welt und die Gäste (272).

The spilled wine functions much like the river in the landscape of chapter four: both mediate between fore- and background, making the prospect accessible to the viewer. The mediating function of wine is not limited to the relationship between man and nature, but also extends to the opposition of the ideal and the particular. And like the mineral whose color it shares, namely gold, wine attests to the presence of spirit in matter--God in nature--rendering the former visible in the latter. Hence: "Aus dem Becher funkelte die Herrlichkeit des irdischen Lebens" (Ibid).

The multiple symbolic functions of wine are treated explicitly in Klingsohr's "Weinlied" (274-5), the structure of which parallels Heinrich's Bildung from within and his development as a poet. The first two strophes describe the ripening of the grapes on the vine metaphorically as a sexual union between the sun and the earth, whereby the latter, as in the first of the old miner's two songs, is likened to a womb. The terrain described here is a garden-variety landscape much like that on Schwaning's table:

Auf grünen Bergen wird geboren,  
Der Gott, der uns den Himmel bringt.  
Die Sonne hat ihn sich erkohren  
Daß sie mit Flammen ihn durchdringt.

Er wird im Lenz mit Lust empfangen,  
Der zarte Schoß quillt still empor,  
Und wenn des Herbstes Früchte prangen  
Springt auch das goldne Kind hervor.

Then, in a move reminiscent of the shift in "Kubla Khan" from the sunlit paradise to the "deep romantic chasm," the wine is transferred from the sunny, green surface to dark, subterranean vaults for aging. The fermentation itself is likened to dreaming, and the following strophe not only reenacts Heinrich's original dream, the underground world resembling the scene of Heinrich's erotic baptism, but it also foretells Heinrich's adventures, including the feast at which the song is performed:

Sie legen ihn in enge Wiegen  
 In's unterirdische Geschoß  
 Er träumt von Festen und von Siegen  
 Und baut sich manches luft'ge Schloss.

The eventual bringing forth of the wine from storage is represented as childbirth ("Aus seiner Wiege dunklem Schoße"), and the inspirational effect of the intoxicant is described in terms familiar from our earlier descriptions of Heinrich's singular capacity for giving visible form to his inner world: "Er sprützt in ungezählten Strahlen / Sein innres Leben in die Welt. . . ." Finally, the metonymy of wine and poetry becomes explicit in the penultimate strophe in which the golden color of the liquid assumes a temporal significance:

Er nahm als Geist der golden Zeiten  
 Von jeher sich des Dichters an,  
 Der immer seine Lieblichkeiten  
 In trunknen Liedern aufgethan.

Klingsohr's song indicates an extended role for wine throughout Ofterdingen, and references therein to dreaming and to the earth's "womb" lead us back to the dream of chapter one. In light of the

song, it even seems plausible to interpret as wine the liquid in which the dreaming Heinrich bathes. Certainly the color and temperature are appropriate: the fountain, we are told, "glänzte wie entzündetes Gold," its temperature "nicht heiß, sondern kühl" (196). This reading is fortified when Heinrich's father, in a remark to his wife, establishes a connection between that liquid and the wine consumed at their wedding: "In seinen Reden kocht der feurige wälsche Wein den ich damals von Rom mitgebracht hatte" (199). This statement indicates that wine, in its capacity as a sexual stimulant, was instrumental in Heinrich's conception, thus ascribing to wine the same erotic character exhibited by the liquid element of Heinrich's dream. This contiguity lends support to the notion, discussed earlier in this study, that Heinrich dreams his own genesis.

As an intoxicant, wine shares with dreaming and poetry the task of transporting the subject into strange lands. The reference in Klingsohr's song to the poet's "trunknen Liedern" finds an important resonance in the Atlantismärchen in the description of the youth's performance before the King: "sein Blick schien trunken in eine geheimere Welt hinüber zu schauen" (225). This same effect is achieved, though without wine, at the beginning of the novel when Heinrich's strange mood puts him at odds with his familiar world. He feels as if he were dreaming, though his dream is yet to come: "So ist mir nie zu Muthe gewesen: es ist, als wäre ich in eine andere Welt hinübergeschlummert" (195). That Heinrich's mood alone is sufficient to take him to other worlds again recalls Novalis' Horace-translation, in which the heart is substituted for Bacchus. This same estrangement



reappears as a dream-effect in the tale of Heinrich's father: "Es war mir, als sey ich in einer neuen Welt ans Land gestiegen" (200). The motif has here undergone a slight but significant modification, taking on the form of a sea-crossing. The same variation is found at the beginning of Heinrich's journey, where he first experiences a sense of loss and separation (" . . . als zuerst seine bisherige Welt von ihm gerissen und er wie auf ein fremdes Ufer gespült ward," 204).

The sea-crossing motif obtains particular significance in the Arionsage of chapter two, for it is the destiny of the Orphic poet to be carried to a foreign shore. Such transportation is the proper province of the seamen, but their greed for the poet's treasures prevents them from fulfilling their task: rather than take him to the desired destination, they conspire to rob him and cast him overboard. Arion is saved when a sea-creature, moved by the song which the seamen allow him to play before finishing their deed, carries the poet on its back to the safety of the shore. In other words, the song achieves what the seamen fail to do. Their failure, moreover, is not strictly the result of their criminal intent. Instead, their crime is but an extreme manifestation of their instrumental attitude towards their mediating function. The journey is a means to an end, namely money, for they ferry people across the waters strictly for remuneration. As Stadler has convincingly argued, this concept of exchange is a characteristic shared by the seamen-turned-pirates and the merchants Heinrich accompanies to Augsburg.<sup>58</sup> And while the latter commit no crimes of greed, they are forever seeking to turn their new acquaintances and experiences to their financial advantage. Indeed, as they tell Hein-

rich, their mercantile concerns have inhibited their memories from retaining any of the songs they have heard ("weil . . . die unaufhörlichen Handelsgeschäfte manches Andenken auch wieder verwischt haben," 210). The text thus establishes a dichotomy of poet and merchant, one not to be taken for granted during this period. The relative novelty of this opposition becomes clear when contrasted to Hölderlin's glorification of merchants in his long poem, "Der Archipelagus" (1800).<sup>59</sup> The relevance of the following lines to our discussion is augmented by their thematization of the duality of distance and proximity:

Siehe! da löste sein Schiff der fernhinsinnende Kaufmann,  
Froh, denn es wehet' auch ihm die beflügelnde Luft und die  
Götter  
Liebten so, wie den Dichter, auch ihn, dieweil er die guten  
Gaben der Erd ausglich und Fernes Nahem vereinte.

The basis for this equation of the merchant with the poet is their common role as intermediary between distant regions. What distinguishes the two in Novalis' work is that, while the merchant travels in search of extrinsic rewards, the poet's journey--like Heinrich's quest--is an end in itself. Arion's safe passage is not the calculated result of his song, but rather its immediate effect, the song itself having no other purpose than to be beautiful. The means (Arion's song) and the end (his sea-crossing) are indissociable.

The motif of the water-crossing occurs again in Heinrich's second dream. In a passage which foretells Mathilde's death by drowning, Heinrich dreams that a whirlpool draws him under after her, whereupon he loses consciousness. When he regains consciousness, i.e., when he

awakens within the dream, he finds himself transported to a strange region:

Er kam erst zu sich, als er sich auf trockenem Boden fühlte.  
 Er mochte weit geschwommen seyn. Es war eine fremde Gegend.  
 Er wußte nicht, was ihm geschehen war. Sein Gemüth war  
 verschwunden (278).

On the abstract level, this passage repeats the dialectic already demonstrated: it is in an unknown place that Heinrich attains self-consciousness; his Gemüt, as the differential between inner and outer worlds, has disappeared. On a deeper level, the dream suggests that the harmony of those two spheres is tantamount to death, though this in itself will prove a source of comfort to Heinrich, who comes to see death as "eine höhere Offenbarung des Lebens" (322). It is in Sylvester's garden that he fully realizes this, and indeed, the underwater world of the dream resembles a garden not only figurally, but structurally as well, conjoining strangeness and familiarity: "Blumen und Bäume redeten ihn an. Ihm wurde so wohl und heymatlich zu Sinne" (278).

#### IV

Heinrich's growing intimacy with the world of particulars has historical implications which bear directly on the iconography of Ofterdingen. It is significant, for example, that Heinrich's first entry into the landscape--the scene in which he encounters Zulima--is preceded by a view of the outer world through a window:

. . . die Sonne begann sich zu neigen, und Heinrich, der sich nach Einsamkeit sehnte, und der von der goldenen Ferne gelockt wurde, die durch die engen, tiefen Bogenfenster in das düstere Gemach hineintrat, erhielt leicht die Erlaubnis, sich außerhalb des Schlosses besehen zu dürfen (233).

The motif of the open window looking out onto nature was a favorite of Romantic writers and painters alike and has been the subject of several studies.<sup>60</sup> Here as elsewhere, this image establishes an immediate contrast between the confinement of the interior and the unlimited space outside. However, the open-window motif does not, as some have suggested, simply express the Romantic desire for the infinite; instead, it problematizes such longing by demonstrating the opposition of subject and object--the fundamental Otherness of the object of ideal longing. In doing so, the open window elaborates the structure of the landscape per se, making explicit the barrier between the viewer and the prospect. That barrier is not insurmountable, but as one approaches the ideal, it loses its ideality: Heinrich's desire for solitude ultimately brings him the company of Zulima and her child. Heinrich's movement from the castle to the outdoors may also be seen as emblematic of an historical transition, in that the framed view within is supplanted by an aural, eventually musical landscape.

The open-window motif seems to represent a remnant of eighteenth-century landscape painting in general. The scientific and technological conquest of nature that occurred during the Enlightenment was reflected in the preference for images of nature under control. Land-

scape painting of the time depicted nature in miniature by extracting a piece of it and displaying it in self-contained isolation. Painters employed techniques such as darkening the foreground and placing vertical objects at the edges to create a sense of closure. The result is an isolated piece of nature which can be calmly observed and analyzed by the emotionally detached viewer. August Langen has termed this characteristically rationalistic mode of seeing "Rahmenschau."<sup>61</sup>

There is a general consensus among critics, Langen included, that the Romantics burst the bounds of this rationalistic closure by representing nature in its infinity and by resolving the opposition of man and nature: "Diese neue Stellungnahme bedeutet zugleich die Aufhebung der bisher wesentlichen bestehenden Trennung zwischen Mensch und Natur."<sup>62</sup>

Langen cites Kleist's article on Caspar David Friedrich's painting, Der Mönch am Meer (1810). Referring to the boundlessness of the composition, Kleist writes that the work liberates one's vision, "als ob Einem die Augenlider weggeschnitten wären."<sup>63</sup>

But although this painting does represent a truly radical break with convention, one should not overlook the large number of "framed" visions in Friedrich's oeuvre, views through windows, (Die Frau am Fenster, 1822), through gates (Friedhofseingang, 1825), between rock-formations (Kreidefelsen auf Rügen, 1818). Nor should these works be considered any less significant.<sup>64</sup>

Rather than dissolving the opposition of man and nature by placing the viewer within it, these images thematize that opposition by depicting nature's apartness. Whereas in eighteenth-century painting the frame and the parameters of the painting were one and the same, the Romantic painting moves that frame towards

the center of the composition, thereby bringing the interior into view. Herein lies the distinction between framed viewing in the Enlightenment and in Romanticism: whereas the former represents nature as limited, the Romantic landscape represents the limitations of the viewer in face of the unlimited prospect. Such images are thus self-reflexive; their theme is not nature, but man's relation to it.

Heinrich's going out of doors in chapter four comes as a reversal of a scene in the Atlantismärchen which offers a good example of Romantic Rahmenschau. Returning from an afternoon walk in the forest, the princess and her lover-to-be are besieged by a sudden thunderstorm. Here, nature is unambiguously portrayed as a malevolent force, threatening life and evoking fear:

. . . mit einbrechender Dämmerung [fing] ein gewaltiger Sturm in den Gipfeln der Bäume plötzlich zu toben an. Drohende Wetterwolken zogen mit tiefem nächtlichen Dunkel über sie her. Er eilte sie in Sicherheit vor dem fürchterlichen Ungewitter und den brechenden Bäumen zu bringen (221).

The frightened pair come to a cave which affords them safe refuge ("sichere Zuflucht") from the tempest, and a precarious situation quickly evolves into a virtual locus amoenus. No longer posing a threat, nature becomes a beneficent presence. The cave contains fire, water and tree-life, elements which outside had taken the menacing forms of lightning, drenching rain and crashing boughs. Inside, those same elements provide warmth and sustenance:

Der Jüngling zündete schnell ein Feuer von Reisern und Moos an, woran sie sich trocknen konnten. . . . Ein wilder Mandelstrauch hing mit Früchten beladen in die Höhle hinein, und ein nahes Rieseln ließ sie frisches Wasser zur Stillung ihres Durstes finden (Ibid).

