

EICHENDORFF'S POETRY

A STUDY IN GERMAN ROMANTICISM

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by
Sister Rose Dominic Gabisch
A.B. Kansas University, 1927.

Approved by :

A. L. Carbin

Instructor in Charge

M. C. Thurman

Head or Chairman of Dept.

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TABLE OF CONTENTS

Chapter I. INTRODUCTION 1

Chapter II. EICHENDORFF'S LIFE AND
ITS INFLUENCE ON HIS WORKS..... 14

Chapter III. AN ANALYSIS OF EICHEN-
DORFF'S LYRIC 42

Chapter IV. THE ROMANTICISM OF
EICHENDORFF..... 62

NOTES..... 88

BIBLIOGRAPHY..... 93

Chapter I.

INTRODUCTION.

"Und ich sinn' auf neue Weise,
Die der Menschen Herz erfreut."

"Der Musikant."

These lines might be taken as the "stimmung" or mood of Eichendorff's life and work. A spirit of joy and light-heartedness, of laughter and song, of wandering and love, of deep spirituality breathes through his creative works, causing joy to his readers. And in his life, countless instances might be cited of his charity and kindness, his gentleness and cheerful helpfulness. True to his calling, true to his home and true to his God, he lived his life in conscientious fulfillment of his duties, happy amid the calm beauties of nature and pleasures of home, and waited trustfully for the fulfillment of life's purpose in his heavenly home.

His appreciation of nature was deep and his study of her moods thorough. Nothing was too insignifi-

cant to notice, and he heard music where others noticed nothing:

"Schläft ein Lied in allen Dingen,
die da träumen, fort und fort,
Und die Welt fängt an zu singen,
hast du nur das Zauberwort." (1)

Eichendorff possessed this magic word and it changed the whole world for him from an objective picture to an harmonious song.

But however much he wrote of the visible, he was never without consciousness of "Die wunderbaren Stimmen einer unsichtbaren Welt!" (2) He himself compares this feeling to that expressed by the poet Uhland in the "Schäfer's Sonntagslied":

"Das ist der Tag des Herrn!
Ich bin allein auf weiter Flur,
Noch eine Morgenglocke nur,
Nun stille nah und fern.

Anbetend knie ich hier.
O süßes Grau'n! geheimes Weh'n!
Als knieten viele ungesch'n
Und beteten mit mir."

The poet longs for Heaven, and speaks of it often, but he never attempts to picture it. " No poet gives a completed heaven, he merely places the heavenly ladder (Himmelsleiter) upon the beautiful earth". (3)

As he goes about through fields and woods he knows that all nature feels his sympathy and recognizes the poet as her king:

"Der lust'ge Frühling merkt es gleich,
Wer König ist in seinem Reich." (4)

He contrasts the way in which the poet travels with that of the ordinary layman, " Das Leben der meisten ist eine immerwährende Geschäftsreise vom Buttermarkt zum Käsemarkt; das Leben der Poetischen dagegen ein freies, unendliches Reisen nach dem Himmelreich". (5)
In " Aus dem Leben eines Taugenichts" the poetic Happy-go-lucky travels merrily on, without care for the morrow. But one must not think that Eichendorff was of a similar character. On the contrary his diary and letters reveal another side to his nature, that of the methodical business man, the kind father and husband, and the painstaking historian.

Poetry was Eichendorff's true vocation, but due to financial circumstances he was compelled to make it an avocation. It is a great credit to his

cheerful common sense and his spiritual view of life that he was able to do this without injury to either side of his work, and without embittering his character as was the case with other German romanticists. His conception of the poet's mission helped him to this. He tells us, " True poetry is thoroughly religious and religion is poetic, and to portray this secret double nature is the greatest task of romanticism." (6)

The fact that Eichendorff is a romanticist needs no explanation. But, briefly, what is romanticism and what was the nature of the work done by that group of German writers, generally known as the Romantic School?

"Romantic" is a word, which because of the indistinctness and mist which surrounds its meaning, and because the romantic reaches out to every side into the unending, cannot be hemmed into any hard and fast circumference. In the popular consciousness, however, it has its meaning and people feel what it means, so the lack of clarity which is experienced in trying to define it, need not be alarming. The romantic conception had its beginning in the gray dawn of our civilization when the Germanic and Scandinavian hordes, thirsting for adventure, poured over Europe. These barbarians in the next centuries became Christians, and found the needed outlet for their restless energies in serving the King of Kings. The idealized adventure

of the Crusades, with its heroism flaming was the spring storm of youthful Christianity. Eichendorff tells us that the rationalists regarded this period of early enthusiasm as incredibly stupid and fantastic and threw it into the topsy-turvy store-room of what were to them the pitch-dark Middle Ages. The heroes of the Crusades they would have put into the insane asylum or the workhouse for a needed cure. Is it any wonder then that the romanticists' return to the spirit of the Middle Ages should be looked upon askance by their contemporaries of the Enlightenment?

The latter had tried to reform everything, according to reason. For example, the old religion, cleansed of all that was marvelous or hidden, was given a newly reasoned, everyday sense; God must be merely an onlooker, praising the great drama which the intellegensia were staging. With his usual quiet humor, Eichendorff remarks in regard to these reformations, " What a pity that nature remained so wonderful and incomprehensible, so poetical and infinite, in spite of all attempts to modernize her. " (7)

The Rationalistic age gave the German spirit neither satisfaction or rest, and the romanticists, fired by youthful enthusiasm declared themselves knights of Christianity against the ruling spirit. They advocated " man's return to himself, to one of the well-springs of his life, to the receptive, non-critical side of his nature." (8) Their work was " an

emotional reaction against the sternness of "facts" --however valuable. Everywhere there must be the spice of romanticism for everywhere there must be passion, enthusiasm, faith and love."

In all countries, the love of nature and its symbolical portrayal is a characteristic of the romantic spirit. The "esprit de Geometrie" which was found in the landscape gardening of Versailles had produced a sense of artificiality, and the romanticists' ideal was to return to nature. This idea, in France, and under the leadership of Rousseau was carried to an extreme. In Germany, on the other hand, the romanticists wanted nature, and the naive and comfortable state of life in a beautiful country district, but they saw no reason for throwing away culture to obtain it. Furthermore, they did not care to elevate a peasant above his station or grant him undue privileges. This would have seemed to them as unnecessary as to change a ballad into a sonnet. The romantic portrayal of nature is such a picture as one might see reflected in a lake -- not a definite view, but a tone or mood, with shadowy, unreal figures. The romantic countryside of Eichendorff is typical. It was the music of the romantic soul become visible,

and did not need men to complete it. Romantic moods might be awakened by the flowing evening sky, reminding one of the future; the moon, filling the beholder with painful longing; an old ruin, picturing the transitoriness of time; the forest, fostering loneliness; or the clouds, passing dreamily into the distance.

An exotic element is noticeable in the work of most romanticists. Their longings could not be satisfied at home so they turned to Italy or the Orient, as the source of inspiration, and the home of the wonderful, the dreamy and the mysterious. Unsatisfied longing, the art of the unattainable, carried the fancy of romantic writers to far distant lands. It was not what they could have found there, but the highly imaginative conceptions of what they wished to find, that colored their work. They dreamed of visiting these wonderful scenes, but since most of them could not do so, they sent the heroes of their novels instead. Oberdingen, Sternbald and many others followed their "Wanderlust" through volumes of romantic adventure. The thought, that fairer lands lie far away is clearly expressed by Eichendorff in a verse of the romanze, "Die Brautfahrt":

"Ich kann hier nicht müßig lauern,
Treiben auf dem flachen Sand,
Dieser Kreis von Felsenmauern
Hält mein Leben nicht umspannt;
Schönere Länder blühen ferne,
Das verkünden mir die Sterne."

But the truest spirit of the romantic is the lack of conclusiveness. One leaves a romantic work with the feeling that something more, some development or progress is yet to come. Friedrich Schlegel says, "Romantic poetry is a progressive universal-poetry, it is always in process of being completed, but can never reach completeness. This constitutes its real being. No theory can exhaust it, and only a divinatorial critic might dare to attempt a characterization of its ideal. It is endless and free, so free that its first law says that the inclination of the poet shall know no bound." Eichendorff reaches a similar conclusion from a comparison of the romantic with pagan literature. In German pagan poetry the author was confined to the world, and his gods were men deified, or the powers of nature. Hence pagan poetry as the reflex of this philosophy was definite,

clear and purely human. But when Christianity brought this life into close connection with the hereafter, there appeared a poetry supernatural, wonderful, mystical and symbolical, using the material and sensible only as a means of portraying the unending and eternal. Pagan poetry has a practical certainty and definiteness, a finished whole within the limits set. The author evidently felt that all had been set down which might be necessary. The spirit of romantic art, on the contrary, is a deep feeling of longing and pain because of the transitoriness of earthly beauty and the impossibility of reaching its perfection, resulting in ever unsatisfied desires of perfectibility. This longing is illustrated best by the Gothic spire, pointing ever upward. Poetry, says Eichendorff, is only the indirect, sensible portrayal of the eternal, of the always and everywhere significant^{nt}, which is also the beautiful, as, veiled, it gleams through the terrestrial. It appeals to the feelings (Gefühl), to the imagination and to reason. When it fails to reach one of these objectives, dissonance, unhealthiness, caricature results. Much of the poetry of the romanticists failed because it neglected the appeal to reason, whereas poetry of the Enlightenment neglected feeling.

The extent to which emphasis on feeling went, among certain romanticists, is evident in the character of Clemens Brentano, whom Eichendorff calls a poem rather than a poet.

The word "school" as applied to the German romanticists, is a rather loose name, signifying a group of men in close personal relationship, interested in the same intellectual or literary activity. The Schlegels and others of the first group were held together by a common effort to formulate a speculative philosophy. The center of the group was Jena. The later romanticists flourished in Heidelberg, -- that city which has been called "itself a magnificent romanticism" (10) Eichendorff praises the early works of the romanticists. They discovered Calderon, made Shakespeare popular through Schlegel's translation, revived both prose and poetry, and fought with considerable success against the poor works of Iffland and Kotzebue. The two brothers Grimm opened up the treasures of national folk-lore, this most romantic work being, strangely enough, the outcome of their scientific interest in German philology. The romanticists pointed back to the heroes of the old German national poetry and reawakened in the German mind the virtues so sorely needed in the troubled

Napoleonic era. In fact their influence was felt not only within, but outside the borders of Germany.

Throughout centuries Germany borrowed its literary ideas from other nations, but when the romantic movement spread, then, according to Eichendorff, the German poets richly repaid the other countries. This point of view, in regard to England at least, is not quite in accordance with modern criticism, which gives more credit to the authors of that nation in the early development of the romantic sense. But as far as the southern European countries are concerned it still holds good.

England, he says, had never entirely lost sight of the old ballads or of Shakespeare, but they were no longer living in the popular mind. Sir Walter Scott and Lord Byron turned the attention of Englishmen to romanticism; the former with his historical novels-- the national-historical element, the latter with his poems -- the night-sides of romanticism, doubt and distraction, which had been the invention of Kleist.

But it was in France that the romantic invasion manifested itself most brilliantly. Here it fought against rigid classicism and musty traditions. Madame de Staël began a romantic propaganda, and

especially advertised the movement in her "Sur l'Allemagne". The first result was a loud cry of indignation, as the classicists shouted that these barbarian influences from the North must be kept out. But the younger poets submitted to the influence, and the most talented of them, Victor Hugo, finally dared to write a drama along the new lines. The "Theatre français" was virtually compelled to give place on its boards to "Hernani". However, it was not a reform but a revolution, and the French romanticists went even farther from the purposes of the genuine romanticists than some of the Germans. In fact, Eichendorff speaks of it as anarchy, and again as the "St. Vitus dance of French romanticism".

