

IN SEARCH OF SELF-REALIZATION
A CRITICAL STUDY OF THREE SEELENROMANE

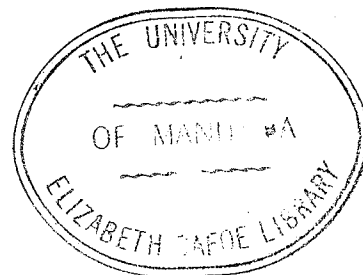
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to

PROFESSOR K. W. MAURER
with profound gratitude

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ABSTRACT

This thesis deals with the quest for self-realization as revealed by the protagonists of three Seelenromane. The novels which after careful examination have been selected for this study are: Anton Reiser by Karl Philipp Moritz, Hyperion, oder der Eremit in Griechenland by Friedrich Hölderlin, and Unterm Rad by Hermann Hesse.

The genre of the Seelenroman is demonstrated on the basis of its historical and literary importance and considered in its relationship to modern literary trends.

The Seelenroman has its immediate roots in the broader-ranging genre known as the Bildungsroman (a novel devoted to the hero's mental and spiritual growth and his acquisition of knowledge) in that it covers the life of the hero from early childhood through adolescence, that is, the period of life when he is most exposed and susceptible to environmental influences. It shows how the hero inevitably clashes with society if he is to discover in himself the unchanging and lasting values and meaning of life.

INTRODUCTION

Compared to what is taken to be the Hohe Gattungen, that is, drama and epic, which can be traced back to the very beginnings of literature, three thousand years or more, the novel, appearing on the literary scene as a late-comer in the course of the XVIIth century, cannot make any venerable claims to such ancient tradition. However, what it lacks in the sanction of age, it more than makes up in precocity. Dealing with themes of either heroic or burlesque character and offering little as regards aesthetic qualities, the novel was at first considered to represent a decadent form of the epic. Indeed, the word Roman stems from the Old French word romanz or romans which referred to writings in the vulgar tongue -- that is, the language of the vulgus or common people. Their main function was to entertain and amuse the reader with adventurous and heroic tales in prose. The appearance in 1678 of La Princesse de Clèves marked an important turning-point in that this novel established and created entirely new standards of integrity and artistry for the genre. Not only did it distinguish itself by its delicacy and noble melancholy, but also by a psychological insight not

previously encountered in this form. Story and fantasy gave way to a preoccupation with the human psyche; no longer was the emphasis placed on events and occurrences, but on the central character's personal experiences, struggles and problems. The example set by Mme. de La Fayette was followed in 1740 by the equally sensitive novel Pamela, by Richardson. It presented to the reader an hitherto unknown insight into, and an understanding of, the feminine heart, and opened the way for the portrayal of man's most intimate thoughts. These examples, it is true, remained isolated, but their spark induced others to choose, and to create in this medium. Free, as this genre is, of restrictions in matters of form and presentation, its possibilities were rapidly recognized, and interest in it grew so rapidly that it soon overshadowed other literary genres. But it was Rousseau more than any other writer who gave new impetus to the novel and revealed its promises to the writers of his time and those of future generations. La Nouvelle Héloïse, an evocation of nature and domestic life both powerful and intimate, stressed the importance of following the dictates of one's heart rather than those of reason and thereby exerted an immeasurable influence on, and gave much impetus to, the fashionable vogue of sensitivity.¹ Goethe grasped this phenomenon

with terse acumen:

Avec Voltaire, c'est un monde qui finit; avec
Rousseau, c'est un monde qui commence.²

Rousseau's gospel was to have its repercussions all over Europe, not only in the field of literature but in music and painting as well. Art became the vessel for the expression of the individual temperament, freed the imagination and allowed introspection to have full sway.

It was only during the last decade of the XVIIIth century that "the German species of the novel"³ came into its own. At a later stage the aesthetic writer Karl Morgenstern gave this 'species of novel' the new name Bildungsroman, a term which encompasses those novels that relate the "Geschichte des inneren und äusseren Aufbaus eines auf sich beruhenden menschlichen Daseins."⁴ Such works have this in common that they present the story of a youth with distinctive character traits and a Gemüt, a mental disposition which more often than not reflects the author himself. Through his encounter with the world and society he gradually, and often painfully learns how to meet the inescapable exigencies of daily living. By means of an appropriate choice of action, subject matter and style, the author of any given Bildungsroman moulds the experiences of his hero into a symbolic Menschenbild.

To be sure, similar characteristics can be found also in those novels literary history has designated as Entwicklungsromane. This term at once calls to mind Grimmelshausen's Simplicissimus (1668-69) and at a much earlier date Wolfram's Parzival (c. 1200), but in these novels the emphasis is placed on those phases of organic development which everyone undergoes from childhood to maturity. This organic development is in accordance with the laws of nature and is therefore inseparable from what is considered to mark the natural phases of man's growth as he progresses through life. It is this natural flow of unconscious elements which constitutes the framework of the Entwicklungsroman. The Bildungsroman, on the other hand, is a product of the XVIIIth century which was dominated by the untranslatable idea of Bildung, that is formation and education moulded into one. During the Age of Enlightenment the stress was placed more and more upon the demands of the mind, the intellect and thus on the conscious aspects of human development, that is, the rational element or intellectual side of man's make-up was pushed to the fore. Perhaps the most significant step in this direction was undertaken under the auspices of the educational idealist and theorist, Wilhelm von Humboldt (who was to become the founder and dean of the University of Berlin).

He reformed the German universities along the guidelines of an essentially classical view of humanity. This marked a break between the organic and unconscious aspects associated with the various phases of man and life, and the conscious demands made by man's reasoning powers and mental processes. Here, then, is to be found the explanation for the emergence of self-analysis which is, after all, a deliberately intellectual activity. Such analysis invariably unveiled to the individual the very real gulf between the claims of the intellect and the mind and those centred on feeling and emotion. Especially in artistically endowed youths this dichotomy became the cause of grave and often tragic conflicts. Whilst many of them succeeded in alleviating these tensions by the transference of their personal problems to the fictional characters of their literary creations, there remain those who succumbed to them. The tormented life and tragic death of Heinrich von Kleist most poignantly exemplifies the magnitude of the struggle and its possible outcome for a person of an uncompromising nature and attitude. Because of his inability to reconcile the demands of man's intellect with those of feeling he had been doomed to failure: "Die innere seelische Wahrheit liess sich nicht mit der äusseren Geschehniswirklichkeit in Einklang bringen."⁵

In an effort to counteract the influence of Rousseau who had so strongly advocated a return to primitive virtues, the German novelists of this age were wont to stress the formation of mind through disciplinary forces to such an extent that the other claims were left undernourished and in a state of jeopardy. It is inevitable that the individual who subjects himself to the demands of the one ideal, does so at the expense of the other and must of necessity leave them unresolved and go down in defeat. Only the authors who had kept their faith with the Bildungsgedanke and who channelled the urges, longings and ambitions of their various protagonists, ultimately present us with a hero who succeeds in accomodating himself to the exigencies of the outside world.

Rousseau's credo in a return to nature was influential in giving origin to yet another prototype of German novel, though closely akin to those already mentioned. The resulting novels emphasize the hero's Herzensbildung, and have thus rightly become known as Seelenromane. The Grosse Brockhaus uses the word Entfabelung to characterize this particular type and this term, denoting the absence of hyperbole, implies the artist's close adherence to what is true and real.

The author is not precluded from making a discreet use of poetic licence, a freedom which is indeed necessary if the fabric of everyday existence is to be woven into a work of art; but in the Seelenroman this freedom may be exercised only when it serves to bring into relief the animated visions and feelings of a particular hero.

Since stress is laid on feeling as much as on thought, the Seelenroman is also referred to as being the Roman der Innerlichkeit, or novel of introspection, implying subjective intensification, or Verinnerlichung. In a lecture given at Princeton University on "Die Kunst des Romans", Thomas Mann spoke of Verinnerlichung as the guiding principle for all great novelists. To substantiate his claim he has no difficulty in quoting Schopenhauer, "der mit der Kunst auf intimerem Fusse stand, als sonst Denker zu tun pflegen." For him this principle had been of such crucial importance that it became the chief criterion for his critical assessment of a novel:

"Ein Roman wird desto höherer und edlerer Art seyn, je mehr inneres und je weniger äusseres Leben er darstellt; und dies Verhältnis wird, als charakteristisches Zeichen, alle Abstufungen des Romans begleiten...."⁶

To define terms such as Innerlichkeit and Verinnerlichung would be difficult, and certainly hazardous, since the result would inevitably entail subjective

connotations. Yet, in reading a Seelenroman, we become strongly aware of the presence of these qualities. The three novels under discussion in our context illustrate, and give witness to, these properties in their differing ways and have been selected for these very reasons from a large number of representative works extant. They are: Anton Reiser by Karl Philipp Moritz, Hyperion, oder der Eremit in Griechenland by Friedrich Hölderlin, and Unterm Rad by Hermann Hesse. Inevitably the choice had to be made on the basis of their particular power to meet the demands, and to possess the requisite qualities of the Seelenroman.

To the reader who is familiar with the biographies of the authors, the similarity between the writers and their protagonists will soon become apparent; for of itself the Seelenroman tends to take on an autobiographical character. Where an autobiography represents the written chronicle of the author's life, an autobiographical novel draws on the author's experiences only insofar as these experiences reflect his own spiritual development. In the Seelenroman the central hero does reflect the author, and yet for the reason that the protagonist must not be identified with his creator, the Seelenroman is and remains a legitimate work of fiction.

On the other hand, the Seelenroman presents to the reader a life which is seemingly true and real. Although none of the authors can lay claim to any specific training in psychology, be it in academic or intellectual terms, they nevertheless present in their works causal-effect relationships which are both psychologically and historically revealing, valid and significant. They remember from life, how and what they were, what they experienced and what they eventually became as a result of these experiences. The artist's innate sensitivity and intuitive understanding has merely enabled him to distinguish between the relevant and irrelevant forces as they contribute to, and determine, his own self-realization.

There are certain definable characteristics which the heroes of these Seelenromane appear to have in common. They are highly sensitive individuals with an unquenchable thirst for self-realization. It is from their intensified Ichbewusstsein that they derive inner riches and creative genius. Being egotistical, that is to say, oriented towards their own selves, they find themselves constantly pitted against everything which is at odds with their own nature. This conflict may have its origin with the parents, a friend, a lover, teachers,

society as a whole, or merely the climate of the times in which the heroes find themselves placed. But as they rebel against the status quo, which incidentally they all do, they invariably fall victim to states of depression when they have to realize their inability to change the world which surrounds them.

The ensuing personal and spiritual predicaments and struggles of these individuals with the inevitably harsh and cruel realities of society and the world, together with the internal realities of a distinctive personality, form the core and burden of these Seelenromane; they determine their substance, structure and form.

In order to interpret the three protagonists in their quest for self-realization, an effort has been made to follow the action and temper of each one of these novels, to present the material relevant to the theme by means of a continuous narrative, to focus, and whenever the need arises, to enlarge on those ideas pertaining to the ensuing struggle of the protagonist's soul. A close 'reading' connotes a natural approach and a critically justifiable method; to this end the authors have also been allowed to speak for themselves.

CHAPTER I

ANTON REISER

The latter half of the XVIIIth century was characterized by a ferment of intellectual currents which affected and influenced the lives of all thinking men. The literary works of Karl Philipp Moritz (1756-1793) reflect the turmoil of his own life but offer nonetheless a valuable insight into this age of new and often conflicting ideas. From an environment of pietistic atmosphere and self-righteousness nurtured by his parents in early childhood, the young Moritz had escaped into the baroque world of fantasy-novels. Following upon his encounter with the ideas and ideals of the enlightenment as expounded by Gottsched and Christian Wolff, he turned like so many like-minded young men to the gentle but unmistakable melancholy of the Night Thoughts by Young; after the wholesome discovery of Shakespeare, he was soon to succumb to the shattering impact of Werther, made only more poignant by his identification with the latter's sorrows.

Inevitably these conflicting tendencies and influences were bound to leave their mark on Moritz, and in 1785, driven by the compulsion to give form to his past experience, "to see it again 'originally', i.e. animated (beseelt sehen),"¹ he embarked upon the writing of his major work Anton Reiser. This novel has as its subtitle "Ein psychologischer Roman", but it should be read as a biography, for it constitutes in the words of the author

eine so wahre und getreue Darstellung eines Menschenlebens bis auf seine kleinsten Nuancen ... als es vielleicht nu irgendeine geben kann.²

The fact that Anton Reiser does not deal with a purely fictional character but represents a scarcely disguised autobiography heightens its authentic import and meaning.

The vexations encountered by the protagonist are aggravated, if not caused, by his innate characteristics. Evidence given in the novel enables us to ascertain that Anton Reiser was neither a poet nor an actor of great merit, but this must in no way detract from the fact that as a person he lived and experienced aesthetically, by which is meant that he understood and perceived things as artists do.

Kein Problem, keines in der Welt, ist quälender als das vom Künstlertum und seiner menschlichen Wirkung.

This pronouncement is taken from Thomas Mann's short story Tonio Kröger, and the reader of Anton Reiser will soon note its application to this XVIIIth century novel; indeed, on almost every page of this work one meets with the confirmation and amplification of the same predicament.

Moritz states the purpose of this novel in the introduction to the first part in this way:

[Es] soll die innere Geschichte des Menschen schildern ... und den Blick der Seele in sich selber schärfen.³

Many years later and after the author's death Goethe was to give this work high priority "in dem Kreise der höchsten Kunst und schönsten Natur,"⁴ and thus a conspicuous place in German literature.

The novel opens on a factual background which helps us to comprehend better Anton Reiser's unusual disposition. The teachings of a religious sect called the Quietisten or Separatisten which was active toward the middle of the XVIIIth century and inspired by the writings of a certain Mme. Guion are given detailed treatment. Its central doctrine states that perfection and spiritual peace are to be attained through denial of self and through the contemplation of God; in this state, the soul is indifferent to worldly and sensual desire, and thus becomes heir to the claims of virtue and morality.

Anton's father, a widower, had been converted to this faith after the death of his first wife. When he met Anton's mother, she anticipated much understanding, love and happiness from such a God-fearing man. But the mortification and renunciation which her husband practised soon brought discord to the house in which Anton was born.

Die ersten Töne, die sein Ohr vernahm und sein aufdämmernder Verstand begriff, waren wechselseitige Flüche und Verwünschungen des unauflöslich geknüpften Ehebandes.⁵

It is in the first few pages of the novel which deal with the child's formative years that one finds the origin of Anton's difficulties in later life:

Ob er gleich Vater und Mutter hatte, so war er doch in seiner frühesten Jugend schon von Vater und Mutter verlassen, denn er wusste nicht, an wen er sich halten sollte, da sich beide hassten und ihm doch einer so nahe wie der andre war.⁶

When his mother gives birth to a second child (Anton is now eight years old), he finds himself even more neglected by his parents. Desperately he searches for friendship outside the family circle; but in this, too, he is hampered, for he is ashamed of the miserable condition of his clothes. And since he does not dare to speak to the children of the village who seem better off than he is, "... hatte er keinen, zu dem er sich gesellen konnte, keinen Gespielen seiner Kindheit, keinen Freund unter Grossen noch Kleinen."⁷ And more tragic still, although he has a great yearning for affection, in time he does not even expect it any more, because of the very low opinion he has of himself.

At this time his father decides that Anton should learn to read. He masters this new skill within weeks, and is overjoyed to discover in books a happier world than the one in which he has been living hitherto. He comes upon the great men of the Bible for whom he

develops an attitude of hero-worship. Wishing to emulate heroes who are less remote, he is soon driven to replace the Biblical patriarchs by the Fathers of the Church.

As if the lack of love on the part of his parents and his shabby appearance were not sufficient as handicaps, even the joys of this unreal, idealistic world of books are threatened by another serious obstacle: he contracts severe pains in his left leg, with the result that they force him to put aside his reading. When his parents finally decide to do something about it, the doctor who is consulted is unable to bring the swelling and the spreading infection to a halt and decides that the leg must be amputated. At the very last moment the leg is saved by means of an ointment supplied by a compassionate shoemaker. Yet, it takes four years before the leg is healed. Being confined to the house during his convalescence Anton is unable to play with children, and he withdraws once more into his world of books, so that "das Buch musste ihm Freund und Tröster und alles sein."⁸

In one of the religious books that Anton is given by his father he finds instructions on how to prepare one's soul to receive God and how to communicate

with Him. Because of the lack of rapport with family and friends, the thought of talking with God seizes hold of him; with his eyes closed he sits and meditates on God so that his soul might rid itself of all sensuous temptation. One day he discovers a little cart and he finds great enjoyment in pushing it around. But then it occurs to him that this pleasurable diversion does not accomplish any useful purpose, and hence God will be angry with him for merely wasting time and energy. In the end he succeeds in freeing himself from his guilt feelings by imagining that the baby Jesus is sitting in the cart and enjoying every minute of the ride. In this way the otherwise sinful activity becomes in his mind a form of divine service. To the reader Anton's imaginative solution seems utterly naïve; but it is precisely this naïveté which shields him and protects his individual self.

When he reaches the age of ten his father takes him along on one of his trips to Pymont, the spiritual centre of the Quietists. Ironically, he comes here into contact with the pagan world by being allowed to read the Acerra Philologica. Through this book he meets with the ancient Greeks, their gods and goddesses, and is fascinated by the story of Troy and the men who fought

the Trojan War. But because no one has told him that this is fiction, and moreover pagan fiction, he is very puzzled as to whom he owes allegiance: to God and the heroes of the Bible, or to Zeus and the protagonists of the Acerra Philologica. The colourful battles of antiquity intrigue him to such an extent, that he re-enacts these battles in his games in the attic, where he spends hours cutting out cardboard heroes, colouring them, lining them up on opposite side, and finally slaughtering them with mighty knife strokes. So fervid is his imagination, that at times he cannot distinguish reality from his dream-world.

His first clash with the outside world occurs when as a young boy he is sent away from home to Braunschweig where he is to learn a trade. As he is a novice there, he is assigned such duties as sweeping the workshop, and carrying pails of water; in short, the most menial of tasks. As nothing ever happens outside the firmly established routine of working, eating and sleeping, the tedium of his activities bring him to the point of exasperation. Again he relies on his imagination to save him from the stifling monotony.