The contrast between these two experiences of nature is also expressed by the more abstract polarity of light and dark. The encounter with the storm is described in images of darkness ("mit einbrechender Dämmerung," "nächtlichen Dunkel," "er fehlte in der Nacht . . . den Weg"). The storm continues to rage even after they have found shelter, but instead of causing fear, it heightens their amorous inclinations, and they consummate their love amidst the "Hochzeitfackeln der Blitze" (222). Indeed, the opening of the cave functions as a window looking out onto nature, allowing those inside to partake of nature's elements selectively. The scene is described as a "romantische Lage" (221), and here again, the concepts "romantic" and "distance" appear in conjunction, the princess and her companion feeling themselves "auf eine wunderbare Weise von der Welt entfernt" (Ibid). In this instance, "romantic distance" translates quite literally as "safe distance," nature becoming aesthetic only when it ceases to present an immediate danger. But the nature framed within the cave opening has not been tamed--the two viewers are not emotionally detached--instead, nature retains its elemental character, and its aesthetic appeal depends on that quality.

The storm returns in chapter four as a figure for the violence of

the crusades, and thus for Heinrich's emerging sexual consciousness, which we have seen to be connected with his newly awakened enthusiasm for war.<sup>65</sup> The storm-motif first occurs in the crusaders' song ("Gewaltig geht auf Land und Meeren / In tiefer Nacht ein heil'ger Sturm," 232), then is directly transferred to Heinrich's emotions: "Heinrichs ganze Seele war in Aufruhr" (233). He envisions the Holy Sepulchre as a pale young woman, a description befitting Zulima whom he is soon to meet. Just prior to their encounter, Heinrich's mood is tempered by the quiet beauty of the evening landscape, and the storm within takes on a more subdued character: "Die Blume seines Herzens ließ sich zuweilen, wie ein Wetterleuchten in ihm sehn" (234).

The aesthetic rendering of the storm recalls the widespread interest during the eighteenth century in the sublime. This concept is treated vividly by Schiller in his Zerstreute Betrachtungen über verschiedene ästhetische Gegenstände (1794). These observations begin with a somewhat ironic remark about the universal appeal of a beautiful landscape: "Nichts ist reizender in der Natur als eine schöne Landschaft in der Abendröthe" (NA, XX, 225). He goes on to describe in detail a pleasant landscape typical of those found in Romantic and pre-Romantic poetic works. He then postulates the sudden interruption of the viewer's pleasure by a thunderstorm which, by threatening personal safety and offending the senses, puts nature and reason at odds with each other (the harmony of nature and reason being, according to Kant, the necessary condition of beauty). Schiller adds, however, that the spectacle may also inspire awe and thus have a powerful aesthetic appeal, as long as the subject is not so overcome



with fear that he is divested of all rational freedom. He concludes: "Und trotz allen diesen Ursachen des Mißfallens ist ein Gewitter, für den, der es nicht fürchtet, eine anziehende Erscheinung" (NA, XX, 226). Thus the highest form of aesthetic attraction, the sublime, is not an objective principle--not a property of nature--but is constituted in the subject and in fact depends upon the subject's autonomy from the object. It is this same freedom from material conditions which, in the scene discussed above, transforms a hazardous thunderstorm into "Brautgesang" (222).

The sublime becomes the explicit theme of the text in Part Two when Sylvester explains to Heinrich the effect of a thunderstorm. In Kantian terms, he associates the experience of the sublime with man's moral capacity to rise above the elemental forces of nature:

Wenn dann die verderblichen Strahlen herunterzucken und mit höhnischen Gelächter die schmetternden Donnerschläge hinterdrein fallen, so werden wir bis ins Innerste beängstigt, und wenn in uns dann nicht das erhabene Gefühl unsrer sittlichen Obermacht entsteht, so glauben wir den Schrecknissen der Hölle, der Gewalt böser Geister überliefert zu seyn (330).

The experience of the sublime is thus a form of self-experience, the subject attaining a heightened sense of his own selfhood in face of the outer world. It is the Gewissen, that form of moral self-consciousness which Hegel would later call "der seiner selbst gewisse Geist" (TW, III, 464), which, according to Sylvester, preserves the freedom which unmediated nature threatens to destroy:

Es sind Nachhalle der alten unmenschlichen Natur, aber auch weckende Stimmen der höhern, des himmlischen Gewissens in uns. Das Sterbliche dröhnt in seinen Grundvesten, aber das Unsterbliche fängt heller zu leuchten an und erkennt sich selbst (330).

It is important to note the presence in Sylvester's remark of two natures, the "unmenschliche," as represented by the storm, and the "höhere," man's moral capacity to rise above the storm. The former, however, is not to be understood as a strictly external force, but a component of the psyche. As Schiller wrote, the contradictory character of the sublime experience does not mean that there are two different objects before us, but rather that we have a dual relationship to a single object; the experience of the sublime leads us to the knowledge that both "natures" exist simultaneously within us ("daß . . . zwey entgegengesetzte Naturen in uns vereinigt seyn müssen," NA, XXI, 42).<sup>66</sup>

The characterization of the sublime experience as an intense form of self-awareness suggests that the so-called "unmenschliche Natur" is humanized in the very act of acknowledging it. This is commensurate with a theory advanced by Odo Marquard, who posits a "functional affinity" between Romantic aesthetics and Freudian psychotherapy.<sup>67</sup> Common to both is the concept of nature as that over which man has no control ("unmenschlich"), yet of which man is inexorably a part.<sup>68</sup> Attempts during the Enlightenment to domesticate nature and subjugate it to human control, i.e., to integrate it into history by rendering

it benign (as in those examples of Rahmenschau Langen describes), amounted to an act of repression which confined nature to the unconscious and made man subject to its destructive powers. The common function of art and psychotherapy, writes Marquard, is to establish the "safe" ('unriskant') presence of nature.<sup>69</sup> This does not mean to pacify nature by making it seem other than what it is, but to maintain its threatening appearance, to represent nature as nature. In a structure which anticipates Freud's therapeutic method, Schelling describes the function of art as that of making the unconscious conscious: "dieses Reflektiertwerden des absolut Unbewußten und nicht-Objektiven [ist] nur durch einen ästhetischen Akt der Einbildungskraft möglich" (SW, III, 351). Art thus serves to facilitate what Freud called the "return of the repressed" ('Wiederkehr des Verdrängten').<sup>70</sup>

Marquard's thesis that nature, having been suppressed by history, continues to exist in the unconscious helps us to further elucidate the Atlantismärchen, in which the opposition of history and nature is represented with crystalline economy. This opposition is symbolized by the boundary between the princess' garden and the forest, i.e., between the artificial and the natural landscape. This partition is described frequently, and as the following four instances illustrate, the opposition seems to be an absolute one:

Eines Tages hatte die Prinzessin, deren Lustgärten an den Wald stießen, . . . sich allein zu Pferd in den Wald begeben (216); An der Seite des Weges war er [der Jüngling] in Gebüsch bis an die Pforten des Gartens gefolgt, und dann

auf dem Wege zurückgegangen (Ibid); Er holte sie zu bestimmten Stunden am Garten ab (220); Mit dem Tage ging sie durch den Garten nach dem Walde . . . (Ibid).

While the princess may pass into the forest, the edge of the garden remains a threshold which the youth cannot cross. The garden's impenetrability, underscored by the references to its "Pforten" (216, 219), reflects the King's exclusive sense of nobility. On a more symbolic level, it represents the princess' royally guarded virginity. It is significant, therefore, that her eventual initiation into sexual womanhood occurs in a cave which, as we saw earlier, is a sort of natural garden, contained wholly within nature, yet insulating the young lovers against nature's destructive forces. That their love itself constitutes a submission to nature is made evident by the fact that the thunderstorm seems to be unleashed by their first kiss:

Eines Tages, wo . . . die mächtige Liebe auf dem Rückwege ihre jungfräuliche Zurückhaltung mehr als gewöhnlich überwand . . . und der erste glühende Kuß sie auf ewig zusammenschmelzte, fing . . . ein gewaltiger Sturm . . . plötzlich zu toben an (221).

The princess' ride into nature is a journey into the unconscious, and is represented symbolically as a return to the mother's breast: "Die Frische des Waldes lockte sie immer tiefer in seine Schatten. . . . Es kam ihr die Lust an, Milch zu trinken" (218). The abandonment of the world of her father for nature, the symbolic mother, also repre-

sents a democratization of the King's autocratic "sublimity," which derives from historical consciousness; it was the King's noble ancestry which instilled in him "ein Gefühl der Erhabenheit" (216), causing him to forbid his daughter to marry a commoner. <sup>71</sup> It is the experience of the sublime in the forest which makes that marriage possible.

Thus the opposition of garden and forest is played out on a more abstract level, of art versus nature. If the King's court is an Eden, it is clearly man-made ("einer selbst geschaffenen, glücklichen Welt," 214). The youth, having lived with his father in the isolation of the forest, has not been exposed to the arts, but instead enjoys an intimate relationship with nature ("dessen tiefem Gemüth die Natur bereitwillig ihre Geheimnisse anvertraute," 216). His behavior, in contrast to the princess' courtly decorum, is "ungekünstelt" (217). Yet his lack of cultivation does not prevent him from writing a poem to the princess after finding her lost talisman (218-19). Similarly, inspired by his own explanation of the "musical harmony" of natural creation ("wie durch wundervolle Sympathie die Welt entstanden sey, und wie die Gestirne sich zu melodischen Reigen vereinigt hätten"), he takes up the princess' lute and plays "mit unglaublicher Gelehrtheit" (220-21). His artistry is not the result of a cultivated skill, but is an extension of nature's own unconscious artistic impulse. This dialectic of art and nature is completed when he appears in the garden to play before the King. The youth himself is described as a natural object; the remark, "Die Luft spielte in seinen goldenen Locken" (225) recalls an earlier image of tree-tops, gilded by the first light of day, rustling in the breeze: "Die Sonne fing eben an, die Wipfel der

alten Bäume zu vergolden, die sich mit sanftem Flüstern bewegten. . ." (219). Indeed, the youth's natural appearance--his lack of artifice--stands out against the artificial milieu of the court: "Auch die Kinderunschuld und Einfalt seines Gesichts schien allen übernatürlich" (225). In other words, nature, viewed from the perspective of culture, seems supernatural. The youth embodies something approximating Schiller's concept of das Naive, defined as "eine Kindlichkeit, wo sie nicht mehr erwartet wird" (NA, XX, 419).

The result of the encounter between art and nature is the reciprocal estrangement which facilitates a unity between them. This same dialectic is reflected in the relationship between the princess and the youth. When the youth first glimpses the princess, he finds her at once strange and attractive: "Der Sohn . . . erschrak beynah über diese zauberhafte Erscheinung eines majestätischen Wesens" (216). The same words are used to describe the princess' reaction to her father's palace when she returns from her visit in the forest: "Wie sie zurück in den Palast kam, erschrak sie beynah über seine Pracht und buntes Leben" (218). Her experience of the unknown beyond the garden has given the once familiar an air of strangeness. Her new, unfamiliar mood fills her with a sense of other worlds, and the events of the day, described as a dream, transform the present into distant music. The tropes in this passage indicate that the origin of those other worlds lies somewhere beneath consciousness:

Die Prinzessin hatte sich nie in einem ähnlichen Zustande befunden, wie der war, in welchem sie langsam nach Hause

ritt. Es konnte vor der einzigen, helldunklen wunderbar beweglichen Empfindung einer neuen Welt, kein eigentlicher Gedanke in ihr entstehen. Ein magischer Schleyer dehnte sich in weiten Falten um ihr klares Bewußtseyn. Es war ihr, als würde sie sich, wenn er aufgeschlagen würde, in einer überirdischen Welt befinden. Die Erinnerung an die Dichtkunst, die bisher ihre ganze Seele beschäftigt hatte, war zu einem fernen Gesang geworden, der ihren seltsam lieblichen Traum mit den ehemaligen Zeiten verband (217-18).

This "pleasant" estrangement stands in contrast to the outright estrangement she experiences when she returns home: "Es war ihr jetzt nicht mehr so lieblich zu Muthe; sie schien sich unter lauter Fremden" (218). That evening she discovers the loss of her talisman, a charm that was meant to protect her from "fremde Gewalt" (219). Yet the estrangement she feels is something less than utter fear: "Dieser Verlust befremdete sie mehr, als daß er sie erschreckt hätte" (*Ibid*). This is, after all, quite natural, for the "fremde Gewalt" threatening her is not a force from without, but her own repressed nature, the "gewaltiger Sturm" being an outward manifestation thereof. But in keeping with the principles already presented, at the moment that force is acknowledged, it ceases to be threatening.