In Spain the influence was deeper and the old masterpieces were revived, while new plays were produced. The pernicious influence of French romanticism was strongly felt, but the movement never deteriorated as greatly as it had in that country. Calderon's plays, especially, were staged again. It is interesting to note that these works of Calderon, especially his spiritual dramas possessed a great fascination for Eichendorff. In his student days he

attended performances of Calderon and in his later life he translated and edited a group of the spiritual dramas.

Chapter II.

EICHENDORFF'S LIFE AND ITS INFLUENCE
ON HIS WORKS.

To understand the work of Eichendorff, as of any writer, it is necessary first to understand his life. In "Dichter und ihre Gesellen", he says himself, "Wer einen Dichter recht verstehen will muss seine Heimat kennen. Auf ihre stillen Plätze ist der Grundton gebannt, der dann durch alle seine Bücher wie ein unaussprechliches Heimweh fort klingt." Friedrich Kummer in his "Deutsche Literaturgeschichte des neunzehnten Jahrhunderts" speaks of the "wunderbares Lied in den Waldesra^suchen unserer heimatlichen Berge. Wo du auch seist, es findet Dich doch einmal wieder, und wäre es durchs offene Fenster, oder im Traume". (1) Never did a poet become detached from his home, and least of all Eichendorff in whose works the murmur of the Silesian forests and streams is ever felt.

Born March 10, 1788, in the beautiful country

home of his parents at Lubowitz in Silesia not far from Breslau, Joseph Carl Benedikit, Freiherr von Eichendorff, had as pleasant a childhood, as ever fell to the lot of a poet. A brother, Wilhelm, two years his senior, shared his experiences and was his most intimate friend throughout his life. His parents, not only provided well for their children, but were their friends, and Eichendorff, especially in his diary, shows the depth of the affection that existed in the family circle. A sincere, undemonstrative religious feeling was a very real part of their lives. In fighting for the faith, centuries back, the Eichendorff family had been raised to the nobility, and each succeeding generation honored the old traditions and retained them in knightly fidelity. Eichendorff himself kept close to the spirit and practice of Catholicity all his life, and in his later years, when his lyric writings became less numerous, he was engaged in a defense of his faith, which he did by giving the Catholic viewpoint on German literature. This was done in numerous essays and especially in his "Geschichte der poetischen literatur Deutschlands," for which the essays were a preparation.

His early education had been in the hands of a beloved tutor--Hofmeister Heinke. This worthy man,

he says, " fing an, mir alle Sonntage aus der Leidensgeschichte Jesu vorzulesen. Ich hörte sehr aufmerksam zu. Bald wurde mir das periodische, immer wieder abgebrochene Vorlesen zu langweilig. Ich nahm das Buch und las es für mich ganz aus. 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 ich begriff nicht, wie mein Hofmeister und alle Leute im Hause, die das doch alles schon lange wussten, nicht ebenso gerührt waren und auf ihre alte Weise so ruhig fortleben konnten." (2)

But these emotional states are not religion. With the Eichendorffs practical Catholicity was not neglected-- notes such as "zur Beichte gewesen" or similar ones are regularly found. (3)

This deep religious feeling was accompanied by an equally vivid and spontaneous love for nature. This nature-sense is apparent in the earliest parts of the Tagebücher, which Eichendorff began in January 1798. The ten year old boy does not dwell on the things he sees, or make lyrical descriptions of them as is the case when he is some years older. In fact the entries of the first few years are in an abbreviated, matter-of-fact style and only the most important events are

mentioned. Yet again and again there is an exultant cry: "Die erste Lerche gesungen" -- " hab ich die erste Schwalbe gesehen" -- "Die erste Nachtigall" -- " Ein schöner Frühling gewesen".

Life at the family home -- Lubowitz-- was much in the open. Young Eichendorff was early a good rider and often accompanied his father on hunting expeditions. In particular he liked to take trips either on foot or on horseback, through the woods to various castles owned by his father. He loved also to perch in the branches of a favorite pear tree, which stood at one end of the garden, and from which he could overlook the sea of blossoms of the lower trees, far into the country. Here he would read his favorite books -- works of travel, translations of English or French novels, the "Wandsbecker Boten", the New Testament, and especially the old folk tales -- Magelone, Genoveva, the Haymonskinder and many others. He tells us many years later that he does not know whether the Spring with its bewitching lights played into these stories, or whether they outshone the Spring with their marvels. Certainly, the beautiful Silesian countryside, spreading at his feet, first brought him close to the deep, and yet so genuinely simple life

of these stories, and they in turn, imparted to the landscape its first human significance. These experiences gave to his poetic consciousness a peculiar bent that it ever afterward maintained. His subjectivity had struck its roots in the life of Silesia, and it could, therefore, not fail to win its way into the hearts of the people.

In the fall of 1801 when Eichendorff was thirteen, he and Wilhelm were sent to the Catholic Gymnasium at Breslau, at which place they remained for the next three years, vacations excepted. Before the expulsion of the Jesuits in 1773 there had existed in this, as in the other schools conducted by the Society that dual emphasis on well-disciplined character and judicious learning, which formed then as it does now the nucleus of the Jesuit system of education. Unfortunately as Eichendorff explains in his sketch, "Der Adel und die Revolution" this spirit was quite lost by the time he reached the Convict, as the divisions of the Gymnasium were called. Now, while Catholic practices were continued and religious instructions ^{was} were still given, the educational system was based mainly on the methods used ⁱⁿ the Protestant secondary schools. A few distinctions still sur-

vived however, the most important of which was a very thorough training in music, this being needed for religious exercises, for periodical concerts and for the school plays, especially that staged at Christmas. The value to Eichendorff of this musical education cannot be overestimated. Naturally gifted with love of music, he here heard the best and learned to perform himself, though he never developed any great ability.

An analysis of his diary during his stay at Breslau, shows that here, as always during his life, he neglected no opportunity of healthful amusement, but that this was never taken at the expense of his work. The seriousness and interest with which he applied himself to his studies is characteristic of his conscientious fulfillment of duty throughout his life. In particular he was interested in the Greek classical writers, and as might be expected, in Homer. With a friend he frequently spent the whole night reading in his unheated room. Fortunately, his strong constitution was able to stand this strain, under which his weaker friend became sick and died.

The phrase, " In der Commedie (-----) gewesen", is found so frequently in his diary as to

be quite striking. During the three years spent at the Breslau Convict, we find by actual count that he attended the theater no less than ninety-one times. Out of this total, nine plays were by Schiller, and one was Lessing's Minna von Barnhelm. This familiarity with the theater had a great influence on Eichendorff, who always maintained his interest, although his own completed dramas are among the least important of his creative works. At the age of ten he had already attempted a Tragedy of several acts, to which he had been inspired by Roman History, and when he was an old man he wrote a History of the Drama. Judging by the Tagebücher, the acting in plays appears to have concerned him more than the content or structure, because the occasional comments which follow an entry of attendance, are always made on the work of some actor or actress. A Concert or Opera received much more notice than one of these plays -- mostly comedies-- yet he must have liked them, since he returned so often to see another. He greatly enjoyed acting in dramas himself and frequently had a role in the school productions. A comedy " Der Wirwarr" in which he played a leading woman's part took much of his attention.

The only writing which he did at school was of a cheerful or comic nature, and consisted of contributions for a weekly school paper.

The vacations spent in Lubowitz were the highest joy to which the two boys looked forward. There, with parents, sister, Hofmeister Heinke and numerous friends they could enjoy complete relaxation from their studies, in a round of pleasant days, for which hunting, swimming, or occasional dancing at a neighborhood ball furnished the chief diversions. It was during one of these vacations at home that we find Eichendorff first using the word "romantic" in a description, and it seems quite worth while to quote the part, and note the romantic elements which the future poet chose as he looked around him from a mountain top : a swiftly flowing stream in a deep gorge; a little village nestling on the banks of a larger river; a view for miles around through a broad valley, dotted with fields, hedges and villages; majestic mountains in the distance; and the ruins of an old castle on a bluff by the river; "., Doch wie angenehm wurden wir überrascht als wir den Berg erstiegen hatten und rings umher sich unserem Auge, wie ein Panorama, eine wahrhaft romantische Gegend

darbot. Der Fuss der ganz steilen Landesecke selbst ruht in den Fluthen der Oder, welche dort noch sehr schmal ist, das Ostrauer -- Wasser aufnimmt und die Gränze zwischen Preussisch und Kaiserlich Schlesien macht. Erhaben also über die Fluthen des schnellen Gebirgstroms der rauschend zu den Füßen dahin flieht, erblickt man gleich an der Oder ein niedliches, kaiserliches Dörfchen, auf dessen Dächer man von der Höhe herabspringen zu können glaubt, und übersieht nicht nur ganz Oestreichisch-Schlesien, sondern auch einen Theil von Maehren. Diese beide Ländchen, welche ebenfalls von der Oder getrennt werden, bilden hier ein fruchtbares, romantisches Thal, mit Büschen, Teichen, Dörfern und Städten besät, das von den majestätischen Carpathen begränzt wird. Auch findet man auf dem Gipfel der Landesecke einige Ueberreste einer alten Burg....." (4).

After the three years spent at the Convict at Breslau the two boys had an additional year of preparatory work in the same city under the direction of their old tutor and friend, Hofmeister Heinke. They attended a few lectures, but for the most part devoted themselves feverishly to the study of English and French. Their formal education after this was completed at the Universities of Halle and Heidelberg.

But before taking up this part of his biography, it is interesting to see what Eichendorff might have become, according to his own account in "Der Adel und Die Revolution". This view will help to explain certain things in his novels and novellen, as well as to bring out the value of his own character.

Though an aristocrat by birth, Eichendorff was not such by temperament and the attempts made by others of his class to gain preferment, simply because of their birth, were always opposed by him. Since he himself took part in the Wars of Liberation, and the sketch, "Der Adel und Die Revolution" was written many years later, time enough had passed since the beginning of the French Revolution to gain a fair perspective of the character of those times. He says that the nobility already recalled what they spoke of as the good old days. But in truth, those times were neither good nor old, and a mere caricature of the old good days. The sturdy broadsword had become the light sword of the "galant," the helmet a periwig, the fierce lord of the castle had become a pensioned commander of hussars, who sat in the empty manor and was besieged and ever more narrowly hemmed in by encroaching industry. It was, in a word, the time of chivalry, become old and tired, which

powdered to hide its noticeable grayness, like an old dandy, who still dances around the beauties, and cannot understand why the world no longer wants to consider him young.

The young nobility of the late eighteenth century were sent to France, if that was at all possible, to complete their education in the practices of gallantry. Unfortunately they were not permitted to associate with any other people than those in their own circles, and as a result, they came home, not improved, but merely filled with new ideas of how to overcome ennui. Eichendorff gives the following description of one of these young noblemen: " Die Eisenrüstung war ihm allmählich zum Kürass, der Kürass zum blossen Brustharnisch und dieser endlich gar zu einem handbreiten Blechschildchen zusammengeschrumpft, das er gleichsam zum Andenken an die entschwundene Rüstung wie etwa jetzt der Order zweiter Klasse, dicht unter dem Halse trug, die Rechte, der die Manschette nicht fehlen durfte, ruhte auf einem stattlichen spanischen Rohr, das gepuderte Haupt umschwebten zu beiden Seiten, anstatt der alten Geirflügel, zwei wurfähnlich aufgerollte Locken und " der Zopf der hing

im hinten". (5) This fatal cue was the mystical symbol of the changed times--areal knight with a cue is an unthinkable monstrosity.