Oft war ihm die geräumige Werkstatt mit ihren schwarzen Wänden und dem schauerlichen Dunkel, das des Abends und Morgens nur durch den Schimmer einiger Lampen erhellt wurde, ein

Tempel, worin er diente.

Des Morgens zündete er unter den grossen Kesseln das heilige belebende Feuer an....⁹

It is fortunate that by fabricating a world of illusions he can somehow steer himself through his hardships and sufferings. Without this mental stimulation he might have lost his reason; on the other hand, it disturbs his soul so deeply that his personality begins to suffer from it.

To make matters worse, Anton's "Wesen war schüchtern und misstrauisch ... und schien eine niedrige Seele zu verraten...."¹⁰ This puts him in disfavour with his employer, Herr Lobenstein, who is a member of the Quietists, and who becomes increasingly convinced that Anton has fallen from God's grace and is under the influence of Satan. Lobenstein scolds him and beats him and finds other diverse means to make Anton's existence unbearable.

One day while standing on a footbridge and gazing wearily into the flowing current beneath, Anton loses his equilibrium and falls into the stream. He is rescued, but after this Lobenstein wants nothing more to do with him, and in a letter to Anton's father he writes that he should come at once and take his son home.

Humiliated and scorned, Anton now sees himself in the worst light, and finally, believing in his own utter worthlessness, he conscientiously shuns all human contact.

In order to be confirmed in the church it is necessary for Anton to receive his religious instruction. There is a free school in town open to the children of the poor, and Anton's father wishes to send him there. Anton sees this as an opportunity to rehabilitate himself. From the first day he attracts the attention of his superiors and impresses his fellow students. He quickly gains his teachers' approval by writing the summary of a book he has been reading. He practises the rewriting of sermons which he has heard on Sundays, and soon his accounts turn out to be better than those of the resident student-teachers. If this is an indication of his need for attention and acceptance it is also a mark of intelligence and his bent for study.

On several previous occasions in the novel, Moritz draws attention to one of Anton's particular interests and talents.

Er fing nun auch an, sich auf die Poesie zu legen, und besang, was er sah und hörte.¹¹

This quotation is taken from the very beginning of the novel, when Anton was eight or ten years old. We observe how he loves words even when he does not understand them.

Nichts klang ihm z.B. rührender und erhabener, als wenn der Präfektus anhub zu singen:

Hylo schöne Sonne
Deiner Strahlen Wonne
In den tiefen Flor --

Das Hylo allein schon versetzte ihn in höhere Regionen und gab seiner Einbildungskraft allemal einen ausserordentlichen Schwung, weil er es für irgendeinen orientalischen Ausdruck hielt, den er nicht verstand und eben deswegen einen so erhabnen Sinn, als er nur wollte, hineinlegen konnte: bis er einmal den geschriebenen Text unter den Noten sahe und fand, dass es hiess:

Hüll, o schöne Sonne, usw.

Diese Worte sang der Präfektus nach seiner thüringischen Mundart immer: Hylo schöne Sonne.¹²

We read how Anton singles out the name 'Poliander' for its lofty and mysterious sound, and how the name 'Hannover', too, stirs his imagination. He shows immense interest when his instructor teaches the class how to scan verses -- this, in fact, turns into his favourite classroom exercise: it is for him "eine wahre Seelenfreude."¹³

His teachers, having recognized his talents and aptitude, promise him their support; through their influence he is accepted on a full scholarship at the Neustädler school and receives additional financial assistance from Prince Carl, who becomes his patron.

Talent, free tuition, free room and board -- his road to success seems assured. But he has not yet learned to sublimate in his spirit the vicissitudes of day to day existence. When difficulties arise, Anton falls prey to circumstances. A tactless remark, a false accusation, an undeserved reproach, and Anton becomes immediately and deeply dismayed. Often situations arise at his Freitische for which he goes to different families each day of the week. With one or two exceptions, within a few weeks Anton is made so aware of his hosts' insincerity and false motives that he cannot swallow a morsel. In the end he prefers to go hungry rather than to be constantly humiliated by reminders of how grateful he should be. Weakened by hunger and, as a result, suffering from headaches he avoids people as much as he can, spending day after day hidden in his room. He tries to escape his predicament by reading adventure books which does not solve his problems; on the contrary, he creates new difficulties for himself which

aggravate the original situation. Seized by fits of blackest melancholy, he grows more and more indifferent to his studies and to the world around him.

In such a state of mind it is obviously impossible for Anton to be liked and admired. His fellow students and even his teachers look down on him and shun him. And so, blaming himself for not being accepted by society, he reviles himself and his existence. In his despair he roams the countryside blaspheming in a loud voice and wishing to be swallowed up by the earth. But the tragedy of his predicament lies in the fact that Anton is not aware of the real causes of his calamity, for "den Einfluss der Äussern -- wütklichen Vorfälle auf den innern Zustand seines Gemüts zu beobachten, verstand Reiser damals noch nicht...."¹⁴

Only by chance does Anton survive this agonizing phase. As so often before in his life, he seeks once again refuge in books. Macbeth, Hamlet, King Lear -- works such as these mean a revelation to him. They open up new vistas into the human condition, and he realizes that he is not alone in his suffering.

... Er fühlte sich ... über alle seine Verhältnisse erhaben; das verstärkte Gefühl seines isolierten Daseins, indem er sich als ein Wesen dachte, worin Himmel und Erde sich wie in einem Spiegel darstellt, liess ihn, stolz auf seine

Menschheit, nicht mehr ein unbedeutendes weg-
geworfenes Wesen sein, das er sich in den Augen
anderer Menschen schien.¹⁵

As before he is strongly drawn to Nature; but whereas in earlier times his solitary walks in the country only heightened his feelings of despondency and loneliness, they now help him to see his life in a truer perspective. As a result, "... atmete [er] wieder freier -- sein Stolz und Selbstgefühl strebte empor -- sein Blick schärfte sich auf das, was hinter ihm lag...."¹⁶ This does not mean that Anton suddenly masters his circumstances, but by looking over his shoulder, so to speak, he endeavors to make an objective assessment of his situation. He realizes that the adventure novels only represent a form of escapism, and that reading them is an inconclusive and wasteful way of spending his time. Instead of giving nourishment to his fantasies, he now makes a concerted effort to cultivate his mind: "seine Seele strebt ... das Leere auszufüllen, das sie in sich mit Ekel sieht."¹⁷

But Anton's discovery of Shakespeare can be linked to other positive attitudes:

... sein Geist arbeitete sich unter allen
seinen küssern drückenden Verhältnissen,
unter allem Spott und Verachtung, worunter
er vorher erlag, empor....¹⁸

Thus he is able to re-establish his friendship with his

classmate, Phillip, and often they read together, go for long walks, and exchange ideas. When Anton is discouraged, he now has someone with whom to speak. This need to communicate also sparks his dormant liking for poetry, and through poems he shares his innermost thoughts with his friend. In time, the opportunity arises for Anton to recite one of his poems in class. His teachers and classmates are surprised at his accomplishment, and almost overnight he wins their approval and recognition.

It must be said, however, that his verses are not always good poetry. Only when his heart and soul are free from affectation do his thoughts and words flow freely. Since his verses have won him approval, he often falls prey to the temptation of writing solely for the sake of such approval. The most flagrant example of this attitude is to be found on the occasion of the death of his teacher's son. Anton forces himself into a mood of grief in order to be able to write an elegy: "Die Dichtkunst machte ihn also diesmal wirklich zum Heuchler,"¹⁹ and the result of his effort is just as unworthy as the motive.

But if approval and recognition from his classmates and superiors do not favourably influence his poetry, they certainly heighten his self-assurance:

... sein Blick, seine Miene verwandelte sich -- sein Auge wurde kühner -- und er konnte, wenn jemand seiner spotten wollte, ihm jetzt so lange gerade ins Auge sehen, bis er ihn aus der Fassung brachte.²⁰

Then something happens that surpasses all his expectations. He is asked by the rector of the school to be guest speaker at a state function. This high honour is bestowed only upon the pupil who holds the greatest promise for the state. Never had Anton thought that he would be worthy of such an assignment. It was customary that the student chosen to give the speech should also personally invite the important people of the town. The friendliness and courtesy shown Anton by the town dignitaries do more for his self-confidence than anything before. And yet when, a few days prior to the great event, he sees the public notices with his name printed in Latin, he cannot hold back tears of joy ... and melancholy. Already he thinks of his life after his one day of glory, how drab and uneventful it will be: "bei der heitersten lachendsten Aussicht zog sich das schwarze Melancholische immer wieder wie eine Wolke vor seine Seele."²¹ And so, when the great moment arrives, he walks toward the dais "mit melancholischen Gedanken"²² and while the music plays, instead of thinking about his present and actual achievement, "dachte er

und fühlte die Nichtigkeit des Lebens."²³

Anton finds it impossible to appreciate present circumstances. The deep-rooted habit of escaping the unbearable present by way of his imagination prevents him from enjoying life; for life always falls short of the fabrications of his fantasies. 'Die blaue Blume' that in dreams perhaps comes within his reach, is not to be seen in the state of wakefulness. It is this that brings about his feelings of unfulfilment and melancholy disappointment. Unable to understand the polarity in nature and to be ready for an inner compromise, he feels forever dissatisfied:

Das All, das die Vernunft im kühnsten Flug
erschwingt,
Wie weit ist's noch von dem, wonach der
Seraph ringt?²⁴

And so, although he does not need them any more for spiritual survival, even now, in the height of personal recognition, he relies upon his unrealistic dreams. Anton had always been attracted to the world of the theatre. He falsely assumes that this world is "eine natürlichere und angemessnere Welt als die wirkliche Welt, die ihn umgab," and that on the stage he could be "grossmütig, wohltätig, edel, standhaft, über alles Demütigende und Erniedrigende erhaben -- wozu er

in der wirklichen Welt nie Gelegenheit hatte."²⁵ The stage, of course, promises more glitter than the conscientious performance of everyday tasks, and certainly more honour and applause. The career of an actor takes him from city to city; it is an animated, restless, exciting existence which complements his own nature; a more stimulating life than the one he has been living. The three years of university study are an unattractive alternative; and so Anton chooses the theatre.

Considering his own experiences, Moritz wrote in retrospect:

Wie gross ist die Seligkeit der Einschränkung, die wir doch aus allen Kräften zu fliehen suchen! Sie ist wie ein kleines glückliches Eiland in einem stürmischen Meere; wohl dem, der in ihrem Schosse sicher schlummern kann, ihn weckt keine Gefahr, ihm drohen keine Stürme. Aber wehe dem, der von unglücklicher Neugier getrieben, sich über dies dämmernde Gebirge hinauswagt, das wohlthätig seinen Horizont umschränkt.

Er wird auf einer wilden stürmischen See von Unruh und Zweifel hin und her getrieben, sucht unbekannte Gegenden in grauer Ferne, und sein kleines Eiland, auf dem er so sicher wohnte, hat alle seine Reize für ihn verloren.²⁶

But youth in its short-sightedness demands gratification. Anton "kann nicht sicher schlummern", and "die graue Ferne" has a powerful attraction for him. When spring comes, he cannot resist the 'call of the open road', the lure of the far-away and the unknown. But,

characteristically, he neglects to budget his money and faces the possibility of sleeping out in the cold and going hungry. Again, however, Providence is on his side and saves him from an otherwise bitter experience. But then, would it not have been better for Anton if his wandering had left him disillusioned? A disappointment might have helped him choose more wisely a course for his future.

Encouragement as an actor in several school productions again misleads him. These events give him a false perspective: they nourish his ambition and, at the same time, detract from an objective evaluation of his actual achievement. They have indeed the effect of giving him reasons "der Leidenschaft ... über die Vernunft den Sieg zu geben."²⁷ It is easy to imagine his disappointment when, later in Gotha after many vicissitudes, his plans do not materialize. He blames only himself for his failure; furthermore, he is overcome by feelings of such utter worthlessness that he gives up all hope of attaining a profession, and is drawn to the idea of becoming a day-labourer. The desire for a simple life is not new; earlier in the novel, in a moment of discouragement, he had wanted to become a farmer or a soldier. But these dreams do not stem from a desire

to till the soil or to step into 'rank-and file'. Misled by his imagination he finds himself caught up in a game of self-deception of which he is hardly aware; for even while thinking in terms of being a farmer, a soldier, or a day-labourer, he is playing a role which helps him to achieve "dasjenige reelle Leben in sich, was er nicht ausser sich haben konnte."²⁸ Characteristically, the role of a soldier which he plays in his imagination is far from being realistic:

Als Soldat fesselte er die Gemüter seiner Schicksalsgenossen allmählich durch reizende Erzählungen; die rohen Soldaten fingen an, auf seine Lehren zu horchen: das Gefühl der höhern Menschheit entwickelte sich bei ihnen; die Wachtube ward zum Hörsaal der Weisheit.²⁹

Similarly, in his roles as farmer and bricklayer his imagination deceives him; a useful deception, to be sure, for it helps him endure his misery.

But Providence again is sympathetic to Anton in his plight, and the events that follow his Gotha experience eventually enable him to view his life more objectively, and to consolidate his position in society. On his way to Mühlhausen in an effort to join another theatre group we find him in Erfurt exhausted from travel. There he meets a man who correctly surmises that he is a student, and suspects (from Anton's shoddy appearance) that he is in real need. The stranger encourages him to

visit the prelate of the university, a kindly man who would give him assistance. And indeed, his visit with the prelate marks a new chapter in Anton's life. Within a few days his prospects for the future change radically. He is enrolled at the university free of charge, and his room and board are provided for him. Soon he is even requested to contribute articles and poems to the university literary magazine. Above all, he rejoices in the knowledge that as soon as his education is completed, he can become a teacher! The feeling of having elevated his position in the world through his own efforts imbues him with a sense of pride and fulfillment. With a broader framework of experience, Anton is now able to view his own existence more objectively; and he begins to take an interest in his own life.

Ironically, after having forced the thought of a theatrical career to the back of his mind, he is now asked by his fellow students to participate in the student production of a comedy. Although his perception of the role in which he is cast is not keen enough to be really convincing, he yet gains recognition from his not overly discerning audience, and he is pleased to have scored a success as an actor on the side, so to speak, whilst being primarily engaged in other pursuits. In

the theatre-group he meets students who are well disposed towards him, and he cannot help but compare this congenial atmosphere to the one in which he grew up. These students show confidence in his insight into the world of the theatre, and after another role which he plays, and through his university publications, he gains a measure of local esteem.

To assume, however, that he is perfectly satisfied with his present existence would be false. The fact that he now manages to get along with people, that a definite plan for the future is attractive to him, that he feels a desire to establish himself, proves that he has

ein gewisses Gefühl von den reellen Dingen in der Welt, die ihn umgeben, und worauf er auch ungern ganz Verzicht tun will, da er doch einmal so gut wie die andern Menschen Leben und Dasein fühlt.³⁰

But his "schwärmerische Vorstellungsart"³¹ has by no means left him. From early childhood "kämpften in ihm so wie in tausend Seelen die Wahrheit mit dem Blendwerk, der Traum mit der Wirklichkeit,"³² and this interlude gives Anton an opportunity to reflect on his life.

At this point, Anton is still unable to be truly objective in his evaluation. He remains haunted by fantasies which evolve from the idealism based on the

philosophical systems which he had studied in Hannover,
and

auf diesem bodenlosen Ufer fand er nun keinen
Platz, wo sein Fuss ruhen konnte....

Dies war es, was ihn aus der Gesellschaft der
Menschen auf Boden und Dachkammern trieb, wo
er oft in phantastischen Träumen noch seine
vergnügtesten Stunden zubrachte, und dies war
es, was ihm zugleich für das Romantische und
Theatralische den unwiderstehlichen Trieb
einflösste.³³

When the opportunity presents itself to join the
Speich theatre-group, he once more surrenders to his
whim and chooses to yield to his leanings for the thea-
tre. He is convinced that he would be the unhappiest of
men, were he not to give himself this chance to develop
his talents.

The novel ends when Anton hears from one of the
actors the "tröstliche Nachricht"³⁴ that because of
financial difficulties the theatre company has been dis-
solved. The word "tröstlich" is arresting since it
reveals an unprecedented reaction in Anton. Whereas
earlier in his life under similar circumstances he would
have abandoned himself to thoughts of despair, this
negative news now comforts him. Why this sudden change?
Or is it a sudden change? His Erfurt experiences have
obviously helped him to change his scale of values. If

his genius has repeatedly misled him, the education which he painfully acquires helps him to gain a vivid sense of direction and purpose. The last surrender to his interest in the theatre must be understood as a final attempt at a profession about which, by now, he has his misgivings. Indeed, he reproaches himself for turning his back on the opportunities that are extended to him, in favour of an uncertain future as an actor. But he also comes to know that these opportunities will still exist should his dreams not materialize.

Reiser ... möchte ... sich unter jeden Um-
ständen und in jeder Lage dreist wieder an
ihn / den Regierungsrat Springer / wenden
und seiner Hilfe versichert sein.³⁵

However, if he is to be content with an academic life in Erfurt, he must exhaust all hopes for his dreams. The news that the theatre company is dissolved is like a weight which helps tilt the scales of his values. Not a welcome weight, to be sure, but bearable, for these circumstances are beyond his control; they are even comforting because the alternative is not unattractive. His education and his experiences have prepared him for the assumption of a purposeful role in the real world, its needs and demands.

Because this Lebensgeschichte is, as has been pointed out, autobiographical in nature, it must perforce be fragmentary in character, and indeed the story breaks up at a point which artistically lends itself to this procedure. The remarkable degree of detachment and objectivity which the author is able to summon in writing this Lebensgeschichte suggests that by writing this novel he has found, if not an explanation, at least a clarification of his state of being.