The above qualifications of fear ("erschrak beynah") and the gradational distinction drawn between Schrecken and Befremdung demonstrate further the mediative character of the sublime experience. The relationship between subject and object is not one of harmony, as

in the experience of beauty, but rather one of tension. The element of fear gives the subject a heightened sense of himself in opposition to the object, yet this new self-awareness leads him to the knowledge of his own moral autonomy from the outside world. Fear does not dominate consciousness, but rather is part of a mixture of feelings. This principle is applied by Schiller to mountain landscapes in the aforementioned Zerstreute Betrachtungen. After conjuring up the image of a "beautiful" mountain, he asks us to imagine the mountain about to fall: "Schrecken wird sich damit verbinden, aber der Gegenstand selbst wird nur desto anziehender seyn" (NA, XX, 226). In very similar terms, Novalis treats the tension between das Angenehme and das Schreckende in a landscape at the beginning of chapter five:

Nach einigen Tagereisen kamen sie an ein Dorf, am Fuße einiger spitzen Hügel, die von tiefen Schluchten unterbrochen waren. Die Gegend war übrigens fruchtbar und angenehm, ohngeachtet die Rücken der Hügel ein todtes, abschreckendes Ansehn hatten (239).

This scene is prefigured by an earlier passage in which the narrator, using the successive planes of the landscape as figures for historical periods, places the "romantische Zeit" between the primordial past and the present, "in der Mitte zwischen den wilden, unwirthlichen Urgebirgen und den unermeßlichen Ebenen" (204). Indeed, it is this notion of aesthetic mediation that makes oxymora like "schrecklich schön" (299) possible. Richard Alewyn has attributed those oxymora having to do with the sublime to a "psychic ambivalence" created by the En-



lightenment: man had rationalized the objects of his fear, but not his capacity to experience it. To shield oneself from the outside world was to expose oneself all the more to the influence of the unconscious, and it seems likely that the fascination with thunderstorms and mountains--the desire of many to "taste" the danger posed by such phenomena--amounted to an exploration of the hidden recesses of the psyche.<sup>72</sup> But all oxymora do not pertain to fear (e.g. "liebliche Armuth"), and it seems that the structure of a phrase such as "lustvermischtes Grauen" has aesthetic ramifications which go beyond the experience of precarious physical circumstances. It may in fact be worthwhile to ask if the oxymoron, given the subjective autonomy which such a form implies, is not the essence of Romantic aesthetics. Hegel, in his critique of Romantic art, theorized that the division (Entzweiung) of subject and object had given the subject free reign over the object-world, allowing the artist to select his material arbitrarily. The result is art which represents natural, often prosaic objects with little or no intrinsic symbolic content. Hegel describes these results in a passage which could have been written with Ofterdingen in mind:

. . . die romantische Kunst [läßt] die Äußerlichkeit sich  
 . . . frei für sich ergehen und erlaubt in dieser Rücksicht  
 allem und jedem Stoff, bis auf Blumen, Bäume und gewöhnliche  
 Hausgeräte herunter, in der natürlichen Zufälligkeit des  
 Daseins ungehindert in die Darstellung einzutreten.<sup>73</sup>

The transformation of flowers and tools into aesthetic objects is not only found throughout Ofterdingen, it is a systematic part of Novalis' aesthetics. Novalis' notion of Romantic poetics as angenehme Befremdung--his admiration of Goethe's talent for giving poetic form to the most pedestrian of situations--while a direct consequence of the aesthetics of the sublime, represents a decided tempering of that aesthetics. One may say that this new aesthetics results from the paradoxical nature of the sublime experience: at the very moment the sublime is felt, the conditions of that experience are rendered superfluous. While a sense of the immensity and potential danger of nature may be necessary to the initial experience, the experience itself makes the subject independent of such phenomena. Once the individual has tapped his own subjective capacity for the sublime, that inner capacity alone is sufficient to raise any phenomenon to the same aesthetic level. The content of the art work is thus concentrated in the subject, for which any object can be a fitting vessel. This same notion is stated explicitly in Ofterdingen at the beginning of chapter six where the narrator distinguishes between poets and men of action:

. . . ihr [der Dichter] empfindlicher Sinn [wird] schon  
genug von nahen unbedeutenden Erscheinungen beschäftigt,  
. . . und sie werden keinen Schritt thun, ohne die über-  
raschendsten Entdeckungen in sich selbst über das Wesen und  
die Bedeutung derselben zu machen (267).

The same lesson is reiterated by Klingsohr, who tells Heinrich that

common and familiar objects are the best suited for poetic expression:

Die beste Poesie liegt uns ganz nahe, und ein gewöhnlicher Gegenstand ist nicht selten ihr liebster Stoff. . . . Du wirst selbst sehen, welche Gesänge dir am besten gerathen, gewiß die, deren Gegenstände dir am geläufigsten und gegenwärtigsten sind (286).

Not only does this provide a justification for an aesthetics of particularity, it also presents a goal toward which we have seen Heinrich developing. Indeed, Klingsohr's description of his own youth is appropriate to Heinrich's predilection for distant objects: "Ich weiß selbst, daß mir in jungen Jahren ein Gegenstand nicht leicht zu entfernt und zu unbekannt seyn konnte . . ." (Ibid).

Heinrich's longing for far away places is reawakened by the drowning of Mathilde, and the beginning of Part Two of Ofterdingen finds him in a landscape, desiring to be elsewhere: "Er wollte sich in die Ferne verweinen" (320). In the course of this chapter, however, Heinrich is treated to a glimpse of the afterlife, a vision which gives him a renewed appreciation for the present. Heinrich has come to recognize what was referred to earlier as "die verborgene Herrlichkeit der sichtbaren Welt" (204), he has seen eternal life reflected in the present. In a fragment, Novalis would describe the present as the "differential" of the past and future (III, 475), an idea voiced in "Astralis," where the present is described as "Ein Anklang alter, so wie künftiger Zeiten" (318). This reorientation can be explained through the juxtaposition of two passages, one from the beginning and

one from the end of the novel--passages which encompass Heinrich's overall development. When he first left home, the sense of separation gave him his first premonition of death, resulting in an aversion to the phenomenal world:

Eine erste Ankündigung des Todes, bleibt die erste Trennung unvergeßlich, und wird . . . endlich bey abnehmender Freude an den Erscheinungen des Tages, und zunehmender Sehnsucht nach einer bleibenden sichern Welt, zu einem freundlichen Wegweiser und einer tröstenden Bekanntschaft (205).

Having made that acquaintance in Part Two, Heinrich's attention returns to the things around him. Whereas in the above passage transient objects and eternal ideas seem contradictory, they now come to be seen as interrelated, and Heinrich feels a new love for the finite particulars of nature: ". . . der Tod [erschien ihm] wie eine höhere Offenbarung des Lebens. . . . Jeder Stein, jeder Baum, jede Anhöhe wollte wiedererkannt seyn" (322). The quest for the indeterminate (das Unbedingte) has lead him--happily--to things.

This reacquaintance with the object-world is represented in Ofterdingen by the supersession of landscape by the garden. Whereas the landscape, by maintaining the duality of proximity and distance, represents the ideal and the concrete as binary opposites, the garden unites the two, allowing the subject to approach the ideal in concrete form. The resolution of said duality takes place in Sylvester's garden, its multiplicity of flowers standing in sharp contrast to our memory of the blue flower. Heinrich himself summarizes the function

of the garden as universal history in miniature, bringing the dialectic of color back into play:

Den vollen Reichthum des unendlichen Lebens, die gewaltigen Mächte der spätern Zeit, die Herrlichkeit des Weltendes und die goldene Zukunft aller Dinge sehn wir hier noch innig ineinander geschlungen, aber doch auf das deutlichste und klarste in zarter Verjüngung (329).

The same aesthetic complex is present in the landscape in the final paragraph of Ofterdingen, in which Sylvester tells Heinrich about his boyhood. Sylvester's narrative is to large degree a recapitulation of the passage in chapter two (of Part One) where the narrator pauses to reflect on thirteenth-century Thüringen. As in that earlier instance, Sylvester's recollection addresses the relation of nature to history and art, representing their opposition in the form of landscape. He begins by telling Heinrich that nature had been to him what poetry was to Heinrich: "Kunst und Geschichte hat mich die Natur kennen gelehrt" (334). This statement proves to be quite problematic, for the nature he goes on to describe is in every case mediated by history and art. He describes a landscape, but unlike those seen earlier in which nature is represented apart from man, this is a cultural landscape, containing human activity and artifact. The location is Sicily, the setting for much Classical pastoral poetry, and this scene too has elements of the idyllic:

Ein bequemes Haus von vormaliger Bauart, welches verdeckt

von uralten Kastanienbäumen dicht an den felsigen Ufern des Meers, die Zierde eines mit mannichfaltigen Gewächsen besetzten Gartens ausmacht, war [meiner Eltern] Wohnung. In der Nähe lagen viele Hütten, in denen sich Fischer, Hirten und Winzer aufhielten (Ibid).

The ancient architecture of the house and the garden already represent history and civilized nature respectively, and further references to statues and vases, presumably Greek ("aus andern und erfreulicheren Zeiten," Ibid), locate this "natural" landscape within art-history. More important is the fact that Sylvester, obviously of a well-to-do family, lives in the vicinity of such bucolic figures as shepherds and fishermen, partaking of their closeness to nature, but not sharing their needs--their "charming poverty" (204). Here as in the earlier passage, common implements have an aesthetic attraction which transcends their instrumental function: "unser Geräthschaft ward durch wohlerdachte Arbeit auch den verborgenen Sinnen angenehm" (334). This opposition of natural exigency and aesthetic freedom is restated in terms familiar from the earlier discussion of the sublime:

Es fehlte auch sonst nicht an mannichfaltigen Gegenständen, deren Betrachtung und Gebrauch das Gemüth über das gewöhnliche Leben und seine Bedürfnisse erhoben und . . . ihm den lautern Genuß seiner vollen eigenthümlichen Natur zu versprechen und zu gewähren schien (Ibid).

These two relationships to nature, placed in the context of the land-

scape Sylvester describes, become historical categories, the former representing a state of nature, the latter the state of moral freedom. This almost epigrammatic juxtaposition of the two states parallels that of the opulent house and the small huts, showing the landscape to be more than an unproblematic idealization of the past. Rather, by placing these two periods at variance with each other, Sylvester's description advertises itself as a sentimental image, yet one which makes vivid an ideal to be attained. The view that this is an image of the future is suggested by the mention of Sylvester's father, an astrologer whose vocation it was to tell the future. This marks a reorientation on Sylvester's part since his meeting with Heinrich's father in Rome some twenty years earlier. As the latter recalled: "In den heydnischen Zeiten war er wie zu Hause, und er sehnte sich mit unglaublicher Inbrunst in dies graue Alterthum zurück" (200).<sup>74</sup>

A similar nostalgia is felt by Heinrich when he first enters Sylvester's garden, which is located amidst crumbling ruins. These remnants of antiquity temporalize the garden, placing it well after the lost age. Heinrich's own sense of loss is associated with his knowledge of death, which as we have seen repeatedly, is tantamount to his own loss of innocence:

. . . euer Garten ist die Welt, Ruinen sind die Mütter dieser blühenden Kinder. Die bunte, lebendige Schöpfung zieht ihre Nahrung aus den Trümmern vergangner Zeiten. Aber mußte die Mutter sterben, daß die Kinder gedeihen können, und bleibt der Vater zu ewigen Thränen allein an

ihrem Grabe sitzen? (327)

Yet Heinrich finds in the garden a source of comfort, discovering in it the promise of a future ideal which encompasses the whole of history ("die ewige romantische Zusammenkunft," 331). Like the idyll, the garden is an image of loss, yet one which fosters renewed hope. Referring to the fragment cited at the beginning of this chapter, Novalis articulates a certain dialectic between disappointed and restored expectation: "Jede immer getäuschte und immer erneuerte Erwartung deutet auf ein Capitel in der Zukunftslehre hin. vid. mein erstes Fragment im Blütenstaub" (III, 296). Whereas the landscape is "unbedingt," containing no things and representing an indeterminate ideal, the garden holds discrete particulars pointing to their attainment of ideality ("die goldene Zukunft aller Dinge," 329).

