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Ahnung und Gegenwart| Eichendorff's early version of the "Vita Poetae"

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AHNUNG UND GEGENWART:

EICHENDORFF'S EARLY VERSION OF THE "VITA POETAE"

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Eichendorff's longer prose works, although not as widely popular as his lyrics and not quite as attractive to students of literature as his Novellen, nevertheless make up a significant part of his literary production. In his earliest novel, Ahnung und Gegenwart, can be found almost all of his major concepts concerning life and art as they are brought out in his other works. It was begun in 1810 and published five years later, when Eichendorff was only twenty-seven years old, as his first major prose writing.

Ahnung und Gegenwart is a poet's novel about a poet, about a person of high sensitivity concerned with interpreting his experiences in terms of a poetic message that life is giving to him. Setting forth these ideas, Eichendorff could turn to several sources for his thought, ranging from his own personal experience to the example set by other Romanticists. A poet himself, he had written some of his lyrics by this time. He knew the position the artist had in his society.

As a "late" Romanticist, as an heir and student of the Schlegels and a friend of Brentano, Eichendorff had grown up with the thought of the Romantic masters, so that he did not have to "invent" the ideas of Romanticism. He was rather in a position to write critically about the period and its literature, which he did extensively in his Geschichte der poetischen Literatur Deutschlands (1857). Rather than being an innovator, he became a Vollender, a perfecter.

Greatly impressed by Goethe's Wilhelm Meister, Eichendorff, like
Tieck and Novalis before him, had in mind what is now called the Bildungsroman, or "apprenticeship novel." The central idea of Ahnung und Gegenwart is not built upon a tangible plot, but on the thought of how a young man goes out into the world, learns, is educated, and grows spiritually. The novel is made up of a number of loosely structured episodes centering around Friedrich's encounters with new landscapes and people. Each character he meets is very definitely representative of a certain attitude towards life and poetry, and through the conversations he carries on with them, thoughts about poetry, religion, nature--about life--are evolved. Hardly any narrative tension is built up. The "action" centers within Friedrich, who, like Eichendorff himself, is a young student striving towards the poetic life. His experiences are varied and in a kind of representative, selective way embody all of life.

We first meet Friedrich when he leaves the university (Book I) and hear of his childhood by way of his tale to Rosa, whom he loves. In his travels he wins the friendship of another young nobleman, Leontin, at whose estate he meets the poet Faber. He spends some time in the quiet atmosphere of every-day life at the estate of Herrn von A. In Book II he comes to the city, observes both the social and the political activities at the court, and endeavors to serve his prince and state. Book III continues with his life as a soldier and his finding of the "lost" brother Rudolf and his "Home". Friedrich's wanderings culminate and end with his decision to devote himself entirely to the religious life.

There are also a number of episodes involving "lesser" figures,
which at the moment of their occurrence seem only vaguely related to
the main theme. It seems as though Eichendorff uses several characters
in lessening degrees to reflect an idea set forth in the main figure,
involving them like multiple breakings and reflections of the main
stream of "light," some of them in peculiar distortions. Often their
function is veiled in mystery and does not become clear until the end.

Many of these scenes and episodes assume a peculiar transparence,
so that they could well be called "images" and "symbols" illuminating
and reflecting what the story aims to say. Moreover, a great number of
poems and lyrics are strewn into the narrative, further "playing" on
related motifs, like different instruments of a symphony amplifying
and varying a theme.

Eichendorff's own experiences during his youth form a larger basis
for this work and his other novels than perhaps any other factor. Many
of the episodes are not created; they are remembered, so that Paul
Stöcklein remarks, "Erinnerung war die erste Dichterin." From his
acquaintance and friendship with other writers like Loeben, Görres,
Arnim, Bretano, and the Schlegels, Eichendorff gained insight into the
artist's world. Görres, who could well have served as a model for his
heroes, was described in later years:

Es ist unglaublich, welche Gewalt dieser Mann, damals selbst
noch jung und unberühmt, über alle Jugend, die irgend geistig
mit ihm in Berührung kam, nach allen Richtungen hin ausübte.

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Und diese geheimnisvolle Gewalt lag lediglich in der Grossartigkeit seines Charakters, in der wahrhaft brennenden Liebe zur Wahrheit und einem unverwüstlichen Freiheitsgefühl...

Ludwig Krähne has noted several of the characters in *Ahnung und Gegenwart* are taken from Eichendorff's own circle of acquaintances. There are also resemblances to literary characters with which he was familiar. Faber reminds one of Brentano's Haber, Erwin of Goethe's *Mignon*, and Rudolf of Brentano's *Gudvi*.

The title "Ahnung und Gegenwart," suggested by Dorothea Schlegel after she read and commented on the work, is most fitting as a description of the experiences of both Eichendorff and the central figure of the novel, for through the daily experiences of the present, and through a "remembering" of the past and a "sensing" of the future, the poet finds his role in life. The title also suggests Eichendorff's peculiar sense of time, his emphasis on the moment between anticipation and fulfillment which he again and again recounts.

The term *Gegenwart* meant for Eichendorff also in a very definite sense that he intended the novel to be relevant to the events of his day. In a time of transition and political upheaval, he meant it to be a picture of the "verworrne, unbefriedigende Zeit," a call to his fellow countrymen to serve the fatherland and to live by the highest ideals. Thus the title touches on a prevalent theme, "...der Gegensatz

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3 Ibid., p. 8.
von Denken und Sein, der Widerspruch einer herrschenden Zeitstimmung
und ihr entgegenarbeitender, Besseres verheissender Keime."

Eichendorff intended "...als ein Miterzieher...dem Vaterlande zu
dienen." But at the time of publication in 1815 the novel no longer
spoke to the immediate political situation, and Friedrich de la Motte-
Fouqué published it with some hesitation. Although Heinrich Heine, who
praised "...die Lieder, die er seinem Roman 'Ahnung und Gegenwart'
ingewebt hat, ..." and although the general public took note of Eichendorff, it is also true that "es gibt...keinen deutschen Dichter von Rang,
um den sich die professionelle Literaturkritik weniger gekümmert hätte."

Only recently have scholars like Richard Alewyn, Paul Stocklein, and
Oskar Seidlin been concerned with overall interpretations of his prose
works. (See bibliography).

A very similar work, but a product of Eichendorff's later years,
is Dichter und ihre Gesellen. Although a greater number of characters
are involved and Eichendorff seems to expound more fully on the "dangerous"
aspects of the poet's existence, both novels deal with the same problem
insofar as they deal with various facets of a poet's life. Because of
the close relationship of the two works, I shall refer to this second
work from time to time.

Eichendorff has been most explicit in Ahnung und Gegenwart about

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1 Ibid.
2 Ibid., p. 7.
3 Heinrich Heine, Die romantische Schule, quoted in Stocklein, p. 168.
a poet's calling, his goals and duties, the fulfillments and denials surrounding his peculiar position, and his unique mission. In a broader sense, Eichendorff uses the poet's development to evolve his idea of the role of the poet as he conceived it at this early stage of life. In this study I shall try to examine and describe Eichendorff's concept of the poet.
Die Sonne war eben prächtig aufgegangen, da fuhr ein Schiff zwischen den grünen Bergen und Wäldern auf der Donau herunter. Auf dem Schiffe befand sich ein lustiges Häufchen Studenten. Sie begleiteten einige Tagereisen weit den jungen Grafen Friedrich, welcher soeben die Universität verlassen hatte, um sich auf Reisen zu begeben. (p. 255)

Friedrich, a young nobleman, is going to travel. "Reise aber heisst: die Bewegung eines Körpers durch den Raum im Medium der Zeit, und zwar so, dass konkreter Raum durchmessen wird (was vor uns liegt, wird erreicht und schliesslich hinter uns gebracht) und dass diese Bewegung sich vollzieht in jener Sukzession, in der sich das Heut in Gestern, das Morgen in Heut verwandelt." Friedrich will go through time, through experiences, through development as he "travels" through life.

At this particular time, he is a part of a group of university students. The students make up a carefree, happy group. Some of them are busy with a dice game; others are shooting their guns in salutation of a castle; still others are trying their wit on passersby on the shore.

Among them, Friedrich stands out in his quiet manner "...in stiller, beschaulicher Freude. Er war grösser als die andern und zeichnete sich durch ein einfaches, freies, fast altritterliches

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Ansehen aus." (p. 255) Much about Friedrich is disclosed in this short description. He stands in "...stiller, beschaulicher Freude." These are three revealing attributes. "Still," meaning silent, quiet, or inactive, implies that Friedrich himself is not speaking, joking, or acting. He is permitting the activity to go on around him, but he himself remains passive. "Beschaulich" again implies a "looking on," but at the same time it points to some type of involvement, for as he looks, he contemplates. Although there is no outward action on his part, something is definitely happening. It is an entirely inward movement, involving his emotions, his thoughts, his soul. The term "Freude," embodying the meaning of joy, describes his inner feelings. Friedrich is not looking on with disinterest, he is not reserving judgment on the students' activities, but rather he is deeply involved with his inner being in all that takes place around him. Rather than taking part in the games or joining in the noisy celebrations, he is able to draw joy out of merely "watching" the youths.

Next Friedrich's physical appearance is presented. "Er war grösser als die andern..." In stature he is taller than the others, and this very fact implies strength, perhaps even courage and determination. This quality literally lifts him above the others. He attracts notice through several other qualities: "durch ein einfaches, freies, fast altritterliches Ansehen." To be noticed because of appearing "einfach," or simple, seems to be paradoxical, but in Friedrich this simplicity is a quality which brings him down to the level where through humbleness he can identify with the others. Yet he is not in bondage to them, for he has a "free" look about him, a look that comes out of being
unconcerned about what others think or say about him. Finally, he appears almost "altritterlich," like a knight out of the old ages. This is a commendation which is peculiarly Friedrich's. The other students, although of similar backgrounds, do not have this quality. Apparently it does not arise out of birth into aristocracy, nor out of education or any acquired polish. It arises solely out of Friedrich's inner being. The exact scope of this quality is at this time difficult to discern, but it is evident that it is some natural gift that Friedrich has, one which lifts him above those around him.

Friedrich is different from the others and stands apart from them even after they have retired and have also become "still." Seeing "...die Studenten, die zwischen Trümmern von Tabakspfeifen wie Tote umherlagen und schliefen," he exclaims, "Und wenn alles auf Erden schläft, ich bin so wach, dass ich tanzen möchte." (p. 259) This is not an anxious waking, but a joyous one, caused by the "aliveness" of his soul. He closes the door on his "dead" companions and remains outside, apart from them.