Returned to Germany, these youths tore down their old castles or manors and built modern French chateaux. *Since there was no war in which they could take part, the German princelings gallantly conducted their campaigns against the ladies, until they stepped into the possession of their estates, or if perchance they had none, until they found a wife, who was ready and willing to pay their many debts and live with them in a new Trianon modeled on Versailles. This aristocracy appeared ridiculous to Eichendorff, who wrote of it:*

"Prinz Rokoko, hast dir Gassen
Abgezirkelt fein von Bäumen,
Und die Bäume scheren lassen,
Dass sie nicht vom Wald mehr träumen."

and the denaturalization of nature shown in the poem quoted deserved the warning with which it ends:

"Lass die Wälder ungeschoren,
Anders rauscht's als du gedacht,
Sie sind mit dem Lenz verschworen,
Und der Lenz kommt über Nacht." (6)

But to return to the reality of Eichendorff's life. His family had kept its outlook sane and he himself was later able to readjust himself to changed circumstances, without any great difficulty.

In 1805 the two students went to Halle to attend the University and study law. Eichendorff's mind was so filled with the romantic moods awakened by the rustling of his native woods and the music of its streams, that he would not have lost them even though he had met nothing but the dry teachings of the "Aufklärung" in his University experience. At Halle, on the contrary, the nineteenth century had made its appearance in the dawn of a new literary day. Goethe and Schiller, having put aside the period of Storm and Stress, had broken a new way in the field of poetry, but as yet they had no following. The lightning flashes of these geniuses, while they forecast and prepared the way for the coming Spring, yet dazzled and frightened the masses; everywhere the storm bells rang, but no one knew whether or where there was a fire, and while some advised stirring up the fire, others said no, we must put it out. Hence in literary circles there was a universal confusion. In the midst of all this, there appeared unexpectedly

and almost at the very same time, various powerful characters in an armor unheard of before: Schelling, Novalis, the Schlegels, Görres, Steffens and Tieck. It was as if, without any agreement or visible union, there had burst forth a conspiracy among the learned, which suddenly uncovered a new and wonderful world. And the disorder, which followed this unexpected revolution, showed itself especially in the then most frequented University of Germany -- Halle.

Unfriendly as the town and a great part of its surroundings were, yet Halle at that time stood in many ways in close connection with the romantic mood. The nearby Gibichenstein, with its ruined castle, formed in its wild loneliness a fine workshop for the heart of a youthful poet. Many years later, Eichendorff wrote of the inspiration he received there, in the poem:

"Da steht eine Burg über'm Tale
Und schaut in den Strom hinein,
Das ist die fröhliche Saale,
Das ist der Gibichenstein,

Da hab' ich so oft gestanden,
Es blühten Täler und Höh'n,

Und seitdem in allen Landen
Sah ich nimmer die Welt so schön!

Durchs Grün da Gesänge schallten,
Von Rossen, zu Lust und Streit,
Schauten viel' schlanke Gestalten
Gleichwie in der Ritterzeit.

Wir waren die fahrenden Ritter,
Eine Burg war noch jedes Haus,
Es schaute durchs Blumengitter
Manch schönes Fräulein heraus.

Das Fräulein ist alt geworden,
Und unter Philistern umher
Zerstreut ist der Ritterorden,
Kennt keiner den andern mehr.

Auf dem verfallenen Schlosse,
Wie der Burggeist, halb im Traum,
Steh' ich jetzt ohne Genossen
Und kenne die Gegend kaum.

Und Lieder und Lust und Schmerzen,
Wie liegen sie nun so weit--
O Jugend, wie tut im Herzen
Mir deine Schönheit so leid." (7)

It was in Halle that the world of romanticism was first opened to the poet, especially through acquaintance with the works of Novalis and through Steffen's lectures.

As to the actual life the poet led there, much the same holds true as was said of his days in Breslau. While he did not attempt to take the town by storm, galloping wildly through the streets by night, or otherwise participate in the more extravagant liberties -- or licenses -- which formed the pastime of a fairly numerous group of students, yet he entered whole-heartedly into gay times and describes them vividly: ".....,So war das ganze Studentenwesen eigentlich ein wildschönes Märchen, dem gegenüber die übrige Menschheit, die altklug den Masstab des gewöhnlichen Lebens daran legte, notwendig, wie Sancho Panza neben Don Quixote, philisterhaft und lächerlich erscheinen musste." (8) But he did not neglect study, and if, in the diary he dwells much more on the romantic sides of life, frequently we find an entry,

"Diesen Monat um halb fünf Uhr aufstehen", or read that he had spent the early morning hours on the nearby Gibichenstein, immersed in the reading of Novalis or Tieck.

At this time, there was a by no means unimportant theatrical movement in the nearby town of Lauchstaedt. Here the Weimar troupe, which was under the personal direction of Goethe and Schiller, gave performances during the bathing season. They succeeded in raising the art of the theater to a plane much higher than it had been, and had made it a school of poetry for the public. Their actors were uniformly good, and they were free from that doubtful blessing of one supremely good actor who by his or her dominating personality destroys the harmony of a performance, and rather harms than helps a play. In the midst of the prevailing misere of Kotzebue and Iffland, they opened up new provinces. One can easily imagine how the receptive student-public became enthusiastic over these plays. In the early morning the handbills of a performance reached Halle, and were eagerly studied at breakfast, "beim Kuchenprofessor". If the play was to be one of the new type, or a presentation of Goethe or Schiller, there began a regular migration, by horse,

on foot, or in carts -- nobody wanted to be left behind. And no one was, for the rich bought tickets for the poor, since the whole affair was rightly viewed as a national opportunity. (9)

Not one of the least of the pleasures of a trip to the Lauchstaedt theater for the Halle students was the opportunity it gave them to see Goethe or Schiller there. Eichendorff writes in his diary of a performance of *Götz von Berlichingen*, "Sr. Exelentz der Geheime Rath von Goethe sass selbst mit seiner Demois. Vulpus in der Loge und blikte so herab auf das Entzücken, welches das Kind seines Geistes rings verbreitete." (10)

Another event which took place during this period of the poet's life was a journey, made in company with his brother Wilhelm and another friend, through the beautiful Hartz mountains and up the famous Blocksberg. This experience, a full and romantic account of which is given in the *Tagebücher*, was of a nature to develop in the youthful Halle student a still deeper appreciation of the beauties of nature. (11) The account reads like a selection of pages out of the first part of *Ahnung und Gegenwart*, and the easy, unlabored style shows that in writing

about such things, Eichendorff was at his best and enjoyed his work. A striking feature of this section is the frequency with which the descriptive word "romantic" appears. The sudden emphasis given to it here is significant for the development of the poet. From the Hartz mountains the trip was continued to Lübeck on the ocean. That Eichendorff was deeply impressed by this, his first and last experiences on the coast is evident from his words, ". ewig wird der Anblick des Meeres meiner Seele vorschweben." (12) Yet his acquaintance with it was so brief that we find the use of the ocean as a motif or setting but few times in his creative works.

Not much later, his Halle days were over and the University itself was dispersed by the victorious Napoleon in 1806. With a spirit of proud eagerness, Eichendorff in after years wrote that these same ill-treated students were later to march victorious into Paris.

In August of 1806 the two brothers returned again to Lubowitz for the longed-for vacation at home. During these days, Eichendorff had many of the experiences of which he writes in his poems and stories. He hunted, swam, took long walks in the woods, or went for trips either on horseback or by carriage, and

enjoyed social life at home or with his friends. The sound of the forest horn rang through his native woods and its echo remained ever in his mind, returning again and again in his lyrics. On again leaving home for Heidelberg to continue his study of law, he writes, "Adieu, liebes Plätzchen, wo ich so viele schöne, ewig unvergessliche Stunden genoss.....Abschied von der Mama. H. Caplan, und allen lieben Heimischen und von den schönen, sonnigen Zeiten, die mir ewig als ein stiller Hesperus glänzen werden, auf dem ich ausruhe von Mühen und vergeblicher Sehnsucht!" (13)

With genuine love and appreciation he writes of the trip to Heidelberg. It was made by Post, a far more romantic way of traveling than the modern railroad. The inconveniences of the way each had their recompense. For example, when there was a delay due to needed repairs on the coach, the passengers took the opportunity of taking a pleasant walk through a little valley. In the village inns, songs of nightingales often awakened them in the mornings. When there was something of interest on the way a halt was called so that the travelers might enjoy it. But lest it be thought that the journey was entirely after the manner of the Tauge-
nichts, let it be added that Eichendorff sometimes

bemoans the poor roads and the unpleasant country on parts of the way.

The poet had called Halle only partly romantic, but of Heidelberg he says that it is in itself a magnificent romanticism. The moral tone of the students, influenced by the compelling and beautiful scenery was higher than in Halle, and there was less boisterousness than in the latter place. But most important for the future poet was his acquaintance with the group of Heidelberg romanticists, whose leader was Görres. He, speaking in a whole-souled, inspiring manner, fascinated his young listeners. Through him, Eichendorff made the acquaintance of Arnim and Brentano, the most productive members of the group, and the editors of "Des Knaben Wunderhorn". They were related to Görres in the manner of traveling students to a master. Of both of them Eichendorff grew very fond. He says of Arnim that he, like Goethe, was one of those rare poetic natures, who are able to separate their poetic view of life from reality, and thus stand above life and handle it freely as a work of art. Brentano, on the other hand was a weak nature and unable to separate poetry from life. He loved music, and liked to sing, accompanying himself

on the guitar. This he did particularly in Görres rooms, where he and Arnim were daily visitors.

Eichendorff helped to publish the "Zeitung für Einsiedler", which was edited for a few months by Görres and Arnim, but he himself did not contribute to it. A list of some who did find their work published will however, show what was the influence which surrounded him. In part, the contributors are : Arnim, Brentano, Görres, Tieck, Jean Paul, Uhland, Kerner and the Grimm Brothers. The first poems of his own were published through the instrumentality of Graf Otto Heinrich von Loeben in Ast's "Zeitschrift für Wissenschaft und Kunst". Loeben, though not a close friend of the other members of the group, became quite intimate with Eichendorff during the Heidelberg days. Later the natural differences in their respective characters drew them apart, especially as Loeben became the exponent of a pseudo-romanticism, greatly at variance with Eichendorff's ideals.

The earliest of the Eichendorff poems which we now possess was written in 1807, and shows how much the folk tales which his friends worked with, impressed him, and also how closely his lyric is related to the folktale. It is in part:

"Es waren zwei junge Grafen
Verliebt bis in den Tod,
Die konnten nicht ruhen noch schlafen
Bis an den Morgen rot.

O trau den zwei Gesellen,
Mein Liebchen, nimmermehr,
Die gehn wie Wind und Wellen
Gott weiss, : wohin, woher." (14)

In October, 1914 Eichendorff wrote to Fouque asking him to read, "Ahnung und Gegenwart", and to sign a Preface for it. In this letter he asks for "...die Mitteilung meines Romans der eben auch ein Stück meines innersten Lebens ausmacht nachsichtsvoll anzunehmen", and in the Preface itself, written by the author and later signed by Fouque we read that the novel is "ein getreues Bild jener gewitter-schwülen Zeit, der Erwartung, der Sehnsucht und Verwirrung". The time spoken of is exactly that spent in Heidelberg, as one sees by the biographical writings in which Eichendorff quotes from this novel as the best way in which to present certain events in his life. During this year Eichendorff also learned to speak Italian fluently, and was interested in learning to play the

guitar, as well as to sing.