The narration of Heinrich's quest breaks off as it began, with a "recollection" of a Golden Age which soon discloses itself as an image of the future disguised as the past. Sylvester's "idyll," as an aesthetic rendering of the state of nature, ascribes to its inhabitants a freedom they did not know, but by doing so prophesies the conciliation of nature and reason which the future presumably holds. Novalis gives this notion a sharp theological edge by describing the state of nature as "ein sonderbares Bild des ewigen Reichs" (III, 280-1). By representing the state of nature as a prefiguration of the "eternal kingdom," Novalis has given this discussion a Biblical structure, one appropriate to his own figural interpretation of the Bible: "Die Bibel fängt herrlich mit dem Paradiese, dem Symbol der Jugend an



und schließt mit dem ewigen Reiche--mit der heiligen Stadt" (III, 321). This figural reading of the Bible has important implications for the structure of Ofterdingen, not only because the "holy city" is the destination of the Heinrich's pilgrimage, but also because the two parts of the novel relate to one another as do the Old and New Testament--a relationship already implicit in the respective titles of the two parts, "Die Erwartung" and "Die Erfüllung." The beginning of Part Two, in so far as it creates a renewed sense of man's fallenness from the state of natural innocence, represents a second Fall from Grace. In this regard, the metamorphosis of novel into fairy tale which Part Two represents is programmatic. Like the idyll, the fairy tale represents for Novalis a meta-historical unity which gathers up past and future into an aesthetic present. The result is Romantisieren in the true sense, the transfiguration of the commonplace:

75

Man sieht nun aus bemooßten Trümmern  
 Eine wunderseltsame Zukunft schimmern  
 Und was vordem alltäglich war  
 Scheint jetzo fremd und wunderbar . . .

### Concluding Remarks

Novalis' poetics is a hermeneutics, for at its core is a dynamic process of self-discovery through estrangement. This hermeneutics informs the development of the poet-hero of Heinrich von Ofterdingen, as well as the structure of the narrative itself. These multiple intersections are summarized for us in a remark which the merchants make to Heinrich: "Schon euer Name, als Fremder, und eure Verwandtschaft mit dem alten Schwaning . . . werden die reizenden Augen der Mädchen auf sich ziehn" (206). This illustrates the principle of "pleasant estrangement" I have been discussing: it is a combination of affinity and difference in which aesthetic attraction originates. But the above remark also shows this aesthetic principle to have a hermeneutic structure in that Heinrich is represented as an object of attention. The maidens of Augsburg can in fact be seen as structural surrogates for everyone who is to become acquainted with Heinrich: Mathilde, who is one of those maidens; the reader, whom both the narrator (Chapter Two) and Heinrich ("Astralis") explicitly address; and Heinrich himself. Mathilde and the reader are, on different levels, Heinrich's vehicles of self-encounter: it is through Mathilde that Heinrich achieves self-knowledge as a poet; it is through the reader that he attains self-consciousness as an object of historical inquiry, indeed, as a fictional character.

The merchants' statement also implies the necessity of a significant Other to full self-understanding, and this structure supplies the antidote to the problem which Heinrich articulates to Mathilde: "O!

könntest du durch meine Augen in mein Gemüth sehn!" (288). It is rather through her "reizende Augen," i.e., from without, that Heinrich is to attain true introspection. In light of this structure, Hans-Georg Gadamer's statement that the true place ("Ort") of hermeneutics lies between strangeness and familiarity ("zwischen Fremdheit und Vertrautheit")<sup>1</sup> seems of special relevance. Gadamer is referring to the increased self-understanding which the temporal distance between subjects may bring. One does not investigate the past for its own sake, but rather to reorient oneself in the present. Heinrich's age is interesting to the modern reader because it differs so much from our own, and it is for this reason that we immerse ourselves in that earlier period ("also vertiefen wir uns in die Jahre, wo Heinrich lebte . . ." (205). By inviting the reader to accompany Heinrich on his quest, the novel enjoins the reader to partake of the same process of self-discovery through estrangement undergone by Heinrich. Heinrich's own quest is temporalized in a remark by the narrator in Part Two--one that makes clear that the ultimate object of hermeneutics is the self, and that estrangement is the means to that end: "Er stand weit außer der Gegenwart und die Welt ward ihm erst theuer, wie er sie verlohren hatte, und sich nur als Fremdling in ihr fand" (322). So described, Heinrich is a mirror-image of the reader, who in turn becomes a "Fremdling" within the strange world of the novel. The function of Novalis' unique tale is one of disorientation, placing the modern reader at a "romantic distance" from his own familiar world, aiming ultimately at its transfiguration.

## Notes to Introduction

1. Harold Bloom, "The Internalization of Quest-Romance," in Romanticism and Consciousness, ed. H. B. (New York: Norton, 1970), pp. 3-24.
2. Goethe's Wilhelm Meisters Lehrjahre (1796) and Ludwig Tieck's Franz Sternbalds Wanderungen (1798) are the most significant examples of German quest-narratives which immediately precede Novalis' novel.
3. Many of the ideas in this study regarding the unconscious and the relationship between Romanticism and psychoanalysis have been inspired by two highly original articles by Odo Marquard: "Über einige Beziehungen zwischen Ästhetik und Therapeutik in der deutschen Philosophie des neunzehnten Jahrhunderts," in Literatur und Gesellschaft, ed. H. J. Schimpf (Bonn: Bouvier, 1963); "Zur Bedeutung der Theorie des Unbewußten für eine Theorie der nicht mehr schönen Kunst," in Die nicht mehr schönen Künste: Grenzphänomen des Ästhetischen, ed. H. R. Jauß (Munich: Fink, 1968). Given the impossible length of the titles, these articles will be cited by their dates of publication only.
4. All quotes from Heinrich von Ofterdingen will henceforth be cited in the text by page number only. All other quotations from Novalis will be cited by volume number as well. For purposes of readability, I have made certain cautious modifications in Novalis' rather inconsistent orthography. I have also omitted the use of square brackets for indicating the editorial elaborations of Novalis' abbreviations. For example, what appears in the Schriften as "Sub[jekt]" appears in my study simply as "Subjekt."

5. Novalis' fragments on "romantische Poetik" (III, 685) and "Romantisiren" (II, 545) will be dealt with extensively in the second chapter of this study.

6. Richard Palmer, Hermeneutics (Evanston: Northwestern University Press, 1969), pp. 103-4.

7. Marquard (1963), pp. 28, 38.

8. The phrase "dunkle Ahndung" occurs several times in Ofterdingen (e.g. pp. 208, 256). These passages will be discussed in the course of this study.

9. This should not be read as an attack on the whole of existing Novalis scholarship; on the contrary, the many excellent analyses of the philosophical and scientific foundations of Novalis' thought help make a study like this one possible.

10. Elinor Shaffer, "Kubla Khan" and the Fall of Jerusalem: The Mythological School in Biblical Criticism and Secular Literature 1770-1880 (Cambridge: Cambridge University Press, 1975), pp. 32 ff.

11. Seymour Chatman, Story and Discourse: Narrative Structure in Fiction and Film (Ithaca: Cornell University Press, 1978), p. 187.

12. Shaffer, p. 13.

13. Bloom, p. 5.

14. It is curious to observe the reluctance of many scholars of English Romanticism to acknowledge a debt on the part of the English Romantics to the Germans. This attitude is exemplified by Kathleen Coburn's forward to I. A. Richard's Coleridge on Imagination (3rd edition, Bloomington: Indiana University Press, 1969). Coburn advances the view that while the "systems" of Kant, Fichte and Schelling

intrigued Coleridge, they were never of any real use to him--that ultimately, "he was his own man" (p. xv). She echoes Bloom in opposing creativity to philosophy, apportioning these categories to the English and the Germans respectively: "that resurgence of creative power . . . provides also the clearest way out of the metaphysical muddle of the undigested Schelling passages in the Biographia, in fact celebrates his abandonment of Schelling altogether" (p. xvii). The implication of such thought is that the German Romantic poets, given their proximity to post-Kantian philosophy, were somehow not "their own men." Compare Rene Wellek, A History of Modern Criticism, vol. III, The Romantic Age (New Haven: Yale University Press, 1955). Wellek writes that Novalis, despite his dependence on Schelling, had many original ideas on poetics (pp. 82 ff).

15. Bloom exhibits a certain superficiality when he lumps together Schiller and Heine as representing those German Romantic writers who "set intellect and passion against one another" (Ibid., p. 4). A more generous assessment of German Romanticism can be found in M. H. Abrams, Natural Supernaturalism: Tradition and Revolution in Romantic Literature (New York: Norton, 1971). It is noteworthy that Abrams describes Ofterdingen as a "narrative of the growth of a poet's mind" (p. 249). Not that this is inaccurate; but what makes this characterization interesting is that it is generally reserved for Wordsworth's Prelude. Despite the many merits of Abrams' book, he is concerned with the broad structures of Romanticism and does not attend to the individuality of the German poets.

16. One American scholar of Romanticism who is sharply critical

of the generally affirmative nature of criticism on the English Romantics is Jerome J. McGann. Inspired by Marx and using Heine as his model, McGann insists that Romanticism can be salvaged only if scholars adopt the self-critical tendency of the Romantic writers themselves. The Romantic Ideology (Chicago: University of Chicago Press, 1983). As a work which suggests a kind of German criticism as a model for American and British scholarship, McGann's book is an appropriate corrective to Bloom's essay.

17. My criticism is aimed primarily at the attitude that the American Germanist, whether American or German by birth, must seek legitimacy by writing in German and publishing in Germany with a German audience in mind. Such scholarship will never produce an antidote to the prejudices typified by Bloom's writing.

18. Hans-Georg Gadamer, Wahrheit und Methode (Tübingen: Mohr, 1975), p. 288.

19. See for example Friedrich von Hohenzollern's reference in Chapter Five to burial as "die Verpflanzung im Garten" (258).

## Notes to Chapter One

1. Hans Eichner, "The Novel," in The Romantic Period in Germany, ed. Siegbert Praver (New York: Schocken, 1970), p. 78.

2. Joyce began work on Stephen Hero, the original version of A Portrait of the Artist as a Young Man, in 1901. Portrait was not published until 1916.

3. A Study of English Romanticism (Chicago: University of Chicago Press, 1968), p. 15.

4. Studies which treat Novalis as a precursor of modern literature include Werner Vortriede, Novalis und die französischen Symbolisten (Stuttgart: Kohlhammer, 1963); Hans-Joachim Mähl, "Die Mystik der Worte: Zum Sprachproblem in der modernen deutschen Dichtung," Wirkendes Wort, 13 (1963); Gwendolyn Bays, The Orphic Vision: Seer Poets from Novalis to Rimbaud (Lincoln: University of Nebraska Press, 1964); Margaret Mein, "Novalis a Precursor of Proust," Comparative Literature, 23 (1971); and Tzvetan Todorov, Theories of the Symbol (Ithaca: Cornell University Press, 1982). See below, note 8.

5. "Kubla Khan" is dated between 1797 and 1799, though not published until 1816. The preface to the poem, which figures significantly in this and other discussions of the poem, was probably not written until just before publication.

6. For a discussion of Novalis' particular understanding and usage of the concept Gemüt, see Hans-Joachim Mähl, "Friedrich von Hardenberg (Novalis)," in Deutsche Dichter der Romantik, ed. Benno von Wiese (Berlin: Erich Schmidt, 1971), pp. 209, 218. See also Richard



W. Hannah, The Fichtean Dynamic of Novalis' Poetics (Bern: Peter Lang, 1981), pp. 158 ff.

7. Though Rilke was not primarily a novelist, his Die Aufzeichnungen Malte Laurids Brigge occupies an important station in the development of modern narrative. In a study sadly ignored by Novalis scholarship, Ralph Freedman discusses Rilke's work in terms of a "lyrical novel," a genre of which he sees Ofterdingen as a prototype. Freedman's discussion of Novalis' novel is extensive and insightful. The Lyrical Novel (Princeton: Princeton University Press, 1963), pp. 4-41. More recently, Tzvetan Todorov has discussed Ofterdingen in a similar, but more theoretical context. Les Genres du Discours (Paris: Seuil, 1978), pp. 99-116.

8. Robert Leroy and Eckhart Pastor, "Die Initiation des romantischen Dichters," in Romantik, ed. Ernst Ribbat (Königstein/Ts: Athenäum, 1979), pp. 38 ff.

9. James Joyce, A Portrait of the Artist as a Young Man (New York: Penguin, 1979), p. 217. All quotations from this novel will henceforth be cited in the text by page number only.

10. See Chapter Three of this study, especially note 3.

11. Using Keats' Endymion as a representative example of Romantic dream poetry, Frye describes the relationship between poetry and dreaming: "It is the poet who understands the contrast between the creator and the dreamer. He does not awaken from his dream into a different world; he awakens the dream into his world, and releases it from its subjective prison" (p. 143).

12. Samuel Taylor Coleridge, Poetical Works, ed. E. H. Coleridge,

(London: Oxford University Press, 1967), Vol. I, pp. 295-298. Given the brevity of this text, the poem will be cited by line only.