The first reason for this problematic existence must be traced to the hero's innate traits, for one cannot attribute his development merely to cause-effect relationships. One cannot assume that another individual moulded under the same social, economic and spiritual influences would have become a second cast of Anton. Experiments have shown how identical twins raised under the same environmental influences still develop distinct and individual personalities. The purpose here, however, is not to explain Anton's life in terms of the biological roots of his personality. Although aware of the progress that has been made in the

fields of biology and physiological psychology, and conscious of its implications, the student of literature is wise to focus his attention on the work of art itself which is under consideration. Goethe himself had limited his description of his close friend Moritz to this unpretentious, yet sharply focused statement:

Er ist wie ein jüngerer Bruder von mir, von derselben Art, nur da vom Schicksal verwahrlost und beschädigt, wo ich begünstigt und vorgezogen bin.³⁶

"Von derselben Art" is all Goethe tells us about Moritz's innate personality, and by this he means that they are generically akin to each other in that they were both aesthetically oriented and artistically endowed. A basic characteristic of individuals so endowed is a keen sensitivity to impression. Thus Goethe can say of himself that he was "vom Schicksal begünstigt und vorgezogen" because he had "eine glückliche, an bedeutenden Ereignissen und geistigen Anregungen reiche Kindheit."³⁷ Because of this favourable atmosphere in which he had grown up Goethe was able, at an early age, to recognize his Kunstbedürfnis and to endeavor to cultivate his natural gifts. This had far-reaching, beneficial effects on his growth and development, not to speak of his disposition. Later in life Goethe spoke from personal experience when he said:

The sooner man realizes that there is an art or technique that will enable him to improve and intensify his natural gifts in a disciplined way, the happier he will be.³⁸

His background was decisive in helping him to overcome the storm and stress period so characteristic of youth which in individuals of his nature is intensified to a degree that may be dangerous and harmful to their development. Not only was he able to overcome this period, but he succeeded in directing his growth into an organic whole.

This brief excursion into the early life of Goethe serving as a contrast may help in understanding and evaluating the development of Moritz, and hence, of Anton Reiser, for in order to comprehend the individuality of a person it is necessary to establish the denominators which that person has in common with one more widely representative, such as Goethe.

To gain an understanding of Anton's difficulties as a young man in coping with the world of reality which surrounds him, it is important to explore just how, in his childhood he had been "vom Schicksal verwahrlost und beschädigt." In the first part of the novel the reader becomes aware of a number of significant circumstances which obstruct, and interfere with,

Anton's normal development. The first realization which makes a decisive impression on his consciousness is the discord between his father and mother. Because of their animosity toward one another, he finds it difficult, loving them both, to decide to whom he owes his allegiance. Later on, he comes face to face with a similar perplexity when the heroes of the pagan world of the Acerra Philologica are placed side by side in his mind with the heroes of Christian lore; he becomes utterly confused as to what, or in whom, he should believe. But this forms only part of his frustration. The marital discord between his parents has even more serious repercussions on the child, for it manifests itself in the form of neglect as well. Like all children he has a need to laugh, to play, to be himself; but the doctrines of the Quietists, in which he is thoroughly steeped, deny him the enjoyment of his most innocent pastimes. The resulting sense of insecurity becomes an impediment in his attempt to make friends, and as if there had not been enough vicissitudes to cast a shadow over his childhood, he becomes seriously ill and is confined to a sickbed for long months.

In view of these unsettling experiences one can understand why Anton's psyche becomes inclined to seek forms of escapism. "Seine Einbildungskraft," we are told, "versüsste ihm ... die trübsten Stunden seines Lebens."³⁹ Thus, through his imagination he finds a degree of compensation for parental rejection and the adverse influence of religious dogma. The world of his fantasy, which he can shape according to his needs becomes his reality and protects his individuality from his stultifying and narrow upbringing.

A long chain of frustrations has made Anton suspicious of the outside world and shy in his dealing and relationship with people. He has, in fact, severed his communication with the outside. When he is sent away from home to learn a trade, these traits are seen to be manifestations of evil, sure signs that the boy through some childhood guilt must have lost the grace of God, and this prejudiced lack of understanding on the part of his self-righteous employer leads to his eventual dismissal.

His second confrontation with the outside world turns out to be more successful. His scholastic abilities help him to win esteem from his fellow students and his teachers, and their recognition gives him a

measure of self-respect. Under favourable circumstances he is now able to direct his talents and efforts towards constructive ends, showing to what extent self-assurance can be of help to bring stability into one's life. But as soon as difficulties arise, he is unable to face up to them, and seeks refuge in the world of books. Although this escape helps him avoid facing the grimmer aspects of existence, it brings with it repercussions which seriously impede his social and intellectual development. For when his mind is far away, his performance at school is adversely affected and this produces the chain of cause-effect relationships which are given such poignant elaboration in the novel. The tragedy is that in his dire need there is no one to help him in his predicament.

It is through the fortuitous discovery of Shakespeare's tragedies that his life enters upon a turning point, for he now comes to understand that his plight only reflects the common condition of man and humanity. For the first time he can look upon himself with at least a degree of objectivity and win through to an awareness of his own dignity. The positive channeling of his abilities soon earns him high honour. The joy and at the same time the melancholy which he experi-

ences on the day of his valedictory reveal that his experiences and his understanding of them are now more at one; while rejoicing in his actual achievement he is also mindful that his success is transitory.

But the quest for a harmonious form of existence, for metaphysical realities, for ultimate truth remains arduous and unpredictable. It cannot but lead him to the selva oscura in which Dante finds himself in Canto I of the Divina Commedia. To find one's way out is always hazardous, and especially so if one has to deal with inimical forces which one is unable to recognize as such.

At this stage Anton is still not prepared to make the necessary compromises required of him if he is to lead a useful existence within society. Thus he decides to become an actor, hoping and trusting that this will ease the tension between reality and imagination. He believes that in the theatre he can preserve his individuality without having to compromise his freedom. Only the bitter experiences and frustrations he encounters in his vain pursuit of a permanent position in a theatre group make it finally possible for him to embark upon a course which will be better suited to his abilities.

This is where the book comes to its close but the story of Anton continues, and it remains open to speculation whether or not the hero will find the personal fulfilment he seeks.

At the time he wrote this novel Moritz "hatte noch nicht eine höhere Stufe seines Lebens erklimmen, um von dieser Warte aus eine feste Zielstrebigkeit seines Lebens zu erkennen,"⁴⁰ thus, the very personal nature of the story impedes the author from typifying his hero. Although certain episodes do indicate his development the reader is unable to ascertain any kind of "Linienführung"⁴¹ in his existence. Thus we are not given any natural or definite progression of character and outlook as, for example, we find in Goethe's Wilhelm Meister, in which the hero learns from his experience and in the end is fully prepared to meet life's demands and challenges. We should take note of the fact that Goethe calls his hero Meister, in close approximation to the Italian maestro, while Moritz, in his "verinnerlichten Ereignisroman"⁴² names him Reiser. While the former is a story of development, the latter is markedly and by intention a travelogue in which the author recollects, stellt dar, without any declared preoccupation with matters such as form and style, and "zeigt ein gewisses unveränderliches,

gestern wie heute und morgen Gültiges Gesicht und Ge-
stalt."⁴³

CHAPTER II

HYPERION

ODER

DER EREMIT IN GRIECHENLAND

The central thought of Friedrich Hölderlin's novel Hyperion represents the author's personal development of the great motifs of idealistic philosophy from Fichte to Schelling. This work, conceived after a reading of Graf Donamar by Bouterwerk and influenced in its development by Tieck's Lovell, owes its attraction not so much to the adventurous occurrences it deals with, as, in the words of the critic Hans Heinrich Borchardt, to "den dithyrambischen Herzensergüssen mit ihrer erhabenen Gedankentiefe...."¹

The author chose to write his novel in letters because, by means of the epistolary technique, free as it is from limitations of form and structure, he could best give poetic and dramatic expression to his ideas and emotions and convey his hero's "Herzensergüsse".

Hölderlin, to be sure, was not the first to turn to the Briefroman; this form of novel had been introduced by Richardson half a century earlier, in his novel Clarissa Harlowe and was later taken up by writers such as Rousseau and Goethe. But he did add a new dimension to the Briefroman in that the letters offer a view into the hero's past. They are sent by Hyperion to a friend, Bellarmin, and in fact relate events and convey feelings that span his entire life, from earliest recollections of childhood to the literary present. Among them are also to be found transcripts of letters which he received from Diotima, the heroine of the novel, from Alabanda and Notara, his friends. These serve to maintain continuity and further the development. The author thus conveys to the reader not only Hyperion's thoughts and feelings, but also those of his friends as they influence the course of his life. This technique endows the novel with a highly personal quality, and when needed, with an objective viewpoint. The reader follows the spiritual development of the central character from his childhood state of natural Innigkeit to a higher level of Innigkeit in maturity, as he discovers and accepts in his confrontation with reality, in joy and sorrow, the manifestations and workings of the universal mystery.

Der liebe Vaterlandsboden giebt mir
wieder Freude und Leid.²

This first sentence of Hölderlin's novel opens Hyperion's first letter to his Italian friend, the priest Bellarmin, and even these few words reveal much about the nature of the hero. The land of his fathers is dear to him, he says, and although love for one's fatherland is in itself not so unusual, the fact that this love is proclaimed spontaneously at the very beginning of the work indicates a special relationship between Hyperion and Greece, his native land. His country gives him "Freude und Leid", he continues, and this paradox, the coexistence of these opposite feelings in a man's soul implies an unusual person; a person of introspective leanings who has gained a thorough awareness of the world around him, too wise not to be mindful of either joy or sorrow, even should one of them be modestly hiding in the wings of the human stage. Whereas awareness often represents the basis for scepticism, Hyperion's qualities of perception lead to personal involvement which brings him in harmony with the universe, and

this harmony represents to him "das ... Leben der Gottheit, ... den Himmel der Menschen."³

After prolonged and often painful stages and processes of educational training, the mature Hyperion has finally become reconciled to the plight of man and is ready to accept the inevitability of obstacles toward an ultimate goal. His letters are like so many tableaux of human experience, but only in the last letter does one discover Hyperion's long sought-after truth:

dass eine neue Seeligkeit dem Herzen aufgeht,
wenn es aushält und die Mitternacht des Grams
durchduldet, und dass, wie Nachtigallgesang
im Dunkeln, göttlich erst in tiefem Leid das
Lebenslied der Welt uns tönt.⁴

In his last letter, then, he proclaims his credo in a "neue Seeligkeit"; but does this not imply that he knows of another "Seeligkeit" at another point of time in human existence? It is this other "Seeligkeit" that he has in mind when he writes in one of his first letters:

Ruhe der Kindheit! himmlische Ruhe! ... Im
Kind' ist Freiheit allein.... In ihm ist
Frieden.... Ja! ein göttlich Wesen ist das
Kind.⁵

The ultimate goal then is but a cycle completed, a return to the starting point.

There is a vast difference between the "Seeligkeit" of childhood and the "Seeligkeit" of the adult, for the former is a natural heritage of every child while

the latter has to be unremittingly sought after. Hyperion returns to Greece after his long pilgrimage, for on his native soil he will be able to recapture his lost world; in his homeland, in fact, it is easier for his dormant truer self "in seeliger Selbstvergessenheit wiederzukehren in's All der Natur;"⁶ for it was here that he had first experienced the intimate and eternal bond of love between God, Nature and man: "Und wenn ich oft dalag unter den Blumen" he recollects,

und am zärtlichen Frühlingslichte mich sonnte,
 und hinauf sah in's heitre Blau, das die warme
 Erde umfieng, wenn ich unter den Ulmen und Wei-
 den, im Schoose des Berges sass, nach einem er-
 quikenden Regen, wenn die Zweige noch bebten
 von den Berührungen des Himmels, und über dem
 tröpfelnden Walde sich goldne Wolken bewegten,
 oder wenn der Abendstern voll friedlichen Gei-
 stes heraufkam mit den alten Jünglingen, den
 übrigen Helden des Himmels, und ich so sah,
 wie das Leben in ihnen in ewiger müheloser Ord-
 nung durch den Aether sich fortbewegte, und
 die Ruhe der Welt mich umgab und erfreute, dass
 ich aufmerkte und lauschte, ohne zu wissen, wie
 mir geschah -- hast du mich lieb, guter Vater
 im Himmel! fragt' ich dann leise, und fühlte
 seine Antwort so sicher und seelig am Herzen.⁷

"I thank you that you should ask me to tell you about myself,"⁸ he writes to Bellarmin, and proceeds with the narration of his life's story.

To his good fortune, when the time came for his all-important initial education, his steps were directed by a wise man, an "edler Geist" by the name of Adamas.

His teacher had found him "wie eine Rebe ohne Stab," whose wild branches "sich richtungslos über dem Boden ausbreiteten."⁹ He had disclosed to him the world of the illustrious Greeks and their gods, and the young boy had thus acquired an understanding and love for the heritage and traditions of his homeland. The wise Adamas had not neglected to lead and introduce him to the timeless mysteries and lessons of nature and had done this in the most understanding and engaging way, by taking him on long walks through the beautiful countryside. Hyperion had gained not only a strong foundation in knowledge, but above all he had found a meaningful aim for the future. One day at dawn his master had walked up to the Cynthus with him, and as the sun was rising in all its splendour, "Sei, wie dieser [Sonnen-gott]!"¹⁰ he said, thus urging him on with the inspiring challenge to become a worthy representative of the name he bore.

Adamas had not failed to warn him of the price of such glory:

Du wirst einsam seyn, mein Liebling! ... du wirst seyn, wie der Kranich, den seine Brüder zurückliessen in rauher Jahreszeit, indess sie den Frühling suchen im fernen Lande.¹¹

This prophecy begins its fulfilment when Adamas, like Siddhartha, in pursuit of higher ideals, starts out for

Asia in search of a higher civilization.

With the departure of his master, Hyperion feels as if something in him had died, and for the first time he is confronted by the experience of loneliness. He knows himself to be confined by the narrowness of his native island which can offer him nothing new to replace his loss. In the depths of his being asserts itself the need to expand, and this urge makes him leave for Smyrna in order to seek out new horizons.

His first impressions of the friendly inhabitants of Smyrna have a healing quality and effect on his disposition; he engages in a variety of projects and his activities help to enhance his spiritual resources and development.

Die lebendige Thätigkeit, womit ich nun in
Smyrna meine Bildung besorgte, und der
eilende Fortschritt besänftigte mein Herz
nicht wenig.¹²

The beautiful landscape surrounding Smyrna is a source of lively inspiration to him, and out in the open and under the Greek sky he reads once again Homer's immortal songs. In this setting the poet's works take on a new and deeper significance and heighten the young man's fascination with ancient Greece. As his love for antiquity and nature grows, however, his relationship

with the people of Smyrna begins to suffer until he feels utterly disillusioned with them.

...Es gieng mir fast damit, wie ehemals mit den Birken im Frühlinge. Ich hatte von dem Saft dieser Bäume gehört, und dachte Wunder, was ein köstlich Getränk die lieblichen Stämme geben müssten. Aber es war nicht Kraft und Geist genug darinnen.... Meine bessergezogenen Leute ... lachten, wenn von Geistesschönheit die Rede war und von Jugend des Herzens. Die Wölfe gehen davon, wenn einer Feuer schlägt. Sah jene Menschen einen Funken Vernunft, so kehrten sie, wie Diebe, den Rücken.¹³

Hyperion becomes discouraged by the hopelessness of his circumstances, and gradually he withdraws from social contact. But in the meantime his heart holds on to its treasures, so as to save them for better moments; for in his innermost soul he steadfastly believes that "in irgend einer Periode des Daseyns, eine bessere Zeit meiner dürstenden Seel begegnen sollte."¹⁴

As if to reward his unshakeable faith, better times are indeed approaching. One evening, after a long day's ride on horseback along the treacherous paths of mountain slopes, as he is slowly making his way back home in the moonlit countryside, he comes upon two men resting in the grass. They had lost their direction and were waiting for someone who might point them the way. One of the men is Alabanda, an exceptional youth who in Smyrna had caught Hyperion's attention on several

occasions; the opportunity to meet, however, had never presented itself. Hyperion's instinct tells him at once that this encounter is about to change his life drastically, and in looking back he writes:

Wir begegneten einander, wie zwei Bäche, die vom Berge rollen, und die Last von Erde und Stein und faulem Holz und das ganze träge Chaos, das sie aufhält, von sich schleudern, um den Weg sich zu einander zu bahnen, und durchzubrechen bis dahin, wo sie nun ergreifend und ergriffen mit gleicher Kraft, vereint in Einen majestätischen Strom, die Wanderung in's weite Meer beginnen.¹⁵

His life takes on a new significance, for in Alabanda he has found a like-minded companion and understanding friend. Like Hyperion, he, too, despised the 'Chamäleonsfarbe der Menschen' which deprives the individual of the enthusiasm and the dreams of his childhood. He was "ein feurig strenger furchtbarer Kläger, wenn er die Sünden des Jahrhunderts nannte."¹⁶ He showed himself to be severely bitter and pessimistic when considering the low state to which the Greek citizens had allowed himself to sink, and the subservience with which he was carrying the yoke of the oppressor.

Wenn ich ein Kind ansehe, ... und denke, wie schmähhlich und verderbend das Joch ist, das es tragen wird, und dass es darben wird, wie wir, dass er Menschen suchen wird, wie wir, fragen wird, wie wir, nach Schönerm und Wahrer, dass es unfruchtbar vergehen wird, weil es allein seyn wird, wie wir, dass es -- o nehmt

doch eure Söhne aus der Wiege, und werft sie
in den Strom, um wenigstens vor eurer Schande
sie zu retten!¹⁷

But in the weeks that follow, through his friendship with Hyperion, his faith is kindled anew and in his mind his life's aim and mission gradually emerge and receive their meaning. "... 'Bei deiner herrlichen Seele, Mensch!'" says Hyperion. "'Du wirst mit mir das Vaterland erretten.'