The closing words of the sketch, " Halle und Heidelberg" are, " Die Jugend ist die Poesie des Lebens, und die Musserlich ungebundene und sorgenlos~~e~~ 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." So also the students in " Ahnung und Gegenwart" when parting with Graf Friedrich (Eichendorff) tell him that when he is residing in his castle he should not become a " trauriger, vornehmer, schmunzelnder, bequemer Philister". And Eichendorff, taking his own advice, remained always young and a romanticist.

The remainder of his life, since it had less influence on his work may be gone over very briefly. His character was formed and he remained always the same -- simple, genial, God-fearing, nature-loving and kindly. The time spent in Vienna, where he met Friedrich Schlegel and Philipp Veit, his enlistment in the army, the trips to Paris, his unpleasant official duties through many years in Königsberg, Danzig and Berlin -- nothing was able to change him, except that age brought increasing mellowness and still deeper spirituality. The gentle humor which shows in all the letters of the

older Eichendorff would be more appealing to many than the enthusiasm of the youthful Tagebücher.

In a letter to Görres, dated August 30, 1828, Eichendorff gives the following autobiographical sketch: "Ich bin katholisch, in Schlesien geboren, habe das Katholische Gymnasium in Breslau und dann die Universitäten zu Halle und Heidelberg besucht. Hier hatte ich das Glück, Ihr Schüler zu werden, und bin es mit unwandelbarer Treue geblieben durch alle Verwandlungen, die seitdem mit mir und mit Ihnen vorgegangen. Späterhin ging ich nach Wien, wo ich angesehene Verwandte hatte, um dort in Staatsdienst zu treten. Im Jahre 1813 aber liess ich alles liegen und stellte mich ungerufen als freiwilliger Jäger zum preussischen Heere, bei dem ich die drei Feldzüge mitmachte und Offizier wurde. Als solcher hatte ich im Jahre 1815 die Freude, Euer Hochwohlgeboren in Aachen auf einen Augenblick wiederzusehen. Unterdessen hatten sich in Wien die Verhältnisse geändert, mein Vater verlor durch allerlei Missgeschick sein ganzes grosses Vermögen, die Kriegswogen verliefen sich wider, und so blieb ich auf dem Märkischen Sande sitzen. Ich trat nun auf dem gewöhnlichen Wege als Referendarius bei der Regierung ein und bekam dort behufs des sogenannten grossen Examens (zum Rat) als Thema der schriftlichen Probearbeit die Frage auf: " Welche Vorteile und Nachteile

sind von der Aufhebung der Landeshoheit der Bischöfe und Klöster für Deutschland zu erwarten?" Da ich, Gott sei Dank, mein Gewissen und meine Ehre jederzeit höher gehalten habe als meinen Magen, so beantwortete ich diese Frage, die ich mit gutem Grund nur für eine Art von heimlicher Fussangel halten musste, mit besonderem Fleiss und mit aller hier nötigen Freimütigkeit und Rücksichtslosigkeit. Aber Gott wandte es anders, als ich dachte.....würde.....als Regierungsrat nach Königsberg berufen, wo ich mich noch gegenwärtig befinde."

To complete this autobiographical sketch one might add what Wolfgang Müller, a young friend of the poet says of his visits to Eichendorff's home in 1839; " Ich fand bei ihm eine durchaus einfache Häuslichkeit, in der er als ein durchaus schlichter Hausvater waltete. Da war nichts von der Repräsentation A.W.Schlegels und von der spezifisch litterarischen Sphäre Tiecks.....Der Dichter hatte gesungen, weil er singen musste. In seinen bürgerlichen Verhältnissen war er vor allem Beamter. Seine Poesie schien das stille Heiligtum seiner Seele: er hielt nicht zurück mit ihr, weil er sie als Gabe Gottes betrachtete, aber er drängte sie auch nicht auf. So fand man denn bei

ihm auch keine litterarischen Zirkel, er genüget sich selbst, er glich dem süßen Vogel, der einsam in einer Ecke des Gartens sitzt und sein Lied singt, so oft es ihm ankommt, sich wenig kümmernd, ob man ihm lauscht, oder ob man seine Töne überhört. Aber es freute ihn doch, dass man ihm wirklich froh und herzlich gelauscht hatte. Mit leisem wohlwollenden Lächeln hörte er mir zu, wenn ich ihm erzählte, dass die Künstler und Studenten seine Lieder in alle Welt trügen, und dass ich selbst immer tapfer dabei gewesen wäre. Als er nun auch erfuhr, dass ich auf der Guitarre klimperte und viele seiner Dichtungen auswendig wusste, da wurde, wenn ich kam, ein Instrument herbeigeschafft, und ich versuchte die fast schon vergessene Kunst des rheinischen Naturgesanges. So gut und schlecht die Verse auch gerieten, so hatte er doch Freude, die hell über seine milden Züge glänzte wenn ich anhub."

Toward the end of his life, Eichendorff had achieved quite a reputation among literary circles. Young writers beg him (17) to write Introductions to their works, people write (18) for his autograph, and those who have not met him personally envy those who have seen and spoken to him. (19)

On the whole, says this "last knight of

romanticism" I can thankfully acknowledge the old proverb, // Was man in der Jugend wünscht, hat man im Alter vollauf. " (20) He had sufficient leisure after his retirement from office, to pursue his favorite studies, was in good health and lived in a welcome seclusion in the midst of his family circle.

Chapter III.

AN ANALYSIS OF EICHENDORFF'S LYRIC.

"Nichts auf Erden nenn' ich mein
Als die Lieder meiner Laute,
Doch nenn' den, der freud'ger schaute.
In die schöne Welt hinein!" (1)

In the History of German Poetical Literature which Eichendorff wrote, he gives us a number of tests which distinguish German romanticism as he viewed it. These tests are : first, the glorification of the Middle Ages to the strengthening of the present; second, the revivification of ancient and exotic forms; third, the *myster* (Das Geheimnisvolle) of nature -- those wonderful voices of an unseen world, becoming living words and pictures; fourth, the homesick longing of romanticists for something unending; fifth, all that is humanly beautiful -- love, friendship, courage or loyalty; sixth, a lofty conception which makes everyday things lovely and refers every earthly thing to its divine origin. It is a religious poetry, a poetry of

faith, entirely at variance with a superficial rationalism; seventh, the homely love of one's native land and district -- Das Heimliche; and eighth; the most distinctive feature for Eichendorff, is its Catholic home. This is the one regard in which Eichendorff considers that Uhland is not a romanticist. He honors the doctrines of the Church, but does not share them. There is, according to Eichendorff, no longer the fiery-romantic faith, which so recently attempted to move rationalistic mountains, but a mere poetical understanding of Catholic beauty.

How true these tests are for romanticism in general is hard to say, but they are excellent for his own works. His application of them to his lyrics has been a happy choice, as is shown by the following facts, gathered from seven excellent collections of German verse. (2) In Vos and Barba, "German Lyrics and Ballads", there are ten of Eichendorff's poems, which is a larger number than is given for any of the other fifty-eight poets represented with the exception of Goethe, Schiller, Heine and Uhland. In Dr. Otto Lyon's, "Auswahl Deutscher Gedichte", out of one hundred two poets, Eichendorff has a total of ten poems -- a number greater than any other poets except Goethe, Schiller, Uhland, and Fontane. The Oxford Book of

German Verse, treating works of ninety-nine authors gives seventeen Eichendorff poems, a number exceeded only by Heine, Goethe, Schiller, Uhland and C.F.Meyer.

Taking the matter from the standpoint of pages allowed, Theodor Sosnosky gives Eichendorff nine out of a total^{of} four hundred four pages, a number exceeded by Heine alone, with thirteen. Friedrich von Oppeln-Bronikowski and Ludwig Jacobowski in their Anthology of Romantic Lyrics give him fifth place with a space of nine out of four hundred forty-four pages. Those ahead are Bürger, Droste-Hülshoff, Goethe and Heine. Margarete Münsterberg in her collection of romantic poems gives four out of fifty-eight pages to Eichendorff. Only Uhland with thirteen and Heine with seven pages, are given more space. And Wilhelm von Scholz in his Collection of German Ballads gives twenty-two pages to Eichendorff. In the six hundred nine pages of his book, only Bürger, Chamisso, Goethe, Uhland and Kopisch have more space. Surely this shows that Eichendorff^{as is well known,} has living works. And to this record might be added a few criticisms made by leading authorities in the field of romantic literature: "one of the sweetest lyric poets of the century", (3)

"einer unser feinsten Stilisten ", " The Taugenichts is one of the most beautiful blossoms of romanticism," (4)

" an ultra-romanticist -- a pious lovable soul" (5)

"German romanticism found its lyrical interpreter in Eichendorff." (6) Richarda Huch says that the great

attractiveness and almost magic spell exercised by the truly romantic poetry of Eichendorff is due to the fact

that the characteristic unsatisfied longings of the romanticists for the unattainable, and their home-

sickness for a true fatherland not of this world, all mingle together in one even tone in his work. In the

"Allgemeine Deutsche Biographie" we read, " Alle

Romantiker überragt er als Lyriker, als solcher gehört er zu den Lieblingsdichtern unseres Volks, durch

musikalische Composition haben die grössten Meister der Neuzeit einem grossen Theil seiner Lieder weiteste

Verbreitung und bleibendes Gedächtniss gesichert."

Richard Dietze, stressing the musical element still

more says, " So musikalisch wie Eichendorff erscheint kein anderer deutscher Dichter. Er zählt die meisten

Komponisten, von Mendelssohn über Schumann und Hugo Wolf bis Pfitzner eine ganze Legion. Und man kann

sagen: jeder junge Tonsetzer versucht seine Kunst zunächst an Eichendorff. Sogar in seiner Prosa singt und

klingt es, dass wir unwillkürlich von der Allgewalt

seiner Sprache bezwungen, bezaubert, ja verzaubert werden, selbst wenn sie keinen Inhalt besässe". (7)

Literary historians never omit his name today, and many give Eichendorff a prominent place in their works. Philipp Witkop, for example, gives thirty flattering pages of his "Die Neuere Deutsche Lyrik" to him. But it was not always thus. It is true that there were friends who loved Eichendorff's poems while he was yet alive, but the writers of German Literatures did not include him for many years. Haym never once mentions the name Eichendorff in "Die Romantische Schule" and Heine but once. The notice by Heine is but the passing remark made after speaking of Uhland, "und in der That, Welch ein vortrefflicher Dichter ist der Freiherr von Eichendorff". (8) Later, Eichendorff began to be considered as a kind of poetic vagabond, due largely to his many Wayfaring Songs and the short story the Taugenichts. Such criticisms of course, disregard much of his work entirely, and the writers forget that the story of the romantic idler was written by a very busy man.