13. See for example Elisabeth Schneider, Coleridge, Opium, and "Kubla Khan" (Chicago: University of Chicago Press, 1953), pp. vii.

14. A most notable exception is Kathleen M. Wheeler, The Creative Mind in Coleridge's Poetry (London: Heinemann, 1981), pp. 20 ff.

15. From The Friend. Cited in this context by J. B. Beer, Coleridge the Visionary (London: Chatto & Windus, 1959), pp. 204-6.

16. Paul Magnuson, Coleridge's Nightmare Poetry (Charlottesville: University Press of Virginia, 1974), p. 41.

17. See Walter Benjamin, Der Begriff der Kunstkritik in der deutschen Romantik. Gesammelte Schriften, ed. Rolf Tiedemann (Frankfurt: Suhrkamp, 1972), Vol. I, Part 1.

18. Clemens Brentano, Gesammelte Werke, ed. Heinz Amelung and Karl Vietor (Frankfurt, 1923), Vol. I, pp. 139-41.

19. Eckhard Heftrich, Novalis: Vom Logos der Poesie (Frankfurt: Vittorio Klostermann, 1969), p. 87. Other works which discuss the notion of intellectual intuition in Novalis include Josef Haslinger Die Ästhetik des Novalis (Königstein/Ts.: Hain, 1981), pp 70 ff. and John Neubauer, Novalis (Boston: Twayne, 1980), pp. 24, 29. Neubauer makes passing reference to "Kubla Khan" noting a common tendency of English and German Romantics to "reawaken the slumbering religious sense." While he concedes that such similarities are fascinating, he emphasizes the differences, writing that "it would not be profitable to insist on correspondences in detail" (p. 63).

20. See Owen Barfield, What Coleridge Thought (Middletown, Conn:

Wesleyan University Press, 1983), pp. 59 ff.

21. Thomas De Quincey, Collected Writings, ed. David Masson (Edinburgh: Black, 1890), Vol. III, p. 440.

22. Hermann Timm, Gott und die Freiheit (Frankfurt: Vittorio Klostermann, 1974), pp. 451 ff.

23. The poem comes at the end of an elegy ("Am Sarge der Jungfer Maria Margaretha Kanter").

24. Armand Nivelle, Kunst- und Dichtungstheorien zwischen Aufklärung und Klassik (Berlin: de Gruyter, 1971), pp. 154-5.

25. This quote is from Herder's third collection of Zerstreute Blätter, written in 1787, i.e., after the publication of Kant's first Kritik. Indeed, these later writings belie a strong Kantian influence. For example: "Im Walde sinnlicher Gegenstände, der mich umgiebt, finde ich mich nur dadurch zurecht und werde über das Chaos der auf mich zudringenden Empfindungen Herr und Meister, daß ich Gegenstände von andern trenne, daß ich ihnen Umriß, Maas und Gestalt gebe, mithin im Mannichfaltigen mir Einheit schaffe . . ." (SU., XV, 525). Yet this clearly Kantian formulation is directly followed by a passage reminiscent of the early poem: "Die Gottheit hat sie [Bilder] auf einer großen Lichttafel vorgemahlt; wir reißen sie von dieser ab und mahlen sie uns durch einen feinern, als den Pinsel der Lichtstralen in die Seele" (Ibid).

26. Wheeler, pp. 30 ff.

27. Responding to more recent claims that the Romantics sought to deify the poet, Kenneth R. Johnson writes appropriately: ". . . George Poulet's claim--that the 'secular ecstasies' of the Romantic

poets parallel Christian mystics' vision of the divine totum simil-- requires a firm sense of the limits of analogy if claims about the Romantic imagination are to avoid the old charge of split religion." "The Idiom of Vision," in New Perspectives on Coleridge and Wordsworth, ed. Geoffrey Hartman (New York: Columbia University Press, 1972), p. 2.

28. Humphrey House, "'Kubla Khan', 'Christabel', and 'Dejection'," in Romanticism and Consciousness, ed. Harold Bloom (New York: Norton, 1970), p. 307.

29. See for example Wheeler, p. 34.

30. I am unable to locate the source at present.

31. See Ronald Paulsen, Literary Landscape: Turner and Constable (New Haven: Yale University Press, 1983), p. 9.

32. See Hannelore Link, Abstraktion und Poesie im Werk des Novalis (Stuttgart: Kohlhammer, 1971), p. 138.

33. See Wheeler, p. 25.

34. Timothy Bahti, "Coleridge's 'Kubla Khan' and the Fragment of Romanticism," Modern Language Notes, 96 (1981), 1040.

35. Geoffrey Yarlott, Coleridge and the Abyssinian Maid (London: Methuen, 1967), p. 146.

36. "Kubla Khan" and The Fall of Jerusalem, pp. 14-15.

37. Ibid., p. 32.

38. Ibid., p. 53.

39. Ibid., p. 37.

40. Ibid., p. 32.

41. Ibid., p. 165.

42. Ulrich Stadler, Die theuren Dinge: Studien zu Bunyan, Jung-Stilling und Novalis (Bern: Francke, 1980), pp. 118-19.

43. Shaffer, p. 37.

44. See Gerhard Schulz's commentary to his edition of Novalis' Werke: Studienausgabe (Munich: Beck, 1981), p. 711.

45. Another common ancestor of Novalis and Coleridge was Wieland. Coleridge's admiration for Wieland has been documented by Werner W. Beyer, who speculates that many of the motifs in "Kubla Khan" originate in Wieland's Oberon. The Enchanted Forest (New York: Barnes and Noble, 1963), especially pp. 118 ff.

46. Shaffer, pp. 102-3.

47. Ibid.

48. Ibid.

49. Joan O'Brien and Wilfried Major, In the Beginning: Creation Myths from Ancient Mesopotamia, Israel and Greece (Chico, Calif: Scholars Press, 1982), p. 37.

50. Bahti also makes this morphological connection, though only as a part of his own critical rhetoric: "To play for a moment with a false etymology, is the 'Abyssinian Maid' the point in the poem where we come upon an abyss of sense?" (p. 1045).

51. Ibid., p. 1042.

52. Shaffer, p. 119.

53. Carl Paschek, "Novalis und Böhme," Jahrbuch des freien deutschen Hochstifts (1976), pp. 138-67; Warren Stevenson, Divine Analogy: A Study of the Creation Motif in Blake and Coleridge (University of Salzburg, 1972), pp. 42 ff.

54. Jakob Böhme, Sämtliche Werke, Ed. K. Schiebler (Leipzig: Barth, 1846), Vol. VI, p. 247.
55. Stevenson, p. 314.
56. Revised Standard Version.
57. Bahti, p. 1045.
58. "How often / He tries to kiss the image in the water, / Dips in his arms to embrace the boy he sees there / And finds the boy, himself, elusive always. . . ." Ovid, Metamorphoses, trans. by Rolfe Humphries (Bloomington: Indiana University Press, 1955), p. 70 (Book Three, lines 426-29).
59. Italics added.
60. Paschek, p. 160.
61. See Richard Samuel's commentary to the Schriften, I, 638.
62. Die Erziehung des Menschengeschlechts, § 73 (Gö, VIII, pp. 505-6).
63. Seymour Chatman, Story and Discourse, pp. 166 ff.
64. Der poetische Widerstand im Roman (Königstein/Ts: Athenäum, 1980), p. 228.
65. John Smith, Imagery and the Mind of Stephen Dedalus (Lewisburg: Bucknell University Press, 1980), p. 183.
66. "Wenn nun die epische Poesie ihren Gegenstand entweder in seiner substantiellen Allgemeinheit oder in skulpturmäßiger und malerischer Art als lebendige Erscheinung an unser anschauendes Vorstellen bringt, so verschwindet, auf der Höhe dieser Kunst wenigstens, das vorstellende und empfindende Subjekt in seiner dichtenden Tätigkeit gegen die Objektivität dessen, was es aus sich heraussetzt.

Dieser Entäußerung seiner kann sich jenes Element der Subjektivität vollständig nur dadurch entheben, daß es nun . . . die gesamte Welt der Gegenstände und Verhältnisse in sich hineinnimmt und vom Innern des einzelnen Bewußtseins durchdringen läßt . . ." (TW, XV, 415-6).

67. Chatman, pp. 173-4.

68. Elisabeth Stopp, "'Übergang vom Roman zur Mythologie': Formal Aspects of the Opening Chapter of Hardenberg's Heinrich von Ofterdingen, Part II," Deutsche Vierteljahresschrift, 48 (1974), 322,

69. Gerard Genette, Narrative Discourse: An Essay on Method (Ithaca: Cornell University Press, 1980), p. 27; also Chatman, p. 32.

70. Chatman describes dialogue as the "preeminent enactment" (p. 32).

71. Chatman, pp. 178-79; also Robert Humphrey, Stream of Consciousness in the Modern Novel (Berkeley: University of California Press, 1965), p. 36.

72. The Poetics (Cambridge: Harvard University Press, 1932), p. 11. Regarding the dramatic novel, see Gerhard von Graevenitz, Die Setzung des Subjekts: Untersuchungen zur Romantheorie (Tübingen: Niemeyer, 1973), pp. 3 ff.

73. Ibid., p. 97.

74. E.g: "Die Szenen im Feste sind Schauspiele" (I, 345).

75. Chatman, p. 187.

76. In the most recent English translation of Ofterdingen, this line was rendered incorrectly as "now I prefer to meditate on music." Henry von Ofterdingen, trans. by Palmer Hilty (New York: Ungar, 1964, p. 15. This error may be representative of a common misconception

about this passage. Novalis is clearly trying to establish an opposition between conceptual and pre-conceptual mental processes. Compare Tieck's poem, "Süße Liebe denkt in Tönen."

77. "Endlich gegen Morgen, wie draußen die Dämmerung anbrach, wurde es stiller in seiner Seele, klarer und bleibender wurden die Bilder" (196).

78. See Chapter Three, note 98.

79. Readers of English are familiar with a significantly different translation: "For now we see in a mirror dimly" (Revised Standard Version).

80. Revised Standard Version, 13:3. Another Biblical passage which bears a resemblance to Mathilde's kiss is Numbers 12:6-8, in which God distinguishes between his appearance in the dreams of prophets and his more direct communication with Moses (who like Heinrich is a pilgrim): "If there be among you a prophet of the Lord, I will appear to him in vision, or I will speak to him in a dream. But it is not so with my servant Moses, who is the most faithful in all my house. For I speak to him mouth to mouth, and plainly, and not by riddle and figures does he see the Lord." Quoted in Julian Palley, The Ambiguous Mirror: Dreams in Spanish Literature (Valencia/Chapel Hill: Albatros Hispanofila, 1983), p. 32. Incidentally, this work contains a brief discussion of German and English Romantic literature, making reference to Ofterdingen (pp. 145-48).

81. See Max L. Bauemer, "'Fülle des Herzens': Ein biblischer Topos der dichterischen Rede in der romantischen Literatur," Jahrbuch der Schillergesellschaft, 15 (1971), pp. 133-156.



82. Hannah, p. 161.

83. Compare this description to that of the teacher in Die  
Lehrlinge zu Sais: "er hörte, sah, tastete und dachte zugleich" (I,  
80).

## Notes to Chapter Two

1. Horace, Carmina, Book III, Ode 25. The entire text of the original, along with Voß' German translation, is reproduced in the commentary to Novalis' Schriften, I, 677-8.

2. Eduard Fraenkel, Horace (Oxford: Oxford University Press, 1970) pp. 258-9. I am indebted to Professor Peter Colaclides of the University of California, Irvine, for first drawing my attention to Novalis' translation of Horace's ode, as well as to the above reference.

3. See Kluckhohn's commentary, I, 677.

4. Horace's original reads "mente nova."

5. Here, the corresponding word from the original is "vacuum," translated by Voß as "öd."

6. This usage of the word "fremd" as a shifting attribute can be described as a common Romantic device, as exemplified in Eichendorff's poem, "Heimweh":

Wer in die Fremde will wandern,  
Der muß mit der Liebsten gehn.  
Es jubeln und lassen die andern  
Den Fremden alleine stehn.

Here, strangeness is a quality bestowed on the subject by his environment: whoever travels "in die Fremde," becomes "der Fremde." In Novalis' Horace-translation, however, this transference occurs in the opposite direction. Joseph Eichendorff, Werke, ed. Jost Perfahl (Munich: Winkler, 1970), Vol. I, p. 77.