There is an image which symbolically pictures Friedrich's life and his relationship to others. It is the scene of the maelstrom, the rock, and the cross: "In der Mitte des Stromes steht ein seltsam geformter Fels, von dem ein hohes Kreuz trost- und friedenreich in den Sturz und Streit der empörten Wogen hinabschaut..." (p. 255) Three ideas are represented here. The first element, the water, is eternally moving, constantly changing, never resting. Its powerful flow exerts an inescapable pull on every one who passes down this stream. Breaking the turbulent waves is the strangely formed cliff, the exact counterpart of water, standing there immobile, never-changing, steadfast. The rock forms the
base for the third symbol, the cross. Towering over the turbulence below, it draws the traveler's attention to an available rest.

The cross, a religious symbol, takes on central significance as it stands securely in the midst of the tumultuous stream, the stream of life. The scene becomes a representation of life and takes on meaning for Friedrich's future, and therewith, for the whole work. From this image Friedrich receives a premonition of what his role in life is to be. As the cross is anchored to a strong foundation, and as it gives forth peace, independent of the restless waves below it, so Friedrich--with a name reminding one of "friedenreich"--seems to sense a calling to tower over the noisy group in quiet strength.

Friedrich is different from the students. Not only is he greater in "stature," but also in inner strength. Definite characteristics mark him as not ordinary. First of all, he possesses unusual sensitivity. On his Danube trip another boat comes close to the students, close enough for them to recognize a beautiful young woman on it. As Friedrich's eyes meet hers, the effect on him is great: "Er fuhr innerlichst zusammen. Denn es war, als deckten ihre Blicke plötzlich eine neue Welt...in seinem Herzen auf." (p. 256) His heart is involved in all that concerns him, whether he is watching the students' pranks, looking at the sunshine and the hills around him, or thinking about another person.

A second characteristic is his closeness to nature. He would rather spend the night outdoors than inside with the others. As Richard Alewyn points out, there seem to be two kinds of people in Eichendorff's world: those who enjoy the outdoors, and those who would rather live behind closed doors. "Man kann z. B. Eichendorff's Personen durchaus
vollständig aufteilen in solche, die sich in geschlossenen Räumen
beherziglich und in der freien Natur unbehaglich fühlen, und solche, die
nur höchst ungern und nach Möglichkeit nur für kurze Frist unter einem
Dach einkehren." When Friedrich takes a meal inside, he lets as much of
nature as possible enter the room: "Er machte alle Fenster weit auf, so
dass die Luft überall durchstrich und er von allen Seiten die Landschaft
und den blauen Himmel sah." (p. 262) He belongs to the group whose soul
is awake, to those who must break into the free outdoors or at least step
to a window in order to live and enjoy life as it is meant to be. This
seems to be a very important "condition of the poet."

There are other marks of a poetic nature found in Friedrich: "Er...
sang still in sich verschiedene alte Lieder, ...und so schlummerte er
endlich träumend ein." (p. 259) Old songs and dreams--one wonders
what they were about. It was an idea of the Romanticists to turn back
to the old store of folk songs, legends, and tales. Eichendorff follows
the same trend, but not as a collector of original folk songs. He seems
to be more concerned with each individual listening to the "old" voice
within himself, a voice pointing back to the origin of his own being, a
voice pointing back to God. Friedrich in a most intimate way listens
for, and voices, these "old songs."

Dreams are closely related to "old songs." It is not necessary to
be asleep in order to dream. The only condition is to be not thinking.
The result is not that of creating a void; on the contrary, inward
images are then permitted to rise to the level of consciousness, images
which, like the old voices, are within a person. ....Verflüchtigung und

1 Alewyn, p. 16.
Verflüssigung der Wirklichkeit ist...ein...Erzeugnis dessen, was den Dichter macht: der Phantasie und des Traumes."¹ It is his ability to "remember" such things that provides him with the Ahnung of what life is, as distinct from his ability to experience the world about him for the Gegenwart in life.

Although Friedrich is ready to go on to another stage of life, the past years and their experiences have been essential to him. He had had an influence on the students in his quiet, strong way, and they admit, "...du warst doch der beste und bravste Kerl unter uns allen." (p.260) They, however, have influenced him, also.

He has been inspired by their fearless attitude, and their entertaining life has been a delight to him. The students warn, "Vergiss uns nicht!" and the author adds, "Unsere freudigen Gedanken werden niemals alt, und die Jugend ist ewig." (p. 255)

In Dichter und ihre Gesellen Eichendorff, who by then was himself no longer young, reemphasizes the importance of youth. Fortunat explains to Walter that the dreams of youth are not "mere" dreams as opposed to waking, but that they can remain real all through life. "Warum denn Träume? Die Ahnung war es, der erste Schauer des schönen, überreichen Lebens, das gewisslich mit aller seiner geahnten und ungeahnten herrlichen Gewalt über uns kommen wird, wenn wir nur fröhlich standhalten."²

¹ Seidlin, p. 201.
Eichendorff in his old age could give affirmation to his earlier statement, made only with a foreshadowing Ahnung, that youth is eternal. Positively he states that beautiful experiences of life, whether sensed earlier or not, will come to pass as the years go on. This "youth," however, is not the firm cheek and rosy complexion that the common man treasures and tries to preserve. It is an inner state, a youthful quality of the soul, that remains in the poet's life through all his years.

The importance of Friedrich's experiences during his early years and the value of his association with the students is summarized in Eichendorff's "Erlebtes," written in 1857:

Denn was ist denn eigentlich die Jugend? Doch im Grunde nichts anderes als das noch gesunde und unzerknitterte, vom kleinlichen Treiben der Welt noch unberührte Gefühl der ursprünglichen Freiheit und der Unendlichkeit der Lebensaufgabe...Die Jugend ist die Poesie des Lebens, und die äusserlich ungebundene und sorgenlose Freiheit der Studenten auf der Universität die bedeutendste Schule dieser Poesie, und man möchte ihr beständig zurufen: Sei nur vor allen Dingen jung! Denn ohne Blüte keine Frucht.1

Friedrich will take the experiences of youth with him throughout life, and he will utilize them, for youth is "die Poesie des Lebens," the poetry of life.

He speaks of other memories while in the company of Rosa, the attractive young woman who stirred his heart the first time he saw her on the river. Their paths have crossed again, and Friedrich, his heart being opened by his love to her, is prompted to tell her of his childhood. Although she does not find his story very fascinating and even

falls asleep while listening, the reader is introduced to Friedrich's childhood by this device.

His memories reach back to include an estate with a beautiful garden, childhood companions, and events which deeply impress him. His two playmates are Angelina and his brother Rudolf. Angelina, "ein wunderschönes kleines Mädchen," (p. 295) is remembered in a little scene: on a beautiful morning she is washing herself in the fountain, and then she braids her hair while singing a little song. In a gesture of creating order, Friedrich helps his friend braid her hair.

Rudolf, on the other hand, is described as "schön, wild, witzig, keck und dabei störrisch, tiefseinnig und menschenscheu." (p. 296) A characteristic incident shows him running daringly on top of a high stone railing. The setting is the darkness of evening, of which the black forest and strange evening lights are a part. The old servant has just told an eerie tale, and Friedrich is dizzy from watching his brother's daring activity. In this gloomy atmosphere the brother is remembered.

It seems as though Friedrich goes through these childhood experiences alone. His child's world is widely separated from that of the adults. His teacher is an "enlightened" man, and the appointed guardian is one of "die Alten" who scolds and corrects constantly. Friedrich stands alone, too, in his sensitivity. With a soul that is too "awake" to sleep, he drifts off to dark, foreboding dreams about his brother. When Rudolf leaves home, true to the dreams, it is Friedrich who goes out again and again searching for him. This, too, can be considered a foreshadowing of the poet's function and duty, pointing the straying
one to the right way.

Angelina and Rudolf assume a more definite and fuller role in the concluding part of the story. Here they serve to present a period in Friedrich's life which is very precious and personal to him. It is a state that is lost at the present time, one that might be regained later.

On another occasion during his childhood Friedrich is introduced to the written word. Seated high in a tree, on a spring day, he explores the new world found in books.

Ich weiss nicht, ob der Frühling mit seinen Zauberlichtern in diese Geschichten hineinspielte oder ob sie den Lenz mit ihren rührenden Wunderscheinungen überglänzten--aber Blumen, Wald und Wiesen erschienen mir damals anders und schöner. Es war, als hätten mir diese Bücher die goldnen Schlüssel zu den Wunderschätzen und der verborgenen Pracht der Natur gegeben. (p. 302)

Both the printed page and nature seem to give forth "light," each illuminating the other simultaneously. Spring with its magical rays plays into the leaves of the book, building up Friedrich's imagination and enhancing his understanding of the world revealed through the printed page. At the same time the tales themselves radiate with a "light" through which the fields and forests around him become even more beautiful than they were before. The printed page is the "key" which "opens" nature for Friedrich.

But not every book affects him in this delightful way. The books that his teacher gives him from a children's collection bore him. Knowing how to plant beans and how to survive on an island are facts which belong into an unreal, "dead" world, into a "pädagogische Fabrik." (p. 303) Only the simple poems of Matthias Claudius touch his heart.
Eichendorff here very clearly brings in a criticism of eighteenth-century trends in Literature. The teacher represents the "enlightened" man, who teaches the utilitarian and moralistic concepts prominent during the period of Enlightenment. As a Romanticist, Eichendorff naturally takes part in the criticism of these ideas.

Again later Friedrich reads books "mit so muntern, malerischen Kindesaugen" (p. 348) as he had done before. The pleasure he finds in reading is beautifully interpreted:

"Denn kein Dichter gibt einen fertigen Himmel; er stellt nur die Himmelsleiter auf von der schönen Erde. Wer, zu träge und unlustig, nicht den Mut verspürt, die goldenen, losen Sprossen zu besteigen, dem bleibt der geheimnisvolle Buchstab ewig tot, und er tät besser, zu graben oder zu pflügen als so mit unnützem Lesen müs sig zu gehn. (p. 349)"

This is the secret of the poetic mind--an ability to climb the "ladder of heaven." Only through imagination and phantasy is this possible, and Friedrich, with these qualifications, enters into the very real life that is found in his precious books.