The style of Eichendorff is at once simple, varied and colorful. He could be merry in his work, but more often a gay humor prevails, which pleases without causing a laugh. The melody of his verses is at once apparent. It is of that singable quality, the

first and most important element for musical composers and without which no instrumental accompaniment can enliven a lyric. " Eichendorff sang of an eternal concord in finite life. Identifying with nature life the emotional life of his countrymen, he came not merely to glorify nature with the conscious life of man, but to transfigure human restlessness with the final harmony of an infinite life." (9)

His words and verse forms are as varied as is nature itself. Some critics have charged that there is a sameness about Eichendorff's work and that his lyric is bounded in a very narrow sphere. But though it be true that his lyric vein is chiefly confined to themes of nature, he rarely repeats himself in his rhyme. It might be expected that such combinations as "rauschen" and "lauschen" or "Bäume" and "Träume" would be favorites, but one may read page after page of his verse without finding a single instance of repetition. Without doubt these words are frequently found, but they are used in an almost infinite variety of ways, and never approach even remotely to the unvarying monotony of the amateur's end rhymes -- sing and spring, bird and heard. In the use of descriptive words there is the same variety. Out of fourteen poems to Spring,

chosen at random, one hundred different adjectives were noted in a total of one hundred eight. Only twenty were used more than once, and none was repeated over six times, this one being "schön", which is a favorite also in Eichendorff's prose works. The complete list is colorful and appealing.

In the Taugenichts we find a brilliant succession of nature objects one after the other in a continual panorama; -- Schnee, Bäume, Büchlein, Berg, Wald, Strom, Feld, Garten, Saaten, Büschen, Wiesen, Wolken, Lauben, Gänge, Grässer, Blumen, Thal, Hecken, Mond, Sterne, Springbrunnen, Strauch, Tulipane, Weiher, Grüne, Ufer, Teich, Lilie, Wasser, Aue, Land, Wind, Rasen, Zweige, Stämmen, Wipfeln, Gebirg, and so on through the story. Birds vie with one another to sing in these scenes, and men play musical instruments as freely as the birds sing their melodies. The violin especially, as well as the guitar is heard continually. The few times that adjectives are repeated is most remarkable, when one considers the frequency of their use. Some of the few which are found more often are lustig, jung, still, kühl, freundlich, gross, klein, froh, and funkelnd. The two words schön and gnädig are so much a part of the title "schöne, gnädige Frau"

that their very frequent occurrence is not an exception.

These facts hold true all through the author's works. To take a later example, examine the words expressing light or sound in just the first few pages of "Robert und Guiscard", published in 1855 only two years before Eichendorff's death, and note the striking variety. Words expressing light are : schien hell, Schimmer, bunt, blitzten, düstres, golden sonnte, laute Tag, Funken, Sonne, blutrot, glänzt, bunte Blüten, schatt'ge, er-rötend, finstern, blühnden Reigen, funkelnd. And an even more abundant list of words expressing sound might be made, such as : sangen, pickten, nickten, plaudernd, Lächeln, Schall, rauschte, tönet, grollte, wittert, plaudernd, Morgenglocken, Vogelschall, Lied, trillert, flüstert, etc.

The Germans have a peculiar proneness " to associate a prevailing mood with certain aspects of the world of nature, and assign to this world a sentient life, quickened by the joys and sorrows of the human heart." (10) The rationalists had entirely neglected this racial characteristic, and even many of the romanticists failed to touch it. This was because such romanticists were estranged from the great heart of the people by their speculations, and thus imparted to nature

only an allegorical, rarely a symbolic, human significance. They did not have the living contact with the people which is a pre-requisite for interpretation of their genuine feelings. A large share of what we call beauty in nature is not attached to the outside object; man sees nature's beauties only as he is able to give of the treasures of his own heart and bestow their wealth upon external nature. With the genuine romanticist there must be a sympathetic intercourse between the poet and nature. When he is happy, wood, flower and bird tell him so -- the sun assumes a brighter appearance, a gentle breeze stirs the leaves. A world of spirits takes on life, and reflects the poet's state as in a mirror. With him it sings and dances, makes love, weeps and moans. Nature's lights, gleams and flickers attract special attention. Among them the moon holds an interesting and peculiarly romantic position. Equally important with nature's lights are her sounds; a cricket on the hearth, a nightingale from the bushes at the brook, the single note of a shepherd's pipe heard in the distance. Melody, landscape and mood blend into one spiritual ensemble.

Sympathy with nature shows in all of Eichendorff's actions and feelings. In the poem "Der

Morgen" he advises men to wake with the waking woods and hills. No matter how darkly the night paints one's troubles, the golden morning light can clear them away. The Taugenichts lets the weeds grow in his garden as they pleased, and the flowers stayed on their stalks until the wind blew them away, because he felt desolate and neglected when his Lady fair no longer took his bouquet. To indicate the wierd setting in his ballad, "Die Lorelei, note the atmosphere created in only the first and last lines:

"Es ist schon spät, es wird schon kalt,
Was reitst du einsam durch den Wald --

Es ist schon spät, es wird schon kalt,
Kommst nimmermehr aus diesem Wald." (11)

There is a note of dreamy, restless content in many of his poems. And often too, he tells how the romanticist might still the longing in the heart of another by his songs, and yet remain, restless and unsatisfied himself, just as a nightingale singing in a cage causes joy to hearers who cannot realize the longing of its song:

"Sage mir, mein Herz, was willst du?
Unstet schweift dein bunter Will':
Manches andre Herz wohl stillst du,
Nur du selbst wirst niemals still."

So lassen Nüchtigallen,
Spielt draussen Frühlingsluft,
Der Sehnsucht Lied erschallen
Aus ihres Käfigs Gruft.

Da lauschen alle Herzen,
Und alles ist erfreut,
Doch keiner fühlt die Schmerzen,
Im Lied das tiefe Leid." (12)

The reasons why Eichendorff wrote are touched upon in the biographical section. In "Ahnung und Gegenwart" he tells us still more of his reasons in a long conversation between Leontin and Friedrich. The summary of it is that the poet opens his eyes to the beautiful; with joy and humility, he, astonished, views heaven and earth, and his heart swells with exuberant insight, and therefore he sings. In another

place in the same book, as he viewed Faber composing one morning he said, " So sollte jeder Dichter dichten, am frühen Morgen, unter freiem Himmel, in einer schönen Gegend. Da ist die Seele rüstig, und sowie dann die Bäume rauschen, die Vögel singen und der Jäger vor Lust in sein Horn stösst, so muss der Dichter dichten." (13)

There is no tendenz in his poetical works. In a letter to Loeben in 1809 he says, " Jenes süsse Lied der Maria, es war keine Tendenz, es war eine Blume, die aus Liebe, Frühling, Erinnerung und Hoffnung, kurz aus allem, was mir wert und teuer war auf Erden, dem Himmelslichte entgegensprosste."

In general his themes are the forest, the trees, the wind, birds and song, the wide world and wandering, love and death and above all "the dear God," confidence in Whom gives comfort and support among all the doubts and fears of life. And all of these show romantic "Sehnsucht". Wanderlust has been expressed by no other poet, so well as by Eichendorff. The thousand voices of nature combine to make a magic stream, along which his princes and counts or vagabonds travel to the accompaniment of their own songs. They are always perfectly at home, for, as he says,

"Musik soll eine Weltsprach sein,
Die überall geläufig."

(Der Musikant.)

Quite in contrast to the experiences of the Taugenichts for example, are those of Eichendorff himself. He found being left on the roadside, even in pleasant weather, to be quite irksome and ridiculous at times. Once he lost his way and after an entire afternoon's wandering, finally reached an unrestful resting-place only half a mile from his starting point.

Eichendorff seeks always to awaken the song which lies slumbering in all things. This thought is expressed (14) in several places in addition to the poem already quoted. In "Zur Geschichte des Dramas", -- "es schlummert unter dem irdischen Schleier ein unergründlich Lied" -- again in "Geschichte der poetischen Literatur Deutschlands" -- " Da das wunderbare Lied, das in allen Dingen schläft.....".

Heaven is our true country. This thought is always present to Eichendorff and is beautifully expressed in the following song.

"Es ist kein Vöglein so gemein,
Es spürt geheime Schauer,

Wenn draussen streift der Sonnenschein
Vergoldend seinen Bauer.

Und du hast es vergessen fast
In deines Kerkers Spangen,
O Menschlein, dass du Flügel hast
Und dass du hier gefangen." (15)

Both joy and sorrow inspire him to wish for this home. One of the happiest poems he wrote, upon his final return to Lubowitz from Heidelberg begins with an exultant note and ends with this inexpressible romantic longing,

"Es weiss und rät es doch keiner,
Wie mir so wohl ist, so wohl!
Ach, wüsst' es nur einer, nur einer,
Kein Mensch es sonst wissen soll!

Ich wünscht', ich ware ein Vöglein
Und zöge über das Meer,
Wohl über das Meer und weiter,
Bis dass ich im Himmel wär!(16)

(Die Stille)

A very little thing may be an inspiration to a poet,
whose whole nature is attuned in the right way.
Thus a guidepost called forth the following verses,
which in such a few lines give two of the key
thoughts of romanticism -- Wanderlust and Sehnsucht.

'Jetzt musst du rechts dich schlagen,
'Schleich dort und lausche hier,
Dann schnell drauf los im Jagen --
So wird noch was aus dir.'

Dank! Doch durchs Weltgewimmel,
Sagt mir, ihr weisen Herrn,
Wo geht der Weg zum Himmel?
Das eine wisst' ich gern. (17)

Eichendorff sees God everywhere and his spirituality shows in all his poems. (18) In the morning God goes through wood and field, His hand directs the course of the weather. He lights the stars and passing over the peaks blesses the sleeping earth. At sundown, the angels go through the golden light in the valleys, causing the gleaming rays in flower and twig. The rustle of tree and wood is a prayer to God. Morning, evening and night; spring

and fall are only sensible pictures of eternal life, while the rainbow is a bridge to our eternal home. The poem, "Die Flucht der heiligen Familie" is one of the most beautiful of the spiritual poems. Its imaginative beauty, together with its loving reverence place the reader in that blessed mood which comes after fervent prayer. Could anything be more lovely than the idea of the woods, scarcely whispering, in order not to betray the flight of the holy family, while glow-worms act as living torches on the way through the sleeping land which Jesus blesses with dreams of heaven. The poem is long, but it is too beautiful to leave unquoted.

"Länger fallen schon die Schatten,
Durch die kühle Abendluft,
Waldwärts über stille Matten
Schreitet Joseph von der Kluft,
Führt den Esel treu am Zügel;
Linde Lüfte fächeln kaum,
's sind der Engel leise Flügel,
Die das Kindlein sieht im Traum,
Und Maria schauet nieder
Auf das Kindlein voll Lust und Leid,
Singt im Herzen Wiegenlieder

In der stillen Einsamkeit,
Die Johanniswürmchen kreisen
Emsig leuchtend übern Weg,
Wollen der Mutter Gottes weisen
Durch die Wildnis jeden Steg,
Und durchs Gras geht süßes Schaudern,
Streift es ihres Mantels Saum;
Bächlein auch lässt jetzt sein Plaudern
Und die Wälder flüstern kaum,
Dass sie nicht die Flucht verraten.
Und das Kindlein hob die Hand,
Da sie ihm so Liebes thaten,
Segnete das stille Land,
Dass die Erd' mit Blumen, Bäumen
Fernerhin in Ewigkeit
Nächtlich muss vom Himmel träumen --
O gebenedeite Zeit! " (19)

Eichendorff also loves to take the Blessed Mother as a motif in his poems, and his devotion to her takes the following expressions: (20) the gay colors of Spring are her veil, the star-studded sky her mantel, with which she, as night, covers the weary traveler. In the Fall, she, as a wondrously beautiful woman with golden hair, goes about putting the flowers in the fields to sleep. She stands on the cliffs

against which the breakers dash. She turns away the storm and sends the rainbow over the weeping fields.