7. Oskar Walzel uses the word "anagnorisis" to refer to the goal of the unfinished novel ("auf die der ganze Roman hinauslaufen sollte"). "Die Formkunst von Hardenbergs Heinrich von Ofterdingen," in

Novalis, ed. Gerhard Schulz (Darmstadt: Wissenschaftliche Buchgesellschaft, 1970), p. 39. A more systematic usage of the term "anagnorisis" is made by Wilfried Barner in an essay on Goethe's Wilhelm Meisters Lehrjahre. Barner sees a similarity between Wilhelm's relationship to the Society of the Tower and that of Odysseus and Athena, even making passing reference to Ofterdingen in this regard.

"Geheime Lenkung: Zur Turmgesellschaft in Goethes Wilhelm Meister," in Goethe's Narrative Fiction: The Irvine Goethe Symposium, ed. William J. Lillyman (Berlin: de Gruyter, 1983), pp. 92 ff.

8. Cf. "Dreyeiniges Mädchen," I, 342; "Vertheilung Einer Individualitaet auf mehrere Personen," I, 346. See also Walzel's essay cited in note 7, p. 36.

9. Whether or not the blue flower is indeed Mathilde, or Mathilde only, will be addressed in the third chapter of this study.

10. See Commentary, I, 643.

11. "Nach Innen geht der geheimnißvolle Weg," II, 419.

12. These fragments are discussed extensively by Hugo Kuhn, "Poetische Synthesis oder ein kritischer Versuch über romantische Philosophie und Poesie aus Novalis' Fragmenten," in Novalis, ed. Gerhard Schulz (Darmstadt: Wissenschaftliche Buchgesellschaft, 1970), pp. 207 ff. See also Hannelore Link, "Zur Fichte-Rezeption in der Frühromantik," in Romantik in Deutschland, ed. Richard Brinkmann (Stuttgart: Metzler, 1978), pp. 355-68.

13. Quoted in Raymond Immerwahr, "Romantisch": Genese und Tradition einer Denkform (Frankfurt: Athenäum, 1971), p. 5.

14. Ibid, pp. 5 f.

15. Johannes Mahr, Übergang zum Endlichen: Der Weg des Dichters in Novalis' Heinrich von Ofterdingen (Munich: Fink, 1970), p. 165.

16. Gerhard Schulz, "Die Poetik des Romans bei Novalis," Deutsche Romantheorien, ed. Reinhold Grimm (Frankfurt: Athenäum, 1968), p. 87.

17. Ralph Freedman, The Lyrical Novel, *op. cit.*, p. 21; Ernst Behler, "Der Roman der Frühromantik," in Handbuch des deutschen Romans, ed. Helmut Koopmann (Düsseldorf: Bagel, 1983), p. 296.

18. In his commentary to Novalis' Werke, Schulz describes the function of the dream as "die der epischen Vorausdeutung" (p. 697).

19. Hannelore Link, Abstraktion und Poesie im Werk des Novalis, p. 169.

20. Compare Ernst Behler, p. 296.

21. Link, Abstraktion und Poesie, p. 169.

22. The drawing is entitled Drawing Hands.

23. Werke, p. 708.

24. Neubauer, "Intellektuelle, intellektuale und ästhetische Anschauung," p. 315.

25. Eric Blackall, The Novels of the German Romantics (Ithaca: Cornell University Press, 1983), p. 110.

26. Die theuren Dinge, p. 212.

27. See von Graevenitz, Die Setzung des Subjekts, p. 1.

28. Quoted in von Graevenitz, p. 2.

29. "The Conscience of Narrative: Towards a Hermeneutics of Transcendence," New Literary History, 13 (1982), 207.

30. Ibid., p. 206.

31. Ibid.

32. Das Erlebnis und die Dichtung (Leipzig: Teubner, 1919),  
p. 268.

33. The age of the bourgeoisie is indicated by the narrator's reference to "ein bemittelter Privatmann" (203).

34. Der poetische Widerstand im Roman, p. 229.

35. Dante Alighieri, The Inferno, translated with a commentary by Charles S. Singleton, Bollingen Series LXXX (Princeton: Princeton University Press, 1970), p. 3.

36. Ibid.

37. Christopher Middleton, "Two Mountain Scenes in Novalis and the Question of Symbolic Style," in Literary Symbolism: A Symposium, ed. Helmut Rehder (Austin: University of Texas, 1967), p. 96.

38. The Lethe is described in the closing lines of the Inferno, as Virgil and Dante leave Hell: "Down there, from Beelzebub as far removed as his tomb extends, is a space not known by sight, but by the sound of a rivulet descending in it along the hollow of the rock which it has eaten out in its winding and gently sloping course. My leader and I entered on that hidden road to return into the bright world" (p. 369). That they exit by means of a path which the stream has cut in the rock is reminiscent of Heinrich's entry into the cavern of his dream by way of "ein in den Felsen gehauenen Ganges," which he reaches after climbing over debris left by "ein ehemaliger Strom" (196).

39. "Heinrich war nie über die umliegenden Gegenden seiner Vaterstadt hinausgekommen," (203).

40. Dilthey, p. 268.

## Notes To Chapter Three

1. Victoria Hamilton, Narcissus and Oedipus: The Children of Psychoanalysis (London: Routledge and Kegan Paul, 1982), pp. 27 ff.
2. "Ein Traum zeigt uns an, daß etwas vorging, was den Schlaf stören wollte, und gestattet uns Einsicht in die Art, wie diese Störung abgewehrt werden konnte. Am Ende hat der Schlafende geträumt und kann seinen Schlaf fortsetzen; an Stelle des inneren Anspruchs, der ihn beschäftigen wollte, ist ein äußeres Erlebnis getreten, dessen Anspruch erledigt worden ist." "Metapsychologische Ergänzung zur Traumlehre," Studienausgabe, ed. A. Mitscherlich, A. Richards and J. Strachey (Frankfurt: Fischer, 1975), III, p. 180.
3. Friedrich A. Kittler, "Der Dichter, die Mutter, das Kind: Zur romantischen Erfindung der Sexualität," in Romantik in Deutschland, ed. Richard Brinkmann (Stuttgart: Metzler, 1978), p. 106.
4. "Der symbolische Gehalt des Heinrich von Ofterdingen," Revue des langues vivantes, 16 (1950), pp. 406-7.
5. "The Internalization of Quest-Romance," p. 21.
6. E. R. Dodds, The Greeks and the Irrational (Berkeley and Los Angeles: University of California Press, 1951), pp. 107 f.
7. The Romantic Mother: Narcissistic Patterns in Romantic Poetry (Baltimore: Johns Hopkins, 1983), p. xii.
8. This "transcendental selfhood" approximates that which Freud termed "primary narcissism." Distinguished from the prolonged autoeroticism of pathological narcissism, primary narcissism consists in the initial integration of ego and the world ("eines allumfassenden

Gefühls, welches einer innigeren Verbundenheit des Ichs mit der Umwelt entsprach"). Quoted in Herbert Marcuse, Triebstruktur und Gesellschaft: Ein philosophischer Beitrag zu Sigmund Freud, Schriften, (Frankfurt: Suhrkamp, 1979), V. p. 146.

9. Kittler, p. 103.

10. Ibid., pp. 104-5.

11. Ibid., p. 105.

12. "Klingsohrs Märchen . . . bildet die Figurenkonstellation des Romans spiegelverkehrt ab: Aus der patrilinearen Initiation des Bildungs- und Künstlerromans wird eine matrilineare Sexualisierung." Ibid., p. 103.

13. See Martin Swales, The German Bildungsroman from Wieland to Hesse (Princeton: Princeton University Press, 1979), p. 69.

14. The juxtaposition in the Lehrjahre of these two concepts of Bildung is the subject of an important essay by Thomas P. Saine, who writes: "Wilhelm stellt die 'wahre' Bildung der Natur und die 'falsche' der Gesellschaft gegeneinander. Nicht das Ziel der Ausübung einer anerzogenen Tätigkeit schwebt ihm vor, sondern das Glück des Werdens nach den Gesetzen der Natur." "Über Wilhelm Meisters 'Bildung'," in Lebendige Form: Interpretationen zur deutschen Literatur, Festschrift für Heinrich Henel, ed. J. Sammons and E. Schürer (Munich: Fink, 1970), p. 69.

15. See Ulrich Stadler, "Novalis: Heinrich von Ofterdingen," in Romane und Erzählungen der deutschen Romantik, ed. Paul Michael Lützeler (Stuttgart: Reclam, 1981) pp. 150-54.

16. One hint of a matrilinear tendency is seen when the old

miner takes the name of Werner, his future father-in-law ("Er gab mir seinen Namen," 244) i.e., the maiden name of his bride-to-be.

17. Ibid., p. 141.

18. A. Leslie Wilson, A Mythical Image: The Ideal of India in German Romanticism (Durham: Duke University Press, 1964), pp. 147-69. Wilson sets forth the theory that the blue lotus of India provided the model for the blue flower of Ofterdingen. But other than the fact that information about the blue lotus was accessible to Novalis, primarily in Forster's introduction to the Sakontala, Wilson offers no evidence to support his views, and they must thus be taken as speculation. His concluding lines seem almost an excuse for vagueness: "Novalis has, in the prism of his imagination, taken this flower and other symbolic flowers and focused their innate characteristics into the shape of a supreme poetic symbol which is capable of an infinite number of interpretations within and even beyond the frame of the novel. Here the mythical image of India found its most skilled conjuror" (p. 169). Wilson is correct in postulating a connection between the organic characteristics of the blue flower and "the germination and flowering of the poet" (Ibid), but he seems to be extrapolating from what he knows about flowers rather than reading the text.

19. In what is perhaps the most useful article on this symbol, Geza von Molnar identifies the blue flower's color as its primary functional characteristic, interpreting it against the background of contemporary theories of color, as represented by Goethe's Beiträge zur Optik, a work which Novalis knew and, according to Molnar, quite possibly discussed with Goethe. While Molnar is primarily concerned



with finding the blue flower's scientific antecedents, he comes closer than any other critic to my own interpretation of the novel: "This condition [estrangement] will prevail until Heinrich, led by the vision of the 'blue flower', has completed his path and become fully conscious of the unity that is his self." "Another Glance at Novalis' 'Blue Flower'," Euphorion, 67 (1973), 285.

20. Eckard Heftrich, Novalis: Vom Logos der Poesie (Frankfurt: Klostermann, 1969), p. 86.

21. Ernst-Georg Gade, Eros und Identität: Zur Grundstruktur der Dichtungen Friedrich von Hardenbergs (Marburg: Elwert, 1974), pp. 143-55.

22. Nivelle, p. 407.

23. Jutta Hecker, Das Symbol der blauen Blume im Zusammenhang mit der Blumensymbolik der Romantik (Jena, 1931), pp. 25 f.

24. Robert H. Wernaer, Romanticism and the Romantic School in Germany (New York, 1910), p. 292.

25. Op. cit., p. 406.

26. The happy exceptions here are von Molnar and Johannes Mahr. In contrast to the effusions of the critics just cited, Mahr's account of the blue flower is clear-headed indeed: "Die blaue Blume enthält im 1. Kapitel weder das Geschenk der Dichtung, noch der Erfüllung metaphysischer Sehnsucht. Ihr Inhalt ist 'ein zartes Gesicht'. Der Vorgang der Verinnerlichung in den Traum hinein offenbart als das Innerste der Sehnsucht das Gesicht der kommenden Geliebten. So legt der Traum Heinrich's Sehnsucht nach der blauen Blume zunächst aus als das Verlangen nach Erfüllung in der Liebe zu einem Mädchen." Übergang

zum Endlichen (Munich: Fink, 1970), p. 57.

27. Op. cit., p. 405.

28. See his book by that title.

29. Hiebel, "Zur Interpretation der 'blauen Blume' des Novalis," p. 327.

30. Ibid., p. 329.

31. "Hyacinth" denotes a variety of both blue flowers and gems. The name itself derives from Greek mythology, which tells of the beautiful youth Hyacinthus, in whom Apollo became enamored. The youth died when the West Wind, out of jealousy, caused a discus thrown by Apollo to strike him in the head. From his blood sprang a blue flower which henceforth bore his name. Robert Graves, The Greek Myths (Baltimore: Penguin, 1955), I, pp. 78-9.

32. Hiebel, p. 332.

33. See paralipomena, I, p. 343.

34. Gerhard Schulz, commentary to Novalis' Werke (Munich: Beck, 1981), p. 725.

35. W. H. Roscher, Ausführliches Lexikon der griechischen und römischen Mythologie (Leipzig: Teubner, 1897-1902), Vol. II, Part 1, p. 1634.

36. The Metamorphoses, op. cit., p 120 (Book V, Ver. 412 f). Two scholars have made the connection between Cyane in Ofterdingen and Ovid's nymph, but their works are peripheral to the mainstream of Novalis criticism and thus have not been digested into the body of general knowledge about the novel. The first of these works is Arthur Henkel's afterword to his innocuous edition of Ofterdingen (Frankfurt,

1963, pp. 161 f). The second is a dissertation written under Henkel's direction. Herbert Anton, Der Raub der Proserpina: Literarische Tradition eines erotischen Sinnbilds und mythischen Symbols (Heidelberg: Carl Winter, 1967), pp. 91-5. See below, note 97.