What is perhaps the most meaningful experience for Friedrich's whole life is also brought about through a book at this time. It is the reading of Christ's passion. After his teacher has read to him from the Bible several times, the boy becomes impatient and reads the whole story for himself. The effect is indescribable. "Ich kann es nicht mit Worten beschreiben, was ich dabei empfand. Ich weinte aus Herzensgrunde, dass ich schluchzte. Mein ganzes Wesen war davon erfüllt und durchdrungen..." (p. 303)

Eichendorff here permits a glance into his own life, for this
reference has long been considered autobiographical. In Friedrich's life this encounter with the Book of Books is essential, more than anything else that has come his way until now. It affects every fiber of his being, and remains with him to give him a clear perception of the right way of life.

\[1\] Although this episode appears only in the artistic cloak of Ahnung und Gegenwart, Eichendorff's son is said to have recognized it as autobiographic material. (See Stöcklein, p. 34).
Friedrich's and the students' ways have parted forever, and Friedrich rides into the morning--into the beginning--of a new period of his life. He finds himself alone, without the advice of others, on a road which he does not know and which he has never travelled before. Night overtakes him. This time it is not the safe, warm night for singing, but rather a night full of black forests, gigantic shadows, and mysterious sounds. Yet Friedrich is not alarmed. He uses this period of darkness and uncertainty to formulate his ideas for the future. He contemplates,

Was müssen wir uns doch ab in unseren besten Jahren, lernen, polieren und feilen, um uns zu rechten Leuten zu machen, als fürchteten oder schämten wir uns vor uns selbst und wollten uns daher hinter Geschicklichkeiten verbergen und zerstreuen, anstatt dass es darauf ankäme, sich innerlichst nur recht zusammenzunehmen zu hohen Entschliessungen und einem tugendhaften Wandel. Denn wahrhaftig, ein ruhiges, tapferes, tüchtiges und ritterliches Leben ist...jedem Manne...vornöten...Gebe mir Gott nur die Gnade, dass dieser Arm einmal was Rechtes in der Welt vollbringe! (p. 265)

He speaks of "Geschicklichkeiten," or skills, acquired through the careful process of educating, refining, and polishing, which serve a two-fold purpose: "verbergen" and "zerstreuen." "Verbergen" implies that it is possible to hide one's real personality behind this front of skills, and "zerstreuen" suggests that we can lose ourselves, or disperse our thoughts, in busy employment of these skills. "Hiding" and "dispersing," however, are exact opposites of the concept "sich innerlichst recht zusammenzunehmen," to "collect" oneself, to which Friedrich adheres.
This is not an outward ability, but an inward quality which leads to tangible expressions in "hohen Entschliessungen," noble determinations, and a "tugendhaften Wandel," a virtuous life. Apparently these high purposes include more than those generally ascribed to the poetic life, for the plea"...dass dieser Arm einmal was Rechtes in der Welt vollbringe," indicates an active life most probably in a patriotic sense. Eichendorff, in explaining the political significance of his novel, used similar words in expressing the wish, "Wäre auch ich imstande, zu dem grossen Werke etwas Rechtes beizutragen." The calm, courageous, sound, and knightly life that he advocates includes the same qualities that have been noted in Friedrich's earliest appearance, where he stands among the students in quiet, knight-like strength.

With this conception of his task before him, Friedrich walks on towards a light gleaming in the distance, an immediate goal for this particular night. Eventually he comes to the estate of another young nobleman, Leontin, whose entrance into Friedrich's life is accompanied by excitement and an exuberant joy: "...Pferde, Hunde, Jäger und Waldhornsklänge stürzten auf einmal mit einem verworrenen Getöse aus dem Walde heraus...Ein sehr schöner, junger Mann, in Jägerkleidung und das Halsband in einer unordentlichen Schleife herabhängend, schwang sich vom Pferde..." (p. 271) Friedrich's heart opens immediately "...bei dessen lebendigem, erquicklichem Wesen." (p. 273)

When the two young men decide to continue Friedrich's journey together, Leontin is the one who stands out from the group of travelers.

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1 Krähe, p. 8.
In fact, he does not remain with the group, but rides ahead of everyone else, seated on an unmanageable steed. His dress is carefree and casual, and "...seine ganze Gestalt hatte etwas Ausländisches." (p. 287) Nevertheless, it is not his clothes that make him "different." Leontin's whole being seems to stand for an ideal, for a creating force.

Leontin's impulsive gestures stand in contrast to Friedrich's quiet and restrained manner. It is Leontin who swims across the most turbulent parts of the river and who disdains involved plans as "schulgerechte Zurüstungen." (p. 329) He exclaims, "Wie uns ...das noch unbekannte, überschwengliche Leben ernst und fröhlich ansieht." (p. 287) It is he, too, who impulsively climbs through Viktor's window and whirls him around the room, who scales the most dangerous cliffs, and who in preparation for a trip begins "...mit vieler Lustigkeit zusammenzurufen, Befehle auszuteilen und überall Alarm zu schlagen..." (p. 285) His is a life reaching to the extremes.

This is the appearance of Leontin. Like Friedrich, he seems peculiarly independent of any particular task, occupation, or obligation, free to follow his impulse to "travel." In some ways, one gets the impression that he is a poet, too. At one time he is involved in a controversial discussion. When he finds that he cannot defend himself any longer with words, he reaches for his guitar, quickly stands on his chair, and sings his consoling reply. In a boat, on a garden fence, in the forest--anywhere and everywhere his song, accompanied by his ever present guitar, can be heard. At one time it is even said, "Leontin zog mit seiner Gitarre, wie ein reisender Spielmann aus alter Zeit, von Haus zu Haus und erzählte den Mädchen Märchen oder sang ihnen neue Melodien auf
ihre alten Lieder..." (p. 437)

Leontin is a poet because he sings. The poet as singer is epitomized in this way:

"Der Dichter hat einsam die schönen Augen offen; mit Demut und Freudigkeit betrachtet er, selber erstaunt, Himmel und Erde, und das Herz geht ihm auf bei der Überschwenglichen Aussicht, und so besingt er die Welt, die, wie Memmons Bild, voll stummer Bedeutung, nur dann durch und durch erklingt, wenn sie die Aurora eines dichterischen Gemütes mit ihren verwandten Strahlen berührt." (p. 279)

The poet's "open" eyes give him an "open" heart, because he observes "mit Demut und Freudigkeit," with humility and a certain joyous attitude. He is not haughty; with meekness and joyful expectation he looks at God's world, and the result is music, for "...die Welt ist nicht tot und nicht stumm für den, der nicht taub und nicht blind ist."\(^1\)

What Leontin feels in nature is different from what the "nature lover" feels whom he once meets during a thunderstorm, facing the storm "...auf einer Felsenspitze, den Batterien des Gewitters gegenüber,... die Arme über der Brust verschränkt, den Hut tief in die Augen gedrückt, den einen Fuss trotzig vorwärts..." (p. 436) Leontin can only exclaim, "...Pfui, pfui über den Hochmut!" To Leontin, the storm means more: "Wie Gottess Flügel rauschen und die Wälder sich neigen und die Welt still wird, wenn der Herr mit ihr spricht!" (p. 436) In nature, where God speaks, there his soul responds. Friedrich speaks of Leontin's voice as becoming one with the sound of the forest and the streams and the great secrets of life, not didactically teaching, but uplifting and revitalizing. (p. 386)

\(^{1}\) Alewyn, p. 13.
Somehow in contrast to Friedrich, who had needed books to open nature more fully to him, Leontin has nothing to do with the written word, "denn was er aufschrieb, daran verlor er sogleich die freie, unbestimmte Lust. Es war, als bräche das Wort unter seiner Hand die luftigen Schwingen." (p. 330) His songs are the soul's immediate and continuous response to something happening in the present. They are a part of the Gegenwart. As soon as an attempt is made to hold them fast on paper, they cease to exist. In an almost visible process, they crumble. Their only means of "living" is to be continually created, constantly fed by the "now" of life. Leontin himself recognizes the futility of attempting to "solidify" an experience. He sings,

Doch wolle nie dir halten
Der Bilder Wunder fest,
Tot wird ihr freies Walten,
Hälst du es weltlich fest. (p. 340)

Leontin's "poetry" is lived and experienced rather than written. He is "...Poet gerade darum, weil überzeugter Anti-Poet." The conclusive statement is made about him: "Er beherrschte nicht, wie der besonnene Dichter, das gewaltige Element der Poesie, der Glückliche wurde von ihr beherrscht." (p. 330)

Leontin seems to remain unchanged throughout the novel, not undergoing a development himself, but serving as one of the forces affecting Friedrich's growth. Nevertheless, his seemingly set personality of vivaciousness, carelessness, and joy exhibits another characteristic from time to time. When Friedrich compliments him on his ability

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1Seidlin, p. 217.
to look at the world in such a way that all becomes colorful and alive, he answers, "Jawohl, ...so buntscheckig, dass ich manchmal selber zum Narren darüber werden könnte." (p. 407) Again later, admitting defeat in his attempt to actively help humanity, "...warf er sich in einer Art von Verzweiflung immer wieder auf die Poesie zurück...Seine alles verspottende Lustigkeit war im Grunde nichts als diese Verweiflung, wie sie sich an den bunten Bildern der Erde in tausend Farben brach und spiegelte." (p. 420) It seems as though a shadow falls on his being from time to time, a shadow cast by the same "bunten Bildern der Erde" that cause his soul to sing at other times. Yet it is not a "shadow" as such, but rather a flash of thousands of colors, whose clashing light has a blinding, distorting, and distracting effect. It is suggested here that the poet's sensitivity may be a dangerous asset at times, exposing him to an overabundance of "color" from without and despair from within. Perhaps this is the reason for Leontin's need of Julie, who later becomes his wife. Her serenity and stability is what Leontin lacks and what he finds in her.

It may seem that Friedrich, the main person, is overshadowed in the presence of Leontin. But Leontin's influence on Friedrich's development is so deep, that it is necessary to know him thoroughly in order to understand Friedrich's growth as poet. At this point, it suffices to recognize that whenever Friedrich looked at his vivacious friend, something vital happened to him; "es war, als entzünde:sich sein innerstes Leben jedesmal neu an seinen schwarzen Augen." (p. 401) The flame within him, the poetic flame, is kindled through the meeting with Leontin, and this has been a most necessary experience for him.
If Leontin represents the spontaneous poet, Faber appears as the exact counterpart of him. Friedrich sees Faber first at a table cluttered with papers, writing, or "fabricating," poetry. Upon becoming aware of Friedrich, he exclaims, "Ich kenne Sie wahrhaftig nicht, aber wenn Sie selbst Alexander der Grosse wären, so müsst ich Sie für jetzt nur bitten, mir aus der Sonne zu gehen." (p. 270)

He is sitting outside, in nature, but in contrast to Leontin, for whom nature is an inspiration, nature provides Faber with light so that he can write. Nature to him has a utilitarian purpose. Leontin, who is also present at the meeting, comments: "Der Morgen glüht Sie wie eine reizende Geliebte an, und Sie klecksen ihr mit Dinte in das schöne Gesicht." (p. 273) By spurning the beauty of nature, Faber deprives himself of the inspiration it could give him.