'Das will ich,'" answers Alabanda, "'oder untergehn.'" ¹⁸

The friendship between Alabanda and Hyperion has raised their spirits to exalting heights, and from this exhilarating elevation they have an unrestricted view of the world beneath. But the thin air at such heights and the deceptive perspective can easily confound detached judgment and any unexpected difficulty that is likely to arise under such circumstances can cause disaster. When Alabanda tells his friend of his background, it becomes apparent that he had not enjoyed the same advantages as Hyperion. He had grown up without the guidance of a teacher; along his arduous path he had come in contact with an unscrupulous underground movement, and had assimilated their Machiavellian political doctrines. This basic difference in their training causes them to

realize the existence of a deep chasm between them, a gulf too wide to be bridged. Thus, when Hyperion proclaims his view that it will be "die neue Kirche ... das erwachte Gefühl des Göttlichen"¹⁹ which will restore man's erstwhile grandeur, Alabanda looks at him in astonishment and reacts with the weapon of irony and even scorn. "Ich war," writes Hyperion, "wie aus den Wolken gefallen. Geh! sagt' ich, du bist ein kleiner Mensch!"²⁰ Any hope of reconciliation which at this moment might still have been possible is lost when Hyperion meets the members of the political society with whom his friend is associated. Their contempt for society, their cynicism, their hard feelings deliver a ravaging blow against the idealistic youth and extinguish in his heart the sparks of love which till then had survived his friend's cruel glance. Almost crazed by the pain over his loss he runs to the rugged seashore with thoughts of self-destruction, but at the sight of the sea his heart is calmed. He gives in to a mood of introspection:

...ich überdachte stiller mein Schicksaal,
 meinen Glauben an die Welt, meine trostlosen
 Erfahrungen, ich betrachtete den Menschen,
 wie ich ihn empfunden und erkannt von früher
 Jugend an, in mannigfaltigen Erziehnungen,
 fand überall dumpfen oder schreienden Mislaut,
 nur in kindlicher einfältiger Beschränkung
 fand ich noch die reinen Melodien -- es ist.

besser, sagt' ich mir, zur Biene zu werden und sein Haus zu bauen in Unschuld, als zu herrschen mit den Herren der Welt, und wie mit Wölfen, zu heulen mit ihnen, als Völker zu meistern, und an dem unreinen Stoffe sich die Hände zu befleken....²¹

It is this deep desire to find again "die reinen Melodien", to build his house in innocence, which prompts him to return to Tina, his native island.

It is winter now, and the dead season compounds the barrenness of his wounded soul:

nun war ich nichts mehr, war so heillos um alles gebracht, war zum Ärmsten unter den Menschen geworden, und wusste selbst nicht, wie?²²

His sullenness and depression cause him to have a fatalistic outlook on the world:

Wir sprechen von unsren Herzen, unsern Plänen, als wären sie unser, und es ist doch eine fremde Gewalt, die uns herumwirft und in's Grab legt, wie es ihr gefällt, und von der wir nicht wissen, von wannen sie kommt, noch wohin sie geht.²³

As if in sympathetic response to the rebirth of nature, it is under the impact of the changing season that he finds his lost faith again: "Es that nun wirklich einmal wieder mein Auge sich auf," and he feels "als könnt' es wieder werden mit mir, wie sonst, und besser."²⁴ With the coming of Spring then, which rejuvenates nature as well as Hyperion's soul, Hölderlin brings to a close the first book of volume one. This

ending marks the crux of the author's thought, and, indeed, the message which permeates his entire work: just as in nature every winter is followed by spring, so also is there a new beginning after every end.

Weint nicht, wenn das Treflichste verblüht!
 bald wird es sich verjüngen! Trauert nicht,
 wenn eures Herzens Melodie verstummt! bald
 findet eine Hand sich wieder, es zu stimmen!²⁵

In the second chapter we find our hero in Kalaurea, an island to which he had been invited by a friend. In an idyllic passage he describes the beauty of his new environment as well as its therapeutic effects on his spirit:

Und die Menschen giengen aus ihren Thüren
 heraus, und fühlten wunderbar das geistige
 Wehen, wie es leise die zarten Haare über der
 Stirne bewegte, wie es den Lichtstral kühlte,
 und lösten freundlich ihre Gewänder, um es
 aufzunehmen an ihre Brust, athmeten süsser,
 berührten zärtlicher das leichte klare
 schmeichelnde Meer, in dem sie lebten und
 webten.

O Schwester des Geistes, der feurigmäch-
 tig in uns waltet und lebt, heilige Luft! wie
 schön ist's, dass du, wohin ich wandre, mich
 geleitest, Allgegenwärtige, Unsterbliche!

Mit den Kindern spielte das hohe Element
 am schönsten.

Das sumnte friedlich vor sich hin, dem
 schlüpft' ein taklos Liedchen aus den Lippen,
 dem ein Frohloken aus offner Kehle; das

streckte sich, das sprang in die Höhe; ein andres schlenderte vertieft umher.

Und all düss war die Sprache Eines Wohlseyns, alles Eine Antwort auf die Liebko-
sungen der entzückenden Lüfte.

Ich war voll unbeschreiblichen Sehnsens
und Friedens.²⁶

The awakening of nature is perceived in all its magic, and Spring rewards the youth by preparing his soul for the greatest experience of his life: his encounter with love. And so the young idealist "masslos in Gefühl und Entschluss,"²⁷ in such need of restraint comes under the influence of a woman whose greatest strength is in her inner calm -- Diotima, "die göttlich Ruhige."²⁸ To Hyperion she appears as a personification of the divine, and her presence soothes his restless spirit:

Wie oft hab' ich meine Klagen vor diesem Bilde gestillt! wie oft hat sich das übermüthige Leben und der strebende Geist besänftigt, wenn ich, in seelige Betrachtungen versunken, ihr in's Herz sah, wie man in die Quelle siehet, wenn sie still erbebt von den Berührungen des Himmels, der in Silbertropfen auf sie niederträufelt!²⁹

Diotima, too, owes much to her relationship with the youth, for in loving and being loved she becomes aware of her true self:

...erschrak sie Freudig nicht vor ihrer eigenen Herrlichkeit, da sie zuerst in meiner Freude sich gewahr ward?³⁰

And again,

...seit unserer Liebe war das verschwiegene Leben in Bliken und lieblichen Worten aufgegangen und ihre genialische Ruhe war mir oft in glänzender Begeisterung entgegengekommen.³¹

But when Hyperion tells her of his past the girl weeps, for she now understands the ebb and flow of his soul and recognizes the causes of his suffering.

Es ist eine bessere Zeit, die suchst du, eine schönere Welt. Nur diese Welt umarmtest du in deinen Freunden, du warst mit ihnen diese Welt.

In Adamas war sie dir aufgegangen; sie war auch hingegangen mit ihm. In Alabanda erschien dir ihr Licht zum zweitenmale, aber brennender und heisser, und darum war es auch, wie Mitternacht, vor deiner Seele, da er für dich dahin war.

Siehst du nun auch, warum der kleinste Zweifel über Alabanda zur Verzweiflung werden musst' in dir? warum du ihn verstiessest, weil er nur nicht gar ein Gott war?

Du wolltest keine Menschen, glaube mir, du wolltest eine Welt. Den Verlust von allen goldenen Jahrhunderten, so wie du sie, zusammengedrängt in Einen glüklichen Moment, empfandest, den Geist von allen Geistern besserer Zeit, die Kraft von allen Kräften der Heroën, die sollte dir ein Einzelner, ein Mensch ersezen! -- Siehest du nun, wie arm, wie reich du bist? warum du so stolz seyn musst und auch so niedergeschlagen?

warum so schröcklich Freude und Leid dir
wechselt?³²

She realizes that in her he has found again a hold on life, but she also fears that her love might not suffice to save him from the contradictions and conflicts in his tortured soul which throw him about helplessly as a body in a raging sea. Nevertheless, he pleads with her not to withdraw her love, lest he might drown. He beseeches her "lass mich dein seyn, lass mich mein vergessen, lass alles Leben in mir und allen Geist nur dir zufliegen...."³³ Oh, if she would be able to restore a happy balance to his existence! But she feels inadequate for this task, and for the first time in her life wishes she were more than a mere mortal. "'Aber ich bin dir, was ich seyn kann,'" she tells him, and with these words she pledges herself unconditionally to the one she loves.

"'O so bist du ja mir Alles...!'" exclaims Hyperion in exaltation, forgetting himself and the world.

"'Geh, ... und zeige dem Himmel deine Verklärung!'" replies Diotima, "'mir darf sie nicht so nahe seyn.'"³⁴ To Hyperion these words are contradictory, and he is bewildered to notice in his beloved a certain expression of withdrawal. Knowing very well that her heart is not ruled by whim, he feels ashamed of the dismal thoughts that steal into his mind: "Mir war,

als hätt' ein unbegreiflich plözlich Schiksaal unsrer Liebe den Tod geschworen...."³⁵ In his forebodings he holds fate responsible for the future of their relationship, whereas, from her avowal, he should have known that the responsibility rests on him alone.

... Abtrünnig bin ich geworden von Mai und Sommer und Herbst, und achte des Tages und der Nacht nicht, wie sonst, gehöre dem Himmel und der Erde nicht mehr, gehöre nur Einem, Einem, aber die Blüthe des Mai's und die Flamme des Sommers und die Reife des Herbsts, die Klarheit des Tags und der Ernst der Nacht, und Erd' und Himmel ist mir in diesem Einem vereint! so lieb' ich!³⁶

The climax of their relationship is reached during the pilgrimage to Athens when, after visiting the old city, they rest in an orchard on an isolated hillside. The sight of the ruins of the once glorious city has been a shattering experience for Hyperion; to see at his feet in rubble all that represented to him the highest achievement of mankind has brought him close to despair. In this hillside solitude, however, looking into the eyes of his beloved he gathers fresh strength and faith:

Was ich verloren wähnte, hab' ich, wonach ich schmachtete, als wär' es aus der Welt verschwunden, das ist vor mir. Nein, Diotima! noch ist die Quelle der ewigen Schönheit nicht versiegt.³⁷

Thus the young man sets new goals for himself: he will leave Greece for two years in order to further his education, and then he shall come back to his Diotima and be a teacher to his people. "Es wird nur Eine Schönheit seyn;" he says rhapsodically, "und Menschheit und Natur wird sich vereinen in Eine allumfassende Gottheit."³⁸

Once again it is autumn, a fitting time of year for looking back and giving thanks for the blessings of the past season. During the weeks that follow their visit to Athens, Hyperion and Diotima spend much of their time in the open air, and as if aware of the turbulence ahead, they indulge in memories of the lovely summer days spent together. Suddenly a breath of the North Wind catches them both by surprise; a letter from Alabanda arrives with the following news:

Es regt sich, Hyperion,... Russland hat der Pforte den Krieg erklärt; ...die Griechen sollen frei seyn, wenn sie mit aufstehn, den Sultan an den Euphrat zu treiben....

Bist du noch der Alte, so komm!³⁹

Alabanda also mentions in his letter that he has severed ties with the political society to which he had belonged, and praises him for having had the wisdom to

repudiate their doctrines.

Hyperion is disconcerted by this news. His erstwhile plans to continue his education vanish before this immediate national cause. Besides, he cannot bear being overshadowed by the valiant spirit of his friend. He wants to impress Diotima and fears to diminish in her esteem if he does not accept the challenge of his friend. With many an argument he tries to persuade her that he must take an active part in this fight for independence and liberty. But she knows the heart of her beloved, knows that he had not been born to make his contribution to humanity by wielding a sword. She reproaches the vainglorious youth for his ambition and reminds him of his noble intentions declared during their visit to Athens. He looks for excuses:

In den Olymp des Göttlichschönen, wo aus ewig-jungen Quellen das Wahre mit allem Guten entspringt, dahin mein Volk zu führen, bin ich noch jezt nicht geschickt. Aber ein Schwert zu brauchen, hab' ich gelernt und mehr bedarf es für jezt nicht.

She counters with a warning:

Der wilde Kampf wird dich zerreißen, schöne Seele, du wirst altern, seeliger Geist! und lebensmüd am Ende fragen, wo seydt ihr nun, ihr Ideale der Jugend?

With fervor he replies:

Der Knechtsdienst tödtet, aber gerechter Krieg macht jede Seele lebendig. ...Altern sollt ich, Diotima! wenn ich Griechenland befreie?

altern, ärmlich werden, ein gemeiner Mensch?
 O so war er wohl recht schaal und leer und
 gottverlassen, der Athenerjüngling, da er als
 Siegesbothe von Marathon über den Gipfel des
 Pentele kam und hinabsah in die Thäler von
 Attika!

Fearing that his plans will end in failure, she does
 everything in her power to divert the youth from his
 purpose, but it is to no avail; for in his pride he
 rejects her arguments one by one. "Lieber! Lieber!
 ... sei doch still!" she finally says in resignation.

Deine volle Seele gebietet dirs.... Ihr nicht
 zu folgen, führt oft zum Untergange, doch, ihr
 zu folgen, wohl auch. Das beste ist, du gehst,
 denn es ist grösser. Handle du; ich will es
 tragen.⁴⁰

With these words the selfless girl bows to Hyperion's
 will and accepts its consequences.

Although he is mindless of the fateful impli-
 cations of her pronouncements he cannot help but notice
 the outward manifestations of her love as the hour of
 separation draws near. Hyperion hardly recognizes in
 her the blissful child she had been when they had first
 met:

Eine neue Grösse, eine sichtbare Gewalt über
 alles, was fühlen konnte, herrscht' in ihr.
 Sie war ein höheres Wesen. Sie gehörte zu
 den sterblichen Menschen nicht mehr.⁴¹

On the farewell day Diotima insists that she be allowed to look after the household duties. Everything was tidied up and the house was decorated with the season's last flowers and fruits. A few close friends were invited, but their presence does not disturb the subdued and intimate mood. As the moment of separation approaches, Hyperion asks Diotima's mother to bear witness to their pledge of faith and to give them her blessing. Later, alone by the side of the house, as the stars appear in the sky, Hyperion and Diotima take leave of one another: "'Vollendete!... Am Sternenhimmel wollen wir uns erkennen. Er sei das Zeichen zwischen mir und dir, solange die Lippen verstummen.'

'Das sei er!'"⁴² she answers with a strange quality in her voice. And they part.

Some lines from the letters which Hyperion writes to Diotima suffice to give a true picture of the young man's state of mind as he makes his way to Alabanda:

Ich bin erwacht aus dem Tode des Abschieds,
meine Diotima! gestärkt, wie aus dem Schläfe,
richtet mein Geist sich auf.

.

Jetzt bin ich wieder glücklich,

he writes as he crosses the Peloponnesus, and goes on to

speak of his rededication to his fatherland:

Ich wandere durch diss Land, wie durch Dodonas
Hain, wo die Eichen tönten von ruhmweissagen-
den Sprüchen. Ich sehe nur Thaten, vergangene,
künftige, wenn ich auch vom Morgen bis zum
Abend unter freiem Himmel wandre. Glaube mir,
wer dieses Land durchreist, und noch ein Joch
auf seinem Halse duldet, kein Pelopidas wird,
der ist herzleer, oder ihm fehlt es an Ver-
stande.⁴³

There enters a note of apprehension when he observes
that the mountain people of the region are full of an
enthusiasm which is rooted in vindictiveness. He is
confident, however, that he will be able to soothe them
with words from his heart, and he writes reassuringly:

Fürchte nichts! Sie werden so wild nicht seyn.
Ich kenne die rohe Natur. Sie höhnt der Ver-
nunft, sie stehet aber im Bunde mit der Be-
geisterung. Wer nur mit ganzer Seele wirkt,
irrt nie.⁴⁴

And now he has reached his destination and is
with Alabanda again.

... 'O es ist herrlich, dass du da bist!' /says
his friend as they meet, / '...ich sehne mich
sehr nach etwas Grossem und Wahrem und ich
hoff' es zu finden mit dir.'⁴⁵

They speak of times past and of the future, thus
strengthening themselves for the task at hand.

The strength that Diotima needed in these times
of trial came to her solely through thoughts of her be-
loved. Immediately following his departure she had

confined herself within the walls of her dwelling, for even Nature had been unable to soothe her grief. She regretted that her heart should be so out of harmony with the spring all around her, but then she had accepted the contrast, and at times had even succeeded in lifting herself above her sorrow.

Muthiger! lieber! sollt' ich welken, wenn du glänzest? sollte mir das Herz ermatten, wenn die Siegslust dir in allen Sehnen erwacht?⁴⁶

She still could fall back upon the memories of their shared past, and in them her heart found relief.

The campaign for freedom is now under way. The Turks at Koron and Modon fall under siege and the mountain people prepare themselves for the imminent conflict. Hyperion is occupied from morning until dusk in training his men for the impending clash of arms. This involves not only teaching in weaponry, the training of dexterity and endurance, but also the tempering of their turbulent spirits, so as to ensure control under stress.

In a letter to Diotima he reports the success of his troupes in three succeeding clashes with the enemy. They have now surrounded Misitra and are anxiously awaiting the surrender of its citizens. Hyperion is exhilarated by the thought of the imminent cessation of hostilities, though he would not want to miss the

battles leading to final victory.

...Der kleinste unsrer Siege ist mir lieber,
als Marathon und Thermopyla und Platea. Ists
nicht wahr? Ist nicht dem Herzen das gene-
sende Leben mehr werth, als das reine, das
die Krankheit noch nicht kennt?⁴⁷

The readiness to face and to challenge adversity marks
the tragic trait in his character and it impairs his
search for contentment. Diotima, on the other hand,
yearns for peace as an end in itself, and to her war has
meant a painful deviation from the natural course, a
cessation of her state of peace and contentment. In her
letter she speaks of this change:

Ich bin auch selbst ganz anders, wie sonst.
Mir mangelt der heitre Blick in die Welt und
die freie Lust an allem Lebendigen.⁴⁸

But this is not in the nature of a complaint; she had
long ago accepted the consequences brought on by Hyper-
ion's turbulent nature. In this 'winter of her discon-
tent' she has diverted her mind from its accustomed
paths so that she may be of greater help to Hyperion:

Aber wandle nur zu! Ich folge dir.

.
Vollende, wie es der Geist dir gebeut! und
lass den Krieg zu lange nicht dauern, um
des Friedens willen....⁴⁹

Hyperion answers her letter of encouragement with a re-
proach: "Du hättest mich besänftigen sollen...."⁵⁰ Was
Hyperion going to blame her for his excesses? Was she

expected to feel responsible in the event of his failure?

She then receives the terrible news of his defeat. His men, too restless to wait out the siege, had attacked Misistra with uncontrolled fervor, and in pillaging the town had besmirched themselves with acts unworthy of their noble cause:

...unsre Leute haben geplündert, gemordet, ohne Unterschied, auch unsre Brüder sind erschlagen, die Griechen in Misistra, die Unschuldigen, oder irren sie hilflos herum und ihre todte Jammermiene ruft Himmel und Erde zur Rache gegen die Barbaren, an deren Spitze ich war.⁵¹

In trying to avert this ignominy, he has been wounded by one of his own men. The tragedy now begins to unfold. The disillusioned hero no longer wants any part in this infamous fight, but instead of reaching with humble thankfulness for Diotima's outstretched hand which would lead him to redemption along the paths of his true calling, he morosely chooses to brood over what he considers to be his guilt. With bitterness he muses:

Aber ich habs auch klug gemacht. Ich habe meine Leute gekannt. In der That! es war ein ausserordentlich Project, durch eine Räuberbande mein Elysium zu pflanzen.⁵²

This indulgence in self-abasement obscures his reasoning powers. He assumes that because of his failure, Diotima must be disenchanted with him, and that in order

to uphold her own honour she would have to desert him. Thus he decides that he must save himself from such humiliation. As soon as he regains his health, he will join the Russian fleet in the hope of meeting with an honourable death in battle.