37. See Sylvester's description of his boyhood home, I, p. 334.

38. "Cyane / Grieved for both violations, girl and fountain, / And in her silent spirit kept the wound / Incurable, and, all in tears, she melted, / Dissolving, queen no longer, of those waters." Ovid, p. 120.

39. See Schulz, op. cit., p. 722.

40. The critic who has come closest to this interpretation is Heinz Hillmann. Being preoccupied with the structure of the metaphor itself, Hillmann has no reason to question the usual view of Astralis as the offspring of Heinrich and Mathilde, but he does identify the voice of the poem with the flower: "Hier ist ein Ich, das Kind Heinrichs und Mathildens, ganz und gar im Zustand einer Blume, mit allen Eigenschaften einer Blume versehen (Duft, Staubfäden, Kelch)." Bildlichkeit der deutschen Romantik (Frankfurt: Athenäum, 1971), p. 26.

41. The Narcissus Theme in Western Literature up to the Early 19th Century (Lund: Gleerups, 1967).

42. Ibid., p. 252.

43. M. Benjamin Hederich, Gründliches Lexikon Mythologicum (Leipzig, 1724), quoted by Vinge, p. 265.

44. Ibid., p. 295.

45. Vinge, p. 299.

46. Ibid., pp. 309-10.

47. In Freudian terms, the development of the Ich-Libido precedes the development of the Objekt-Libido.

48. See Freedman, The Lyrical Novel, pp. 27 f.

49. Stadler, Die theuren Dinge, p. 215.

50. Op. cit., p. 717.

51. W. J. Fries, "Ginnistan und Eros: Ein Beitrag zur Symbolik in Heinrich von Ofterdingen," Neophilologus, 38 (1954), 29.

52 Compare Robert Leroy: "Novalis hat, bewußt oder unbewußt, damit angedeutet, daß der 'Traum' von den äußeren Begebenheiten, wenn nicht verursacht, so doch gefördert wird. Hier liegt deutlich eine gewisse Korrelation zwischen dem Mondschein und dem 'Traum' vor. Darum darf ich wiedereinander behaupten, daß dieser 'Traum' ein Tagtraum ist: eine solche Korrelation wäre bei einem Nachttraum, wie gesagt, undenkbar." "Der Traumbegriff des Novalis," Revue des langues vivantes, 30 (1964), 31. Leroy misses the point completely, and his explanation rests upon the sort of common-sense notion of causality which the Romantics called into question.

53. See Hillmann, op. cit., pp. 13-14.

54. Oxford English Dictionary.

55. Regarding possible alchemical significance of the blue flower, see C. G. Jung, Alchemie und Psychologie, p. 120.

56. Echo was a nymph who could no longer use her voice, except in repetition of the shouts of others. She is rejected by Narcissus, whom she loves, and spends the rest of her life in loneliness. Ovid, Metamorphoses, Book III, Vers. 341-401.

57. Kritische Schriften (Leipzig: Brockhaus, 1948), I, p. 43.  
See also F. Jolles, "Shakespeares Sommernachtstraum in Deutschland,"  
German Life and Letters, 16 (1962/63), 229 ff.
58. "Die Initiation des romantischen Dichters," p. 45.
59. See Stadler, Die Theuren Dinge, pp. 131-2.
60. Shakespeare, Works, ed. Malone, (Act II, Scene II) II, pp. 81  
ff. Quotations from this edition will henceforth be cited parentheti-  
cally in the text.
61. Having been wounded by Cupid's arrow, the flower came to be  
known as "love-in-idleness." Ibid, p. 83.
62. See Samuel's commentary, I, p. 627.
63. See Schulz, op. cit., pp. 698-9.
64. Wieland apparently sought to exploit St. John's Eve as the  
night when, according to legend, fairies appear.
65. Fries, op. cit., pp. 26 ff.
66. Ibid., p. 27.
67. Metamorphoses, Book III, Vers. 342.
68. Graves, I, p. 288. See also Hamilton, op. cit., p. 111.
69. Schapiro, p. x ff.
70. Elizabeth Stopp, "Übergang vom Roman zur Mythologie,"  
pp. 325-7.
71. See Die Lehrlinge zu Sais (I, pp. 81, 95) and Die Christenheit  
oder Europa, III, pp. 521.
72. For an interpretation of the sword as a phallic symbol, see  
Kittler, p. 104.
73. In Die Lehrlinge zu Sais, the novice has a similar foreknow-

ledge of the veiled virgin, who has not been the subject of instruction ("Mir hat der Lehrer nie davon gesagt," I, p. 81).

74. A Study of English Romanticism, p. 138.

75. Novalis delineates these affinities in fragment 390 of Das allgemeine Brouillon, of which I quote only a portion: "Lothario ist nichts, als die männliche Therese mit einem Übergang zu Meister. Natalie--die Verknüpfung und Veredlung von der Tante und Therese. Jarno macht den Übergang von Theresen zum Abbe. Der Oheim ist, wie die Tante, einseitig. Meister ist eine Verknüpfung von Oheim und Lothario. . . . Aurelie hat Familienähnlichkeit mit der Tante. Der Harfner und Mignon gehören zusammen. Werner nähert sich der Therese-- wie der Arzt dem Abbe . . . (III, p. 312).

76. Stadler, Die theuren Dinge, pp. 221-2.

77. Über den Bildungstrieb und das Zeugungsgeschäft (1780).

See Goethe's commentary on Blumenbach's theory, HA XIII, 32-4.

78. Ritter, Historisches Wörterbuch der Philosophie, I, p. 923-4.

79. Kant, Kritik der Urteilskraft, §§ 81-2.

80. Klaus Geppert, Theorie der Bildung im Werk des Novalis (Frankfurt: Lang, 1977), p. 29.

81. Ritter, p. 924.

82. Ibid.

83. Jean H. Hagstrum, The Sister Arts (Chicago: Chicago University Press, 1958), p. 12.

84. Saine, op. cit., p. 71.

85. See Goethe, HA XIII, 77 ("Bildung der Staubwerkzeuge").

86. See Freedman, op. cit.

87. Saine, p. 71.

88. Walzel sees in this fragment the formulation of an "antithetische Romankomposition." "Die Formkunst von Hardenbergs Heinrich von Ofterdingen," in Novalis, ed. Gerhard Schulz (Darmstadt: Wissenschaftliche Buchgesellschaft, 1970) p. 53.

89. On this count, the role of Heinrich's mother is ambivalent. Whereas at first she serves to protect Heinrich's dream, she later comes to share Klingsohr's view: "Heinrichs Mutter glaubte ihren Sohn aus den Träumereien reißen zu müssen, in denen sie ihn versunken sah" (205).

90. Marcuse, op. cit., pp. 140-1. See also Gisela Dischner, "Gedanken-Spiele zum orphischen Narzißmus," in Romantische Utopie-Utopische Romantik, ed. Gisela Dischner and Richard Faber (Hildesheim: Gerstenberg, 1979), 270-300.

91. Ibid., p. 144.

92. Implicit here is a description of Wilhelm Meister as one of those "Menschen, die zum Handeln, zur Geschäftigkeit geboren sind." See the fragment on the novel referred to above (II, 581).

93. Klingsohr has often been identified as Goethe, and this as evidence that Novalis was in agreement with many of Goethe's views on poetry. This need be neither affirmed nor denied here. Of immediate significance, however, is Novalis' view that Goethe was to be superseded, not because of any particular failings, but out of historical necessity: "Göthe wird und muß übertroffen werden--aber nur wie die Alten übertroffen werden können, an Gehalt und Kraft, an Mannichfaltigkeit und Tiefsinn--als Künstler eigentlich nicht" (II, p. 642).

Such is Heinrich's relationship to Klingsohr.

94. Hannelore Link: "Die Gespräche im 7. und 8. Kapitel zeigen, bei zahlreichen Übereinstimmungen, doch z.T. so divergierende Ansichten der beiden Dichter über die Poesie, die im Roman gestaltete weitere Entwicklung Heinrichs zum Dichter verrät so wenig Beherzigung vom Klingsohrs Lehren (die in dem Gespräch mit Sylvester zu Beginn des 2. Teils dann oft genug überholt und ins Unrecht gesetzt werden), daß Klingsohrs Funktion sich kaum darin erschöpfen kann, Heinrichs Lehrer und Meister zu sein." Abstraktion und Poesie im Werk des Novalis, p. 144.

95. This is exemplified by the utterly destructive role of reason in the Märchen, as embodied by the scribe.

96. Novalis' dialectic of youth and old age is illustrated in these two fragments: "Was ist eigentlich Alt? Was Jung? Jung--wo die Zukunft vorwaltet. Alt--wo die Vergangenheit die Übermacht hat. Jung und alt--polare Praedicate der historischen Substanz . . . Kein Alterthum, ohne Jugendthum--und umgekehrt" (III, 258-9).

"Bekanntnisse eins wahrhaften, synthetischen Kindes--eines idealischen Kindes. (Ein Kind ist weit klüger, als ein Erwachsener-- das Kind muß durchaus ironisches Kind seyn.) --Die Spiele des Kindes--Nachahmung der Erwachsenen" (III, 281).

97. This passage is cited by Anton, op. cit., who traces it to the pomegranate-symbolism of the myth of Proserpina, offering poems by Goethe and Schiller as literary forebears. One work not mentioned by Anton is Eduard Mörike's Mozart auf der Reise nach Prag, which exhibits clear evidence of Novalis' influence. While daydreaming in a



garden, Mozart inadvertently picks an orange from a potted tree nearby, cutting it open with a pocket-knife: "Es mochte ihn dabei entfernt ein dunkles Durstgefühl geleitet haben, jedoch begnügten sich die angeregten Sinne mit Einatmung des köstlichen Geruchs." Sämtliche Werke, ed. Jost Perfahl (Munich: Winkler, 1976), I, p. 580

98. One is reminded here of a fragment by Walter Benjamin entitled "Frühstücksstube": "Eine Volksüberlieferung warnt, Träume am Morgen nüchtern zu erzählen. Der Erwachte verbleibt in diesem Zustand in der Tat noch im Bannkreis des Traumes. Die Waschung nämlich ruft die Oberfläche des Leibes und seine sichtbaren motorischen Funktionen ins Licht hinein, wogegen in den tieferen Schichten auch während der morgendlichen Reinigung die graue Traumdämmerung verharret, ja in der Einsamkeit der ersten wachen Stunde sich festsetzt. Wer die Berührung mit dem Tage . . . scheut, der will nicht essen und verschmäht das Frühstück. Derart vermeidet er den Bruch zwischen Nacht- und Tagewelt." Einbahnstraße, Gesammelte Schriften, IV-1, p. 85.

## Notes to Chapter Four

1. Ernst Bloch, Das antizipierende Bewußtsein (Frankfurt: Suhrkamp, 1972), pp. 7-10.
2. Ibid., pp. 200 ff.
3. Quoted in Raymond Immerwahr, "Romantisch": Genese und Tradition einer Denkform (Frankfurt: Athenäum, 1971), p. 5.
4. See Hamburger Ausgabe, vol. XI, pp. 375 ff.
5. Reproduced in Sturm und Drang, Klassik, Romantik, ed. Hans-Egon Hass (Munich: Beck, 1966), vol. II, p. 1475.
6. Ibid.
7. For Example: "Was uns gesenkt in tiefe Traurigkeit / Zieht uns mit süßer Sehnsucht nun von hinnen" (I, 147).
8. Marianne Thalmann, Zeichensprache der deutschen Romantik (Heidelberg: Lothar Stiehm, 1967).
9. Among these familiar motifs is that of the hieroglyphics of nature, also found in Novalis (cf. Die Lehrlinge zu Sais).
10. Hass, p. 1477.
11. Ibid.
12. Helmut J. Schneider, "Naturerfahrung und Idylle in der deutschen Aufklärung," in Erforschung der deutschen Aufklärung, ed. Peter Pütz (Königstein/Ts: Athenion, 1980), pp. 289 ff.
13. Theodor Adorno, Ästhetische Theorie (Frankfurt: Suhrkamp, 1970), p. 105.
14. In this regard, Schiller's sixth letter of the Ästhetische Erziehung is frequently considered the prototypical description of the

alienation of modern society. See Stadler, Die theuren Dinge, p. 5.

15. Adorno, p. 105

16. Ibid., p. 108.

17. Ibid., p. 114.

18. Ernst Behler, Klassische Ironie., Tragische Ironie, Romantische Ironie: Zum Ursprung dieser Begriffe (Darmstadt: Wissenschaftliche Buchgesellschaft, 1972), pp. 43-4.