A large number of poems are gathered together under the heading "Totenopfer". The spirit of sadness in each one is that of the good Catholic, for whom the sadness of death is tempered by the thought of God's merciful Providence, which will lead all to a glorious reunion. The best-known and most touching of these poems is the series -- "Auf meines Kindes Tod". The four stanzas quoted below give at once a picture of Eichendorff's home and a characterization of his faith:

" Von fern die Uhren schlagen,
Es ist schon tiefe Nacht,
Die Lampe brennt so düster,
Dein Bettlein ist gemacht.

Die Winde nur noch gehen
Wehklagend um das Haus,
Wir sitzen einsam drinne
Und lauschen oft hinaus.

Es ist, als misstest leise
Du klopfen an die Thür,

Du hätt'st dich nur verirret,
Und kämst nun müd' zurück.

Wir armen, armen Thoren!
Wir irren ja im Graus
Des Dunkels noch verloren --
Du fandst ja längst nach Haus." (21)

Some of the minor themes of Eichendorff may also be mentioned. Pagan mythology is used but in such a way that the Greek gods and goddesses appear rather as demons. The Novelle, "Das Marmorbild" is the best illustration. Here the old motif is used of the Venus statue, which is changed into a beautiful woman and entices men to ruin. Italy, the loved land of the romanticists is also loved by Eichendorff, who sends his Taugenichts there, as well as the unfortunate Rudolph in "Ahnung und Gegenwart", and other characters. But Austria takes precedence with Eichendorff and often he longs for this, his favorite country. Strangely enough, one of the heroes of "Ahnung und Gegenwart" emigrates to America, and there is also a very fanciful and humorous poem on this subject -- "Der Auswanderer". There are a few sea

songs but they are of negligible importance. In one of them he speaks of the world as the sea, and says that though it be stormy he fears neither death nor life, since he has entrusted everything to God. The French Revolution is the setting for "Robert und Guiscard" as well as for the novelle "Das Schloss Dürande", but the pictures are dim and blurred.

However much one may say of Eichendorff's works, it remains ^{true} nevertheless that they must be read, if one would really appreciate their delicate fancy, musical rhythms, and spiritual atmosphere. And this holds true for the prose works as well, even for something so apparently dry and un fanciful as an historical work, or a political treatise.

Chapter IV.

THE ROMANTICISM OF EICHENDORFF.

In studying the personalities of romanticists we are soon brought to realize that there are no absolute criteria upon which to base judgments. Many a romanticist has traits quite different from those for which his colleague is noted, and each one has some traits which are not necessarily romantic at all. Because of these facts it is as difficult to compare one romantic author with romantic writers in general as it is to define romanticism itself. There are many points to be brought out and an abundance of comparisons to be made. All of them are interesting, and many are important. There are romanticists in every age; there are romanticists of the German Romantic School and there are romanticists not of that group. Eichendorff is a romanticist and belongs to the Heidelberg group of the second romantic School, if he belongs anywhere. It is most difficult to pigeon-hole authors, especially the younger romantic authors, since the term

"school" applies still less to them than it did to the Schlegels and their companions. The romanticists had revolted against both the classicism of Lessing, Goethe and Schiller and against the rationalistic literature of Nicolai, Iffland and Kotzebue. Eichendorff adds to these, a revolt against the romanticists themselves.

To understand his attitude, it is necessary to consider his conception of the mission of romanticism. In his "Geschichte der poetischen Literatur Deutschlands", he tells us that German romanticism was a deep-seated opposition ^{to} against the results of the Reformation, and that the universality of its application and its religious foundation are its two most striking characteristics. In literary composition the religious view of life should be shown in a reconciling love, which would not recognize any blind destructive Fate, nor break off anything good or noble, merely to destroy it. There must be a striving toward peace and harmony between the real and the ideal. A nature philosophy was recognized, but this must be only symbolical and not go off into the error of Pantheism. Everything beautiful on earth should be viewed as a symbol of the divine. The purpose of romanticism is ethical and consists in a return to

religion, especially Catholicism. But this purpose was abandoned, except for decoration, and the aesthetic side was soon seen to take first place. The romanticists had driven rationalism off the field, but this having been accomplished, they knew not what to do with themselves, and fell into chaos. The fault of romanticism did not lie in its intentions but in its defection from this purpose and in the indifference of its audience. It called upon a Catholic consciousness which was scarcely awakened and in no place ripe. Dissonance and disturbance grew up until the last days of romanticism had nothing of the keen confidence and vitality of the Spring. Romanticism had moved away from its first-trodden path, and instead of making the Church free and potent in life, art and all the sciences, romanticists began anarchistically, each for each, to patch up a Catholicism to suit their own poetic tastes, resulting in a tower of Babel composed of mysticism, catholic symbolism and protestant pietism. It took for the visible living Church, only the poetic symbol of the same, thus setting up a sort of new Christian mythology. The religious element lost itself in Phantasie and the romantic movement broke like a rocket after a brief, resplendent illumination. The masses

laughed, and the cultured forgot its message and went on in their old ways. Heine gave the death blow to the school when he said that time had peeked behind the cards held by romanticism and was now enjoying a good laugh at the hollow game which had been played so long.

"Zerrissenheit" or rending doubts are the principal marks of failing romanticism. No longer, according to Eichendorff, could the poet produce harmony between the material and the infinite by measuring everything with the highest. This confusion shows itself in both work and life -- note the sad end of Kleist. All his works are productions of hate. The "Hermannsschlacht" shows Thusnelda watching the bear devour the young Roman Ventidius; "Penthesilea" is pure hatred. Kleist could not control the demonic -- das Dämonische -- in himself and it burst forth, literally tearing him to pieces. Lacking the religious element he turns to the wonderful and the terrible. In both "Käthchen von Heilbronn" and "Prinz von Homburg" a strange dream motivates the action. In Kleist's works Eichendorff sees all the unfortunate elements of modern composition -- "Zerrissenheit", "Phantaserei" and "Hass". Eichendorff sympathizes with

the unhappy poet who did not know how to plant the banner of poetry upon those still heights where all would be reconciled. His earnestness turns, instead of to reconciliation, to an antique, heathen virtue, and comfortless and shuddering enters into the path of the terrible. The shadow of his demonic spirit falls over his poetry, even when it is not made the central theme.

Eichendorff wanted to substitute for this false romanticism the old, new, true type, -- " es sei eine der Schule entwachsene Romantik, die das verbrauchte, mittelalterliche Rüstzeug ablegt, die katholisirende Spielerei und mystische Ueberschwänglichkeit vergessen und aus Trümmern jener Schule nur die religiöse Weltansicht, die geistige Auffassung der Liebe und das innige Verständniss der Natur herübergerettet hat. " (1) In justice however, it must be stated that he makes exceptions to these general condemnations, for many poets, whom he considers truly romanticists.

Let it not be thought that Eichendorff is the only romanticist who noticed the failure of romanticism. In Heidelberg, Göttes, Arnim and Brentano published

the Einsiedler Zeitung and approached the decay of romanticism from another angle. This little paper was in reality a program of romanticism -- a declaration of war against the philistine public and a pattern-book for the new poetical ventures. The name is quite significant. Arnim and Brentano, though they were producers of many romantic works, had never been recognized by many of the romanticists. They tried to bring romanticism, which was already producing too many ^{artificial} ~~over-artful~~ works -- "Überkünstliche Werke" -- back to the original purity and simplicity of the natural. It was partly for this purpose that they gathered the folk poems for "Des Knaben Wunderhorn". It is not surprising that Eichendorff whose whole nature was one of simplicity and earnestness, should have been impressed. In fact, when he states that the romanticists had deviated from the course with which they had begun, and to which he had so ardently devoted himself, his views are often very similar to theirs.

Even while Eichendorff was in Heidelberg there was growing up in the person of Graf von Loeben, a spurious romanticism. The first works of this man, succeeded in fashioning a most amazing caricature of true romanticism. In Heidelberg there were few students

who gave ear to the teachings of the Count, but throughout Germany people of a similar mind were very numerous. This species of romanticizing was particularly displeasing to Eichendorff because he felt that it was an important contributory cause to the decay of romanticism. In his novel, "Ahnung und Gegenwart", he gives (2) a description of a Soiree, at which people having such views are the chief visitors. The poems that are read there are almost all in reference to the poet's calling and to the divinity of poetry, but poetry itself does not come to the front, so hidden is it by the forest of compliments made before it. Graf Friedrich, (Eichendorff) says that these pretentious monstrosities of the thoughtless and weak-witted, were seriously taken by multitudes as true romanticism. It was in vain that Tieck ridiculed them in his journal, or that Arnim and Görres tried to hew new paths.

Some of the phases of the romantic character and the relation of Eichendorff ^{to} with them should be taken up in turn. The romanticists had a fondness for sharp contrasts. Many could not reconcile themselves to the known world about them, and the longing to fathom the unknown, left them discordant and unhappy. With Tieck they thought that there is only a

second between joy and sorrow. Contradictions multiply themselves in the lives of the romanticists, and their inconsistency is almost consistent. This tendency is sometimes called "Polarität."

Restlessness makes them unable to stay long in one place. They must be moving always. Though they would like to care for an occupation or vocation, they find themselves unable to hold steadfastly to one. The following list of adjectives applied by Huch to Hölderlin show what were in her estimation the marks of a romanticist: "Von wächserner Weichheit und voll von brennendem Ehrgeiz, höchst reizbar, missmuthig, kränkelnd, wandelbar, ewig zwischen Flut und Ebbe schwankend". They are dissatisfied and self-contradictory. Nothing can make them contented, and they try every sort of trade, profession or occupation in vain. Hot-blooded, emotional, easily excited, yielding without self-mastery to every impulse; the known and the supposed impel them to action both at the same time, and there is therefore always a "Schweben und Schwanken", between a vague instinct and a deliberate choice. Great intensity of feeling produced many love adventures, but due to lack of strength and stability there were few happy marriages. Here we may however, make exception

of Uhland, Chamisso and Arnim. Unable to practice self-control, divorce was readily subscribed to, and practiced. Richarda Huch ends her study of romantic characteristics with three points in the course of a romanticist which she considers especially noteworthy; first, lack of definite occupation; second, lack of family; and third, lack of home. (3)

Here lies one of the strongest points of difference between Eichendorff's character and that of the other romanticists. Peace, contentment and inner harmony are his, whereas other romanticists are melancholy and dissatisfied. He has no difficulty in reconciling the untoward events of life with justice, and remains at his post in spite of dislikes or aversion, without yielding to every impulse for change. His genial calmness and quiet humor are the outgrowth of his spirituality, and his trust in Divine Providence.

"Gestirne, Wolken gehen auf und unter
Und spiegeln sich im stillen Ozean,
Hoch Himmel über mir und Himmel drunter,
Inmitten wie so klein mein schwacher Kahn!
Walt' Gott, ihm hab' ich alles übergeben,
Nun komm nur, Sturm, ich fürcht' nicht
Tod noch Leben.

(Auf offener See.)

If only the romanticists had stayed firmly in one occupation they would have been better off. The poet's brother, Wilhelm von Eichendorff, writes to him under date of April 8th, 1814, " So unangenehm auch Deine gegenwärtige Lage sein mag, so habe dennoch Geduld. Das Glück ist wie ein Irrlicht; läuft man ihm nach, so entschlüpft's, bleibt man indes auf seiner Stelle, so naht es sich wohl freundlich." Public office was as *uncongenial* to Eichendorff as to many another romanticist and he longed to be free to devote himself to writing, but he held to his work.