Only by a miracle does his death wish remain unfulfilled. At the height of a naval battle he is wounded once more, and unconscious, is carried off the vessel. Moments later fire erupts on board and quickly grows in intensity and fury.

By the time Hyperion is well enough to get up from his sickbed a year has passed since that autumn evening when he had to bid farewell to Diotima. He now returns to life "mit stilleren Sinnen"⁵³ and his spirit is soothed by the mild rays of the sun. For a long time his heart had been closed to the peaceful life of nature; after the stormclouds have dissipated he understands how senseless his endeavors had been:

...Ein frisches Herz stieg mir aus dem alten Unmuth auf. O heilige Pflanzenwelt!... wir streben und sinnen und haben doch dich! wir ringen mit sterblichen Kräften schönes zu baun, und es wächst doch sorglos neben uns auf!⁵⁴

His bitter experiences cause him to take stock and permit him to make a reappraisal of the world, and as a result he is led back to his point of departure. He shudders to think of his last letters to Diotima and hastens to compose a new one in order to reassure her of his physical and spiritual well-being. But at this moment a servant arrives with a message of his beloved. After many months of silence she had been greatly distressed to receive the letter in which he, during the darkest hours of his discouragement, had asked her to free him:

W e m e i n m a l, s o, w i e d i r, d i e
g a n z e S e e l e b e l a i d i g e t
w a r (s h e a n s w e r s), d e r r u h t n i c h t
m e h r i n e i n z e l n e r F r e u d e,
w e r s o, w i e d u, d a s f a d e
N i c h t s g e f ü h l t, e r h e i t e r t
i n h ö c h s t e m G e i s t e s i c h
n u r, w e r s o d e n T o d e r f u h r,
w i e d u, e r h o h l t a l l e i n
s i c h u n t e r d e n G ö t t e r n. 55

Her love for Hyperion had never affected or distorted her sense of reality, and even while uplifted by the wave of his greatness, she had never been mindless of the possibility of a fall into the abyss. She does not protest; she merely states her predicament:

W e r d i c h v e r s t e h t, m u s s d e i n e G r ö s s e t h e i l e n
u n d d e i n e V e r z w e i f l u n g.

.

O mein Hyperion! ich bin das sanfte Mädchen nicht mehr.... Die Entrüstung treibt mich aufwärts, dass ich kaum zur Erde sehen mag und unablässig zittert mein belaidigtes Herz.⁵⁶

Her love for Hyperion had meant a breach in her peaceful existence, and her Entrüstung as well as her belaidigtes Herz are the inevitable consequences of her desire and need for fulfilment through Hyperion. He is grieved at reading this message, for it reveals the grievous results of feelings he no longer harbours. He can only hope that his reply will put his blunders aright. In Greece there is no future for him, but as soon as he is once more in a condition to travel, he will come for her and her mother, and together they will find refuge from the world in a small valley somewhere high in the Alps. Can he really believe in what he writes, or is it but a dream? In this breakdown of communication he may have perceived a symbolic manifestation of the dissonances of their souls. Maybe it is indeed too late for them to find happiness on this earth together:

...du, mit deiner Kinderstille, du, so glücklich einst in deiner hohen Demuth, Diotima! wer will dich versöhnen, wenn das Schicksaal dich empört? ... verzehrt die heftige Geistesflamme, die an deinem Leiden sich entzündete, verzehrt sie nicht alles Sterbliche dir?⁵⁷

Nonetheless, it remains his last great hope, and thus he tries to sweep aside all doubts by showing willful-

ness and determination: "O nein! du Erste und du Letzte!
Mein warst du, du wirst die Meine bleiben."⁵⁸

In the anticipation of a happy reunion with Diotima, the days of Hyperion's convalescence pass quickly. The discharge from military service comes sooner than expected, and Hyperion suggests to his friend that they ought to sail ^{to} Kalaurea even before receiving a reply from Diotima. It comes as a great surprise to him when Alabanda sadly tells him that he cannot accompany him, and that he has no right to come along. Does he not understand that his presence would be a threat to their happiness? Alabanda had not remained indifferent in hearing his friend speak of this exceptional girl, and in fact she had become so prominent in his mind that he fears he could not, if he saw her, refrain from loving her: "... ich muss Diotimas Nähe fürchten.... Glaube mir, es ist ein kindischer Versuch, diss Wesen sehn zu wollen ohne Liebe."⁵⁹ This, then, is the crossroad, and Alabanda realizes that the only source of his happiness is about to be exhausted. Yes, time has run out for him, and the moment has come to withdraw honourably, by facing up to his last moral responsibility. He tells his friend the circumstances under which he became involved with those men he had met

in Smyrna, how he had been sworn into their secret society and how, after meeting him, he had perjured himself by choosing "das Götterrecht des Herzens."⁶⁰ Now, of his own free will, he shall deliver himself into the hands of those he had betrayed. For what can they take from him but his life? And this to him is of no consequence, "weil ich frei im höchsten Sinne, weil ich anfangslos mich fühle," and therefore "endlos [und] unzerstörbar."⁶¹

After reaching this decision, Alabanda prepares to embark. He cannot disclose his destination, but on the day of the departure his words of farewell confirm the faith that still lives in his heart: "wir sehn vielleicht uns dennoch einmal wieder."⁶²

As the wind fills the sails that carry his friend into the unknown, Hyperion realizes that he has no weapon at his disposal that can counter his sense of loss. He thus acknowledges that the human spirit is an uneven match against the forces of destiny. He recalls a song which Adamas had once taught him; it now seems to reflect his own self in a most poignant way.

Ihr wandelt droben im Licht
 Auf weichem Boden, seelige Genien!
 Glänzende Götterlüfte
 Rühren euch leicht,
 Wie die Finger der Künstlerin
 Heilige Saiten.

Schiksaallos, wie der schlafende
 Säugling, atmen die Himmlischen;
 Keusch bewahrt
 In bescheidener Knospe,
 Blühet ewig
 Ihnen der Geist,
 Und die seeligen Augen
 Bliken in stiller
 Ewiger Klarheit.

Doch uns ist gegeben,
 Auf keiner Stätte zu ruhn,
 Es schwinden, es fallen
 Die leidenden Menschen
 Blindlings von einer
 Stunde zur andern,
 Wie Wasser von Klippe
 Zu Klippe geworfen,
 Jahr lang ins Ungewisse hinab.⁶³

The period of painful introspection is interrupted by the arrival of a messenger bearing a letter from Kalaurea. Contrary to his hopes, Diotima had received the letter in which he had expressed his desire to perish in battle. Having later heard of the disaster at sea, she had been certain that he, too, had been killed. "Lieber Träumer, warum muss ich dich weken?" she writes, now that she has read of his plans to come for her and find peace away from his tortured homeland:

warum kann ich nicht sagen, komm, und mache
wahr die schönen Tage, die du mir verheissen!
Aber es ist zu spät, Hyperion, es ist zu
spät. Dein Mädchen ist verwelkt, seitdem du
fort bist....⁶⁴

Fearing to distress him, she had never before spoken to
him of the poison that had slowly been sapping her
spirit. She had been confident that his return would
bring new life to her:

Du entzogst mein Leben der Erde, du hättest
auch Macht gehabt, mich an die Erde zu fes-
seln.... Eine deiner Liebesreden hätte mich
wieder zum frohen gesunden Kinde gemacht....

But after hearing of his soul's anguish, how "dein eigen
Schiksaal dich in Geisteseinsamkeit ... trieb ..." and
believing "dir habe das Wetter der Schlacht den Kerker
gesprengt"⁶⁵ she knew that her fate was sealed, that her
present existence was about to end. Her conviction that
"alles Natürliche sich läutert" and that "überall die
Blüthe des Lebens freier und freier vom gröbern Stoffe
sich loswindet"⁶⁶ has made it possible for Diotima to
reconcile herself with the cruel interference of fate.
His proposal comes too late, because she is already
within reach of her ultimate goal:

ich habe mich des Stückwerks überhoben, das
die Menschenhände gemacht, ich hab' es ge-
fühlt, das Leben der Natur, das höher ist,
denn alle Gedanken -- wenn ich auch zur
Pflanze würde, wäre denn der Schade so gross?
-- Ich werde seyn. Wie sollt' ich mich ver-
lieren aus der Sphäre des Lebens, worinn die
ewige Liebe, die allen gemein ist, die Na-

turen alle zusammenhält? wie sollt ich scheiden aus dem Bunde, der die Wesen alle verknüpft? Der bricht so leicht nicht, wie die losen Bande dieser Zeit. Der ist nicht, wie ein Markttag, wo das Volk zusammenläuft und lärmt und auseinandergeht. Nein! bei dem Geiste, der uns einiget, bei dem Gottesgeiste, der jedem eigen ist und allen gemein! nein! nein! im Bunde der Natur ist Treue kein Traum. Wir trennen uns nur, um inniger einig zu seyn, göttlicher friedlich mit allem, mit uns. Wir sterben, um zu leben.⁶⁷

A note from a friend which accompanies this letter gives an account of Diotima's last peaceful hours. The day following her last message she had quietly expressed the wish to have her ashes placed in the grove where she had first met Hyperion. When the sun had disappeared from the horizon and as darkness was setting in, she had retired to her chamber. All through the long night vigil they had listened to the even rhythm of her breathing, but by the break of dawn the sound had died away: Diotima had been delivered.

"Do not come to Kalaurea now, dear friend," Notara advises him -- "the desolation would be too difficult for you to bear; besides, your life may be in danger. For the sake of Diotima's mother and of me, spare yourself, and farewell!"⁶⁸ The period of silence which follows in the wake of this warning is a reflection of the profound sorrow which oppresses Hyperion's

heart. Only from a distance in time and space does he gain sufficient mastery over his emotions to write to Notara of the struggles he has endured. His letter comes from Sicily, and he writes how his life appears to him as a wasteland, for with the death of Diotima his world has been devastated. In his loneliness he feels insignificant, and he wonders whether it is possible for him to find an oasis of peace in the midst of this desert of desolation. He writes how, contemplating suicide, he had climbed to the summit of Mt. Aetna, and gazing down at the boiling lava he had thought of Empedocles who, at one with the world, "in seiner kühnen Lebenslust",⁶⁹ had hurled himself into the glowing depths. Hyperion does not follow his example only because "um so ungerufen der Natur ans Herz zu fliegen," one needs a loftier esteem of the self than he could feel, for "wie ich jetzt bin, hab ich keinen Nahmen für die Dinge und es ist mir alles ungewiss."⁷⁰ The validity of his high ideals has been undermined by the calamities they have caused; in the end he is left with nothing to die for. Only gradually does he realize that Diotima had not been the victim of his ideals but rather of the lack of moderation in emotion and resolve in the pursuit of those ideals. It is this that had disrupted the "genialische Ruhe" of his beloved. But

her noble composure even during the period of her suffering becomes a source of deep inspiration to the sorrowing youth. Never had she lost sight of the ultimate perfection, and even when faced by death itself she had regarded it as but a necessary step toward a higher form of existence.

The search for inner peace now leads him across the Alps into Germany. Although he had held back his expectations, so that he would not be disappointed if society there, too, was indifferent to the spirituality of mankind, he is harrowed by the rampant philistinism that he finds, by an irreverence toward nature and art, of a kind he had hitherto indeed not encountered. For the sake of his own spiritual well-being, an inner urge compels him to continue his quest elsewhere. As he is preparing to leave, the sun melts the last snows of winter, and in all its glory spring makes her triumphant entrance across the land. His worldly cares vanish, his sorrow is drowned out by the jubilation of spring, and what "die Friedenslosen erzwungen, erdacht, ...schmilzt, o Natur, wie Perlen von Wachs, hinweg von deinen Flammen!"⁷¹ Overcome by a powerful yearning he calls out, "Diotima, ... wo bist du, o wo bist du?" and from within himself he hears the reply, "Bei den Meinen, ...

bei den Deinen, die der irre Menschegeist miskennt!"⁷²

Reconciled with the inconsistencies present in the world, he once more, as in early childhood, embraces and feels embraced by divine Nature: "Versöhnung ist mitten im Streit und alles Getrennte findet sich wieder."⁷³

Hyperion, oder der Eremit in Griechenland is

Hölderlin's last treatment and testament of "the important transition from youth to the essence of life and man, from the ardour of feeling to the elevation of reason, from the realm of the imagination into the realm of reality and freedom."⁷⁴ The singlemindedness with which the author again and again took up this theme cannot but reflect his highly personal involvement in the matter of man's quest for personal fulfilment. After reading the Hyperion Thalia Fragment, a close friend of the author by the name of Neuffer addressed these lines to him:

My dear Hölderlin! It was to me as if you stood before me. I find you whole and entire in your work, your feelings and your maxims.⁷⁵

In view of this statement the hero of the novel may well be considered as an impersonation of the author himself.

The actual occurrences which take place during the course of the narrative are fictitious, to be sure, but inasmuch as the propelling force in the novel stems from the very depth of the author's soul, *Hyperion* is both the "Wunschziel und Träger" of the author's "Gefühls-welt".⁷⁶ Indeed the loftiness of language and imagery which pervades its every page bears witness to the author's personality, which in the Greek youth, his spiritual counterpart, he characterizes as elegisch. The fictional nature of the novel, rather than tainting it with impersonality, imbues it with a rare degree of Innerlichkeit. Believing, as he does, in beauty as the only foundation from which a "gefühlsmässige Erkenntnis zum Einheitsbewusstsein mit der Gottnatur aufsteigt,"⁷⁷ the backdrop for this novel in the form of a Mediterranean landscape which offers such a generous and constant source of beauty was not a choice of whim, but imposed itself on the author as a compelling necessity. Furthermore, the choice of Greece on the basis of its climate is closely linked to the choice of Greece on the basis of its heritage, which Hölderlin perceives as equally beautiful. It was especially the culture of the Athenians which he admired, for through the felicitous balance between spirit and nature, they had once been able to develop the potentialities of life in their

entirety. Hölderlin thus regarded the ancient Greeks as true representatives of mankind, and therefore, godly and beautiful:

Der Mensch is aber ein Gott sobald er Mensch ist. Und ist er ein Gott, so ist er schön.⁷⁸

The spiritual presence of that erstwhile beauty of the Greeks is still to be felt by sensitive individuals, and to Hölderlin's hero it is to serve as a source of constant inspiration and a revelation of the mysteries of existence.

To this end, the secondary characters are also of importance, for in differing ways, each one of them helps Hyperion towards a heightened understanding of his own self. Because they stand in a representative way for life and its meaning he learns from them about both. Strife, separation, and even death are at last understood by him as indispensable Durchgangspunkte toward a higher level of existence, and through this realization he enters into a harmonious relationship with the universe.

CHAPTER III

UNTERM RAD

Most of the prose works of Hermann Hesse (1877-1962) are designated as 'novels', a word which, because it denotes a work of fiction, vexed the author when it was applied to his own writing. Anxious to clarify the character of his compositions he wrote an essay entitled "Eine Arbeitsnacht" in which he says in part:

Beinahe alle Prosadichtungen, die ich geschrieben habe, sind Seelenbiographien, in allen handelt es sich nicht um Geschichten, Verwicklungen und Spannungen, sondern sie sind im Grunde Monologe, in denen eine einzige Person ... in ihren Beziehungen zur Welt und zum eigenen Ich betrachtet wird.¹

Furthermore, in order to dissipate any doubts as to the authenticity of his heroes' feelings, Hesse affirms that every one of his protagonists is but

eine neue Inkarnation, eine etwas anders gemischte und anders differenzierte Verkörperung meines eigenen Wesens im Wort.²

Just as Moritz and Hölderlin transform reality into transcripts of a poetical order in the attempt to find clarification, Hesse, too, endeavors to grasp and

understand his inner self by a transference of his emotions to the heroes of his Seelenbiographien. As its title suggests the novel Unterm Rad reflects the state of intimidation and crisis experienced by the author during his childhood, a crisis accentuated by the suffering of a sensitive soul which finds itself exposed to the pangs and ills of a disordered and strident age. The hero's tragic death is an obvious manifestation of poetic license, the only means by which the author felt enabled to purge his consciousness of the violent emotions aroused by memories of his past, the only way, as Goethe had once said, "darüber mit mir selbst abzuschliessen."³

Since Hesse's work is rooted in Romanticism it is regarded by many as being naive, Biedermeier in essence, and thus it has been dismissed as outmoded.⁴ This kind of sophistry may well be symptomatic of our own disordered times and minds. On the other hand, there are also those who would allow Thomas Mann to be their spokesman. In 1947, on the occasion of Hesse's seventieth birthday, he expressed these thoughts:

Für mich gehört dies im Heimatlich-Deutsch-Romantischen wurzelnde Lebenswerk bei all seiner manchmal kauzigen Einzelgängerei, seiner bald humoristisch-verdriesslichen, bald mystisch-sehnsüchtigen Abgewandtheit von Zeit und Welt zu den höchsten und reinsten geistigen Versuchen und Bemühungen unserer Epoche.⁵

In the very first pages of the novel Unterm Rad the author vividly describes a small town community in the Black Forest at the turn of the century. What we read of Mr. Giebenrath, the father of Hans, the leading figure of the novel, applies to the majority of the good citizens of this community. He is characterized as a man leading an archaic existence, an untroubled, comfortable life protected from the outside world by his deep-rooted diffidence towards everything that is out of the ordinary, and especially in matters pertaining to the spirit; a man entrenched in his philistine attitudes and to whom money and social standing matter most.

Of Hans Giebenrath we are told how "fein und abgeondert er zwischen den andern herumlied."6 His serious eyes, his forehead and even his gait reveal something exceptional about the boy, which in this community has never before been witnessed. It is ominously stated, "Der geheimnisvolle Funke war also wirklich einmal von oben in das alte Nest gesprungen,"7 and heredity can in no way be credited for the boy's unusual intellect.

The motif of the novel is thus brought into salient relief at the outset: it has to do with the flowering of a boy full of promise and endowed with many talents, and it is concerned with the reaction of people to this singular phenomenon.