19. See Erich Heller's discussion of this painting as the quintessential Romantic image. "The Romantic Expectation," in E. H., The Artist's Journey Into the Interior and Other Essays (New York: Harcourt, Brace, Jovanovich, 1965), pp. 67 ff.

20. Adorno, p. 105.

21. Gerhard Eimer, Caspar David Friedrich: Auge und Landschaft (Frankfurt: Insel, 1976), p. 56.

22. Robert Rosenblum, Modern Painting and the Northern Romantic Tradition (New York: Harper and Row, 1975), pp. 10 ff; Hugh Honour, Romanticism (New York: Harper and Row 1979), p. 57 ff.

23. See Marianne Thalmann, "Formen und Verformen durch die Vergeistigung der Farben," in M. T., Romantik in kritischer Perspektive: Zehn Studien (Heidelberg: Stiehm, 1976), pp. 169-71.

24. For Example: "Ich kann Euch nicht sagen, wie herrlich mir zu Muthe ward, als ich von einem Hügel die Haufen von Steinen erblickte . . ." (240). This and other landscape experiences in which an indescribable inner sensation corresponds to a view of nature will be discussed in detail in this chapter.

25. Reproduced in Hass, vol. II, p. 1469.

26. Richard Alewyn, "Eine Landschaft Eichendorffs," in R. A., Problem und Gestalten: Essays (Frankfurt: Inself, 1974), pp. 203-230; Leo Spitzer, "Zu einer Landschaft Eichendorffs," in Landschaft und Raum in der Erzählkunst, ed. Alexander Ritter (Darmstadt: Wissenschaftliche Buchgesellschaft, 1975), pp. 232-247.
27. Ibid., p. 224.
28. Cited in Siegmund Gerndt, Idealisierte Natur (Stuttgart: Metzler, 1981), p. 172.
29. Adorno, p. 106.
30. Wieland's Dschinnistan, Musäus' Volksmärchen der Deutschen, Goethe's Märchen, Tieck's Der blonde Eckbert and Novalis' various fairy-tales, to name the most important examples, were written before 1800.
31. Cited in Hugo Moser, "Sage und Märchen in der deutschen Romantik," in Die deutsche Romantik, ed. Hans Steffan (Göttingen: Vandenhoeck-Ruprecht, 1967), p. 256.
32. William J. Lillyman, Reality's Dark Dream: The Narrative Fiction of Ludwig Tieck (Berlin: De Gruyter, 1979), pp. 77-79.
33. ". . . Märchen. Nessir und Zulima. Romantisierung der Aline. Novellen. Tausend und Eine Nacht. Dschinnistan. La Belle et la Bete. Musäus Volksmärchen. Romantischer Geist der neuern Romane. Meister. Werther. Griechische Volksmärchen. Indische Märchen. Neue, originelle Märchen. . ." (III, 280).
34. Reproduced in Hass, vol. I, p. 825.
35. Ibid., p. 826.
36. Also from the beginning of Ofterdingen: "Ich hörte einst von

alten Zeiten reden; wie da die Thiere und Bäume und Felsen mit den Menschen gesprochen hätten" (195).

37. One may also suspect in the phrase "der Bach klimperte eine Ballade" an allusion to the composer J. S. Bach, particularly given the verb "klimpern," suggestive of piano music.

38. An extensive discussion of this fragment with regard to Schiller's criticism of idylls is found in Karl Grob, Ursprung und Utopie: Aporien des Textes, Versuche zu Herder und Novalis (Bonn: Bouvier, 1976), pp. 122-29. It should be pointed out that Schiller's concept of the idyll is quite schematic, i.e., it does not account for the broad variety of idyllic poetry produced in the eighteenth century. The same can be said of Novalis.

39. Hass, vol. II, pp. 1469-70.

40. Helmut Schneider, "Die sanfte Utopie: Zu einer bürgerlichen Tradition literarischer Glücksbilder," afterword to Idyllen der Deutschen (Frankfurt: Insel, 1981), p. 371.

41. "Die Natur läßt Göthe nur sehr selten mitwircken. Im Anfang des 4ten Theils einmal. Beym Räuberanfall berührt Göthe im Vorbeygehn die romantische Waldhöhe mit" (II, 559).

42. The most penetrating analysis of the travelling merchants in Ofterdingen is made by Ulrich Stadler, Die Theuren Dinge, pp. 130 ff.

43. Schneider, p. 372.

44. "So-called," because the title, "Das Lied der Todten," does not stem from Novalis, but from Minor. The editors of the Schriften suggest that the intended title may have been "Selig sind allein die Todten," a title which tends to undermine the notion of a past Golden

Age. See commentary, I, p. 657.

45. Schneider, "Die sanfte Utopie," p. 385.

46. Ibid., pp. 375 ff.

47. See chapter two of this study.

48. H. A. Korff, noting the idyllic nature of this and other passages in Ofterdingen, remarks that Novalis uses the Middle Ages as a substitute Arcadia: "es sind, in ein anderes Klima versetzt, die Menschen der Geßnerschen Idyllen, des Idyllenideals des 18. Jahrhunderts, die Menschen eines goldenen Zeitalters, das jetzt nicht nur in einem arkadischen Nirgendwo gesucht, sondern gefunden wird im romantischen Mittelalter." Geist der Goethezeit, vol. III, Frühromantik (Leipzig, 1949), p. 589. Hans-Joachim Mähl takes issue with Korff, noting that although Novalis gives the Middle Ages many positive attributes, they are represented as an age of transition: "Auf der anderen Seite aber darf nicht übersehen werden, daß die mittelalterliche Welt des Romans immer als Gegenwart erscheint, die sich durch Märchen und Sagen ständig in die Vergangenheit hinein weitet und durch Träume und Ahnungen ständig auf die Zukunft hin fortschreitet. . . ." Die Idee des goldenen Zeitalters im Werk des Novalis (Heidelberg: Carl Winter, 1965), p. 417. That I agree with Mähl should become evident in the following pages.

49. Jonathan Monroe has pointed out a similar structural ambivalence in a slightly different context. "Novalis' Hymnen an die Nacht and the Prose Poem avant la lettre," Studies in Romanticism, 22 (1983), 99 ff.

50. George Lukacs' Fortschritt und Regression (1948) is one of

the more notable examples. More recently, the left has revised its view, if not of Romanticism overall, at least of its more original members. See Gerda Heinrich, Geschichtsphilosophische Positionen der Frühromantik (Kronberg/Ts: Scriptor, 1977).

51. Geza von Molnar, "Another Glance at Novalis' Blue Flower," pp. 272 ff.

52. In an essay on Romantic nature-imagery, Paul de Man states that whenever a natural object comes to represent an idea--as is always the case when a poet chooses such an object--the idea signified robs the original object of its proper ontological primacy. Thus poetic language initiates a dialectical spiral away from the object-world: "The ontological priority, housed at first in the earthly and pastoral 'flower', has been transposed into an entity that could still, if one wishes, be called 'nature', but could no longer be equated with matter, objects, earth, stones, or flowers. The nostalgia for the object has become a nostalgia for an entity that could never, by its very nature, become a particularized presence."

"The Intentional Structure of the Romantic Image," in Romanticism and Consciousness, ed. Harold Bloom (New York: Norton, 1966), p. 76.

53. Werner Hofmann, Das irdische Paradies (Munich: Prestel, 1960), p. 78.

54. Ronald Paulsen, Literary Landscape: Turner and Constable (New Haven: Yale, 1982), p. 11.

55. Stadler, p. 9.

56. See Stadler's discussion of the lute in Ofterdingen, pp. 221-222.

57. Andreas Müller, Landschaftserlebnis und Landschaftsbild (Stuttgart: Kohlhammer, 1955), p. 193.
58. Stadler, pp. 130 ff.
59. Friedrich Hölderlin, Sämtliche Werke und Briefe, ed. Günther Mieth (Munich: Hanser, 1978), vol. I, p. 272.
60. Jan Bialostocki, Stil und Ikonographie (Dresden: VEB Verlag, 1966), pp. 175-6; Lorenz Eitner, "The Open Widow and the Storm-Tossed Boat: An Essay on the Iconography of Romanticism," The Art Bulletin, 37 (1955), 281-7.
61. August Langen, Anschaungsformen in der deutschen Dichtung des 18. Jahrhunderts: Rahmenschau und Rationalismus (Darmstadt: Wissenschaftliche Buchgesellschaft, 1965), pp. 5 ff. The following landscape description from Goethe's Die Leiden des jungen Werther may be seen as an example of framed viewing in which nature is represented as an image: "Wenn ich zu meinem Fenster hinaus an den fernen Hügel sehe, wie die Morgensonne über ihn der den Nebel durchbricht und den stillen Wiesengrund bescheint, und der sanfte Fluß zwischen seinen entblät-  
terten Weiden zu mir herschlängelt, -- o! wenn da diese herrliche Natur so starr vor mir steht wie ein lackiertes Bildchen . . ." (HA, VI, 85).
62. Ibid., p. 110.
63. Ibid.
64. It should be pointed out that Friedrich's work does not seem to develop from one type of painting to another, but that he painted both types of compositions--framed and frameless--simultaneously.
65. See the discussion of Chapter Four of Ofterdingen in chapter



three of this study.

66. These two different relationships of man to nature are discussed by Heinrich and Klingsohr in chapters seven and eight. For example Heinrich: "Wie veränderlich ist die Natur, so unwandelbar auch ihre Oberfläche zu seyn scheint. Wie anders ist sie, wenn ein Engel, wenn ein kräftiger Geist neben uns ist, als wenn ein Nothleidender vor uns klagt, oder ein Bauer uns erzählt, wie ungünstig die Witterung für ihn sey, und wie nöthig er düstere Regentage für seine Saat brauche" (I, 280). This is the second time in the novel that farmers have been portrayed unsympathetically. The first instance is found in Chapter Five when only the farmers are wary of entering Hohenzollern's cave (253). Interestingly enough, writers of idylls avoided using farmers in their pieces, preferring the idealized shepherd, to whom one could more easily impute a certain playfulness utterly foreign to the farmer's toil. See Schneider, "Die sanfte Utopie," p. 190.

67. Odo Marquard (1963), pp. 22-55.

68. Ibid., p. 28-9.

69. Ibid., p. 30.

70. Concerning Novalis and the unconscious, see Gisela Dischner, "Gedanken-Spiele zum orphischen Narzismus": "Novalis wendet die Entdeckung des Unbewußten ins Positive, es ist nicht mehr unheimlich, überschwemmend, Wahnsinn--bedrohend. Der Abstieg ins Unbewußte (ins eigene subjektive, das sich als in kollektives, objektives erweist) ist die Voraussetzung, um Dichter zu werden, und es ist gleichzeitig der Weg der Dichtung zu sich selbst, nämlich im 'Heinrich von Ofterdingen'." Op. cit., p. 290.

71. The democratizing influence of the maternal is one of the themes of Novalis' Glauben und Liebe.

72. Richard Alewyn, "Die Lust an der Angst," in R. A., Probleme und Gestalten: Essays (Frankfurt: Insel, 1974), pp. 315-7.

73. Quoted in Odo Marquard (1968), p. 381.

74. Regarding idylls in general, it is interesting to note that, between the years 1788 and 1791, Novalis translated a large quantity of poems from Greek and Latin, among them a number of idylls. Given the specific context, it is relevant that one of the idylls translated was "The Fishermen" ("Die Fischer"), a poem wrongly attributed to Theocritus. The relevance of this poem to Sylvester's "idyll" lies both in its thematization of poverty and of dream-interpretation.

Some sample lines:

Diophantes, nur Armuth ermuntert die Menschen zum Kunstfleiß  
 Sie die Genossin der Arbeit, denn drückende Sorge gestattet  
 Nimmer dem arbeitseligen Manne erquickende Ruhe  
 Wenn um Mitternacht selbst ihn ein kleiner Schlummer beschleicht  
 So verstört ihn doch stracks die immerdräuende Sorge. . . .  
 Alles und Armuth war ihre Genossin rings, um sie wohnte  
 Nirgends ein Nachbar, nur rauschte von jeglicher Seite die Woge  
 An das erschütterte Hüttchen mit sanfter leiser Berührung.  
 . . . . O! kannst du Träume mir deuten:  
 Denn ich erblickte erfreuliche Dinge; mein Traumgesicht sollst du  
 Wissen. . . .

This and numerous other translations by the young Hardenberg are reproduced in an appendix to Mähl's Die Idee des goldenen Zeitalters im Werk des Novalis, p. 448.

75. Ibid, pp. 412 ff.

## Notes to Concluding Remarks

1. Wahrheit und Methode, p. 279.

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