In several instances attention is obviously called to Faber's manner of creating poetry. "Herr Faber hatte sich...in ihrer Abwesenheit niedergesetzt, un ein Waldhornecho zu dichten..." (p. 276) He had sat down at his work desk, no doubt surrounded by papers, pens and perhaps even a "rule" book of the eighteenth century, with the idea that now he would write a poem. Even Friedrich has been touched by his devotion: "Faber's Fleiss rührte den Grafen..." (p. 280) His poetry is a product of diligent work, determination, and thought. He is "...der Dichter als 'Macher'--sollte er ganz ohne tieferen Sinn Faber heissen...?" It is impossible to ignore the contrast in Faber's laborious process and Leontin's spontaneous creativity. Of Leontin could be said, "...da

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dichtete seine frische Seels unaufhörlich seltsame Lieder...", (p. 330) but Faber "...hatte sich...niedergesetzt, um...zu dichten." (p. 276).

Faber, however, is prevented from writing his "Waldhorneecho." He seems always just about to write his one great poem, but something hinders him. "Zum Unglück fiel es zu gleicher Zeit einem von Leontins Jägern ein, nicht weit davon wirklich auf dem Waldhorne zu blasen. Faber störte die nahe Musik..." (p. 276) The real event, which should have called forth an echo in the poet's heart, becomes the obstacle rather than the means to creativity. Thought processes, rather than the heart's experiences, determine his poetry. It is no wonder that at the first meeting with Faber, Friedrich, who has read and admired some of his poetry, is disappointed. Friedrich "...betrachtete...ihn mit allen Sinnen, als wollte er alle die Gedichte von ihm, die ihm am besten gefallen, in seinem Gesichte ablesen. Aber da war keine Spur davon zu finden." (p. 272)

Faber's verses are held fast on paper. Both Leontin and also Friedrich find it difficult to write down their poetry. Once we see Friedrich wandering along, singing his songs. One song he likes so well, that he begins to write it down, "da er aber anfing, die flüchtigen Worte bedächtig aufzuzeichnen, und nicht mehr sang, musste er über sich selber lachen und löschte alles wieder aus." (p. 262) Theirs is a spontaneous song. It is "flüchtig," inseparable from the moment which brought it to life. It is "fleeting" or even "flying," and its "wings," "die luftigen Schwingen," (p. 330) can easily be broken. Faber's verses, on the other hand, are thought out. A small incident illustrates, though, how we are to feel about this "made" verse. When a gust of wind picks up Faber's
papers and carries them over their heads towards some water, Leontin takes aim and shoots them down. The papers are returned to Faber, but all that he holds in his hands are pages filled with holes, and that is all that remains of the verses. It seems that this kind of verse is "flüchtig," too, and that poetry, whether Leontin's, Friedrich's, or Faber's, is most fragile.

At one time Faber pulls out a small flute and plays it. It is not unusual to find Eichendorff's people with an instrument, for both Friedrich and Leontin accompany their songs with a guitar. However, a guitar usually gives only a background of chords, and not the melody, as a flute does. It seems as though Faber's "music" is produced by means of an "instrument" rather than within him. Friedrich and Leontin, watching a festive ball from the branches of a tree, discuss this problem of "music" within a person. They recognize the presence of an "...eigentümliche Grundmelodie. ...die jedem in tiefster Seele mitgegeben ist und die der eine mehr, der andere weniger und keiner ganz auszudrücken vermag..." (p. 312) At the same time they realize that "...die meisten fingern wirklich ganz ernsthaft auf Holzchen ohne Saiten, weil...das vorliegende Blatt heruntergespielt werden muss; aber...die Musik selbst und Bedeutung des Lebens, haben die nährisch gewordenen Musikanten darüber vergessen und verloren." (p. 313) For some people the act of producing the sounds becomes more important than the original melody, and the result is no music at all. This seems to have happened in the case of Faber. He is more concerned with the form of expression than with the original note in his soul. One has to take into consideration that Eichendorff's characters have a two-fold purpose, as Wehrli states: "...Die Personen sind so
empfunden: zugleich als lebendiges Wesen mit reizenden Einzelzügen und Zufälligkeiten und als klar abgegrenzte Verkörperung einer bestimmten Haltung dem Leben gegenüber.” Faber, as well as the others, is representative of an attitude towards life and poetry: Faber symbolizes the "professional" poet; Leontin, the "spontaneous" poet.

In his personal characteristics and habits Faber is made interesting as well. Phrases such as these characterize him: "er rief... ungeduldig, sprang...auf; überhäufte...mit Schimpfreden; im Gesichte überrot vor Zorn; gestikulierte..." (p. 276) Yet this round, short little man with the lively gestures forgets his anger quickly. "Faber aber hatte indes, so boshaft er auch aussah, schon längst der Zorn verlassen, denn es war ihm mitten in der Wut eine Menge witziger Schimpfwörter und komischer Grobheiten in den Sinn gekommen, und er schimpfte tapfer fort...und brach endlich in ein lautes Gelächter aus..." (p. 276) The barometer of Faber's personality is more unstable than we anticipate from the initial image we have of him. Most of the time he carries on without being taken seriously. He is a pitiable figure traveling through life burdened down with books, papers, and writing gear. "Wer seine ganze Existenz darauf ausgerichtet hat, durchaus und allen sichtbar ein Dichter zu sein, ist eine lachhafte Figur wie Faber..." 2

Nevertheless, he is still the mouthpiece of real poetry. Although he cannot live or experience poetry, he makes the most of the craft of writing. As much as we hear about Faber's obtrusive "method" of

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2 Seidlin, p. 217.
producing poetry, still the fruits of his strained efforts are actually not worthless or empty at all. Not only is Friedrich initially impressed by Faber's work; his appreciation of it continues despite the latter's personal flaws. He recognizes the value of Faber's works, "...worin mitten durch die lustigen Scherze ein tiefer Ernst, wie mit grossen, frommen Augen, ruhend und ergreifend hindurchschaute." (p. 278)

Under the influence of inspiration from one of these friends, and experience from the other, Friedrich develops further as a poet. "Zu Hause, auf Leontins Schlosse, wurde Friedrichs poetischer Rausch durch nichts gestört; denn was hier Faber Herrliches ersann und fleissig aufschrieb, suchte Leontin auf seine freie, wunderliche Weise ins Leben einzuführen." (p. 282) Leontin and Faber need and complement each other.

Faber tries to reason, "Dem einen ist zu tun, zu schreiben mir gegeben," (p. 278) which would be representative of Leontin and Faber, respectively, but Friedrich remonstrates that life and poetry cannot be separated: "Wie wollt Ihr, dass die Menschen Eure Werke hochachten, sich daran erquicken und erbauen sollen, wenn Ihr Euch selber nicht glaubt, war Ihr schreibt, und durch schöne Worte und künstliche Gedanken Gott und Menschen zu überlisten trachtet?" (p. 278) Wilhelm Emrich states, "Poesie ist nicht subjektiver Gefühlsausbruch und nicht objektive Darstellung einer gegenständlichen Welt, sondern beide, Subjekt und Objekt, fallen in ihr auf eine höchst merkwürdige Weise identisch zusammen." ¹ Faber's and Leontin's Leitbild must fuse

and be realized in the complete poet, to be represented by Friedrich. This process has begun during this period of his journey, where his artistic life has been molded by these two figures.
CHAPTER THREE

COUNTRY LIFE

Friedrich continues his journey accompanied by Leontin, who at this time also finds it necessary to "travel." Together they come to the estate of Herrn von A., where for a time they become a part of the calm, everyday life peculiar to a certain group of people.

Herr von A. reflects a very familiar type observed in Eichendorff's own home country, one which he has described in "Erlebtes" as the "healthy" group of the Adel: "Die zahlreichste, gesündeste und bei weitem ergötzlichste Gruppe bildeten die von den grossen Städten abgelegenen kleineren Gutsbesitzer in ihrer fast insularischen Abgeschiedenheit..." In such surroundings Friedrich establishes new relationships, observes a new way of life, and unconsciously furthers his own spiritual growth.

Leontin and Friedrich ride into the remote world of Herrn von A. towards evening. What they see is an idyllic picture: the castle peacefully surrounded by gardens and trees, ripening fields lying in the evening sunshine, singing workers harvesting the grain. "Freundlich," "friedlich," and "fröhlich" are the words describing the scene. They are entering a friendly, peaceful, and contented world. They find a comfortable house, with windows overlooking a broad valley. Alewyn points out that "...die Weite...stets der Schauplatz erfreulicher Vorgänge..."
and the occasion of satisfying and freeing sensations is," and that ". . . Eichendorff's characters are so fond of the places where one can experience this vastness, namely either the height of a mountain or again the window, before which the free landscape spreads out."  

The estate of Herrn von A. is such a place of expanse, freedom, and satisfaction.

The garden is described as "...a fresh flower crown over the green country... nowhere was there either a French or an English overarching rule, but the whole was extraordinarily refreshing, as if the nature had in springtime wanted to adorn itself." (p. 323) It is nature itself with its revitalizing power, and not a forced imitation of a foreign pattern. The members of this group "...had no time nor sense for the beauty of nature, they were still nature products." 2 They have no conscious thoughts about nature because they themselves are still a part of it. This, however, is a different relationship to nature in Eichendorff's category of values than that which the poet has. These people, too, are close to it, but they lack the sensitivity peculiar to the poet. Although they draw strength and vitality from nature, they are not aware of any deeper influence.

Herr von A., "simple, honest and good-natured," (p. 325) goes quietly about his work, and both he and Friedrich gain from knowing each other, even though Herr von A. does not have much use for poetry. "He was one of those, through one-sided upbringing and a series of painful experiences."

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1 Alewyn, p. 16 ff.