We are soon made aware that due to his capacity and propensity for learning, Hans has been chosen to participate in the annual Landexamen in Stuttgart. This time-honoured examination is administered for the benefit of the most promising youths of the region so that the State can select the best students for its theological seminaries of Protestant faith. This institution will prepare and direct them towards the ministry or a professorship; in either case they are expected to become valuable servants of the State. To be chosen as a candidate for this examination is in itself a mark of honour and distinction but for Hans this triumph has not been easy to achieve. Like all the other children, he has attended classes regularly and diligently, but he was also expected to call daily upon the Rector and the minister for the purpose of supplementary lessons in Greek, Latin and Religion, and twice a week after supper upon yet another teacher for advanced study in Mathematics. In addition to such a heavy load of instruction

there is homework to be done, and so Hans finds himself compelled to study by the light of an oil lamp far into the night. "Do you think Giebenrath will pass the exam?" his homeroom teacher asks the Rector. "Certainly he will. He is a very intelligent fellow. Just look at him: 'Er sieht ja direkt vergeistert aus!'"⁸ Plainly the Rector is astounded by Giebenrath's undeniable promise, but blinded by a false sense of pride and ambition he fails in recognizing the right path to its realization and fulfilment. The claims of childhood are thoughtlessly pushed aside by his superiors in favour of expediency and tangible academic results and his natural inclinations have to be sacrificed to this end. The rewards that Hans gains through his diligent application blind him on the other hand to an awareness of his losses. What child would not be proud of having the highest marks in his class, the respect of his peers, the good will of his superiors and even the admiration of the townsfolk? But even more important, his good reputation is an advantage to him in his relationship to his father who has never shown much patience for his son's childish endeavors. To be sure, his present state of mind had not been reached without a difficult transitional period. Because of the impending Landexamen, his father had in fact forced him to renounce his most

beloved plaything: a small cage in the back of the house in which he kept a number of pet rabbits. At first Hans had suffered much over this loss, but as nature wills it, and not having a choice in the matter, he had in time adjusted to the realities of his present condition, and had learned to appreciate the rewards it offered.

On the day before the anticipated exams in Stuttgart Hans is taken by surprise when the Rector, with unexpected kindness suggests to him to lay his books aside for the evening to take a walk for an hour or so, and then to go to sleep early. "Junge Leute müssen ihren Schlaf haben,"⁹ he tells him. Strolling through the town without thinking of his books any more, he becomes aware of things once dear to him which he had not noticed for a very long time, although for months he had passed them day after day. He sees again the little gothic chapel on the bridge, and from the bridge he looks into the river that rushes below; then sitting on the wide rampart, his thoughts drift back to the care-free days spent by the river swimming, diving, rowing, fishing -- yes, especially fishing which had been for him "das Schönste in all den langen Schuljahren."¹⁰ He now remembers how he had cried when a year earlier his father had forbidden him this too; by now, he reflects

sadly, he has probably unlearned it.

On his way home he meets Mr. Flaig, a master shoemaker whom he had visited quite frequently in his former days. Mr. Flaig is a likeable person, honest, good natured, religious, a Pietist. Of late, Hans had been avoiding him because of a certain feeling of guilt that gnawed at his conscience. It was quite common in those days to make jokes at the expense of the religious group to which the shoemaker belonged, and on several occasions, even though against his better judgment, Hans had joined in such games of mockery. Moreover, a certain pride in his accomplishments makes him feel uneasy in the presence of a person who would impart humility to him. Mr. Flaig talks to him about the forthcoming exam and gives him words of encouragement. But he also tells him that, in the event of failing, it should not be taken as a cause for shame. "Aufs Latein käme es nicht so sehr an, wenn man nur das Herz auf'm rechten Fleck habe und Gott fürchte."¹¹

Hans comes across the parson and to the former's timid suggestion "What if I should not make it?" the parson answers perplexed, "Durchfallen ist einfach unmöglich. Einfach unmöglich! Sind das Gedanken!"¹²

The opposing views and attitudes thus expressed are revealing and meaningful. To the modest, benevolent shoemaker success or failure in affairs of this world are not matters of vital importance, as long as one's heart is in the right place and one looks to God as one's master; a simple but powerfully held outlook gives one something to hold on to even when faced with adversity. The learned clergyman in his pride rules out defeat -- it is impossible, he says. He leaves Hans no alternative, no hope in case the worst should occur. Disconcerted by Hans' insecurity his answer is more a command than an expression of confidence. His failure would be a poor reflection on him, and this explains his first reaction of alarm in which he lets down his guard. But at the very next moment he regains his composure and diplomatically sends Hans on his way home:

Es kann nicht, Hans, es kann nicht; darüber sei ganz beruhigt. Und nun grüß mir deinen Papa und sei mutig!¹³

Unfortunately Hans is not in a frame of mind to take in and comprehend the compassionate shoemaker's words. But when he reaches home and strolls through the back yard, he sees the empty rabbit-cage and is overcome by an indeterminate but inescapable feeling of nostalgia. On the verge of tears he runs to the toolshed, takes out

the axe and with wild and angry blows reduces to firewood all that still reminds him of his childhood.

In the evening, in the privacy of his room in which he has spent so many hours studying with keen perseverance, he breathes a little more freely. Sitting on his bed as he has done so often in the past, he compensates for his losses by inebriating himself with the immodest but blissful thought that he is truly "etwas anderes und besseres als die dickbackigen, gutmütigen Kameraden und [dass er] auf sie vielleicht einmal aus entrückter Höhe überlegen herabsehen dürfe."¹⁴ His teachers' handiwork was truly remarkable: while sacrificing him as a pawn in favour of their selfish ambitions, they had also infected him with their own pride.

No sooner is Hans off the train in Stuttgart than he

wurde stiller und ängstlicher, eine tiefe Beklemmung ergriff ihn beim Anblick der Stadt; die fremden Gesichter, die protzig hohen, aufgedonnerten Häuser, die langen, ermüdenden Wege, die Pferdebahnen und der Strassenlärm verschüchterten ihn und taten ihm weh.¹⁵

When an aunt (with whom Mr. Giebenrath and Hans are staying) invites Hans for a walk with her in the park, he associates this word 'park' with the green of meadows and woods and he accepts the invitation with joy -- only

to be let down a few moments later when on the staircase his aunt runs into her neighbor and the two carry on a seemingly interminable conversation. When at long last they reach the street, the aunt disappears into a store for what seems a veritable eternity, and to make up for having kept him waiting so long, she buys him a bar of chocolate; an unfortunate gesture, for it so happens that Hans detests chocolate. He accepts it politely, but wonders with a sense of lively apprehension how he can avoid eating it. He finds his opportunity when after a long ride on a horse-pulled, overcrowded street-car they reach the park. Having recognized a gentleman friend among the crowd his aunt darts off to chat with him, and Hans, unobserved, flings the chocolate into the bushes.

But even now he cannot breathe easily and freely. The air is warm and dusty; he is bewildered at the sight of so many strangers and frustrated by his aunt's incessant preoccupation with trifles. In his boredom he tries to bide his time by going over in his head some irregular Greek verbs; but to his dismay even the usually easy conjugations now elude him and he becomes petrified at the thought of having forgotten all that he had previously learned. His misery is compounded when he

hears from his aunt that of the 118 candidates for the exam, only thirty-six will be chosen for the seminary. He is so crushed by the day's experiences and by this discouraging news that he is stricken with a severe headache and he refuses to take any nourishment. But the day's pressures and fears manifest themselves even more ominously in his dreams that night, when his subconscious allows itself free rein: while sitting behind his desk during the crucial exam, the parson and his aunt stack his desk with bars of chocolate which he must eat. And so he eats, while from his eyes tears flow in profusion; yet all the while the pile of chocolate keeps growing, the stack turns into a hill, and finally takes on the size of a mountain under which he is suffocated and finally crushed.

At the time Hans is writing his examinations, many people in his home town are thinking of him. Mr. Flaig remembers him in his morning prayers and asks God to assist him so that someday he may become a worthy messenger of the faith. The parson, too, hopes that Hans is doing well, although for different reasons; he tells his wife:

Aus dem wird noch was Besonderes; man wird schon auf ihn aufmerksam werden, und dann schadet es nichts, dass ich ihm mit den Lateinstunden beigesprungen bin.¹⁶

His classroom teacher does not miss the chance to refer to him as an example whom the class should emulate, while his fellow students have made bets on his success or failure.

The Latin assignment turns out to be fairly easy, and Hans is among the first to hand in his completed paper. By contrast the Greek translation and the German composition are much harder; after the Latin and Greek oral examinations that same afternoon, Hans is convinced that he has done poorly and that he must have spoiled his chances of success. Mathematics and Religion are scheduled for the third and last day, and by comparison these tests seem easy. "But what is the use if I have failed my major subjects?" he thinks. "Home, home!" That is his one and only desire at this moment. And so his father, who has planned the return trip for the following day, allows him to go ahead on his own. He is able to breathe freely again when he comes within sight of the familiar spruce covered slopes of the Black Forest, and at this sight he experiences a feeling of deliverance.

He is glad that he does not meet any acquaintances, either at the station or on his way home, and having quenched his thirst, he picks up his swimming

trunks and heads for the river, not indeed to the spot where his schoolmates are bathing, but farther upstream where he is sure to be alone and where the water is deep and cool. Soon, swimming steadily against the current, the nightmare of the past few days is forgotten, and "er fühlte Schweiss und Angst ... von sich gleiten, und ... seine Seele nahm mit neuer Lust von der schönen Heimat Besitz."¹⁷ By the time he walks back home the sun is slowly setting, and on the way many signs and sights remind him of his early childhood. He listens and reminisces, but at the same time, "[er] empfindet dunkel, dass ihm diese ... Welt verloren gegangen war, ohne dass etwas Lebendiges und Erlebenswertes statt dessen gekommen wäre."¹⁸

The following day, a Sunday, Hans sleeps late in the morning, then meets his father at the station. In the afternoon the falling rain engenders a melancholy mood; Hans is rapt in thought about Stuttgart and his written examinations. "Surely I have failed," he reflects, "and what is therefor me to do?" His father as a result flares up in anger when Hans timidly requests that he be sent to High School should he not be accepted at the Seminary. "Geh, geh," he had said. "Das sind Überspanntheiten. Auf's Gymnasium! Du meinst wohl, ich

sei Kommerzienrat."¹⁹ Mr. Giebenrath is proud of his son's good reputation, and even looks forward to having him continue his education at the Seminary, but only if all this makes no demands on himself. As for the boy's self-doubts and fears, they go unnoticed. He is to end up as an apprentice in some shop, he mutters to himself, and thus remain forever at the level of the ordinary people he despises and above whom he so desperately wants to elevate himself. His soul is caught up in a state of turmoil, and even though he is not fully aware of the reasons for this inner upheaval, the inkling dawns upon him that somewhere and somehow he must have lost his sense of direction.

Fortunately he does not remain in this state of uncertainty. The following afternoon the happy news is announced that Hans has indeed passed his examinations, and moreover, his outstanding performance has qualified him for second place. And as a special privilege for this accomplishment, the Rector permits him to stay at home for the final week of the school term.

After the first dizzying moments of surprise, his heart is overcome by feelings of joy and thankfulness; all his earlier fears have vanished and his mind turns to thoughts of swimming and fishing and generally

making the most of his well-earned freedom. On the first day of his vacation he is down by the river even before the morning mist has lifted, "als wollte er die verlorene schöne Zeit nun doppelt einholen."²⁰ At the solitary spot where he has chosen to fish the clatter of the mill is barely audible. Greek, Latin and Mathematics slip into the background, and although he suffers a slight headache, it seems negligible when compared to the pain with which he had learned to live during the school year. He cannot help but think of his classmates who at that very moment are toiling behind their school benches. But he looks down on them and can feel no sympathy.

Sie hatten ihn genug geplagt, weil er ...
keine Freundschaften und an ihren Raufereien
und spielen keine rechte Freude gehabt hatte.
So, nun konnten sie ihm nachsehen, die Dackel,
die Dickköpfe.²¹

All day long he fishes, lies in the shade of a spruce fir, and swims; and even after supper, when the trees already cast long shadows, we find him angling on the riverbank.

Die Fische sind merkwürdig erregt, schiessen im Zickzack hin und her, schnellen sich in die Luft, stossen sich an der Angelschnur und stürzen sich blindlings auf den Köder.²²

This short passage which so vividly invokes the behavior of the fish in the river, aptly precedes his visit to the parson the following morning. Hans offers him the fish he has caught, and he is taken to the clergyman's study. At the sight of the many books which neatly line the shelves the boy is filled with awe, for there is every indication that this is a sanctuary of deep learning. The parson tells Hans of his own school days and experiences at the Seminary. He speaks of the difficulties and of the rewards of studying the New Testament Greek. Hans, hanging on his every word, "fühlte sich mit Stolz der wahren Wissenschaft genähert."²³ Finally the parson does not fail to warn him of the intricacies he will encounter when studying Hebrew, and offers to teach him some of its rudiments, that is, if Hans does not mind giving up some of his spare time during the summer holidays. Hans finds it far too embarrassing to decline such a generous offer! On the way home this commitment appears to him as "eine leichte Wolke am fröhlich blauen Himmel seiner Freiheit,"²⁴ but he manages to override his misgivings by repeating to himself that this small sacrifice will give him an edge over his classmates at the Seminary; surely two hours study a day during the summer holidays is not too high a price to pay for this future advantage!

[Sein] Ehrgeiz war wieder wach und liess ihm keine Ruhe. Zugleich begann wieder ... ein hastig triumphierendes Treiben beschleunigter Pulse und heftig aufgeregter Kräfte, ein eilig ungestümes Vorwärtsbegehren.²⁵

The Rector recognizes his opportunity to proselytize and easily convinces Hans of the importance of keeping up his Greek and Mathematics as well. And so the months of vacation which had started with a promise of entrancing days of freedom and leisure, are spent instead behind a desk indoors in the all-important pursuit of knowledge. The few times that Hans is able to go fishing or hiking are spoiled for him by feelings of guilt. His teachers relent their merciless grip on him only a few days before he is to leave for the Seminary; they are suddenly concerned, and treat him with kindness and solicitude. They encourage him to take walks and emphasize to him the importance of starting "frisch und erquick't" his new life at the Seminary.

Before his departure Hans once again pays a visit to the shoemaker, Mr. Flaig. When the good man hears how Hans has studied during his entire vacation he reacts with an expression of consternation:

's ist ein Unsinn, Hans, und eine Stunde dazu. In deinem Alter muss man ordentlich Luft und Bewegung und sein richtiges Ausruhen haben. Zu was gibt man euch denn Ferien? Doch nicht zum Stubenhocken und Weiterlernen. Du bist ja lauter Haut und Knochen!²⁶

With the departure from his home town a new chapter begins to unfold for Hans; it is a chapter which in many respects reads like that of the other students who had been accepted at the Maulbronn Seminary. For just as small saplings are selected from different parts of a forest for their exceptionally promising characteristics and are transplanted into greenhouse pots so that they may grow under controlled conditions, these boys, brought together on the basis of their common denominator, scholastic excellence, are subjected to the same rigid controls. This philosophy of education is based on the assumption that the best results can be achieved through uniformity and homogeneity. Hesse does not explicitly repudiate this theory, but focuses on its effects, thus leaving it to the reader to form his judgment.

After the first few days of adjustment, it is revealing to note how the students form small groups of like-minded interests and cultivate their friendships. But the harsh discipline inflicted upon Hans during the critical years of his childhood has scarred his individuality at least in this one important respect: "In seinen strengen, mutterlosen Knabenjahren war ihm die Gabe des Anschmiegens verkümmert."²⁷ Moreover, his acquired

ambition commands him to maintain a distance from anything that might distract him from his studies. From that distance, however, "sah [er] mit Erstaunen zu, und wenn er andere sich ihrer Freundschaft freuen sah, litt [er] Neid und Sehnsucht."²⁸ A person of different temperament might have been able to protect himself from such feelings by building around himself a wall of contempt or cynicism. But Hans secretly and shyly waits for someone in his deep need of finding "einen Stärkeren und Mutigeren als er, der ihn mitrisse und zum Glückselichsein zwänge."²⁹

One of the more striking characters among the students is a certain Hermann Heilner who was known from the beginning of the year to be a 'poet of sorts', a 'Schöngeist', and word had it that for the Landexamen he had written his composition entirely in verse. Of his personality we are told that it revealed "eine jugendlich unreife Mischung von Sentimentalität und Leichtsinne,"³⁰ and the author further states that he had "eigene Gedanken und Worte, er lebte wärmer und freier, litt seltsame Leiden und schien seine ganze Umgebung zu verachten."³¹ Hermann, too, has been unsuccessful in finding a friend, and so during the noon-hour recess

when the others are playing games in the schoolyard, he has taken to going on solitary walks in the direction of the edge of the wood or along the banks of a nearby pond.

One day Hans, who has separated himself from the group, finds him sitting by the edge of the water, a pad on his knees and holding a pencil thoughtfully between his lips. After Hermann has motioned him to sit down, they engage in friendly discourse. Then, both lying on their backs, Hermann says:

Was für schöne Wolken! Ja, Giebenrätchen, wenn man doch so eine Wolke wäre! Dann würden wir da droben segelfahren, über Wälder und Dörfer und Oberämter und Länder weg, wie schöne Schiffe.³²

For the rest of the day Hans cannot help thinking about his extraordinary classmate. On that very same evening Hermann reveals once more his singular nature. In the studyhall he has a fight with another student. After the two knock each other about all over the room Hermann suddenly stops and with an air of superior detachment remarks: "Ich mache nicht weiter -- wenn du willst, so schlag zu."³³ Walking to his desk, tears come to his eyes. "Du, Heilner, schämst du dich denn nicht?" a student asks. "Mich schämen -- vor euch? Nein, mein Bester,"³⁴ comes the disdainful reply; and with that he

strides out of the room. From a distance Hans has witnessed the fight and the tears, but in his horror he has remained nailed to his chair. After some time, he goes looking for Hermann and finds him sitting on a window-sill. "Was gibt's?" asks Hermann.

"Ich bin's."

"Was willst du?"

"Nichts."

"So? Dann kannst du ja wieder gehen."