As to the second and third points made by Richarda Huch, it was precisely because Eichendorff had a family and loved his home that he remained with his position. The intensity of his feelings was not of the kind to produce love adventures. In the Tagebücher we see that the youthful poet thought much more of friendship than of love. His only experience of the latter kind was with Luise von Larisch, whom he married. His unusually happy married life is almost *unique* in the life histories of romanticists. To gain a picture of this life one must read his letters to his brother Wilhelm and to his absent children.

The romanticists were tossed about and never at peace with themselves. Wackenroder compared his soul to an Aeolian harp set in motion and responsive without his will to every wind and breeze. Romanticists were lazy and proud of their laziness. Friedrich Schlegel gives the following praise of "Des Müssiggangs," "O Müssiggang, Müssiggang, du bist die Lebensluft der Unschuld und der Begeisterung; dich atmen die Seligen, und selig ist, wer dich hat und hegt, du heiliges Kleinod, einziges Fragment von Gottähnlichkeit, das uns noch aus dem Paradiese blieb".⁽⁵⁾ Eichendorff wrote of the Taugenichts, who is the incarnation of romantic idleness, but he himself was a very busy man. We feel that he would have liked to be a Taugenichts sometimes, but the circumstances of his life prevented it.

Another point in which Eichendorff is not typically a German romanticist is in his lack of romantic irony. This quality is that by which the author takes the creatures of his fancy and plays with them like puppets, holding himself above his material. He regards the world like one who is a glorious spirit and does not have to live in it. The writer may try to enmesh his reader gently into the illusion, so that

we think we have learned to fly above the earth, while the truth is we have merely been having a good day-dream. Walzel calls it a transcendental buffoonery. He says that for the romanticist all is earnest and all is a joke, everything open-hearted sincerity and at the same time deep duplicity. A prominent trait of this irony is "Witz". It is based on Fichte's philosophy; man must rule over everything. In Brentano's "Godwi," romantic irony can go no further.⁽⁶⁾ The author's own death-bed scene is portrayed and preceding parts of the work are referred to by page and line. The sincerity and openness of Eichendorff militate against his use of such a device. Compare him with Heine. They are typical opposites; to the former, poetry is something holy, a divine possession, to the latter it is a coquettish play, a means of effect, the former is modest and pious, the latter frivolous, Eichendorff loves all the created world, Heine is lacking in love.

" All poetry is only the expression, the soul of the inner history of a nation; the inner history of a nation, however, is its religion, hence the literature of a people can be appreciated and understood only in connection with its contemporary

religious standpoint. " (7) The German romanticists were intensely interested in religion. Possibly this is because it is infinitely comprehensive and incapable of limitation. Protestantism *did not appeal* to the romanticists because it did not give play enough to their sense of beauty and perhaps most of all, because of it, rationalism was born. The romantic hatred of rationalism is expressed by Richarda Huch as follows, " In der Geisselung der Aufklärungszeit hatten alle Romantiker Uebung. Der Religionshass dehnte sich sehr natürlich und folgerecht auf alle Gegenstände des Enthusiasmus aus, verketzerte Phantasie und Gefühl, Sittlichkeit und Kunstliebe, Zukunft und Vorzeit, setzte den Menschen in der Reihe der Naturwesen mit Noth obenan und machte die unendliche schöpferische Musik des Weltalls zum einförmigen Klappern einer ungeheuren Mühle....." (8)

It has already been stated that the unifying element in the first Romantic School was the attempt to formulate a speculative philosophy. To illustrate this philosophizing we may take Fichte and his " Ding an sich", a kind of life-giving invisibility which he places in man's mind. He developed the very audacious theory that the whole external world is a mere concept of the mind of man. A tree or an animal is, if it is in man's mind, if not, he may annihilate it. The whole

finite world is nothing but a voluntary limitation on the part of man's infinite ego. There was to be no personal God, but the human personality was sovereign over everything. This philosophizing occupied a large part of the time of the romanticists, but there is no systematic philosophy in the poems of Eichendorff, -- " all the purple patches of romanticism are un-philosophic. " (9) In books on romanticism when philosophical theories and hypotheses are discussed, Eichendorff is not mentioned, but when beauty and happiness are in question, he is constantly referred to. One cannot imagine him influenced by these confusing speculations, when his own deep faith fully satisfied him and filled his life with harmony.

But though there is no philosophy in his work there is a continual reflection of his religion. Richard Dietze in his Vorwort to his edition of Eichendorff's works says, " Eichendorff ist der grösste Dichter, den das katholische Deutschland seit der Glaubensspaltung hervorgebracht hat. Den Adel und den Wappenschild könnte man sich bei ihm noch wegdenken, den frommen Väterglauben aber nicht. In seinem tiefreligiösen Gemüt, gepaart mit einem durchdringenden Verstande, wurzelt die felsenfeste Stärke, die geheimnisvolle Schönheit, die kindliche Unbefangenheit seines

Wesens.....In Eichendorff's Katholizismus dürfte selbst der radikalste Rationalist keine Inquisitionslust wittern.....Von Katholizismus ist, unseres Erinnerns, nirgends ausdrücklich die Rede aber eine, allem Unkirchlichen durchaus fremde Gesinnung, die alles Leben nur an dem misst, das allein des Lebens wert ist, und die wir heutzutage getrübt eine katholische nennen dürfen, umgibt das Ganze, wie die unsichtbare Luft, die jeder atmet, ohne sie zu merken. Und das ist ja eben das poetische Geheimnis des religiösen Gefühls, das es wie ein Frühlingshauch Feld und Wald und die Menschenbrust durchwärmend erleuchtet, um sie alle von der harten Erde blühend und klingend nach oben zu wenden."

The romanticists did not stop with God in nature, but made nature a god which they called the Weltgeist. Eichendorff was saved from pantheism in his great love for nature by his innate and sincere piety.

Many of the romanticists turned to Catholicism, but it is doubtful just how sincere their religious motives were. Once, when Wilhelm and Karoline Schlegel were visiting in Dresden, they stopped before a picture.

of the Sistine Madonna. As Karoline was enthusiastically admiring the picture, Wilhelm said to her, "' Sie sind in Gefahr katholisch zu werden,' worauf sie zur Antwort giebt: ' Wie dann und wann heidnisch. Es ist keine Gefahr dabei wo Rafael der Priester ist. '" (10) Eichendorff himself says, " die Romantiker, wenn wir Novalis, Görres und Friedrich Schlegel ausnehmen, taten es nicht um der Religion, sondern um der Kunst willen, für die ihnen der Protestantismus allzu geringe Ausbeute bot.....wir wollen daher auf die Konversion einiger, durch die Musik, die Pracht des äusseren Gottesdienstes und degl. m. bekehrter protestantischer Jünglinge keineswegs ein besonderes Gewicht legen.....mit einem Wort : Das Katholische wurde förmlich Mode. Die Mode ging nach Art aller Mode bald vorüber, aber der einmal angeschlagene Ton blieb und hallte in immer weiteren Kreisen nach". (11)

Eichendorff was not a fanatic. Among his personal friends he counted the Kantian Schön, the Hegelist Hotho and other opponents of his own view of life. Of Arnim he wrote that he is one of our noblest writers -- not a Catholic but more Catholic in his poetry than many of that faith. Eichendorff was a friend of sincerity and was unprejudiced. On the other

hand, his whole being revolted against what he called Heine's "Unnatur". When writing his History of Literature he gratefully referred to other writers, but for Heine he could experience nothing but a total repugnance.

The romantic attitude toward politics is, generally speaking, one of dislike -- at least of indifference. "Unpolitisch waren die romantischen Naturen sie waren keine handelnden Menschen..... hatten Strassenlärm und Schlachtgewühl nicht gerne". (12) In truth, the loved sounds of the lark or nightingale could not be heard in the din of war. Hoffman refused to talk politics. In 1807 when his fatherland was falling he lived "well-satisfied and comfortably", (13) and in 1813; in the mist of the din of world war he wrote, "mit grossem Glück". (14) Brentano counselled Arnim not to go to war, and the latter replied that it would be the simplest and at the same time, the most useless thing he could do. Romanticists, for the most part, belonged to no political party consistently. It has been humorously cited that Victor Hugo was, in turn, Bonapartist, Liberal, Republican and Socialist. On the other hand, when it was a question of personalities, the romanticists were not entirely indifferent to

politics, and the German romanticists hated Napoleon and were displeased with the ascendancy of Russia. However, they were shut off from active participation in political affairs and their interest had to show itself indirectly, as when Kleist wrote the "Hermanns-schlacht".

The group of men who gathered at Heidelberg were possibly the most patriotic of the romanticists, though this does not mean that they took part in politics as such. The Censor would have prevented that. One of the main purposes of "Des Knaben Wunderhorn" was political -- to reawaken the pride of Germans in their own past, so that they might create a better present. Several of the younger romanticists enlisted in the Wars of Liberation. Eichendorff is one of these. He would have been ashamed to stay at home and write poetry when his country needed his help in a more active fashion. He wanted to be what he sang, and therefore he went off to war.

" Da blitzten schon von Waffen
Ringsum die Länder auf.

Frisch auf, wir wollen uns schlagen,
So Gott will, übern Rhein,

Und weiter, im fröhlichen Jagen
Bis nach Paris hinein." (15)

However, the typical romantic attitude was against personal participation in war. In "Ahnung und Gegenwart" we find Faber retiring to the woods to avoid fighting against the French, but while in his retreat, he writes a book, glorifying the patriotism of a dying German warrior. He excuses himself thus, "Dem einen ist zu thun, zu schreiben mir gegeben".(16) We note, gladly, that Friedrich (Eichendorff) does not agree with the sentiment expressed.

In later years during the nineteenth century revolution, Eichendorff was too old to do anything either for or against the issues. He wanted the best for Germany and remained loyal. Once he speaks of leaving for America if it were possible -- not out of cowardice, but to escape the moral filth accompanying the political disturbances. Eventually he moved his family to the country to escape as much of it as possible. He speaks too of the relief it was for him to work on his translations of Calderon, and forget the worry of the times. After the failure of the revolution, he was sincerely disgusted with the trend

of events in Germany. In 1850 he wrote in the poem,
"Der Auswanderer":

"Europa, du falsche Kreatur!
Man quält sich ab mit der Kultur,
Spannt vorn die Lokomotive an,
Gleich hängen sie hinten eine andre dran,
Die eine schiebt vorwärts, die andere retour,
Da bleibt man stehen mit der ganzen Kultur."

We come now to the points of romanticism in which Eichendorff is fully and completely a German romanticist. The first of these is romantic Sehnsucht and is closely followed by its product -- romantic Wanderlust. These two points have already been fully considered in Chapter III. They make up much of his best work, and constitute in great part the charm of his lyric verse. There is no half-heartedness, when Eichendorff sends out his Taugenichts, nor when he expresses himself as follows:

" Ach, nach tiefern Melodien,
Sehnt sich einsam oft die Brust." (19)

The romantic love for nature and for country life is almost proverbial. This romantic attitude might be said to consist in first, a feeling for nature,

and second, the arousing in the reader of a definite mood. Thus Schiller's Karl Moor is truly romantic when he stands on the banks of the Danube and thinks of his childhood. As for Eichendorff it would be superfluous to add much more concerning his nature-sense. Porterfield says (18) that we may divide the romantic attitude toward nature into five stages of development; "Lessing's rationalism, Herder's universal poetry, Tieck's fantastic romanticism, Eichendorff's healthy romanticism and Heine's romantic irony and pessimism." This quotation shows how Eichendorff compares with other writers in this respect. He did not let himself be carried off to pantheism, but used nature only as a symbol of the supernatural. Neither did he study the dark phases of nature, but kept cheerfully in the sunlight, without pulling things up by the roots. Poets have their favorite seasons, and for Eichendorff it is Spring. If a poet loves winter or fall best, he most likely attaches to these seasons a sinister subjectivity, and the best romanticists sought a blue flower not a black.