Erfahrungen er müd et, den lebendigen Glauben an Poesie, Liebe, Heldenmut und alles Grosse und Ungewöh nliche im Leben aufgegeben haben, weil es sich so ungeflügelt und nirgends mehr in die Zeit hineinpassen will." (p. 324) He has given up belief in the very essentials Friedrich stands for: poetry, love, knightly courage, greatness, and that which is "uncommon" in life. Yet he once believed in them, and he is still open to their influence as he sees them in Friedrich. In Dichter und ihre Gesellen Walter represents a corresponding type of person. He can enjoy the company of the artist; he actually needs him in a way, but he is bound to his regulated life of work and duty. Glad to have his work, confident about being able to supply for the needs of the future, he considers his earlier ideals to have been mere dreams of youth. The conversation of this type of person as well as his life centers around the daily concerns—farming, the weather, politics, because "...ein guter Ökonom war das Ideal der Herren, der Ruf einer 'Kernwirtin' der Stolz der Dame." ¹

Herr von A.'s sister ² rules over her domain in house and yard in a busy manner. Under her guiding hand, all is orderly and functions properly. Her concern is with meals, proper education for her niece, Julie—an education dealing mostly with "correct" manners—and above all, marriage for Julie. It seems that marriage is one of the trademarks of the "common" person, in contrast to the artist who cannot be bound by such an earthly tie. With irony Leontin gives a portrait of the

¹ Ibid.
² The description of her is considered to be also a characterization of Eichendorff's mother. (See Stocklein, p. 24).
philistine: "Heiraten und fett werden, mit der Schlafmütze auf dem Kopfe hinaussehen, wie draussen Aurora scheint, Wälder und Ströme noch immer ohne Ruhe fortrauschen müssen, Soldaten über die Berge ziehn und raufen, und dann auf den Bauch schlagen und Gott sei Dank rufen können, das ist freilich ein Glück!" (p. 353) The very idea of marriage hems in Leontin's soul to such an extent that no song can come to his lips.

A major part of the country life consists of work, but there is also the ball, at which especially the young people enjoy themselves. They dance, healthy and rosy-cheeked, dressed in sparkling Sunday clothes, with flowers wound through their hair. They do not need masquerades and an artificial air as the city people do. The hunt is another form of entertainment with unpretentious fun. But although enjoying hunting, Leontin disagrees with what he considers too much emphasis on exterior paraphernalia of the hunt, which obscures its inner meaning.

Was tragt Ihr Hörner an der Seite,
Wenn ihr des Hornes Sinn vergasst,
Wenns euch nicht selbst lockt in die Weite,
Wie ihr vom Berg frühmorgens blast? (p. 332)

Another interesting figure to be considered is Viktor, a poor but gifted student who has found a home on the estate of Herrn von A. In one moment he is extremely melancholy, yet uncontrollably hilarious in another. He cannot bear to hear a song, yet he makes instruments. He also makes "Spieluhren," or musical clocks, which are on the one hand a utilitarian tool measuring and ruling men's life, and on the other hand an instrument producing "music." Viktor has a double personality. He is the artisan who wants to be an artist, who is homesick for another
realm, "...ein anderes, ruhiges, wunderbares, ewig freies Land," (p. 351) but who is lacking wings and sails to get there. "Aber dir fehlen Flügel und Segel, und du reisest in verzweifelter Lustigkeit an den Saiten der alten Laute,...aber...es ist...göttlicher Klang darin..." (p. 351) In a curious mixture of despair and happiness, he produces a "real" resounding note at times. As he longs for the other land, he tries to build an airship to get there, a peculiar substitution of a mechanical device for the spiritual concept of the "wing."

By contrast with the true artist and the would-be artist, the non-artist has no time for wings. "Keiner hat Zeit zu lesen, zu denken, zu beten. Das nennt man Pflichttreue; als hätte der Mensch nicht auch die höhere Pflicht, sich auf Erden auszumauern und die schäbigen Flügel zu putzen zum letzten, grossen Fluge nach dem Himmelreich..." Herr von A. has given up the very "wings" of belief in greatness, courage, love, and poetry. Julie and the aunt are simple persons concerned with living the common life. Their minds are bound to useful purposes; they do not possess the longing for "wings;" they do not know the Sehnsucht the artist has.

With all of these--Herr von A., the lady of the house, Julie, and even Viktor--Friedrich has a wholesome relationship. As an individual who has been alone in the world, he now finds himself as much a part of a close circle as an artist possibly can be, and this is a new experience for him. At the same time Friedrich and Leontin are a new experience for the family. Herr von A. "...gewann während ihres Aufenthaltes auf dem

1 Dichter und ihre Gesellen, p. 148.
Schloss eine ungewöhnliche Heiterkeit und Lust an sich selber," (p. 325) and "in Juliens Wesen war indes, seit die Fremden hier angekommen waren, eine unverkennbare Veränderung vorgegangen. Sie schien seitdem gewachsen und sichtbar schöner geworden zu sein." (p. 327)

Most of all, Friedrich himself is deeply affected by this consistent, peaceful atmosphere.

Auf Friedrich hatte das stille Leben den wohltätigsten Einfluss. Seine Seele befand sich in einer kräftigen Ruhe, in welcher allein sie imstande ist, gleich dem unbewegten Spiegel eines Sees, den Himmel in sich aufzunehmen. Das Rauschen des Waldes, der Vogelsang rings um ihn her, diese seit seiner Kindheit entehrte grüne Abgeschiedenheit, alles rief in seiner Brust jenes ewige Gefühl wieder hervor, das uns wie in den Mittelpunkt alles Lebens versenkt...Es waren fast die glücklichsten Stunden seines Lebens. (p. 324)

As the calm, unmoved surface of a lake can receive and undistortedly reflect the image of the sky, so can the quiet soul "mirror" heaven. There is a meditative "sinking" into oneself, and out of this state of inner clarity and receptivity then rises the song. It is here in this creative restfulness that Friedrich writes the poem "O Täler weit, o Höhen" with its third stanza:

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Da steht im Wald geschrieben
Ein stilles, ernstes Wort
Vom rechten Tun und Lieben,
Und was des Menschen Hort.
Ich habe treu gelesen
Die Worte schlicht und wahr,
Und durch mein ganzes Wesen
Wards unaussprechlich klar. (p. 361)
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As much as this idyllic form of life has given to him, he must leave it, and he seems to sense this at the very moment in which he has
felt its deep value to him and has confirmed this experience in his poem. The reason seems to be that the very transformation of the experience into the poetic word was his "answer" to the "call," and having set it forth, he must leave behind that which has been "answered" and wander again.
CHAPTER FOUR

CITY AND COURT

The city, where Friedrich's wanderings lead him next, is also the residence of the prince. As was true of Eichendorff's day, the court was the center for cultural activities, since it was the prince who sponsored them. It is important that a young man's education include the influence of this sphere.

Gay festivities, lavish balls, and literary "salons" are all part of the court life. When Rosa decided to go to the city earlier the towers of the city appeared to Friedrich in a strangely foreboding light:

Siehst du dort...die dunklen Türe der Residenz? Sie stehen wie Leichensteine des versunkenen Tages. Anders sind die Menschen dort, unter welche Rosa nun kommt; treue Sitte, Frömmigkeit und Einfalt gilt nicht unter ihnen. Ich möchte sie lieber tot als so wiedersheen. Ist mir doch, als stiege sie, wie eine Todesbraut, in ein flimmernd aufgeschmücktes, grosses Grab...(p. 310)

Friedrich may not have planned to partake of this way of life, but, rereading the plan for his journey as he had laid it out at the time he left the university, he finds that all has come about differently: "Es rührte ihn,...wie das innere Leben überall durchdringt und, sich an keine vorberechneten Pläne kehrend,...erst als Ganzes einen Plan und Ordnung erweist." (p. 378) Although Friedrich, as the artist, may have wanted to plan for a purposeful, worthy life, he, like any other living being, has to meet the challenges as they come to him. It is the fitting together of each single decision, reaction, and deed that finally reveals
the outcome, the whole person. It is encouraging for him to know that in spite of all the activities that make up the "outer" life, his "inner" life, an inner voice, an awareness of a final reality, is always present and overshadows the other.

The empty life in the city is concealed under the artificial glitter of endless social activities. Balls are one favorite form of entertainment, and Friedrich, hoping to find Rosa, attends one of them his very first day there. "Geblendet trat er aus der stillen Nacht in den plötzlichen Schwall von Tönen, Lichtern und Stimmen, der wie ein Zaubermeer mit rastlos beweglichen, klingenden Wogen über ihm zusammenschlug." (p. 364) It is as though he were "drowning" in this enchanted sea of sounds and lights. In this unreal, magical atmosphere, images of life--not life itself--pass by in the disguised figures of the masqueraders, and their reflection in the mirrors adds to the confusion of the real and the artificial: "...Unzählige Spiegel dazwischen spielten das Leben ins Unendliche, so dass man die Gestalten mit ihrem Widerspiel verwechselte und das Auge verwirrt in der grenzenlosen Ferne dieser Aussicht sich verlor." (p. 364)

The expressions "Ferne" and "Unendlichkeit" seem to take on a new meaning in this context. To Friedrich, "Ferne" denotes the goal for his yearning. Ferne is the answer to Sehnsucht. The "grenzenlose Ferne" produced by the mirrors at the ball, however, suggests diffusion, divergence, and dissolution. It is a vast unknown in which the eye--and the soul--loses itself instead of arriving at a goal.

It seems strange that Rosa, who might have been able to share the "poetic" experiences of Leontin and Friedrich, has been drawn into this
group of "Charaktermasken ohne Charakter." (p. 364) Frequently her entrance is accompanied by the expression *verwirren*, as though she had a blurring, confusing effect on Friedrich's clear outlook on life and death, on value and worthlessness.

Although Rosa is "...die prachtigste Schönheit, die Friedrich jemals gesehen hatte," (p. 275) and although to him she has been a lovely creature while he was in love with her, he gradually comes to the realization that her beauty is only an external quality. Her "hartes Köpfchen" (p. 284) amazes him, her laughter in response to his childhood memories irritates him, and her deliberate choice to join the circles of the Residenz has shown him that they are "worlds apart" spiritually. He asks himself:

Sind das meine Entschlüsse, meine grossen Hoffnungen und Erwartungen, von denen meine Seele so voll war, als ich ausreiste?...Sind dir denn die Flügel gebrochen, guter, mutiger Geist, der in die Welt hinausschaute wie in sein angeborenes Reich? Das Auge hat in sich Raum genug für eine ganze Welt, und nun sollte es eine kleine Mädchenhand bedecken und zudrücken können? (p. 304)

Her "kleine Mädchenhand" is apt to "cover" his eyes and therewith limit his view.

Rosa is more concerned with sitting in front of mirrors dressing herself and preparing herself for parties than with educating herself or doing something useful. Her life continues to decline in substance with her stay in the court surroundings. Friedrich compares the downward process to the unnatural growth of a plant. As a plant of beauty, striving to grow heavenward, is hindered and pulled down by the choking power of another vine, (p. 358) so the exclusive preoccupation with
shallow social activities--visits, parties, masquerades, flirtations--stifles her life. With her marriage to the prince and her attainment of worldly pomp and glory, the artificial life of the court has triumphed.