His feelings are hurt and he walks away. "Halt doch," says Hermann, "so war's nicht gemeint."³⁵ Earlier in the novel we have been shown the way in which friendships are formed, how opposites are attracted to each other like the positive and negatives poles of magnets, and now again we are presented with a situation that allows us to witness the power of "elective affinities".³⁶ On the one side we have the impulsive nature of a boy endowed with the spark of effortless poetic genius; on the other the sensitive nature of an individual who earns for himself the reputation of being a model boy on the strength of conscientious effort.

As in many relationships, the spiritual interchange between Hermann and Hans is not evenly balanced. For the former, Hans is all too often a mere convenience, 'eine Art Hauskatze', but he cultivates this friendship because he needs Hans. Hermann must have someone who

admires him, someone who will listen to him, and Hans does both. Hermann often reads poetry to his friend, or recites with passion some of Schiller's or Shakespeare's soliloquies. Hans, who has not had any previous knowledge of these writers,

spürte ... zum erstenmal widerstandslos die trügerische Gewalt schönfliessender Worte, täuschender Bilder und schmeichlerischer Reime, und seine Verehrung für diese ihm neuerschlossene Welt war mit der Bewunderung des Freundes zu einem einzigen Gefühl ineinandergewachsen.³⁷

Hans feels how this friendship complements his own nature, how it adds a new dimension to his life; it turns out to be as indispensable to him as bread and water.

Happy as he is about having won a friend, however, Hans cannot fail to become aware of the claims of this relationship. Evening by evening during study period Hermann comes over to his desk, closes his books and induces him to go for walks in the halls. Grades are not important to Hermann, and he manages to get by with little effort. But to Hans who is accustomed to diligent study these distractions are a matter of concern, the more so, as his assignments grow increasingly difficult. Thus Hans realizes that his friendship which is to him "ein mit Stolz gehüteter Schatz" is at the same time "eine grosse, schwer zu tragende Last,"³⁸ and

he finds himself torn between his duties as a friend and his ambitions as a student.

But something is about to happen that will put their friendship to a difficult test. In a mood of restlessness Hermann tries to pick a fight with a student by the name of Lucius whom he despises. This Lucius is portrayed as an obnoxious fellow, nevertheless, Hermann's contemptuous attitude toward him betrays an arrogance soon to be severely punished. In trying to avoid a kick in the pants that Hermann has promised him for making a nuisance of himself with his fiddle playing, Lucius takes to the halls, runs up and down staircases with Hermann hot on his heels, and in a last desperate effort manages to reach the doorway of the rectory. Even in the face of this new situation Hermann keeps his promise, and its fulfilment is to no one as evident as it is to the astonished Rector who beholds the sight of Lucius flying right into the middle of his study. The perpetrator of this unprecedented subversion is punished by the imposition of a severe confinement and by being singled out in a special address by the Ephorus as an object lesson to the entire student body.

To associate with Heilner at this stage is a dangerous proposition, for it would jeopardize a fellow's reputation. And how could Hans stake what is so precious to him? How could he gamble with the ideals which he had set for his future? It is up to him to make the first move, but with every moment that passes this move becomes more difficult, and even before he is aware of it his inability to act is judged to be an open betrayal. When Hermann remarks, "Du bist ein gemeiner Feigling, Giebenrath -- pfui Teufel!"³⁹ any hope of a rapprochement seems to be crushed forever. Hans is choked with shame and remorse; but with the excitement of the first snow, the Christmas preparations and the holidays, his emotional dilemma is pushed into the background for the time being.

It is through a sad emotional experience that Hans' reactions reach an even higher pitch. One day, one of the students is absent from afternoon roll call. When after the first period he still does not show up, a general search is organized. They look for him inside the building, then outside, then in the woods surrounding the school grounds and down by the lake. Finally his lifeless body is found in one of the ponds; the ice had given way under his weight and the icy water had

swallowed him up.

Hans is profoundly stirred as he finds himself in the presence of his lifeless comrade. Stricken with grief he imagines that it is Hermann stretched out in front of him, and the realization that it would now be impossible for him to make amends gives him no peace. Haunted by guilt feelings, all other considerations are irrelevant and at the first opportune moment he tries for a belated rapprochement. "Ich bin damals feig gewesen," he tells his friend,

und liess dich im Stich. Aber du weisst, wie ich bin: es war mein fester Vorsatz, im Seminar obenan zu bleiben und womöglich vollends Erster zu werden. ...Es war ... meine Art von Ideal, ich wusste nichts Besseres. ...Sieh du, es tut mir leid. Ich weiss nicht, ob du noch einmal mein Freund sein willst, aber verzeihen musst du mir.

.....

Ich will lieber Letzter werden, als noch länger so um dich herumlaufen. Wenn du willst, so sind wir wieder Freunde und zeigen den anderen, dass wir sie nicht brauchen.⁴⁰

The weeks of dissociation from Hermann have increased his attachment to his friend. The foregoing declaration stems from a purely emotional need, a need that has remained unsatisfied owing to his motherless childhood and his early friendless youth, bent too much upon purely intellectual growth and development. Hans is like a young plant that has been exposed to much rain

but has been denied the beneficial rays of the sun. Now his soul strives for vindication, and his innate being finds satisfaction in the joy of a friendship through which he becomes "zärtlicher, wärmer, schwärmerischer."⁴¹

His teachers look upon this association with consternation, and try to destroy it. Hesse notes how time and again one can observe "Staat und Schule atemlos bemüht, die alljährlich auftauchenden paar tieferen und wertvolleren Geister an der Wurzel zu knicken."⁴² And the novel indeed shows how "die paar tieferen Geister" are regarded as outsiders whose minds can only cause others to stumble and create havoc in the educational machinery; along its assembly line they are automatically rejected, dismissed as misfits by individuals chosen to fill responsible positions on the basis of their ability for regimentation. The irony, Hesse reflects, lies in the fact that

immer wieder sind es vor allem die von den Schulmeistern Gehassten, die Oftbestraften, Entlaufenen, Davongejagten, die nachher den Schatz unseres Volkes bereichern. Manche aber ... verzehren sich in stillem Trotz und gehen unter.⁴³

Of his teachers only the Ephorus makes an awkward attempt to bring him back on the right path; Hans has been his best student in Hebrew and he has taken

pride in his great diligence. "Nur nicht matt werden," he advises him, "sonst kommt man unters Rad."⁴⁴ Instead of guiding him towards the healthy synthesis that Hans so desperately needs, he makes it at the same time very clear to him that he disapproves of his association with Hermann: "Ich zwinge dich nicht. Aber ich hoffe, du kommst allmählich von ihm los.... Es wäre mir sehr lieb."⁴⁵ So from the Ephorus no helpful counsel is to be expected, but rather a stern and ominous warning which acts on Hans more like a whiplash than a healing medication. Although he tries hard to study conscientiously he now can barely manage to keep up with his work. Whereas earlier in the school term he had worked with enthusiasm and ease, under the changed conditions "spannte er sich immer wieder mit verzweifelterm Seufzer ins Joch."⁴⁶ Only the study of History and Greek still afford him pleasure; not indeed on account of their historical importance, but for the reason that the great men of the past now "blicken aus nahen, glühenden Augen und hatten lebendige, rote Lippen...."⁴⁷ Among the translations from the Greek that are assigned to the students is the Gospel passage in which the apostle Mark relates the feelings of the people when they recognize the man stepping to shore from the fishing bark to be Jesus. His imagination is much stirred by this episode

and he, too, recognizes the Master, not by his stature or physiognomy as does the crowd, but "an der grossen, glanzvollen Tiefe seiner Liebesaugen."⁴⁸ His heart is moved by these lively apparitions and he feels, "als habe er die schwarze Erde wie ein Glas durchblickt oder als habe Gott ihn angeschaut."⁴⁹ At times his imagination is so astir that the realm of his fantasy has become indistinguishable from the world of reality. Thus it happens that during a lesson Hans is oblivious of a question and even of a command by his professor.

Alarmed by such inexplicable behavior, the administration sends for a physician who takes these symptoms but lightly. "Kleine Nervengeschichten"⁵⁰ he calls them, and recommends that Hans be allowed to spend one hour daily in the open air. The doctor's advice is followed, but not without the strict stipulation by the Ephorus that on his walks Hans must not associate with his friend Heilner. A few days later when Hermann fails to show up for class, a search party is sent out, but he is nowhere to be found. Great is the excitement at school when after three days the defiant and unrepentant escapee is brought back by the authorities. Angry at the Ephorus for forbidding him to accompany his friend Hans on his walks, he had been eager to flaunt authority, to show everyone that his will was stronger than the rigid

commands and rules imposed by the school. Insolent and contemptuous even after the ordeal, he is expelled from the Seminary and sent home.

As for Hans, he is regarded by the faculty with suspicion for they think that he must have known all the while of Hermann's escape but had said nothing in order to protect him. Hermann had in fact acted of his own accord and Hans remained totally unaware of his plans. But the teachers are prejudiced towards Hans and their resentment finds expression in sarcastic utterances such as, "Falls Sie gerade nicht schlafen sollten, darf ich Sie vielleicht ersuchen, diesen Satz zu lesen?"⁵¹ or, "Warum sind Sie denn nicht mit Ihrem schönen Freund Heilner gegangen?"⁵² A slip of the tongue? Perhaps. It nonetheless reveals that no one is willing to put forth the effort of trying to discover his real needs, and thus the teachers conveniently judge Hans on the basis of his deteriorating marks, his blunted ambition and what appears to be an act of defiance of the codes of the institution. On the evidence of these outward signs he emerges as "ein Hindernis ihrer Wünsche, [als] etwas Verstocktes und Trüges,"⁵³ and the teachers feel justified in their condemnation. In their minds "zählte dieser Giebenrath nicht mehr mit, er gehörte zu den

Aussätzigen,"⁵⁴ and no doubt, the above-quoted Freudian slip can be traced back to this feeling.

Though not intentionally, Hans was soon to comply with their secret wishes. A few days afterwards, while being severely scolded by one of his professors, his resistance breaks down. As the teacher is yelling at him, Hans slumps back in his chair and convulsively breaks out crying; when called to the blackboard, he is overcome by dizziness and sinks to his knees. The doctor who is called once more was "ziemlich Ärgerlich, dass sein Patient sich solche Streiche leistete."⁵⁵ The doctor's prescription this time is an Erholungsurlaub, and this serves the purpose of the Seminary perfectly, or almost so. The sticky business of protocol has still to be complied with, and the Ephorus wonders how the authorities in Stuttgart will view this third report in a year of a student lost to the Seminary. The uneasy thought that possibly he might have done something to prevent all this begins to weigh on his conscience. Being "ein tapferer und sittlich starker Mann", he succeeds "diese unnützen und finstern Zweifel aus seiner Seele zu bannen."⁵⁶

This homecoming stands in sharpest contrast to Hans' return after the Landexamen in Stuttgart. His only desire now is to reach home and to rest. Free from all pressures he yearns to relieve his wounded heart in tears. As he approaches his home town he is seized by a headache so severe that he is unable to look out of the window and enjoy the familiar countryside. All that his father can do when he meets his estranged son is to look upon him with suspicious curiosity. The adjustment to the thought of having a child suffering from nervous disorder is difficult for Mr. Giebenrath to bear. How often had he shown scorn and indulgent contempt for people with such afflictions. No, his father is no friend nor a source of comfort; at best he manages to conceal his anger and disillusionment. As for his previous teachers, they are courteous enough when they meet him in the street, but no one shows the least personal interest in him.

Er war kein Gefäss mehr, in das man allerlei hineinstopfen konnte, kein Acker für vielerlei Samen mehr; es lohnte sich nicht mehr, Zeit und Sorgfalt an ihn zu wenden.⁵⁷

The attitude of his former teachers and of his father cannot but contribute to the apprehension for his own condition. On occasion he is still dimly able to experience the joys of his lost childhood: outside and in

the face of nature, his heart beats faster at the sound of twittering birds or the sight of the beauty of trees, meadows and flowers. But such contact also sharpens his awareness that over the last two years he had experienced few moments of joy. It is brought in on him that he has no friends among his old schoolmates and is loved by no one.

Overwhelmed by an oppressive feeling of loneliness, he reaches out in desperation for a hold on life and this paradoxically he finds in the thought of suicide. The contemplation of death and the preparations for it which he undertakes influence his disposition, for they relieve him of a hopeless future and allow him to revisit undisturbed the green paths of his childhood.

Aus seiner grossen Enttäuschung und Hoffnungslosigkeit floh er in die vergangene gute Zeit zurück, da er noch voll von Hoffnungen gewesen war und die Welt vor sich hatte stehen sehen wie einen riesengrossen Zauberwald, welcher grausige Gefahren, verwunschene Schätze und smaragdene Schlösser in seiner undurchdringlichen Tiefe verbarg.⁵⁸

The atmosphere which Hesse creates in narrating this period of crisis in Hans' life brings to mind sunny autumn days, days filled with glowing colours and a freshness in the air that rejuvenates the heart. But the turning of the leaves which is so poignantly beautiful to behold is a sure sign of the desolation ahead,

and the freshness in the air only serves to be a warning of the North Wind which at any moment will devastate the land. On one of his pilgrimages to the past Hans visits the old mill where he listens once more to old Lise as she tells a story to the children gathered around her. It is the story of St. Christopher who in the night hears the voice of a child calling to him across a stream. Hans sadly turns away for he ^{is} forced back into reality by his personal experiences which have taught him that St. Christophers exist only in the magical and make-believe realm of childhood. It is a reminder that for a long time he has been excluded from this realm, and that the life of those who are on this side of the gate cannot thrive on magic. In order to flourish, life needs tangible values and goals; in the process of educating the gifted Hans, these two essentials have been lost, and the boy who in his defencelessness is weary of life in a time of relative calm, is sure to succumb in time of adversity.

As if in sympathetic response to the laws of the season in the weeks that follow, and as the warm beauty of the autumn abates, his spirit too, wanes.

...Der stille Blätterfall, das Braunwerden der Wiesen, der dichte Frühnebel, das reife, müde Sterbenwollen der Vegetation trieb ihn, wie alle Kranken, in schwere, hoffnungslose

Stimmungen und traurige Gedanken. Er fühlte den Wunsch, mit zu vergehen, mit einzuschlafen, mit zu sterben, und litt darunter, dass seine Jugend dem widersprach und mit stiller Zähigkeit am Leben hing.⁵⁹

In its capriciousness chance for a while at least allows 'his youth' a short respite.

In contrast to the mood of nature there is the spirit of the townsfolk occupied in the joyful task of making apple cider. Rich and poor, young and old, join in this last vigorous activity as if to capture once more the vitality of summer; the air is filled with the powerful rhythm of the hymn to rustic toil. Hans is invited to share in the work and the fun at the Flaig residence, and although he accepts the offer without enthusiasm, a glass of cider offered to him on his way there rapidly changes his disposition, and he is animated by the desire, "wieder einmal ein bisschen mitzumachen und lustig zu sein."⁶⁰ Mr. Flaig is surprised to see Hans in such good spirits, but decides that for the boy's sake it is best to keep his feelings to himself. It is ironic that in his delight over what appears as an indication of the boy's recovery, even the person genuinely interested in his well-being fails to recognize the severity of his illness; more than anyone else he could have exerted a beneficial influence on the ailing youth.

As fate wills it, this Jasagen to life brings Hans under a different kind of influence. It so happens that for this occasion Mr. Flaig has invited his niece from the city. This girl, full of life and mischievous merriment -- Emma is her name -- casts a powerful spell on the naive Hans who at once finds himself caught up in a web of infatuation. This experience happens, it is true, to every school boy; the fact that it occurs to Hans underlines the writer's assumption that Hans is basically no different from most boys, lest the reader accept his misfortunes as unavoidable results brought on by a bizarre nature. The same evening under cover of darkness, Hans surreptitiously walks to the back of Mr. Flaig's house, and Emma who had seen him approaching soon walks out to meet him. She kisses him and through her kisses Hans feels transfigured. Only the day before he had looked on life "mit der wehmütig überlegenen Empfindung eines Abschiednehmenden;" now he experiences "ein Zurückkehren, Erstaunen, Lächeln, Wiederbesitzen."⁶¹ But his ecstasy is shortlived, for a few days later Emma leaves as unexpectedly as she had come, without so much as a word of farewell. Hans now realizes that his feelings had not been taken at all seriously, and that he had only been used to inflate the flighty girl's ego. His Morgenfriede is gone forever, and the days that

follow are filled with "fruchtlosen Klagen, sehnlichen Erinnerungen, trostlosen Grübeleien;"⁶² he is left at least with a bittersweet memory and the dream of a future of tantalizing promise.

Mr. Giebenrath, too, has been thinking of his son's future, wondering how long he is expected to put up with his condition and state of health. He finally tells Hans bluntly that it is time he came to some decision about his plans for the future. He might be apprenticed to the town's blacksmith, the father suggests, or he could choose to take up secretarial training. Having experienced the bitter consequences of the isolation which he has had to inflict upon himself in order to pursue his studies, he rejects the idea of becoming a secretary, as ^{this} _^ would only separate him once more from the heart of life. No, he is anxious to come down to the level of ordinary labourers and thus reach harmony with life itself.

When Hans embarks upon his apprenticeship at the smithy his attentiveness to the master's instructions and the diligence with which he works vouchsafe his desire to succeed; and this despite the fact that by the end of the second day he is physically utterly exhausted. From a noble impulse Hans has chosen to

become a blacksmith, but due to his intellectual incompatibility with that occupation's exigencies he is doomed to failure from the outset. Because of a "mysterious spark form above," he was destined to find personal fulfilment only by using his higher faculties. His experiences, induced by his selfish teachers, have doused that spark, however, and he is left to grope like a blind man. His evidenced good will cannot be interpreted as being auspicious of success, for it is but a deceptive flash of his ailing spirit. This flash manifests itself again on the following Sunday when, in spite of his wretched physical condition, he accepts the invitation of two fellow workers to join them for a spree in a neighboring village. Hans soon feels the effects of the beer, and frightened at the thought of rousing his father's anger if he stays out too late, and frightened by the prospect of the hard work he must face on the morrow, he leaves the frolicking group and heads for home.

From the foot path Hans perceives in the darkness the shimmer of the river flowing nearby. Throughout his life the river has stood for Hans as the symbol of freedom, and its call has acted like a Leitmotiv which never failed to resound with unyielding persis-

tence whenever his soul felt tormented. How often has his soul found respite on its friendly shore! How often has his suffering been assuaged by the coolness of its waters! Enticed by the river's melodious voice Hans has followed its call with blissful abandon, and this surrender allows his estranged soul to rediscover its identity and to return to its origin, to the innocence of childhood, to the harmony of the universe.