Admiration for the Middle Ages is not as keen with Eichendorff as one might expect, and one does not

find many themes from that period of history in his poems. He says in "Ahnung und Gegenwart", "Bis in den Tod verhasst sind mir besonders jene ewigen Klagen, die mit weinerlichen Sonetten die alte schöne Zeit zurückwünseln wollen....."(19). He loved the epoch and understood it, but failed to see any reason for wishing to renew it except in spirit. Eichendorff knew well that the old saying, "History repeats itself" is a fallacy, for history does not repeat itself, but moves in cycles, and some of the ideals of one period may well re-occur, without bringing back the whole period. He knew the poetic beauty and worth of Middle High German literature, but he did not stop with the past, and looked toward the future. His activity ⁽²⁰⁾ in behalf of the preservation of the ancient Marienburg, the center of the "Orden der deutschen Ritter", which order had been founded before Acre in 1190, was not an attempt to revive medievalism, but to maintain for his own and future generations a relic of great historical importance.

Folk songs, those songs of the people and for the people, played a leading role in German romanticism. Herder first popularized the term "Volkslieder", and a long succession of collectors

followed him. Composers set the songs to music. Younger poets wrote new ones, and all the romanticists concerned themselves to a greater or less degree with these compressed symbols of subjective emotion, these songs " that constitute not so much an exact expression of life as a poetic transcription of life." Eichendorff was one of the younger poets who wrote new folk songs, as well as materially helping Arnim and Brentano in collecting for " Des Knaben Wunderhorn". One of the best of Eichendorff's works in the folk song is his Lorelei. This story, a favorite one with the romanticists, appears in many different forms. The wonderfully compressed lines of Eichendorff give his version the greatest charm.

In regard to the verse forms of romanticism much could be said. Great stress was placed on poetic structure and style. The romanticists did not believe in formlessness, but in variety of form. There had to be an inner spiritual relationship between form and content. No poetic scheme received their hostility, but they did not want to see a form used unless it particularly adapted itself to expression of the feeling under consideration. There could be no music in poetry unless the form were adapted to the content. Eichendorff, as already indicated, was an adept at

producing musical effects through harmony of form and content.

Next to the lyric, the romanticists were fond of the novel as a form of literature. Don Quixote was regarded as the masterpiece. We find there that mixture of song, anecdote and dialogue which the romanticists thought necessary. And above all there is the romantic irony -- every tone of levity and seriousness is sounded, and yet the author remains above it all, complete master. Wilhelm Meister is the most notable of the German novels, but almost every romantic writer attempted at least one novel of his own. Eichendorff's "Ahnung und Gegenwart" is much like the others, with the exception of the lack of irony. There is a peculiarly simple, yet complex style -- now conversation, then *discussion*, now story-telling or reflection, then description and so forth, all mingled together, and ornamented with lyrical verses. In a modern novel, the wonderful, the mysterious and the dreamy are handled as poetry, in a romantic book, all life is poetry. Donner points out a whole series of resemblances between Eichendorff's work and Wilhelm Meister, in his book, "Der Einfluss Wilhelm Meisters auf den Roman der Romantik".

Most romanticists were inordinately fond of the theater, and many of them were actors of no mean

ability, but their weakest productions were in the field of the drama. Enough has been said of Eichendorff's plays when the fact is stated that one of them is very rarely included in selected editions of his works, and that most historians of romanticism do not even mention the fact that he wrote dramas. Perhaps love of Shakespeare was the basis of the romantic passion for the drama. Though classed by many contemporaries of the romanticists as a Stormer and Stresser, the romanticists themselves looked upon him as one of themselves, and the greatest of romantic poets. Under date of October 3, 1839 Eichendorff wrote to Schön, "Shakespeare ist und bleibt doch der Meister, erfrischend für alle Zeiten."

In regard to other authors of importance, the romanticists loved Calderon, and Eichendorff did so thoroughly, even to the point of translating many of his works. Schiller was not a favorite with the romanticists though he greatly interested them. With the young Eichendorff Schiller's plays were popular and he attended performances of them frequently. Of Goethe Richarda Huch says, "Er war die Hauptperson-- um ihn tanzten sie herum wie Kinder um die Weihnachtstanne". Eichendorff too was fascinated by his works, but in his history of literature he shows that he was puzzled by his lack of a mystical element.

Many other romantic criteria might be listed. Education, for instance, was a hobby with romanticists, not only in France, but also in Germany. Learning was not to be received by didactic book methods, but should be the result of a natural system. Eichendorff however, took the training offered him and worked hard. Art was loved by all romanticists and poetry was praised. Poetry, they said, should be a beautiful, free work. Eichendorff agrees in as much as it should not be subordinated to any inferior or constraining purpose. Yet he did not wish to have it merely the holiday ornament of the mind, a plaything for leisure hours. We need poetry much more as an inspiring comforter for the hesitating, discouraged spirit, consequently as something akin to religion. This seriousness and sincerity of Eichendorff is striking, and in such a spirit he closes his "Geschichte der poetischen Literatur Deutschlands" with the following advice to the young poets who should come after him: "Wandeln doch die alten Sterne noch heut wie sonst die alten Bahnen und weisen noch immer unverrückt nach dem Wunderlande, das jeder echte Dichter immer wieder neu entdeckt. Wo daher ein tüchtiger Schiffer, der vertraue ihnen, und fahr in Gottes Namen!"

NOTES

Joseph, Freiherr von Eichendorff, the second son of Adolf, Freiherr von Eichendorff and Karoline von Kloch, was born March 10, 1788 in Lubowitz, Silesia, and died at Neisse, Nov. 26, 1857.

His creative works are as follows:

Gedichte

Roman - Ahnung und Gegenwart

Novelle - Dichter und ihre Gesellen

Dramatische Märchen - Krieg den Philistern

Kleinere Novellen - Taugenichts, Marmorbild,

Viel Lärmen um Nichts, Schloss Dürande,

Entführung, Glücksritter.

Dramatische Stücke - Ezzelin von Romano, Der

letzte Held von Marienburg, Meierbeths

Glück und Ende, Die Freier.

CHAPTER I . INTRODUCTION.

- 1) Spruche - 7 . Dietze Edition of Eichendorff's works - I - 77.
- 2) Eichendorff, "Geschichte der poetischen Literatur Deutschlands.
- 3) Ibid p. 369

- 4) Dietze Edition I - 48
- 5) Deitze Edition II - 42. Ahnung und Gegenwart
- 6) Eichendorff, Geschichte D.P.L.D.
- 7) Ibid p 51
- 8) Wernaer, Romanticism and the romantic School in Germany. p. 13.
- 9) Ibid. P. 14.
- 10) Eichendorff. Halle und Heidelberg. Kosch Edition X.

CHAPTER II. EICHENDORFF'S LIFE AND
ITS INFLUENCE ON HIS WORKS.

- 1) Kummer. p. 122
- 2) Witkop. Die Neuere Deutsche Lyrik, Chapter on Eichendorff.
- 3) Kosch, XI. Eichendorff's Tagebücher
- 4) Ibid, under date of 10-5-'05
- 5) Kosch Edition X - 383, " Der Adel und die Revolution."
- 6) Ibid - 405
- 7) Kosch X - 417. Eichendorff. " Halle und Heidelberg."
- 8) Ibid, p. 408
- 9) Ibid p. 418
- 10) Kosch Edition XI - 106
- 11) Ibid - Sept. 1805

- 12) Ibid - Sept. 22, 1805
- 13) Ibid - May 1807
- 14) Witkop: Die Neuere deutsche Lyrik.
- 15) Dietze Edition II - 15
- 16) Dietze I p Vorwort - p. 23
- 17) Kosch Edition XIII - 230 Brief von Aurel Meinhold. Ibid p. 197. Brief von Karoline Wolff in behalf of August Corrodi, the young Swiss poet, who had dedicated his verses to Eichendorff.
- 18) Ibid. p. 165. Klara Schumann, wife of the musician Robert Schumann
- 19) Ibid. - 201 from Paul Heyse
- 20) Kosch - XII - 137 . Letter to Theodor von Schön.

CHAPTER III. AN ANALYSIS OF

EICHENDORFF'S LYRIC.

- 1) Dietze Edition I-199-Der Dichter
- 2) Cf. Bibliography.
- 3) Coar, Studies. p. 43
- 4) Kummer. Geschichte, p. 124
- 5) Brandes - Hauptströmungen. Section on Eichendorff in v. 2.
- 6) Biese; lyrische Dichtung. p. 53
- 7) Dietze Edition I. Vorwort
- 8) Heine. Die Romantische Schule p. 350

- 9) Coar. Studies. p. 64
- 10) Ibid. p. 63
- 11) Dietze Edition. I - 312
- 12) Ibid p. 69
- 13) Dietze Edition II - 27.
- 14) Kosch Edition X - 473
- 15) Dietze Edition I - 181 Gedenk.
- 16) Ibid - p. 188
- 17) Ibid p. 39 - Wegweiser
- 18) Cf. Strich. " Klassik und Romantik". p. 157
- 19) Dietze Edition I - 288
- 20) Cf. Strich - " Klassik und Romantik" p. 156
- 21) Dietze Edition I - 243.

CHAPTER IV. THE ROMANTICISM
OF EICHENDORFF

- 1) Eichendorff - Geschichte d.p.l.D.
- 2) Kosch Edition X - 431, Halle und Heidelberg.
- 3) Huch. Ausbreitung und Verfall der Romantik, p. 142.
- 4) Kosch Edition XIII - 14.
- 5) Huch. Blütezeit der Romantik
- 6) Danton - German Classics p. 141.
- 7) Eichendorff - Geschichte d.p.l.D. p. 110.

- 8) Huch - Blütezeit - Die Alte Religion
- 9) Porterfield - German Romanticism p. 225.
- 10) Huch - Blütezeit. p. 357.
- 11) Kosch Edition X - 435 - Halle und Heidelberg.
- 12) Huch. Ausbreitung und Verfall. p. 308.
In this connection one must make an exception
or rather many exceptions -- Grillparzer,
Kleist, Uhland, Arnöt, Kerner, and Karoline
Schlegel were actively interested in political
affairs.
- 13) Eichendorff. Geschichte D.P.L.D.
- 14) Ibid.
- 15) Kosch Edition. XII - 281.
- 16) Dietze Edition II - 32. Ahnung und Gegenwart.
- 17) Huch. Ausbreitung und Verfall - Die Kunst
des Unendlichen.
- 18) Porterfield, Karl L. Immerman.
- 19) Dietze Edition II - 33. Ahnung und Gegenwart.
- 20) Eichendorff wrote " Die Wiederherstellung
des Schlosses zu Marienburg", and many effective
letters, in behalf of the preservation of this
ancient castle which was already partly torn
down, the materials being used for the erection
of modern factories.

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v. II -- Ahnung und Gegenwart - Novellen
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v. 2. "
v. 3. Ahnung und Gegenwart
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v. 11. Tagebücher
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