The temptations of this kind of social life are often experienced by Eichendorff's people. Friedrich encounters them also, but he is strong enough to remain more of an observer than a participant. Usually he looks on from the doorway or from a window. He comes to the realization, too, that Rosa has drifted away from him on this sea of confusing social restlessness, and he writes "Lebe wohl!" on one of her sketch pages, "...ohne selbst recht zu wissen, was er tat..." (p. 426) His "inneres Leben" has come to the surface again and has enabled him to turn his back on temptation.

Friedrich's relationship to the members of the political circles at the court opens opportunities to him which for a time seem to give his life new usefulness and meaning. Up to this time he has been more concerned with ideals than with practical actions, but now as he observes closely the political activities at court, that which he sees affects his outlook and spurs him to new actions.

Two figures that stand out are the "Minister P." and the "Erbprinz." Since the minister--whom Eichendorff may have modeled after Metternich--was said to be "ein Wunder von tüchtiger Tätigkeit," Friedrich expected to meet a man of character. But instead he finds "eine lange, hagere, schwarzgekleidete Gestalt, die ihn mit unhöflicher Höflichkeit empfing." (p. 378) Friedrich's honest opinions on political matters shatter on the expressionless indifference of the minister and especially on his humbling remark that Friedrich should spend more time
in studying political science. Nevertheless, the minister recognizes the worth of Friedrich's genuineness and recommends him highly to the prince.

Friedrich is deeply impressed by the prince, whom he sees the first time as a noble youth in soldier's dress, parting the crowd on his charging steed. To the people's greetings and the minister's deep bow he responds with a friendly nod. A conversation with him reveals him to be an enlightened monarch who urges Friedrich to use his talents for the state: "Es ist gross, sich selber, von aller Welt losgesagt, fromm und fleissig auszubilden, aber es ist grösser, alle Freuden, alle eigenen Wünsche und Bestrebungen wegzuwerfen für das Recht, alles--" (p. 416).

Judging from his words, it would seem that he is an extremely dedicated person who is even willing to offer up himself for his country.

These are the people who control the affairs of state. After meeting them, Friedrich comes to a new realization: "Er staunte, wie er noch so gar nichts getan, wie es ihn noch niemals lebendig erbarmet um die Welt." (p. 418) It is here, in the surroundings of the court, the minister, and the prince, that Friedrich gets a fuller view of the world as a whole. The city he sees as a mirror, reflecting the misery of a life invaded by industry, the rising of powers that are dangerous and detrimental to man, the racing of time amid these conditions:

Da haben sie den alten, gewaltigen Strom in ihre Maschinen und Räder aufgefangen, dass der nur immer schneller und schneller fließe, bis er gar abfliesst, de breitet denn das arme Fabrikenleben in dem ausgetrockneten Bette seine hochmütigen Teppiche aus, deren innwende Keihseite ekle, kahle, farblose Mäden sind, verschämt hängen dazwischen wenige Bilder in uralter Schönheit verstaubt... (p. 418)

He determines to use all of his powers--"Geist, Mund, und Arm"--(p. 418) in an effort to help his fellow men. Eichendorff presents Friedrich's
political stand with the intention of arousing his fellow countrymen to new action and to new love for the fatherland. Yet there is a vagueness as to what this "action" and its goal should be. Eichendorff arouses in the reader a willingness to defend the right cause, but the full impact is lost by his failure to define a clear end.

A great change goes on within Friedrich at this time: "Die unbestimmte Knabensehnsucht, jener wunderbare Spielmann vom Venusberge, verwandelte sich in eine heilige Liebe und Begeisterung für den bestimmten und festen Zweck." (p. 418) Otto, from the later novel, also knows of this magical troubadour, "...dem zauberischen Spielmann, der jeden Frühling...aus dem Venusberge kommt mit neuen, wunderbaren Liedern und die Seelen verlockt." Friedrich had been enticed to follow the longing of his soul--an accepted trait of the artist--but at this time he turns his attention from that which beckons him from far away to matters close at hand. Through the study of state matters, a whole new area opens to him, "...die ganze Welt und was der ewige Geist des Menschen strebte, dachte und wollte..." (p. 419) With this vision before him, he matures. The playfulness of youth is left behind; a new earnestness pervades his being, "...sein ganzes Sinnen und Trachten war endlich auf sein Vaterland gerichtet." (p. 429) With other like-minded friends and statesmen he spends his days in the hope of saving his country.

It is not long, however, before the good intentions of the others are lost in travels, marriage, and play, and before Friedrich realizes that even the prince is weak-willed and wavering. He is at one and the

\[1\textit{Dichter und ihre Gesellen}, p. 174.\]
same time deceiving a poor maiden, flirting with Rosa, and carrying on a love affair with Marie, in spite of his high rhetoric concerning virtue and a purpose in life. When Leontin becomes aware of the prince’s double life, he wishes that he could divide the prince into two halves, "...damit die eine ordinäre Hälfte vor der andern närrischen, begeisterten einmal Ruhe hätte." (p. 421) The prince is a typical exponent of the social circle, and like all the rest, he spends most of his time in deceiving himself. The only time he faces the truth about himself is when he thinks he has caused the death of his sweetheart. In verses he writes of his remorse and of his determination to be a better man, but all good intentions quickly come to an end when the opportunity arises to live his new convictions. Friedrich turns his back on the fallen prince, "...der nicht einmal ein Mann sein konnte." (p. 451)

Since Friedrich had set his hand to helping mankind through participation in state affairs (see Goethe’s example) and had been disappointed in the dedication of his fellow workers, he next attempts to fulfill what he feels is his task in a different manner. He is drawn into a militant popular uprising (The historical background for this episode is the Tyrolean Volksaufstand, 1809). A student whom he meets there has also joined the soldiers, but only out of desperation in his personal life, and this is not a sufficient reason for Friedrich:

"Glaubt mir, das Sterben ist viel zu ernsthaft für einen sentimentalischen Spass. Wer den Tod fürchtet und wer ihn sucht, sind beide schlechte Soldaten, wer aber ein schlechter Soldat ist, der ist auch kein rechter Mann." (p. 470)

The descriptions of the soldier’s life show Eichendorff’s youthful
war enthusiasm, similar to other romantic poets' calls to battle at that
time. The glory of the fearless battle, the fire, the blood, Friedrich's
courageous sword-swinging—all are seen in the light of a great purpose
and great accomplishment. Friedrich feels that he has finally done some­
thing of value:

He is content and completely sure of the goal of his activities, "dass
er das Rechte wolle." All the things that he had ever done before were
merely weak, lone attempts which now have been gathered together and
combined in "der sichern, klaren und grossen Gesinnung" that rules him
now. His thoughts have crystallized, a great clarification has taken
place.

Nevertheless, we find that Friedrich's engagement in statesmanship
and swordsmanship fail to bring forth the kind of result they were in­
tended for--the betterment of human conditions. The gain, therefore,
is essentially an inward, spiritual one, felt only by Friedrich himself.
While Friedrich is at the court, he comes under the influence of another woman, Romana. The reader, however, meets her long before Friedrich does, in a thematic introduction peculiar to Eichendorff, in which she takes on definite characteristics and a definable "role," emerging as the figure that is needed in Friedrich's life at this time. She is talking about herself to Rosa when we first meet her. Speaking of the ball they have attended, she exclaims, "Ich bin immer so ganz durchklungen, als sollte die Musik niemals aufhören." (p. 373)

Romana seems to be a person with music within her, but Leontin has said of her that she is "...wie eine "Flöte, in der viel himmlischer Klang ist, aber das frische Holz habe sich geworfen, habe einen genialischen Sprung, und so tauge doch am Ende das ganze Instrument nichts." (p. 376)

The music is there, but there appears to be some flaw in the instrument, in Romana.

Romana relates an enigmatic tale about a hunter who loved her, but who, in trying to cross over an abyss to her castle, lost his life, leaving her as the unredeemed princess. There is a mysterious, magical attraction about her, and yet somehow a reckless spirit seems to rule her:

Und ich mag mich nicht bewahren!
Weit von euch treibt mich der Wind,
Auf dem Strome will ich fahren,
Von dem Glanze selig blind!
Tausend Stimmen lockend schlagen,
Hoch Aurora flammend weht,
Fahre zu! Ich mag nicht fragen,
Wo die Fahrt zu Ende geht! (p. 376)
This is Romana, a most attractive person with great potential and with great dangers threatening her soul.

Friedrich is most impressed with her when he sees her first with Rosa in a "religious" tableau. She represents a Greek goddess who seemingly has turned to stone under the glory of Christianity. Around her are strange, entwined plants and golden birds. As beautiful as the scene is, there seems to be an allusion to an enchanted, almost dangerous element, appealing to the senses with a stunning effect. Friedrich finds Romana "höchst anziehend und zurückstossend zugleich..." (p. 387) Physically, she is most attractive with her outstanding beauty: "Ihre Schönheit war durchaus verschwenderisch reich, südl ich und blendend.... Ihre Bewegungen waren feurig, ihre grossen, brennenden, durchdringenden Augen...bestrichen Friedrich wie ein Magnet." (p. 387) There is almost too much beauty, and a certain danger seems to be hidden in the words "blendend," "feurig," and "wie ein Magnet."

Her talents are many: sitting at the piano, she revels in music; she is able to quickly whittle a portrait of Friedrich at a party; and when asked to recite one of her poems, she shows herself to be a talented poetess. Her poem is about a princess held captive by an old sorcerer, and Friedrich realizes that she is speaking about herself. The poem itself reveals a certain formlessness in its lengthiness, an unrestrained overflowing of words, an element of excess which has been noticed in her personality already. Reciting the poem in a serious, dramatic voice, she interrupts herself with uncontrolled laughter. She, too, like several others in the novel, seems to have an oscillating character, a double nature.
We hear of the warning her mother had given Romana:

Spring nicht aus dem Garten! Er ist so fromm und zierlich umzäumt mit Rosen, Lilien und Rosmarin....Denn du sollst mehr Gnade erfahren und mehr göttliche Pracht überschauen als andere. Und eben, weil du oft fröhlich und kühn sein wirst und Flügel haben, so bitte ich dich: Springe niemals aus dem stillen Garten! (p. 376)

The "garden," protected and beautiful, is representative of the life within boundaries. Romana, the one with "wings," is gifted with all that is needed for a life that is complete and satisfying, but by her deliberate choice to use her "wings" for her own pleasure, she has entered the zone of danger. Nevertheless, the quality of having "wings" is better than having none at all, as Kunisch points out: "Flügel zu haben ist immer Auszeichnung, auch wo die Gefährdung überhandnimmt."¹ "Wings" are an attraction to Friedrich. Romana "...kam ihm nun in allen seinen Gedanken entgegen. Es war in ihrem Geiste wie in ihrem schönen Körper ein zauberischer Reichtum; ...sie zeigt eine tiefe, begeisterte Einsicht ins Leben wie in alle Künste..." (p. 399) An abundance of physical and spiritual assets, "ein zauberischer Reichtum," lies within the power of this woman who has already described herself as a "sorceress" in her poem. With an intuitive insight into life and art she reaches into the sphere of Friedrich and Leontin.