The strife of his soul has never been more intense than on this fateful night, and Hans feels crushed by guilt and shame for not having realized his erstwhile ideals. In his despair he yearns "in seeliger Selbstvergessenheit wiederzukehren in's All der Natur,"⁶³ and his soul hears once more the enticing call of the river.

The last and climactic pages of Unterm Rad are deeply moving, and although this can be attributed in part to the subject matter, it is due primarily to the author's very close and intimate response to what motivates his hero's fateful action. But what makes the narrative so poignant is that almost every occurrence is a foreboding of this tragic ending, and indeed bespeaks

its inevitability.

Conscious of the disjointed beliefs, views and outlook of present day society, we come to realize that the sensitive Hans, unable to oppose the relentless forces which deny him a sturdy and harmonious growth, must sooner or later succumb to their imperious power.

In that acutely critical period of development when the child is still unformed and with but vague ideas as to his innate resources, nothing is of greater importance than the guidance of a loving and understanding person. Having been deprived of a mother's love, Hans has been taught at an all too early stage to obey the voice of authority, even at the expense of his own personal demands. The voice of authority has always been represented by those who have made selfish claims upon the boy and who have used him to satisfy and realize their own blunted ambitions. Only Mr. Flaig, the kindly and unselfish shoemaker, who perceives and understands the boy's dire need to reconcile the demands of his mind with those of his spirit, offers him tenderness and guidance without ulterior motives. But because Hans has mocked his religious affiliation and disdains the inferior education of the simple man, he is reluctant to take his advice to heart and even fails to

respond to his words of encouragement.

Hans remains unaware of the forces which militate against him and is thus vulnerable to the "slings and arrows of outrageous fortune". His intellect bids him follow the arduous path urged upon him by his teachers, while his feelings enjoin him to ally himself with Heilner, the Schönggeist, who lives according to the dictates of his heart. Hans finds himself straining between these two opposite poles until in the end, weakened in body and spirit, he relinquishes the uneven struggle and surrenders himself to the seductive lure of the river which invites him to permanent union with the Infinite.

The novel belongs to the author's early period, and as is often the case with youthful works, it reveals an absence of artistic detachment. Unable to gain distance from his own emotional predicament the author allows himself to become fused with the principal character. Inevitably this tends to influence the novel's form and structure in that the story is put forth on the level of feeling rather than of objective presentation.

On the other hand, the work stands as an "Ausdrucksversuch einer Seele"⁶⁴ and redeems its obvious shortcomings through its simplicity and sincerity. In

his introduction to Kinderseele K. W. Maurer's statement made in regard to the author's early story Meine Kindheit could be applied to Unterm Rad as well:

... it is all so deeply felt, so movingly sincere, that one can only approach it very delicately, and in a spirit of reverence.⁶⁵

EPILOGUE

In the Seelenromane selected for this study the skilful and sensitive hands of three masters have vividly portrayed the struggles encountered by the respective heroes of their novels in their quests for self-realization. What gives thrust and conviction to the particular conflicts of each hero are the inevitable and decisive circumstances of his given background. The impetus of the conflict is not merely determined by man's encounter with external realities, encompassing the pressures of society and its views, the political and social climate of his age together with its economic situation, but above all by his upbringing and education as well as by his differentiated personality and character. The environmental influences brought about by society exert an adverse pressure on the heroes of these Seelenromane, yet the author's indictment of society does not represent the chief intent of the novelist. What is examined is the inner conflict of the individual, his efforts to come to terms with himself, to understand "was mein Dasein, was mein Leben ist."¹ What the protagonist learns to recognize by the end of each novel is the

way he must live in order to be in harmony with the world. Anton Reiser, having recognized his own limitations, realizes that he can live meaningfully without having to resort to a world of make-belief; Hyperion comes to understand that heroism lies not so much in political achievement as in the giving of the self; Hans Giebenrath, rejecting the ideals imposed upon him by those in authority, follows the dictates of his heart, regardless of where this path may lead him.

The romantic poet and critic Friedrich Schlegel defined the novel as "ein Kompendium des ganzen Geisteslebens eines genialischen Individuums."² Of the many types of novels in existence, the Seelenroman perhaps comes closest to the realization of this ideal. By meeting the terms of this definition, their authors have also realized man's supreme challenge which consists of representing and developing his soul. Hermann Hesse in his essay, "Von der Seele," has stated:

Wie, vom Standpunkt der stillen Betrachtung aus, alle Natur nichts anderes ist als wechselnde Erscheinungsform ewig zeugenden, unsterblichen Lebens, so ist des Menschen Rolle und Aufgabe im besonderen, Seele darzustellen.³

This pronouncement forms a challenge in the face of which many have faltered. Over the ages its magnitude has made even the bravest faint-hearted and often

induced them to abjure the self. By choosing to ignore the pursuit of life's compelling ideals one may come to believe that there is nothing sacred or immutable in human existence and that to assert the contrary is, indeed, to elevate humanity to unwarranted heights. But this evasion of responsibility creates a spiritual vacuum which tends to be filled by false gods and idols. Where such an act of betrayal can lead has never been made more poignantly manifest than in the contemporary world.

That the characteristic qualities of the Seelenroman are reflected in the literature of other countries, is not surprising in view of the spiritual and intellectual turmoils and upheavals that swept the whole of Europe during the XVIIIth and XIXth centuries. It is noteworthy that, although the emphasis had shifted, the Seelenroman was cultivated and developed by French and English novelists of the XXth century. Among the authors that most readily come to mind are Marcel Proust, Virginia Woolf and D. H. Lawrence. These writers share with their German counterparts "the very delicate sensibility to impressions...",⁴ a "... most subtle imagination, ..."⁵ "a deep sense of the mystery ... of the most important experiences of life, ..."⁶ and the "indictment

of some of the false values"⁷ of the society of which they are a part. Traits such as these manifest a tendency in literature, and indeed, in all the art forms, to mirror the spiritual climate of its own age, for the artist creates "in accordance with the demands of his time...."⁸ As religious fervor declined in the XXth century, as basic values underwent severe scrutiny, novelists were less concerned with the individual's predicament, or rather, they became less sure of his ultimate destiny. The most obvious manifestation of their deep-rooted doubts is that although the novelists succeed in telling a story, "the characteristic modern novel," in contrast to that of an earlier age, "is a story without an ending...."⁹ This has perhaps little or no bearing on aesthetic implications and the value of a given novel but it "convinces us of the author's search for a new kind of experience,... the reality and ultimate significance of that experience as attributed to the characters."¹⁰

What direction will the novel take in the next few decades, and to what extent will the Seelenroman figure in future literary endeavors? In his essay "The Decline of the Novel" the poet and critic Edwin Muir contends that, should the present spiritual trend

lead to the dissolution of religious feeling, it would most certainly bring about the extinction of imaginative art.¹¹ In France, some of the writers of the last few decades seem to confirm the omen of such a cataclysm. The so-called anti-novels of Nathalie Sarraute and Alain Robbe-Grillet bear witness to the eclipse of the imagination, for plot, time, even characters have largely disappeared, leaving as the bulwark of their novels a mere clinical study of objects.

But, as in the sphere of meteorology, an eclipse is not a permanent state, we must assume that the sun will yet emerge; the concern of the individual predicament will return to its legitimate place in art. For "the belief in eternity is natural to man; and all the arts, all the forms of imaginative literature, since they depend on that belief, are equally natural to him."¹²

If it is true, as Proust believed, that "the individual reads himself, and books reveal to him only that which he would not have otherwise perceived,"¹³ the Seelenroman, apart from its artistic qualities and traits, becomes immediately relevant to man's present predicament on the basis of its preoccupation with spiritual and enduring values. It can, indeed, alleviate

his spirit by making him aware of the universal character of his situation. But above all, he recognizes in the Seelenroman that although circumstances may thwart the soul, its search is an attestation of man's dignity and identity.

NOTES

An asterisk (*) indicates a quotation in which there are minor changes in grammar and/or sentence structure.

INTRODUCTION

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³Roy Pascal, The German Novel (University of Toronto Press, Toronto, 1956), p. viii.

⁴Fritz Martini, Deutsche Literaturgeschichte von den Anfängen bis zur Gegenwart (Alfred Kröner, Stuttgart, 1961), p. 208.

⁵Ibid., pp. 306-307.

⁶Thomas Mann, "Die Kunst des Romans," Altes und Neues: Kleine Prosa aus fünf Jahrzehnten (S. Fischer, Frankfurt, 1961), p. 371.

CHAPTER I

¹Eduard Spranger, Types of Men: the Psychology and Ethics of Personality, trans. of fifth German ed. by Paul J. W. Pigors (Max Niemeyer, Halle, Saale, 1928), p. 152.

²Karl Philipp Moritz, Anton Reiser: Ein Psychologischer Roman (Insel, Leipzig, 1959), p. 107.

³Ibid., p. 7.

⁴Moritz, Anton Reiser..., (Wilhelm Goldmann, München, 1961), p. 379.

⁵Moritz, op. cit., (Insel) p. 13.

⁶Ibid., p. 13.

⁷Ibid., p. 15.

⁸Ibid., p. 18.

⁹Ibid., p. 51.

^{10*}Ibid., p. 169.

¹¹Ibid., p. 29.

¹²Ibid., pp. 170-171.

¹³Ibid., p. 137.

¹⁴Ibid., p. 216.

^{15*}Ibid., p. 258.

¹⁶Ibid., p. 240.

¹⁷Ibid., p. 242.

^{18*}Ibid., p. 233.

¹⁹Ibid., p. 249.

²⁰Ibid., p. 279.

²¹Ibid., p. 287.

²²Ibid., p. 282.

²³Ibid., p. 282.

²⁴Ibid., p. 286.

²⁵Ibid., pp. 171-172.

²⁶Ibid., p. 33.

²⁷Ibid., p. 433.

- ²⁸ Ibid., p. 373.
- ²⁹ Ibid., p. 347.
- ^{30*} Ibid., p. 335.
- ^{31*} Ibid., p. 336.
- ³² Ibid., p. 336.
- ³³ Ibid., p. 423.
- ³⁴ Ibid., p. 436.
- ³⁵ Ibid., p. 434.
- ³⁶ Ibid., p. 443.
- ³⁷ Martini, op. cit., p. 229.
- ³⁸ Goethe, letter of March 17, 1832, as quoted by K. W. Maurer in a lecture delivered at University College, University of Manitoba, 1965.
- ³⁹ Moritz, op. cit., (Insel) p. 86.
- ⁴⁰ Hans Heinrich Borchardt, Der Roman der Goethezeit (Port, Urach and Stuttgart, 1949), p. 127.
- ⁴¹ Ibid., p. 127
- ⁴² Ibid., p. 69.
- ^{43*} Oskar Jancke, Kunst und Reichtum Deutscher Prosa (R. Piper, München, 1954), p. 111.

CHAPTER II

- ¹ Borchardt, op. cit., p. 357.
- ² Friedrich Hölderlin, Hyperion, oder der Eremit in Griechenland, in Sämtliche Werke, ed. Friedrich Beissner (W. Kohlhammer, Stuttgart, 1957), III, 7.

- 3* Ibid., p. 9.
- 4 Ibid., p. 157.
- 5 Ibid., p. 10.
- 6 Ibid., p. 9.
- 7 Ibid., p. 11.
- 8 Ibid., p. 10.
- 9* Ibid., p. 13.
- 10 Ibid., p. 16.
- 11 Ibid., p. 16.
- 12 Ibid., p. 20.
- 13 Ibid., p. 22.
- 14* Ibid., p. 23.
- 15 Ibid., p. 26.
- 16 Ibid., p. 27.
- 17 Ibid., p. 28.
- 18 Ibid., p. 29.
- 19 Ibid., p. 32.
- 20 Ibid., p. 32.
- 21 Ibid., pp. 37-38.
- 22 Ibid., p. 39.
- 23 Ibid., p. 39.
- 24 Ibid., p. 43.
- 25 Ibid., p. 51.
- 26 Ibid., p. 50.

²⁷Romano Guardini, Hölderlin: Weltbild und Frömmigkeit (Kösel, München, 1955), p. 375.

^{28*}Hölderlin, op. cit., p. 51.

²⁹Ibid., p. 59.

³⁰Ibid., p. 61.

^{31*}Ibid., p. 97.

³²Ibid., p. 67.

³³Ibid., p. 73.

³⁴Ibid., p. 68.

³⁵Ibid., p. 75.

³⁶Ibid., p. 76.

³⁷Ibid., p. 87.

³⁸Ibid., p. 90.

³⁹Ibid., p. 94.

⁴⁰Ibid., pp. 96-97.

⁴¹Ibid., p. 98.

⁴²Ibid., p. 102.

⁴³Ibid., pp. 103-104.

⁴⁴Ibid., p. 104.

⁴⁵Ibid., p. 106.

⁴⁶Ibid., p. 109.

⁴⁷Ibid., pp. 114-115.

⁴⁸Ibid., p. 115.

⁴⁹Ibid., pp. 115-116.

⁵⁰Ibid., p. 116.

- 51 Ibid., p. 117.
52 Ibid., p. 117.
53 Ibid., p. 126.
54* Ibid., pp. 126-127.
55 Ibid., p. 129.
56 Ibid., pp. 129 and 131.
57 Ibid., p. 134.
58 Ibid., p. 135.
59* Ibid., p. 136.
60 Ibid., p. 139.
61 Ibid., p. 141.
62 Ibid., p. 142.
63 Ibid., p. 143.
64 Ibid., p. 144.
65 Ibid., pp. 146-147.
66* Ibid., p. 144.
67 Ibid., p. 148.
68 Ibid., pp. 149-150.
69 Ibid., p. 151.
70 Ibid., p. 152.
71 Ibid., p. 159.
72 Ibid., p. 158.
73 Ibid., p. 160.

74 K. W. Maurer, trans., Hölderlin: Hyperion, Thalia
Fragment, 1794 (Hölderlin Society, Winnipeg, 1968),
p. 11.

- ⁷⁵ Ibid., p. 11.
- ⁷⁶ Borchardt, op. cit., p. 355.
- ⁷⁷ Ibid., p. 337.
- ⁷⁸ Hölderlin, op. cit., p. 79.

CHAPTER III

- ¹ Hermann Hesse, "Eine Arbeitsnacht," Gesammelte Schriften (Suhrkamp, Berlin and Frankfurt, 1957), VII, 303.
- ² Ibid., p. 305.
- ³ Martini, op. cit., p. 230.
- ⁴ Hesse, op. cit., p. 305.
- ⁵ Mann, "Hermann Hesse zum Siebzigsten Geburtstag," op. cit., p. 216.
- ⁶ Hermann Hesse, Unterm Rad (Suhrkamp, Memmingen, 1964), p. 8.
- ⁷ Ibid., p. 9.
- ⁸ Ibid., p. 13.
- ⁹ Ibid., p. 13.
- ¹⁰ Ibid., p. 15.
- ¹¹ Ibid., p. 18.
- ¹² Ibid., p. 17.
- ¹³ Ibid., p. 18.
- ¹⁴ Ibid., p. 21.
- ¹⁵ Ibid., p. 22.

¹⁶Ibid., p. 26.

^{17*}Ibid., p. 33.

^{18*}Ibid., p. 34.

¹⁹Ibid., p. 36.

²⁰Ibid., p. 42.

²¹Ibid., p. 45.

^{22*}Ibid., p. 49.

²³Ibid., p. 52.

²⁴Ibid., p. 53.

²⁵Ibid., p. 58.

²⁶Ibid., p. 66.

^{27*}Ibid., p. 85.

^{28*}Ibid., pp. 84 and 86.

^{29*}Ibid., p. 86.

^{30*}Ibid., p. 79.

³¹Ibid., p. 90.

³²Ibid., p. 88.

³³Ibid., p. 91.

³⁴Ibid., p. 92.

³⁵Ibid., p. 92.

³⁶English translation of the title of Goethe's novel
Wahlverwandtschaften.

³⁷Hesse, Unterm Rad, p. 100.

³⁸Ibid., p. 97.

³⁹Ibid., p. 103.

- 40 Ibid., p. 116.
- 41 Ibid., p. 117.
- 42 Ibid., p. 119.
- 43 Ibid., p. 119.
- 44 Ibid., p. 121.
- 45 Ibid., p. 122.
- 46 Ibid., p. 123.
- 47* Ibid., p. 123.
- 48 Ibid., p. 123.
- 49 Ibid., p. 124.
- 50 Ibid., p. 132.
- 51 Ibid., p. 143.
- 52 Ibid., pp. 140-141.
- 53 Ibid., p. 143.
- 54* Ibid., p. 141.
- 55 Ibid., p. 145.
- 56* Ibid., p. 146.
- 57 Ibid., p. 150.
- 58 Ibid., p. 163.
- 59 Ibid., p. 167.
- 60 Ibid., p. 171.
- 61 Ibid., p. 179.
- 62* Ibid., p. 194.
- 63 Hilderlin, op. cit., p. 9.

⁶⁴Hesse, "Vorrede eines Dichters zu seinen ausgewählten Werken," Gesammelte Schriften, p. 252.

⁶⁵Hermann Hesse, Kinderseele (Duckworth, London, 1948), p. xi.

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¹Moritz, op. cit., (Insel) p. 235.

²Max Rychner, Arachne: Aufsätze zur Literatur (Manesse, Zürich, 1957), p. 36.

³Hesse, Gesammelte Schriften, VII, 69.

⁴Dorothy M. Hoare, Some Studies in the Modern Novel (Chatto and Windus, London, 1938), p. 66.

⁵Lanson, op. cit., p. 791.

⁶Hoare, op. cit., p. 112.

⁷Ibid., p. 112.

⁸K. W. Maurer, "The Art of the German Novel," trans. from Erwin Guido Kolbenheyer, "Wie der deutsche Roman Dichtung wurde," a lecture delivered at University College, London, January 23, 1936, p. 25.

⁹Edwin Muir, "The Decline of the Novel," Essays on Literature and Society (Hogarth Press, London, 1949), p. 144.

¹⁰Ibid., p. 147.

¹¹Ibid., p. 150.

¹²Ibid., p. 150.

¹³Rychner, op. cit., p. 314. My own translation.

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