Romana, in the role of poetess, is part of a literary circle with which Friedrich becomes acquainted also. At a tea party he observes its members: "Die Damen, welche sämtlich sehr ästhetische Mienen machten, ¹ Hermann Kunisch, "Freiheit und Bann--Heimat und Fremde," Eichendorff heute, p. 147.
During the following discussion of literary topics, three "poets"—obviously satirical figures—attract Friedrich's attention. The first one has been everywhere, has seen everything, and knows every important writer. With this background, he can look disdainfully on those of opposite opinions. The second poet praises and corrects continually in a loud, piercing voice, at the same time sending loving looks into a mirror directly opposite him. The last one emotionally tosses out poetic clichés—"Priesterleben," "überschwengliches Gemüt," "mein ganzes Leben wird zum Roman." (p. 385)

With these three different impersonations, Eichendorff introduces some of his critical ideas concerning the literary activities of his day. These three have something in common in that each finds the center of his poetry in his own ego. Not only are they self-centered, but they are also figures of the "false" poet.

Friedrich listens to their poetic creations. One of them is a sonnet, beginning thus:

Ein Wunderland ist oben aufgeschlagen,
Wo goldne Ströme gehn und dunkel schallen
Und durch ihr Rauschen tief' Gesänge hallen,
Die möchten gern ein hohes Wort uns sagen. (p. 386)

The romantic vocabulary is here obviously satirized. Incongruous and vague images blur out towards the end of the stanza instead of becoming concrete. As accumulation of heavily accented vowels brings about a pompous and hollow sound effect.

How differently Friedrich describes his "wonderland:"
O Täler weit, o Höhen,
O schöner, grüner Wald,
Du meiner Lust und Wehen
Andächtger Aufenthalt! (p. 361)

His is a world of sunrise, of bird song, of the power of resurrection in which the heart begins to sing. His poetry does not consist of forgetting the world around him in adoration of something "higher."

Of the "false" poems Friedrich says,

Keinem...fehlte es an irgendeinem wirklich aufrichtigen kleinen Gefühlichen, an grossen Ausdrücken und lieblichen Bildern...Sie bezogen sich alle auf den Beruf des Dichters und die Göttlichkeit der Poesie, aber die Poesie selber, das ursprüngliche, freie, tüchtige Leben, das uns ergreift, ehe wir darüber sprechen, kam nicht zum Vorschein vor lauter Komplimenten davor und Anstalten dazu. (p. 386)

Here an equation is made between "Poesie selber" and "das ursprüngliche, freie, tüchtige Leben." To the real poet, there is no dividing line between art and life; he lives poetry, and that is why he stands apart from the professional as well as from the false poet.

A man from the country who is also at the party tells Friedrich how there was a time when he had no use for poetry and art at all, and how this attitude was changed through the reading of a story. As he read, he felt the power of art. "...Vieles kam mir so wahrhaft vor wie meine verborgene innerste Meinwung oder wie alte, lange wieder verlorne und untergegangene Gedanken..." (p. 396) Although there is much in his reading that he does not understand, he is able to say, "...aber ich lerne täglich in mir und den Menschen und Dingen um mich vieles einsehen und lösen, was mir sonst wohl unbegreiflich war und mich unbeschreiblich bedrückte." (p. 397) This simple country man has found
the secret of art and life, which the false poets fail to see. He has found that poetry is the key to the understanding of life. Friedrich feels a closeness to this man who can disregard form and rules in seeing that life and poetry are one.

To the other poets, who understand nothing of this, Friedrich is a judge with the power of discernment. One of the so-called poets "...fürchtete Friedrich...wie ein richtendes Gewissen." (p. 397) Such poetasters have no room for the true poet, because he sees through their artificial show and exposes their real being. Friedrich himself also comes to the realization that his life will be a lonely one, and that his genuineness and wisdom will not always be accepted. New awareness of his role has a discouraging effect on him. "Er hatte sich noch nie so unbehaglich, leer und müde gefühlt." (p. 399)

Only Romana continues to attract him, and he seeks her out, because "...die Unterhaltung mit ihr war ihm fast schon zum Bedürfnis geworden." (p. 400) In her spontaneous and extreme actions, in her quick mind, in her deep insight into life and art, she is much like Leontin, yet there is a feeling of a "strange" power about her and her domain.

Her castle and garden lie in a magical atmosphere. Gardens, vineyards, trees and rivers blend into a wild, confused, haunting landscape in which all lines are indefinite. Water from the fountains rises and falls over and over again with a hypnotizing effect; exotic and phantasy-like plants flourish; strange birds, instead of rising in song towards the open heavens, sit dreamily in the shadows. On the terrace a heavy fragrance intoxicates Friedrich into a "sinnenverwirrenden Rausch."
Seidlin sees in the absence of form and order in her domain a resemblance to Romana's character:

> Damit aber haben wir das Lebenszentrum Romanas, der Herrin dieses chaotischen Gartens, getroffen. Was ihr fehlt, ist der klare und eindeutige Umriss, ihr kaleidoskopisches Wesen erschöpft sich in einer unaufhörlichen Revolte gegen das Prinzip des all-ordnenden Geistes, des Geistes, der die Materie zum All ordnet. Sie ist Stoff, reines Element, das sich weigert, den schöpferischen, formgebenden Willen des Höchsten anzuerkennen.1

Recognizing in Romana a figure related to the Venus statue of the "Marmorbild," to Juana of *Dichter und ihre Gesellen*, and to Diana of "Die Entführung," one also realizes the presence of a subhuman force, a demonic element, and "bei Eichendorff liegt in dem Dämonischen ein endgültiges Nein..."2 It is no wonder that in the magical atmosphere surrounding Romana, Friedrich meets what is perhaps the greatest temptation of his entire life. She captivates him with her uncontrolled powers: "...Ihr Geist schien heut von allen Banden los;" her music, "durchaus wunderbar, unbegreiflich und oft beinahe wild," has an irresistible power; her physical beauty becomes "verführerisch."

She does everything in her power to try to seduce him, and Friedrich could have chosen to enjoy the sensual pleasures Romana offered. A susceptibility for the temptation she represents is present in every person, in Friedrich, in Eichendorff. But Friedrich, "awakened" and purified by the song Leontin sings outside, flees back into God's world, where the sun rises and the birds throw themselves into the sky,

1 Seidlin, p. 41.
where a new resurrection awaits him. He has stood the test.

After this experience Romana tries with all her strength to reform her life. Her only help can come from following Friedrich's counsel:

Und so soll auch der Mensch die wilden Elemente, die in seiner eigenen dunklen Brust...lauern..., mit göttlichem Sinne besprechen und zu einem schönen, lichten Leben die Ehre, Tugend und Gotteseligkeit in Eintracht verbinden und formieren. Denn es gibt etwas Festeres und Größeres als der kleine Mensch...Sie glauben nicht an Gott!(p. 479)

Here is the religious line of thought, flowing through the whole work as a strong undertone. It is the lack of God in Romana's life that causes her to be self-centered and to misuse her faculties. The relationship between Friedrich and Romana is broken, because Friedrich, in the role of the true poet, must keep himself dedicated to the highest ideals in life, both as an individual and as a poet. Romana, sinking deeper and deeper into herself, remembers in Friedrich's presence her own original potential, "...ihre eigene ursprüngliche, zerstörte Grösse," (p. 479) and in desperation bordering on madness, she ends her own life. "Der müde Leib ruhte schön und fromm, da ihn die heidnische Seele nicht mehr regierte." (p. 480, italics mine)

Not only has Eichendorff stressed Friedrich's individual character development, but he has also expressed his own views in criticism of his contemporary literature, social life, and politics. Most of all, Friedrich has been exposed to the many dangers of the soul, but he has withstood them all. "Wie ein rüstiger Jäger in frischer Morgenschönheit stand Friedrich unter diesen verwischten Lebensbildern." (p. 398)
CHAPTER SIX

RELIGIOUS LIFE

Friedrich's engagement as a soldier in the war ends when he has to accept defeat on his side. He finds that his estate has been taken from him and that his honor has come to nothing. He seems to have come to a standstill, both as an individual and as an artist. "Er achtete sein Leben nicht, es schien ihm nun zu nichts mehr nütze." (p. 475)

Friedrich now stands on the threshold of a new phase, one which seems more enduring and will not be merely a passing developmental experience as the others have been. This fact is suggested in several ways. One of the first is that Friedrich returns to the place where he started his journey. Beginning and end meet here. Moreover, he goes back to his long lost Vaterhaus, which suggests that his life "circle" has been brought to completion.

In addition, an unraveling of all former mysteries takes place. Where before Friedrich saw only two shadows flit by, or where a disguised figure crossed his path, or where he saw a strangely familiar picture, now these mysteries are clarified, and each piece of the great puzzle finally is put into its place. For example, the relationship between several lesser personages is solved, with the result that Erwin, the white lady, and the gloomy man in the woods are all shown to have been related in some way to his lost brother Rudolf.

At this time, too, he meets his former acquaintances once more. He is with Romana when she ends her life; he sees Rosa on her wedding
night; Leontin and Julie appear on the scene; even Faber puts in his appearance. "Es war ihm, als rückte sein ganzes Leben Bild vor Bild so wieder rückwärts, wie ein Schiff nach langer Fahrt, die wohlbekannten Ufer wieder begrüßend, endlich dem alten, heimatlichen Hafen bereichert zufährt." (p. 482) His life, enriched by many experiences, seems to pass before his eyes once more.

All his former acquaintances are now measured against Friedrich. One of these is his brother Rudolf. Both he and Friedrich come back to their original starting place, but as opposite figures. Rudolf is an extremely strong-willed person. As a child Friedrich remembers him as being "...wild...und dabei störrisch..." (p. 296), and as he sees him again, he calls him "verwildert." (p. 519) Friedrich's foreboding dream, in which Rudolf was prevented by monstrous cliffs and trees from entering into a beautiful shining land, has come true, for Rudolf has not reached a state of peace. In contrast, his whole life has been a constant "downward" journey. As a child he asked Friedrich, "Hörst du, wie jetzt in der weiten Stille unten die Ströme und Bäche rauschen und wunderbarlich locken? Wenn ich so hinunterstiege..." (p. 299, italics mine.) His are the depths from which the Venus figure of the "Marmorbild" arises, the depths which allure and destroy.

Rudolf's wanderings have resulted in a life which he himself describes as "formlos," (p. 541) without form, chaotic. He lives in a dark, wild forest, where he has constructed a chaotic building, "...unförmlich...allesüber- und durcheinander gebaut," (p. 505) a curious mixture of Greek temple, Chinese tower, and old castle. Paths following endless circles lead nowhere. His art, the drawings, are
without definite form: "Es waren meist flüchtige Umrisse...halb verwischt und unkenntlich." (p. 515) Moreover, he has surrounded himself with people whose minds depart from accepted standards, whose distorted thoughts add to the confusion. His whole life has been without plan, without success, because he is "...herausgefallen aus der göttlichen Ordnung, mittelpunktslos--mittelpunktslos eben aus dem Grunde, dass er sich selbst als den Mittelpunkt der Welt gesetzt hat..." Like Romana, he refuses to accept a higher rule for his life and admits, "Ich sass, wie in mir selbst gefangen..." (p. 524)

Realizing that he cannot break out of himself, he throws himself into philosophical studies, called here "wunderbare Tiefen." (p. 532) He also, like Faust, plunges into "...den flimmernden Abgrund aller sinnlichen Ausschweifungen und Greuel." (p. 532) Friedrich warns, "Versenke dich nicht so fürchterlich in dich selbst," (p. 560) but Rudolf hopelessly continues in his way by going to Egypt, "...das Land des Totenkults und der Mumien,...die starren Steinmassen der Pyramiden und Sphinx, fest, kalt und wüst wie Rudolfs eigenes Wesen." There he wants to give himself over to "magic" in a last downward step in the progression that has turned him "...entweder von Gott ab oder zu einem falschen Gott." (p. 532)

Rudolf's guiding principle has been the turning away from God and His form-giving rules to an intoxicating whirl around himself as the center. Friedrich's life is exactly the opposite. Not far from his

\[1\text{Seidlin, p. 230.}\]
\[2\text{Ibid., p. 228.}\]
brother's castle he "finds" a monastery high on a mountain. He visits, returns, and determines to stay there in a final act of making God the center of his life. He reasons, "Denn wo ist in dem Schwalle von Poesie, Andacht, Deutschheit, Tugend und Vaterländerei ... ein sicherer Mittelpunkt, aus welchem alles dieses zu einem klaren Verständnis, zu einem lebendigen Ganzen gelangen könnte?" (p. 555) Rudolf had made himself the central point; Friedrich sees no other hope than in God.

Perhaps the first definite inclination towards this surrender to God came in the form of a dream which Friedrich had while he was still in the city. In the dream, a shining child was showing him a sad scene: the world lying in destruction and the sun sinking into an immense ocean. Outlined against the sun he saw this same child leaning on a great cross, saying, "Liebst du mich recht, so gehe mit mir unter, als Sonne wirst du dann wieder aufgehen, und die Welt ist frei!" (p. 419) Although this dream may be interpreted in various ways, it can be taken to be representative of Friedrich's decision. Not finding satisfaction in the world, not in love, society, or on the battlefield, his only hope is in Christianity, and Christianity, it is illustrated, requires a losing of one's self in God. It also involves a going "down," but it is a burial of the "I" as central point. It is the prerequisite to a resurrection. The acceptance of and obedience to this principle causes Friedrich to avoid his brother's downward plunge.

All of Friedrich's life is affected by this culminating, completing process. Standing again at the place where his journey began, he finds that he has "...keine Sehnsucht mehr nach dem Plunder hinter den Bergen und weiter." (p. 481) At the beginning of his wanderings, he had looked
forward to the future, for which he had "...tausend...Hoffnungen."
(p. 261) His longings have actually been for "home" all this time, and
arriving there, he is satisfied and able to state, "Locke mich nicht
noch einmal hinab in die Welt, mir ist hier oben unbeschreiblich wohl,
und ich bin kaum erst ruhig geworden." (p. 545) It is significant that
this place is "oben," above worldly things, above temptation, and above
the longing for that which does not satisfy. It is a place from where
that which is near and that which is far off are seen equally well. There
is no need to wander into the distant realms again.

As for his poetic calling, he finds, "Die Poesie, seine damalige,
süsse Reisegefährtin, genügte ihm nicht mehr..." (p. 481) All through
the various stages of development, Friedrich has demonstrated that art
and life cannot be separated. It has been pointed out earlier that
because he lives his poetry, he does not need to be concerned about
writing it down. There are many examples of persons of whom this cannot
be said, in whom art and life are two separate ideas: Faber differenti­
ates between living and writing verses; Romana unsuccessfully attempts
to reform her life and yet writes pious poetry; the prince gives lip
service in rhymes to a conversion to a better life. Only in Leontin and
Friedrich does poetry arise out of living and is living carried out
according to the ideals set forth in poetry. The person and the poet
are one in Friedrich, regardless of whether he produces poetry or not.

Art is not a goal which is finally reached, nor is it a passing
stage in one's development. For Eichendorff it is "...jene auflockernde
Kraft der menschlichen Seele..., die, eingesenkt in jede Lebensform, als
umformende und verwandelnde Macht am Werke ist, Lied, das in allen Dingen
schläft und auf Erweckung harrt...”¹ It is always present in the artist in all stages of his development. "So wird für Eichendorff das Dichterische nahezu identisch mit dem hohen Mut des Menschen, der Bereitschaft zum Wagnis, dem Streben nach den hohen Dingen."² This high purpose exists in Friedrich even more strongly as a man of God than it has ever existed before.

Earlier in his life he had already recognized a relationship between religion and art. Comparing the poet to a martyr, Friedrich expresses the opinion that both of them are related in proclaiming their belief in God.

From Friedrich's life it is evident that the will of God is to be proclaimed by deed as well as by "word" and inner feeling.

Friedrich has experienced love for those around him--Rosa, Leontin, the prince. It was human love reaching out to his fellow man. Now this has become a higher love: "Seine Mädchenliebe musste...einer höheren Liebe weichen..." (p. 431) Or again, "Seine Phantasie, die Liebes-kupplerin, war seitdem von grössern Bildern durchdrungen, alle die hellen Quellen seiner irdischen Liebe waren in einem grossen, ruhigen Strom

¹Seidlin, p. 219.
²Ibid., p. 220.
Friedrich has before been compared to a knight. Like a knight, who usually honors a particular lady, Freidrich once had made Rosa the object of his love. Now a much greater being has taken her place. As God's knight, he has taken the cross as his sword. It is not that he has thrown his sword away, but that the sword and the cross have become one mighty weapon as strength and love have been combined. Along with the new weapon, he has taken on a new dress. He has taken off "...den phantastischen tausendfarbigen Pilgermantel...," and stands ready to combat evil in a new garb, :...in blanker Rüstung als Kämpfer Gottes gleichsam an der Grenze zweier Welten." (p. 543)

Seidlin speaks of "das Gegeneinander- und Miteinanderwirken von gewaltiger Naturkraft und der ewigen Gottesbotschaft, die alles nur Natürliche erlöst und überwindet..." Friedrich, as the knight reaching for God's message, has the task of overcoming and of setting free the natural powers in the world, and to interpret their mysterious message. Leontin refers to life as "...ein unübersehbar weitläufiges Hieroglyphenbuch von einer unbekannten, lange untergegangenen Ursache." (p. 277) Alewyn speaks about these hieroglyphs, "...den heiligen und geheimen Zeichen, die überall in den Linien und den Formen der Natur, aber auch in den Wegen und den Begegnungen der Menschen zu erkennen sind, einer Geheimschrift, die nur der Eingeweihte zu entziffern vermag." The

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1 Ibid., p. 155.
secret code exists everywhere in the visible world, and, as Friedrich realizes, expresses itself particularly in nature:

Wie wahr ist es...dass jede Gegend schon von Natur ihre eigentümliche Schönheit, ihre eigene Idee hat, die sich mit ihren Hächen, Bäumen und Bergen, wie mit abgebrochenen Worten, auszusprechen sucht. Wen diese einzelnen Laute rühren, der setzt mit wenigen Mitteln die ganze Rede zusammen. Und darin besteht doch eigentlich die ganze Kunst und Lust, dass wir uns mit dem Garten recht verstehen. (p. 346)

Friedrich is able to give meaning to the hieroglyphic symbols because he is in close relationship to the one who writes them, to "Gott, der die Weltgeschichte dichtet..."^ History thus considered is "ein Gedicht...das Gott in Hieroglyphen schreibt, eine Offenbarung, allen sichtbar, aber sich verrätseind, indem sie sich enthüllt..."^2 Friedrich sets free this bound and hidden message to mankind.

Den blöden Willen aller Wesen,
Imirdischen des Herrn Spur,
Soll er durch Liebeskraft erlösen,
Der schöne Liebling der Natur. (p. 557)

The story of Friedrich's journey through life comes to a close in one of Eichendorff's typical end tableaus: the hermit standing at an elevated center; those below him beginning another "circle" of leaving and returning. "Das Noch-einmal-Zurück ins Gestern als Entwurf und Plan für das Morgen, und dies unter dem prüfenden Auge, segenspendend und warnungsvoll prüfend, eines zeitlichen Entrücktseins--in solcher Konfiguration endet die 'Geschichte' bei Eichendorff."^3 While Leontin

^1 Seidlin, p. 159.
^2 Ibid., p. 160.
^3 Ibid., p. 111.
strikes out for the new world, and Faber, loaded down with the more tangible rewards of this world, returns to his old life, Friedrich remains above and alone. He has left his plans, his talents, and his knowledge behind him. In this "Einsiedler--Ausfahrer--Heimkehrer"\textsuperscript{1} formula, it is the hermit, priest, or monk who stands as the one stable point while all others are either arriving or leaving "home."

Among these he stands, "...im Hinüberschreiten zeitlos genug, dass an ihm der Zeitenlauf gemessen werden kann, zeitnah genug, dass vor ihm nicht alles Zeitliche als wesenlos versinkt."\textsuperscript{2} There is no suggestion that the situation will ever change. Friedrich has found fulfilment in God, as was suggested at the outset of his journey in the motif of the cross towering above the restless waves.

\textsuperscript{1}Ibid., p. 110.

\textsuperscript{2}Ibid., p. 109.
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